

LITERATURE AND ARTS C-14
THE CONCEPT OF THE HERO IN GREEK CIVILIZATION
A STUDY GUIDE FOR FALL 2005
(1/10/2006 VERSION)

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Homer, *Iliad*, Books 1-4

Contributor: Alexander Furer

Book 1

The first scroll starts by an exposition by a muse of the main intrigue of the poem: the Anger of Achilles, touching on how his anger was the cause of the deaths of many Achaeans. The quarrel was due to Agamemnon's (commander in chief of the Achaean army) dishonoring of a priest of Apollo, Chrysês, whose daughter (Chryseis) had been captured by the Achaeans. The priest had brought a ransom (apoina) to buy back his daughter as well as his scepter. All the Achaeans wanted to respect the priest's request, except for Agamemnon, who had taken the priest's daughter as his prize. He sent the priest away with venomous words. The priest prayed for vengeance and Apollo responds by killing the Achaeans with his bow. On the tenth day, Achilles called an assembly together. The seer Calchas reveals to the Achaeans the cause of their suffering and tells them that the only way to end the deaths is to return Chrysês without ransom and to perform a sacrifice. Agamemnon is angered for he prefers Chryseis to his own wife (because his prize is younger), but consents to give her up in exchange for Achilles' prize, Briseis. Achilles, angered by Agamemnon's greed as well as his disrespect towards him, declares that he and his people will return home to Phthia. Athena barely stops Achilles from drawing his sword, telling him that Agamemnon will surely pay for his hubris. The old and wise Nestor finally talks them both out of overly rash action and tries to calm them down.

Chryseis was quickly sent back to her father on a boat captained by Odysseus along with a hecatomb (sacrifice), but after all the ritual cleansing was finished, Agamemnon acted upon his threat to take Achilles' prize. As soon as the messengers had taken Briseis, Achilles prays to his mother, Thetis, to punish Agamemnon. His mother, to whom Zeus owed a favor, agrees to ask the king of gods to aid the Trojans in the war as per Achilles' request when he returns from a feast among the Ethiopians in twelve days.

Meanwhile, Chryseis was returned to her father who asks Apollo to remove his plague on the Achaeans. The god helps Odysseus and his men return as a sign of acquiescence.

When the gods return, Zeus agrees to help the Trojans, despite the anger this will arouse in his wife, Hera (who immediately finds out and reprimands him). Hephaestus, Hera's son, persuades her not to plunge the gods into conflict over the problems of mortals.

Book 2

Zeus, to fulfill his promise, sends Agamemnon a false dream. The dream appeared as Nestor, and told the commander in chief to take arms immediately for Hera has convinced all the gods to support her side (the Achaeans). When Agamemnon recounts his dream to his counsel, they all believe the message and prepare for battle.

Agamemnon decides to test his troops, telling them that they are returning home after a fruitless war. To his dismay, the warriors eagerly run to their ships. Hera, seeing this, tells Athena to talk the Achaeans out of their departure. The goddess finds Odysseus and tells him that their flight is cowardly. Odysseus relays the message to all the kings, convincing them all to stay and fight. He reminds them of an omen that Calchas read which predicted that nine years would pass before the fall of Troy. Furthermore, they had subsequently taken an oath to continue the fight until the city had fallen. This restores courage in the Achaean camp, and they decide to stay, despite the toil (ponos) they have endured.

Nestor advises Agamemnon to organize his warriors by city and clan so as to allow them to fight amongst their friends and kin. Homer then proceeds to catalog the army, undoubtedly a device to please his audience. His list singles out the bravest, Achilles, and Ajax among them. Zeus then informs the Trojans of the imminent attack, and Homer lists their ranks as well.

Book 3

As the Achaeans march towards Troy, they meet Paris (Alexander) who comes to challenge the bravest of the Achaeans to a duel. Menelaos, the king from whom Paris stole Helen, came forward, and Paris, intimidated and afraid, ran back to hide in the Trojan ranks. Hektor, his brother, reprimands Paris for his cowardice. Ashamed, Paris agrees to fight a duel with Menelaos which would end the war and establish peace. The winner would have Helen as his wife. Menelaos accepts these terms. The goddess Iris fetches Helen to watch over the battle. Priam asks Helen to name certain Achaean war heroes. She identifies Agamemnon, Odysseus, and Ajax among others. Agamemnon and Priam take a vow to honor the agreement, and Priam leaves, afraid of seeing the imminent fight. Once the fight starts, Paris is quickly in trouble, and escapes only with the help of Aphrodite, who brings him to his room. She then summons Helen, who berates him for his cowardice, then lies down with him.

On the battlefield, both parties search for Paris. Unable to find him, Agamemnon declares Menelaos the winner and demands the return of Helen.

Book 4

The gods argue over what is the right course of action after the duel. Zeus believes that Menelaos has won the battle and suggests that Menelaos can take Helen back. Hera and Athena are unhappy with this outcome as they want nothing less than the destruction of Troy. Zeus orders Athena to make the Trojans break their oath of peace, and Athena happily obliges. She convinces Pandaros to shoot Menelaos with an arrow. Athena deflects the arrow so that it strikes Menelaos lightly, without killing him, giving the Achaeans a pretext for restarting the war. While Menelaos is cared for by a surgeon, Agamemnon persuades his men to fight, challenging their pride or recounting the deeds of their fathers. A bloody battle ensues, with no major characters wounded. Odysseus and Great Ajax kill many Trojans, bringing themselves much kleos. The gods get involved as Athena helps the Achaeans and Apollo helps the Trojans. Because of this bloody battle, all hopes of a truce are lost.

Important Themes/Points

- Book 1: Exposition of the intrigue of the poem
 - Does not center on the war. The war is just the background of the story.
 - One must obey certain appropriate codes of conduct or else risk angering the gods
 - Achilles' anger at getting his prize taken away
 - Removal of a tangible form of kleos, extreme disrespect
 - Agamemnon's hubris leads him to indirectly cause the death of many Achaeans.
 - The gods are also subject to human emotions and bickering
- Book 2: Preparing for battle
 - The gods' meddling and scheming causes more death
 - Fleeing to the ships is an indication of:
 - Low morale
 - The suffering that the troops have endured for the last few years (which makes the eventual victory all the sweeter)
 - A convincing speaker (Odysseus, Nestor) can rally people around him, overcoming bad morale
 - The catalog of the army is a rhetoric device to pique the listeners' interest, arousing a sense of pride when one's town is named.
- Book 3: Duel between Paris and Menelaos
 - Paris' cowardice is contrasted with Hector's courage
 - Both Trojans and Achaeans are relieved to hear that the duel may end the war.
 - Paris retreats to his marriage bed while the Trojans are fighting
 - Contributes to the Trojan's loathing of Paris
 - He is almost the anti-hero
 - Helen acknowledges her role in the carnage and does not take it lightly
- Book 4: First battle depicted
 - Neither side is demonized. Both sides suffer immensely from the fight.
 - Garnering of kleos by the heroes. Each will have his time, but Achilles will have several books.

Homer, *Iliad*, Books 5-8

Contributor: Tracy Britt

Book 5

Athena puts valor into the heart of Diomedes, allowing him the braveness to attack and kill all that come in his way. She tells him that when Aphrodite is placed in his way he should attack, but that he should not attack any other gods. Diomedes takes his new strength and courage and proceeds to kill many Trojans. He first attacks Pandarus and valiantly slays him, and then he attacks Aeneas. Aeneas' mother, Aphrodite, comes to the aid of her son, and Diomedes similarly attacks her. Wounded, Aphrodite retreats back to Mount Olympus, where Zeus scolds her and indicates that she should no longer participate in the battles. Meanwhile, on the battlefield, Apollo comes to take the place of Aphrodite, and Diomedes challenges him as well. Diomedes violates his pact with Athena, and Apollo takes Aeneas away to safety. In his place, Apollo leaves a body, which incites the Trojans to battle, as well as persuading Ares, god of war, to join the fight. With the help of Ares, Hektor continues to attack, and the Achaeans are stunned by the success of the mortal/god duo. At this point, both Hektor and Odysseus kill many men on each opposing side, and the battle escalates. The Trojans begin to take the winning edge in the battle, but at this point, Hera and Athena plead to Zeus to let them intervene on behalf of the Achaeans, and he grants them their wish. As a result, Athena begins to battle again with Diomedes, and she now allows him to attack any of the gods, not just Aphrodite. As a result, he even challenges Ares and wounds the god. Ares retreats to Mount Olympus and complains to Zeus of the unfairness, but Zeus blames the injury on Ares and indicates that he in fact deserved it.

Book 6

After the battle that ensued in book 5 with the involvement of the gods, book 6 begins with the gods leaving the battlefield and the mortals once again control it. With the gods absent, the Achaeans begin to overpower the Trojans once again. The Trojans begin to retreat and the Achaeans pursue, and Agamemnon pushes his men to continue the battle. He argues that they should not worry themselves with ransoms or fallen weapons, but rather, they should focus on killing and pursuing the enemies. As the Achaeans begin to overcome the Trojans, the Trojans get worried and Helenus, a soothsayer, suggests that Hektor retreat to the city to get the women to pray for the Trojans. Hektor does as he is told, and he goes to his wife and the other women and asks them to go to the temple of Athena and pray. Hektor also visits his brother, Paris, who has withdrawn from battle. With the help of Helen, the two scold Paris for his lack of courage and unwillingness to fight. As a result, he agrees to return to the battle. Hektor goes to his wife prior to departing and he finds her at the city's wall with his infant child. Hektor's wife, Andromache is lamenting her husband and is angry with him for his inevitable fate of death. Hektor, distraught because he knows he must leave, battle, and die, holds his son for one last time. This scene proves quite important as it shows the lament that a woman has for her husband when he leaves her alone to die in battle for kleos. Hektor then rejoins his brother Paris, and the two return to battle.

Book 7

Paris and Hector return to battle with renewed determination, and Glaucos, too, fights fiercely. Seeing their strength, Athena comes down from Olympus to aid the Achaeans. Apollo intercepts her, proposing that they bring about peace for a day. He proposes that Hector call for one of the Achaeans to meet him in single combat. Athena agrees, and Apollo proposes the idea to Hector. Hector comes between the ranks and gives the command for his men to seat themselves, and Agamemnon does likewise with the Achaean soldiers. Hector proposes that a man meet him in single combat. The loser will be stripped of his armor, which will be a trophy for the victor, but the body will be given proper respect and burial. No one meets the challenge initially, so Menelaus takes the offer. Homer reveals here that Menelaus would certainly have died if Agamemnon had not interceded. Agamemnon convinces his brother that to fight Hector is madness, and Menelaus sits down. Nestor scolds the Achaeans, telling a story of his own valor from the days of his youth, and in response nine men step forward: Agamemnon, Diomedes, the two Aeantes, Idomeneus, Meriones, Eurypylos, Thoas, and Odysseus. Nestor has them throw lots, and Great Ajax wins. After trading words, Hector and Ajax fight. The two men fight fiercely, and Ajax seems to be winning, but the fight is stopped by the heralds Idaios and Talthibios, messengers of Zeus and of mortals. They argue that night is falling and that Zeus loves both men, and therefore the duel should stop. The two men stop fighting, trade gifts, and return to their sides.

That night, after sacrifices and feasting, Nestor suggests that they burn their dead and build fortifications. Among the Trojans, Antenor tells Paris that he should give back Helen and all of the other treasures he stole from the house of Menelaus. Paris refuses, suggesting instead that he give back the treasures he stole from Menelaus (except for Helen) plus other valuables from among his own goods. Priam wants to send messengers relaying Paris' offer and also asking for a temporary truce so that both sides can bury their dead. In the morning, the herald Idaeus carries out Priam's orders. Diomedes responds that the Achaeans should not accept Paris' gifts—even if he should offer Helen. The Trojans must die. The troops cry out their agreement with him. Agamemnon heeds his men but grants the temporary truce. Both sides, with great sorrow, bury their dead. The Achaeans take advantage of the truce and build a great wall, along with a ditch and a line of sharpened stakes, and on Olympus Poseidon objects that in building the wall they have dedicated no offering to the gods. Zeus promises him that once the war is over Poseidon can destroy the wall. That night, shipments of wine come to the Achaeans from Euneus, son of Jason, and the Achaeans drink. Zeus plans horror for them, however, and the Achaeans can feel it. They pour wine in offering to Zeus and are unable to celebrate freely.

Book 8

Zeus calls the gods to assembly and warns them not to take part in the Trojan War; any god who does so will be hurled into Tartarus, a deep pit far below Hades. Zeus himself descends to the earth and watches the battle, and at midday he shifts the balance of war to favor the Trojans. He also throws his lightning and terrifies the Achaean soldiers, who begin to retreat. Nestor becomes stuck when one of the horses drawing his chariot has been wounded, and Hector closes in for the kill. Diomedes sees Nestor's plight and calls to the fleeing Odysseus, who does not heed him. Diomedes rescues Nestor, taking him into his own chariot and trusting Nestor's horses to two henchmen. The two men charge Hector, and Diomedes spears Hector's chariot driver. Hector finds a new charioteer and the two great warriors seem prepared to clash, but Zeus's lightning strikes the ground between them. Nestor tells Diomedes that Zeus clearly no longer favors him, and they must flee. Diomedes is anxious about fleeing from Hector, but he is persuaded by Nestor's arguments. Zeus sends thundering signs from the mountain of Ida to let the Trojans know that the tide of war favors them. Hector calls out to his men, saying that they shall overcome the fortifications and burn the ships of the Achaeans, but first they must win Nestor's shield and Diomedes armor. Hera, watching from Olympus, is angered, but she is unable to persuade Poseidon that the gods should unite, overrule Zeus, and aid the Achaeans.

Hector is raging forward, pinning the Achaeans behind their own fortifications, and Agamemnon, stirred by Hera, tries to rally the troops. The commander-in-chief is horrified by the defeats being dealt to his men, and prays, weeping, to Zeus. Zeus heeds his prayer, sending an eagle with a fawn in its talons. The fawn releases the eagle by the altar the Achaeans built for Zeus, and so the Achaeans take heart and turn to fight the Trojans. Teucer, Great Ajax's half-brother and master archer, strikes down warrior after warrior with his arrows, taking occasional shelter behind his brother's massive shield. He cannot hit Hector, however, though he kills Hector's chariot driver. Hector leaps down and throws a great rock at Teucer, injuring him badly. With Great Ajax providing cover, he is carried back to the ships. Hector drives the Achaeans back behind their fortifications again.

Hera fumes with Athena over the fate of the Achaeans, and Athena tells Hera that they should both prepare for battle. As they come down from Olympus, Zeus sends Iris to warn them that if they do not turn back, Zeus will harm Athena horribly. Hera speaks first, saying that the two goddesses should leave the mortals to their fate rather than allow an immortal to be harmed, and so they return, grieving for the men whom they cannot help. Zeus returns to Olympus also, where Hera and Athena sit apart and plan pain for the Trojans. Hera and Zeus exchange harsh words, but Zeus promises that Hector will have even greater victory until the death of Patroclus stirs Achilles to rejoin the fight.

Night falls, and Hector proposes that they light fires and watch the Achaeans, so as to attack them if they try to escape. The people of the city should light fires and keep careful watch as well, because the army will be camped on the field. Hector is sure that the next day will bring great victories, including the death of Diomedes. The Trojans sacrifice oxen and sheep, but, unbeknownst to the Trojans, the gods do not partake of the offerings.

Homer, *Iliad*, 9-12

Contributor: Caitlynn Ramsey

Summaries

Book 9

It starts with lots of worry among the Achaeans, for they are losing the battle with the Trojans. Agamemnon (the son of Atreus) is crying and calls all the Achaeans together. Diomedes pretty much calls him a coward, telling Agamemnon he can go home if he wants, but that he will stay on and fight. They all have a feast, and Nestor tells Agamemnon to give back Briseis to Achilles, who he dishonored when he took her. Agamemnon agrees, and offers 7 tripods, ten talents of gold, iron cauldrons, horses, women from Lesbos, Briseis, one of his daughters, and 7 cities. Phoenix, Ajax, and Odysseus go to ask Achilles if he will fight. When they arrive Achilles is playing a lyre (important in class cause it's reminiscent of an expert lyre player that Achilles killed at a wedding? I can't remember exactly, but it's in Nagy's notes.) Patroklos is with Achilles. Odysseus offers Achilles the exchange, and Achilles refuses and says he is leaving tomorrow with his men and ships to go to Phthia. He talks here about if he either is going to have his nostos or his kelos. Phoenix, who raised Achilles, pleads with him by telling him a story illustrating that you can't take the honor later. Take it w/gifts and then battle. Achilles says he doesn't need honor. They go back and tell Agamemnon that Achilles won't be helping, and they decide they can fight on w/out him.

Book 10

Agamemnon and Menelaos (brothers) can't sleep. They go and wake Nestor, Diomedes (son of Tydeus), Ajax, and Odysseus. Odysseus and Diomedes go to spy on the Trojans. Athena aids Odysseus and Diomedes, for they pray to her. The Trojans also sent Dolon out to spy on the Achaeans. He runs into Diomedes and Odysseus who get info on the Trojans and their plans, Diomedes kills him, even though they said they would not. Diomedes and Odysseus go and come upon Rhesus, who has horses with him. They kill him and 12 Thracian warriors and take the horses. Apollo is mad that Athena helped them. They go back, give Nestor the horses, and sacrifice to Athena.

Book 11

The battles begin the following morning. Agamemnon kills many in battle. He kills Antimachos' sons cause their father had almost killed Menelaos and Odysseus when they came to him as envoys. Many Trojans fled Agamemnon's rage. Zeus tells Iris to tell Hektor to not fight until Agamemnon is wounded. Koön, son of Antenor, wounds Agamemnon in the arm, because he killed his brother Iphidamas. But Agamemnon keeps fighting and kills Koön. Agamemnon then retreats cause his arm hurts so bad. Hektor sees this and prods on the Trojans and begins to fight himself. He slays 8 chieftains in his first hour of battle. Odysseus and Diomedes decide to hold off Hektor. Zeus won't let either side have the advantage. They both fight Hektor, and Diomedes nearly kills him, but he jumps back into a crowd. Paris shoots Diomedes in the foot. Diomedes insults him calling him a seducer and a girl. Diomedes returns to the ships. Odysseus is alone and gets surrounded. They all attack him, but he knows his hour of telos has not come and fights on. He is injured and calls for help. Ajax is told by Menelaos to go with him to help Odysseus. Zeus makes Ajax scared and retreat. They all go to help Ajax now, who is injured. All the while Achilles is watching from the stern of his ship. He tells Patroklos who is said to "look like Ares himself – here indeed was the beginning of the ill that presently befell him" (foreshadowing). He tells Patroklos to ask Nestor who is coming off the battle hurt. Patroklos finds out that it is Machaon (the dr) who is hurt. Nestor lists all the wounded men, but wonders why Achilles cares (Odysseus, Diomedes, Agamemnon, Euryplus etc). Then Nestor begins a micro narrative. He tells of how he killed Itymoneus in Elis and drove all his many spoils to the city of Neleus. He then tells of the defeat of the Epeians by the Pylians, and says how instead of getting valor w/him comrades, Achilles keeps it all for himself. Then Nestor reminds Patroklos that he is older than Achilles and is supposed to give him good advice, like his father told him to, because Achilles will listen to him. If he won't fight, Nestor says that Patroklos should wear his armor and fight. Then Patroklos runs back to tell Achilles what happened and cuts out an arrow from Eurypylos' thigh, for the other drs (one is hurt and the other is fighting) are busy.

Book 12

The Achaeans have a trench and a wall in front of their ships, but when they built it did not offer hecatombs to the gods, so it will not last. The Trojan horses won't cross the trench at first though. They decide to launch a foot attack after Polydama's urging to Hektor. The Achaeans meet them at the wall to fight though. Then the Trojans see a sign from heaven- an eagle to their left that has a red snake in its talons. The snake is still alive and bites the bird on the neck and breast, and the eagle lets it go. Polydamas warns Hektor of this, saying that the sign shows that they will not win. Hektor says he doesn't care and that they should put their trust in Zeus. Zeus then helps the Trojans break down the wall. Some scale the wall while others go through the gates. Hektor was the first to reach the other side. And the Danaans flee to their ships.

Important Themes

Book 9

Memnêmai- "total recall" is seen as Phoenix recalls his micro narrative in IX 527-528. Here he says that "He has an old story in mind" signifying the recall.

Ainos authoritative utterance for and by social group; praise; fable
This is seen in the *klea andrôn* (glories of heroes) of IX 524. This is the narrative again that is totally recalled by Phoenix for Achilles and the other philoi. The ainos is shown by the "index" word here like once upon a time. Here it could be "I have an old story in mind" which is similar.
Achilles' *kela andôn* runs parallel to the glory in Sappho 44 of Hektor and Andromache.

Also note the ascending scale of affection in the Meleager story of Nestor which starts at line 528. (elders, priests, father, sisters, mother, companions (hetairoi)). These are his *philos*, just like those who visit Achilles

Also notice the similarity of the story of Meleager to Achilles' story. Meleager stays home with his wife Kleopatra. Achilles stays home with Patroklos- are they similar roles? This possible love connection is not noted in the Iliad. Patroklos is more close to Achilles in the way that he is willing to die for him.

Book 10

This illustrates how spying has to be resorted to because Achilles refuses to help the Achaeans. It also illustrates the extremity of heroes, when Dolon is killed even though he is told that he will not be harmed if he gives Odysseus and Diomedes information about the Trojan's plans.

Book 11

Line 218-227 is a micronarrative told by the muses (who inspired ritual retelling of stories). Here the micronarrative is important, for this hero has just died. He left his honeymoon to go and fight at Troy. Many would think that silly, yet he has achieved his *kleos* in fighting at Troy and lives on in this micronarrative, so the death was worth it, for he lives on in the spoken word of the narrator and Greek song culture in general.

Book 11 also foreshadows Patroklos' becoming Achilles' ritual substitute.

Book 12

The main importance here is the *sêma* or sign from the gods. This is interesting because Hektor ignores it. Typically ignoring a sign from the gods leads to the downfall of an army. Yet Zeus goes on to help Hektor break down the wall. Perhaps though, the sign is still valid, for the Trojans do eventually lose. Other than that, this book was short and mainly just a report of those who died in battle, which achieves their *kleos*.

Homer, *Iliad*, Book 13-16

Contributor: Daniel Lorenzana

Book 13 begins with **Zeus** diverting his attention elsewhere after aiding **Hektor** in breaking through the Achaean gates. Content that the battle is now going as he desires, he leaves and does not suspect that other gods will help either side.

Poseidon, however, has been watching the battle and pitying the **Achaean**s, decides to come to their aid. He takes the form of the seer **Calchas** and encourages the two Ajaxes, telling them that if they take a stand together they can drive back **Hektor**, even in his rage.

Ajax Oileus realizes what has happened and the two of them go and encourage the great **Achaean** warriors who form a wall-like formation to meet **Hektor**. In the ensuing battle, Poseidon's grandson, **Amphimakhos**, is killed and **Poseidon** is further angered. **Poseidon** then takes the form of **Thoas**, an honored king, and encourages **Idomeneus**, chief of Cretans, to return to fighting. **Idomeneus** does so, along the way runs into **Meriones**, to whom he offers a spear and the two go out into battle on the left side, away from the Ajaxes and **Teucer**.

Despite the work of **Poseidon** and the heroes he has inspired, the battle still goes according to the plan of **Zeus**. **Poseidon** will only oppose indirectly, encouraging the **Achaean**s while in human form but not actively taking part in the battle itself. **Idomeneus** goes on to kill a number of Trojan warriors, including **Asios**, the commander who would not dismount as **Hektor** ordered in scroll 12. There are many descriptions of individual confrontations, including one centering on **Idomeneus** and **Aeneas**, as well as one between **Meriones** and **Adamas**, son of Asios.

On the left wing of the battle, which the narrative has been following, the tide is turning to favor the **Achaean**s due to the influence of Poseidon. In the center section where **Hektor** is, the Trojans are not faring well either and **Polydamas** suggests a retreat. **Hektor** agrees but when he goes to the left side to deliver the order he finds that many of the great Trojans are missing and after a confrontation with **Ajax** decides to continue the fight here.

Book 14 opens with **Nestor** "sitting over his wine" back with the **Achaean** ships. He hears the noise of the battle and upon seeing how badly the **Achaean**s are faring, goes to see **Agamemnon**. Nestor finds **Agamemnon** along with the other "wounded kings:" **Odysseus** and **Diomedes**. Homer describes the cramped arrangement of the beached ships, which are in two rows and presumably vulnerable to Trojan attack.

Agamemnon takes a bleak view of the situation claiming that "others of the **Achaean**s, like **Achilles**, are in anger with me that they refuse to fight by the sterns of our ships." **Nestor** agrees that the situation is bad and **Agamemnon** proposes to bring the ships back into the water and flee by night. **Odysseus** angrily attacks this idea and **Agamemnon's** judgment in general. **Diomedes**, after stating his lineage for legitimacy, suggests that they go out to the battlefield to encourage even if they cannot fight.

Poseidon takes the form of an old man and tells **Agamemnon** that one day the Trojans will fall and then utters a battle cry "as that of nine or ten thousand men" that puts fresh courage in the hearts of the **Achaean** fighters. **Hera** sees this and is pleased but tries to think of a way to further distract **Zeus**, finally settling on trying to seduce him and putting him to sleep. After cleaning and dressing herself, she goes to **Aphrodite** and lies in order to get a love charm that she says is to solve a quarrel between **Okeanos**(father of all) and **Tethys**. She then goes to **Sleep** and asks him to put **Zeus** to sleep while he is with her. First she offers him a gold stool made by **Hephaestus**, at which he balks because he is afraid of **Zeus'** anger. She then offers him one of the Graces, **Pasithea**, in marriage and he accepts. She then seduces **Zeus** on Ida and he falls asleep.

Once he is asleep, **Poseidon** is no longer fearful to join the battle directly and he rushes to the **Achaean**s aid, telling them to take the largest shield possible and then leads the **Achaean** force to face the Trojans. **Hektor** tries to kill **Ajax** with his spear but he fails and as he is retreating, **Ajax** wounds him with a boulder. The fighting continues with victories and boasting on both sides. Homer then invokes the muses and tells of the successes of the two Ajaxes.

Book 15 begins with the retreat of the Trojans and **Zeus** waking from his sleep and seeing the course of the battle with **Poseidon** in the middle of it. Upon seeing **Hektor** wounded, he threatens Hera, who tells him that she had no part or council in Poseidon's actions. **Zeus** then sends Iris to tell **Poseidon** to leave the fighting and Apollo to revive **Hektor**. **Poseidon** is reluctant to leave but is convinced in the end and leaves. Apollo encourages **Hektor** and gives him strength to return to battle. **Thoas** realizes that a god is helping **Hektor** and convinces the **Achaean** commanders to send the main forces back to the ships, leave only the elites to fight of the Trojans. Apollo strikes fear in the hearts of the Achaeans and after some time their forces collapse.

Seeing the Achaeans fleeing, **Hektor** rallies the Trojans and with the aid of Apollo leads the Trojans back into the Achaean compound. **Nestor** prays to **Zeus** for the safety of the ships and he answers with a thunderbolt. This, however, only encourages the Trojans more and they attack even more intensely. **Patroklos** becomes alarmed and runs to **Achilles** try and convince him to join the battle.

Hektor and **Ajax** engage in combat on a ship but neither is able to gain the upper hand. **Ajax** then kills **Caletor**, a cousin of **Hektor** and Hektor responds by killing **Lykophron** a *therapon* of Ajax. **Ajax** calls on **Teucer** to attack **Hektor** with his bow, but once he does so, **Zeus** snaps his bowstring. Teucer then dons his armor and upon seeing this, **Hektor** encourages the Trojans onward, saying that this is a sign that **Zeus** is on their side. **Hektor** then leads a renewed assault of the Achaean ships and is successful until **Ajax** rallies the Achaeans. **Ajax** tells the Achaeans that there is no *kleos* in fleeing and that they must fight for their children, wives, property and parents. **Hektor** calls for fire to be brought to set the ships alight, but **Ajax** kills all Trojans who try to set the ships on fire.

Book 16 opens with **Patroklos** begging **Achilles** to return to battle. When **Achilles** still refuses, **Patroklos** asks to be able to wear his armor and return to battle so that the Trojans will mistake him for Achilles and flee. In doing this, we are told that **Patroklos** is "suing for his destruction" but **Achilles** agrees to it, telling him to return once he has driven the Trojans from the ships.

While this is happening, **Ajax** is forced to retreat after **Hektor** breaks his spear and the Trojans set fire to the first of the Achaean ships. **Patroklos** sees this fire and arms himself with **Achilles'** armor except his spear, which is too heavy for anyone save Achilles. **Achilles** then tells **Automedon** to prepare his two immortal horses and rallies his men to fight with **Patroklos**. After sending them off, he returns to his tent to pray to **Zeus** for their success and safety. We are told that **Zeus** will grant part of this, but not all.

Initially, the Trojans believe that **Patroklos** is **Achilles** and they begin to flee as Achilles' men set upon them. Instead of letting them flee, **Patroklos** cuts off their escape and kills as many as he can. Upon seeing this, **Sarpedon**, son of **Zeus**, challenges **Patroklos**. **Zeus** considers saving him, but it is **Sarpedon's** fate to die at the hand of **Patroklos** and in the end is killed, but while dying, gives an inspiring speech to his brother **Glaukos** asking for him to continue fighting.

Glaukos then goes to **Hektor** and **Aeneas** and in grief they lead a charge to reclaim the body and armor of **Sarpedon**. The Achaeans eventually win the fight over **Sarpedon's** armor, but **Zeus** orders **Apollo** to take the body and prepare it for burial in Lycia. **Patroklos** continues to raze the Trojan forces and even charges the walls of the city, only being stopped by **Apollo** who warns him to draw back. **Apollo** then goads **Hektor** into attacking **Patroklos**. On the first pass, **Patroklos** kills **Cebriones**, **Hektor's** charioteer. The Achaeans win the fight over **Cebriones** body and **Patroklos** continues to slay the Trojans until **Apollo** attacks him, knocking off his helmet and armor. Seeing this, **Euphorobos** strikes **Patroklos** with a spear and **Hektor** finishes him off. While dying, **Patroklos** warns **Hektor** of his impending death by **Achilles'** hand. **Hektor** dismisses this and tries to capture **Achilles'** chariot driven by **Automedon** who flees.

Homer, *Iliad*, Books 17-20

Contributor: Anthony Tornaritis

Book 17

Menelaos, son of Atreus learns Patroklos has fallen and goes to stand over his body. While standing over him, Euphorbos, son of Panthoos, comes up and tells Menelaos to leave the body, saying that he was the first of the Trojans and the spoils are his. He threatens to kill him if he doesn't give way. Menelaos tells him it will be foolish to fight him and to leave. Euphorbos doesn't listen, they fight and Menelaos drives his spear through his neck. Euphorbos falls and his dying body is described in terms of vegetation - myrtle blossoms and an olive tree. Menelaos is described as a lion who is killing a heifer. Apollo is angered by this and so goes and tells Hektor of Euphorbos' death. Hektor is angered with grief and brings his men with him. Seeing Hektor approach Menelaos tries to decide if it is smarter to fight Hektor and his men or retreat from the body for help. He goes and find Ajax son of Telamon and asks him to come with him to get the body of Patroklos so he can bring to Achilles.

Ajax listens and follows Menelaos. By the time they catch up, Hektor has stripped Patroklos' armor. When Ajax and Mene. come up Hektor shrinks back into his men and gives the armor over to be taken to Troy. Ajax then stands over the body, and again an image of a lion is invoked to describe the "pride and fierceness of his strength".

Glaukos rebukes Hektor for not putting up a fight and calls him a coward, and threatens that the help of his men will leave him. He says that the body needs to be fought for because it is worth a lot as ransom since Patroklos was Achilles therapon. He then says Ajax is braver.

This angers Hektor and he defends himself by saying that one should not go against decisions of the Gods. However, he tells Glaukos to watch and see if he really is a coward, and then calls all his men to rally and fight for the body. He runs and puts on Achilles armor. Zeus did not like this and says that because he put on the armor he is doomed to die. He also says it was not "according to the order [kosmos]" that the armor should have been stripped. He endows Hektor with strength, but says he will not return from battle. With new might and wearing the armor he goes into battle, urging his men on.

Ajax seeing the rush of men upon him and Menelaos advises the latter to call upon the "Princes of the Danaans" for help. Menelaos does this. Help comes, first of which is Ajax, son of Oileus, and then Idomeneus and Meriones his esquire. Many more also rallied. The Trojans led by Hektor charged. The charge is described in terms of a wave that comes "thundering in at the mouth of some heaven born river." The Achaeans stood firm however and Zeus, whom had no grudge against Patroklos (son of Menoitios) while alive helped them by hiding the brightness of their helmets. The Trojans however drove the Achaeans back and began drawing the body away. Quickly Ajax rallied the men and himself made towards the front "like a wild boar upon mountains when he stands at bay in the forest glades and routs the hounds and lusty youths that have attacked him". He kills Hippothoos who is dragging Patroklos and there is a lot of gory description of how he kills him. Hektor almost hits Ajax with a spear, but instead kills Schedios. Ajax then kills Phorkys. Hektor and his men then give ground and the Argives drag off the dead bodies. The Trojans would have lost here, if though Zeus' will was with them, if Apollo had not appeared to Aeneas and instilled confidence in him. Aeneas cried to the rest that Apollo had appeared to him and that Zeus was with them, and urged to forward again. Aeneas and the rest spring forward into the Argives. Ajax gives strict orders that no one is to give ground. the battle rages on, each tugging the body one way, only to have it dragged back the other.

Achilles did not know Patroklos had fallen. He knew he wouldn't sack the city, for his mother had told him of the counsels of Zeus, but she hadn't told him about Patroklos' death.

The horses of the descendent of Aiakos were outside the fight and wept for the death of their driver. Zeus takes pity on the horses, wondering why he gave them to a mortal while they are immortal. He gives them strength to return to the ships, and says that he will not allow Hektor to ride them, and then says he will give the Trojans victory, allow them to kill all the way up to the ships until night falls. Automedon rides the chariot into the battle, and upon seeing it Hektor and Aeneas try to capture it. But the Ajaxes come to defend it and Hektor and Aeneas withdraw. Athena appears to Menelaos and gives him strength, and he kills Podes, best comrade of Hektor. Apollo tells Hektor of this and full of grief he goes to the front in Achilles armor. At this point Zeus "gave victory to the Trojans and routed the

Achaean."

Idomeneus tries to kill Hektor, but fails and flees in his chariot when he sees the tide has turned against the Achaeans. Ajax and Menelaos see the tide has turned against them, by Zeus and decide that they should send news to Achilles that Patroklos has fallen. Ajax tells Menelaos to find Antilokhos and send him to give the news to Achilles. Menelaos does not want to leave the body, for fear it will be taken, and reminds both Ajax's how much Patroklos was loved. He then finds Antilokhos and gives him the news and tells to go find Achilles. Antilokhos is stunned at first and tears come to his eyes, but he runs off to give the message. After he goes Menelaos returns to the body and asks Ajax what they should do now since Achilles had no armor and couldn't fight. Ajax tells him and Meriones to carry the body back to the ships while he and Ajax son of Oileus fought off the onslaught of the Trojans, and the fury of Hektor and Aeneas who were right at the front. Menelaos did this and this scroll ends with them carrying the body away as the fight rages stronger than ever and the strength of the Ajaxes the only thing keeping the Trojans from pursuing the two heroes carrying the body away.

Book 18

Achilles suspects what has happened before Antilokhos arrives as he sees men retreating the ships. Also he remembers his mother told him that the bravest of the Myrmidons would fall while he was still alive. Yet he still isn't sure because he told Patroklos to simply drive the attackers back and then return without going into full battle. Then the son of Nestor arrives and gives him the news.

Achilles is filled with grief and pours sand over his head and then flings his huge body full length on the ground and tears his hair. The bondswomen cry out and beat their breasts. Achilles lets out a cry which his mother hears and she screams. All the daughters of Nereus gather around and lament with her. Her lament is that she will never welcome Achilles back home from Troy.

She goes to visit Achilles and asks him what is wrong, since it seems his prayer to Zeus, that the Achaeans should be beset by their ships, has come true. He says it has come true, but that his comrade has fallen. He then says he will not live "nor go around among humankind unless" he kills Hektor and repays him for killing Patroklos. Thetis cries at this and tells him his death is also near, since it awaits him soon after Hektor's.

Achilles replies that he would die now if he could save his comrade, because he was not there to help him when he needed it. He says there is nothing for him. He says even Herakles could not escape death, and so he will win Kleos until the Gods choose to end his life.

Thetis agrees with what he says but tells him to wait until the next day when she brings him new armor from King Hephaistos. She leaves for Olympus and meanwhile the fight for the body rages on near the ships. Hektor and his host have caught up with the body, have got a hold of it, and are pulling it away. The two Ajax pull in the other direction and try to fight him off. But they do not succeed. Then Iris is sent by Hera, without knowledge of any other Gods, to Achilles. She tells him of the fight for the body and urges him not to let disgrace come to the body. He doesn't know what to do because no other armor will fit him, but she tells him to merely show himself to the army of the Trojans so they will be afraid and him the Achaeans some breathing time.

Achilles got up and Athena set a light and smoke from atop his head for all to see. he went out before the battle, and thought didn't join, raised a shout. Athena also made his voice louder so all could clearly hear. The Trojans were struck dumb with fear, and marveled at the light the Goddess set from his head. He shouted three times and three times the Trojans were thrown into confusion. Twelve of their noblest champions perished beneath the wheels of their own chariots. The Achaeans then safely drew the body away and put it on a litter, and Achilles wept as he saw the body, and the sun set. The battle had ended for the day.

Trojans withdrew and had their supper. Polydamas son of Panthoos, a wise man who "alone among them could look both before and after," addressed them. He advised that they should go back to the safety of the city walls, since it seemed Achilles had rejoined the fight. He said if they didn't in the morning Achilles would chase them back to the city and kill many.

Hektor does not like this advice and says he is tired of being pent up in the city. He talks of how the city of Priam used to be famed for its wealth but how it is now wasting away. He says Zeus has granted him glory here and he will not retreat. He says he will fight Achilles and that "The God of war deals out like measure to all, and the slayer may yet be slain." The men cheer at his words, foolishly, because Athena had robbed them of their understanding.

Meanwhile in the Achaean camp all mourned the body of Patroklos and Achilles led them in lament. His grief and rage is compared to that of a lion who has been robbed of his young. Achilles speaks out saying that his words to Menoitios that his said would be brought back after having sack Ilion, were in vain and that Zeus does not grant all desires. He then says he will not bury Patroklos until he has brought the body of Hektor and has laid the heads of twelve noble trojans on the bier in vengeance. Then the body is cleaned and anointed with oils.

Zeus asks Hera why she sides with the Achaeans, and she answered that since mortals can do what they can for another person, and she is a Goddess, wife of Zeus, she can devise evil for the trojans if angry at them if she wants. Thetis goes to Hephaistos and asks him to make new armor for achilles. He agrees to do so. First he made a shield of five thicknesses. On it he wrought "the earth, the heavens, and the sea; the moon also at her full and the untiring sun, with all he signs that glorify the face of heaven." He also depicted two cities. In one of the cities there were weddings and wedding feasts. there was an assembly due to a quarrel between two men over the blood price for a man who had died.

In the other city there were two hosts in gleaming armor. There was also a "fair fallow field" and a vineyard full of music and maidens.

Then he made a breastplate, and a helmet and set it before Thetis.

Important Terms/themes: Ritual Substitution--> this is someone who is willing to take a hit, or die for you so that the community can heal. represented here by Patroklos. One of the definitions of the term Therapon is someone "willing to die for someone else."

Who is Achilles killed by? Perhaps his "Achilles heel" really represents Patroklos because that his most vulnerable spot. After his comrade dies Achilles doesn't care anymore if he lives or dies.

Book 19

By dawn Thetis arrives at the ships and finds Achilles weeping over his attendant's body. She sets the armor before him and the Myrmidons are struck with awe. The sight of it puts a light into Achilles' eyes and his fury grows. He accepts it as satisfactory and then expresses unwillingness of leaving patroklos' body for the worms to destroy. His mother assures him she will make sure the body doesn't decay and bids him to make peace with Agamemnon and fight.

Achilles calls an assembly and all gather including the wounded Odysseus, son of Tydeus, and King Agamemnon. Achilles speaks and tells the Achaeans he has dropped his anger and is ready to fight. The Achaeans are filled with joy. Then Agamemnon speaks and explains that his behavior was not his fault but was caused by Ate. He says "Zeus, and Fate, and Erinys that walks in darkness struck me with derangement." Then he tells the story of how Ate, eldest daughter of Zeus, even fooled Zeus himself. He tells how Hera tricked Zeus into making an oath that whichever child fell between the feet of a woman on a certain day would be lord of whoever dwell about him. Zeus made this oath thinking it would be mighty Herakles from Alkmene, but Hera darted from Olympus and brought to birth the child of the wife of Sthenelos. She then stayed the birth of Herakles. Finally she went to Zeus and told him of this other birth and that this was the lord due to his oath. Zeus in his anger flung Ate down to the fields of mortal men, and Agamemnon said he grieved the way Zeus grieved when he saw Herakles in his labors, when he saw the Argives being killed about the ships. He says he was blind, and will atone and give gifts to Achilles.

Achilles replies that it doesn't matter whether he gives gifts or not, and says that they should begin the fighting.

Odysseus then speaks up and advises Achilles that the Achaeans need to eat before going into battle or they will not last the full day. He then recommends that King Agamemnon brings out the gifts in front of the assembly and swear that he never slept with Briseis. Then he says they should eat together in the King's tent for reconciliation.

Agamemnon is pleased by these words and also suggests they ratify his oath with a sacrifice.

Achilles replies that these matters should be seen to at another time when he is calmer. He says the Achaeans should fight fasting and then afterward they can eat. He says he cannot think of eating with Patroklos lying dead and visions of blood and death on his mind.

Again Odysseus speaks up, telling Achilles he is better by far as a fighter, but that he should listen to Odysseus because in counsel he is wiser. Then he explains again why the men need food. Immediately after speaking he took some men to the tent of Agamemnon and brought back the gifts. A boar is brought and sacrificed after Agamemnon gives his oath concerning Briseis. The men disperse to eat their meal before fighting.

Back in the tent Briseis weeps over Patroklos, saying how kind he was to her since her capture. The elders of the Achaeans stayed with Achilles and tried to have him eat but he was in too much grief to take food. He says he could never know greater grief than he now feels.

Zeus has pity looking down and tells Athena to drop ambrosia into Achilles breast so he does not feel hunger. She does this.

There is a description of Achilles putting on his magnificent armor from the God. It is so shiny it is described as a light built on top of mountains from sailor to see, shining in the distance. Finally he draws out his spear, so big that only he can wield it. Then, climbing on his chariot he urges the horses Xanthos and Balios to not leave the rider on the field this time, like they did Patroklos. Hera endows Xanthos with speech and the horse replies that it was not their fault. The horse goes on to prophesy Achilles death, and Achilles answers sadly that he already knows about his fate, and that he will yet kill as many Trojans as he can. He then rides to the front.

Book 20

The Trojans and Achaeans are poised to battle. Zeus calls a counsel of the Gods and tells them that he will sit up on high in peace, but that if none of them intervene on the side of the Trojans they will be quickly destroyed because of Achilles wrath. He tells them to go and join whichever side pleases them. On the side of the Achaeans were Hera, Athena, Poseidon, and Hermes. On the Trojans side were Ares, Apollo, Artemis, Leto, Xanthos and Aphrodite. When the gods held themselves from the fray the Achaeans were victorious, but it became a battle once the Gods and Goddesses entered.

Achilles was set on meeting Hektor in battle. Meanwhile Apollo tried goading Aeneas into battle with Achilles. Aeneas doesn't want to fight him remembering the last time he came face to face with Achilles at Lyrnessos and was only saved when a god gave him strength to flee. But then Apollo reminds him that he is son of Aphrodite, daughter of Zeus, whereas Achilles is son of Thetis who is daughter to Poseidon, and thus of inferior rank. He tells Aeneas to put faith in the Gods and approach Achilles and then puts courage into his heart.

At this point the fight has not begun and all the Gods sit down to watch, none of them wanting to begin battle with the other.

Aeneas was first to stride into attack. Achilles meets him and he is described as a lion. When close up Achilles speaks first, asking why Aeneas dares to stand up to him. Then he reminds about how Aeneas has already narrowly escaped death at his hand when Achilles sacked Lyrnessos. Aeneas answers by boasting of his lineage which is quite long and something I don't need to repeat.

Aeneas flings his spear which gets stuck in Hephaistos' shield. Achilles spear barely misses killing Aeneas who is stunned with fear by the close call. Poseidon doesn't want to see Aeneas killed so intervenes by blinding Achilles, and scooping up Aeneas and depositing on the fringe of battle. He then advises him not to face Achilles again. Achilles is angered by the escape and realizes that Aeneas' boast about heavenly favor were not idle. He moves on in battle urging on the Achaeans to fight. Hektor meanwhile urges on his men and cries out to them that he will face Achilles. This excites the Trojans and they rush into battle. However Apollo appears to Hektor and tells him not to face Achilles, and Hektor draws back, scared by these words. Achilles goes into battle and kills many men who are

named but not worth repeating. After he kills Polydorus, Hektor cannot keep himself away from Achilles any longer and rushes at him. Achilles goads him on, but Hektor is not afraid and hurls his spear at Achilles. Athena stops it with her breath. Achilles springs forward to end Hektor but Apollo hides him in darkness three times, frustrating Achilles, who cries out that he will eventually kill Hektor. Achilles goes on to kill a bunch of other Trojans in a gory manner. His fury is described as being similar to a forest fire raging out of control, "wielding his spear as though he were a daimon."

Important Terms/Themes: Ainos=special kind of discourse that requires the following three qualities: sophos (mental qualification); agathos (moral qualification); Philos (emotional qualification). I think a way to think of this is by considering how hard it is for other in the Iliad to understand the way Achilles feels after Patroklos death. In scroll 20 can see the Achaean elders trying to get Achilles to eat before battle, but he refuses it because of his grief for Patroklos. Achilles keeps expressing how sad he is, but it may be hard for others to understand.

Homer, *Iliad*, Books 21-24

Contributor: Kate Walro

Note: I combined a few sources with my own notes for the information below...I hope it's helpful. Email me at walro@fas if you have any questions. If you don't have time to read this entire summary, read about the battle scene when Achilles kills Hektor in book XXII and the last book when Achilles XXIV. The transformation of Achilles' *menis* when he kills Hektor to sympathy and understanding when he returns Hektor's body to Priam is the most important illustration of Achilles being excessive in life and reaching his *telos* and being "on time" in death.

Book 21

Achilles attacks the Trojans in the river Xanthos. The Trojans try to flee, but Hera sends a mist that forces them to stay there (an example of how the gods interfere in the lives of mortals, could use this to consider whether or not mortals can control their faith). Achilles slays Trojans and makes the river "run with blood." He then chooses twelve youths out of the water to sacrifice in revenge for Patroklos (could use to talk about the "menis" of Achilles). He even kills Lycaon (who Achilles had previously captured and sold as a slave) despite his begging for mercy. The river Xanthos is quite angry and tries to help the Trojans by sending Asteropaeus (the son of the river Axios) to fight Achilles, but Achilles kills him. Achilles continues his killing and then the river takes human form and tells him "Achilles, if you excel all in strength, so do you also in wickedness, for the gods are ever with you to protect you...my fair waters are now choked with corpses...trouble me no further." Achilles refuses him and tells the river that he will continue fighting until he faces Hektor.

The river then swept away all of the dead and "cast out on to the land" and tries to attack Achilles. The river is gaining on Achilles when Achilles prays to Zeus to be saved for the river. In the prayer he tells Zeus that his mother foreshadowed his death by an arrow of Apollo, not by being trapped in a river (use to discuss the importance of how a hero dies for *kleos* and to explain why Achilles returns to battle even though he knows he will die). After his prayer, Poseidon and Athena come and tell him not to worry about the river, urge him to kill more Trojans, to kill Hektor, and then return to the ships; they say that they will grant him victory. The river asks another stream, Simoeis for help and is about to overwhelm Achilles with a flood of water when Hera tells Hephaistos (her son) to kindle a fire and then she is going to use the wind to use the fire to attack the Trojans while he uses the fire to burn the river Xanthos (could discuss irony of fire extinguishing water). The river pleads with Hera for mercy and says that he will stay out of the war. Hera then tells her son to stop the flames as they should "not use such violence against a god for the sake of mortals" (use to discuss conflicts between the gods in the *Iliad*).

Xanthos stops fighting, but a quarrel breaks out among the other gods. Ares (god of war) attacks Athena (goddess of wisdom) who knocks down her brother with a boulder. When Aphrodite tries to come to the rescue of Ares, she is sent tumbling to the ground by Athena. Poseidon picks Apollo as his opponent and tries to lure him into a fight. He says that both he and Apollo have a reason to resent the Trojans because of the wrong done to them by Laomedon, an early king of Troy. Laomedon refused to give the reward he had promised to the two gods after Poseidon erected the walls of his city; instead, the king expelled both gods from his kingdom. Despite Poseidon's taunting, Apollo refuses to fight. Artemis, hearing her brother's refusal, criticizes Apollo. In turn, Hera, who has heard Artemis berating her brother, boxes the ears of the huntress and sends her wailing to Olympus, where she tells Zeus of her mistreatment (could mention that the gods seem to provide almost a sense of comic relief; while the mortals are dying gruesome deaths, Artemis is whining about her ear being boxed).

The story then shifts to Troy and Priam opens the gates to let in the fleeing Trojans (discuss how the momentum of the war has shifted in favor of the Greeks). Agenor attempts to fight the pursuing Achilles, but he is unable to withstand the fury of the Greek warrior and must be taken from the battle by Apollo. The war god then becomes a mortal and chases Achilles around the plain to allow the Trojans time to safely enter the city gates (discuss Apollo as the divine antagonist of Achilles, how he leads both to his *kleos* and to his death, how Achilles takes on aspects of Apollo like how Sappho portrays him as the idealized bridegroom).

Book 22

Achilles finally gives up his vain pursuit of the immortal Apollo and heads for Troy, where Priam is lamenting the loss of so many of his sons. He and his wife, Hecuba, try to dissuade Hektor from facing Achilles, but Hektor

overwhelmed by shame for being the cause of so many Trojan deaths. He feels he must personally defeat Achilles in order to regain his stature among the Trojans (Hektor is portrayed as being far more moral than Achilles).

When Achilles arrives at the wall of Troy, he begins chasing Hektor. Zeus, seeing the Trojan's plight, wonders if he should save him, for Hektor is devoted to the gods and has offered some fine sacrifices. He knows, however, that Athena will not allow destiny to be thwarted, so he decides to allow Athena to help Achilles in the battle (that Zeus is not toying with the outcome of the battle). She takes the form of Priam's son, Deiphobus, and encourages Hector to take a stand against Achilles.

The two warriors begin their duel with the usual introductory remarks, but they swear no oaths or make any agreements related to the victor (perhaps foreshadowing how Achilles will treat Hektor's body). The battle begins when Achilles throws his spear and misses Hector. As Athena retrieves his weapon, Hector casts his spear in vain against the impenetrable shield of Achilles. When the Trojan calls to Deiphobus to bring him another spear, he realizes that he has been tricked by the gods (Athena pretended that she was Deiphobus), who are obviously helping Achilles. He knows he cannot be victorious against them; therefore, he promises himself to die valorously (again, importance of hero of how they die, Hektor never begs for his life). Aiming for Hektor's neck, Achilles throws his spear and scores a direct hit (use to show the athletic prowess of Achilles). Hector falls to the ground and begs Achilles to return his body to Troy, but Achilles does not honor that request. As he takes his last breath, Hector foretells the destiny of Achilles. Shortly afterwards, Achilles ties the feet of the dead Trojan to his chariot and hauls him to the Greek camp with his head bouncing in the dust (use to show the immortality of Achilles, his menis, and the importance of the dead hero's body). Stunned by the disastrous outcome of the duel, Priam and Hecube loudly lament their loss. Andromache also bemoans the fate of her husband and her son's future.

Book 23

Since Achilles feels he has avenged the death of Patroklos, he now turns his attention to preparing a proper burial for his dear friend. Patroklos, however, appears to him in a dream and begs his friend not to prolong the funeral. He also requests that both his bones and those of Achilles be buried in the same urn (use to show that Patroklos was a substitute in battle for Achilles, the importance of a hero's body, and that Achilles will die soon).

The massive preparations for the funeral begin as timber for the pyre is brought from Mt. Ida. Patroklos' body is placed on the wood, along with other various animal and human sacrifices (the twelve he captured for the river, use to show that Achilles is unbalanced, honoring his friend in excess through human sacrifices), including the body of Hektor. Achilles then decides not to use Hektor's body as a sacrifice and throws it to the ground; Aphrodite and Apollo protect the body from being torn apart by the dogs (continued intervention by gods, continued immortality of Achilles). After he is finally satisfied with the pyre, Achilles prays to the winds and a raging fire is started. When the fire spends its force and begins to burn low, Agamemnon and his men extinguish the last embers with wine. Then the bones of Patroklos are gathered and placed in an urn, which is to be buried in a tomb.

Achilles, having accorded the body of Patroklos the ceremonial rites due him, orders funeral games to be held in honor of his dead companion. The first game is to be a Chariot Race, between Eumelos, Meriones, Diomedes, Menelaos, and Antilochos. Apollo snatches away the whip of Diomedes, but Athena restores it and overturns Eumelos, who is driving Trojan horses. After the race is over, Achilles and Antilochos argue over who should be awarded the second prize, since Achilles wants to give it to Eumelos for putting up the best struggle against overwhelming divine odds. In the end the second prize is granted to Antilochos; but then a quarrel arises between Menelaos and Antilochos. Menelaos maintains that Antilochos fouled him in a narrow stretch of track, and Antilochos admits his guilt. There is also a boxing match, wrestling match, foot race, discus throwing, dueling, archery, and spear throwing (use the funeral games to discuss how athletic events are reenacting the death of a hero).

Book 24

On the night of the funeral, Achilles finds it difficult to sleep and tosses from one side to another. He gets out of bed and drags the body of Hector around the tomb of Patroklos. Seeing the disgraceful treatment of the body, some of the gods become angry and report to Zeus. The king of the immortals summons Thetis and tells her to go and tell Achilles about the gods' displeasure over his brutality. Approaching Achilles, Thetis promises him handsome gifts for the return of Hector's body. Achilles agrees to give the body to the Trojans.

Zeus sends Iris to Priam to urge him to prepare a fit ransom to exchange for his son's body. She promises him that Achilles will treat him kindly. Hesitant about the offer, Priam seeks the advice of his wife, Hecube. Not trusting Achilles, Hecube pleads with her husband not to emerge from the citadel, for she fears he will be killed by Achilles. Priam will not be dissuaded, even by his wife. He selects his finest robes, cauldrons, and tripods as ransom gifts and orders his surviving sons to make ready his wagon. In speaking to his sons, Priam ridicules them as disgraces to Troy, for they have not fought as bravely as their dead brothers who were killed in the fighting (importance of kleos). Before departing, Hecube asks Priam to pour out a libation in honor of Zeus (importance of honoring gods). Priam obliges and asks the god for a divine sign of safety. In answer, an eagle immediately flies by on Priam's right. Zeus also sends Hermes, disguised as one of Achilles' men, to guide the aged Priam through the Greek lines.

Priam enters the tent of the Greek hero, where he embraces Achilles' knees and kisses his hand. He then begs Achilles to have mercy on him, for he has already suffered gravely. Deeply moved by Priam's impassioned plea, Achilles weeps as he recalls his home, his father, and the slain Patroklos. He says, however that excessive grief serves no purpose. Achilles then speaks to Priam of the two urns of Zeus, one containing good fortune and the other evil. He explains how man is a mixture of both. Achilles orders his handmaidens to anoint the body of Hektor and wrap it in a tunic, readying it for its return to Troy. He then invites Priam to sit down with him for dinner. During the meal, the two men gaze at each other in admiration. Achilles then offers his final kindness, promising that he will allow Priam and the Trojans eleven days of peace in order to have a proper funeral for Hector. (Achilles is finally recognizing his sorrow and overcoming his anger, nearing his telos).

Achilles has a bed prepared for Priam outside his own tent. Before long Hermes comes to Priam and urges him to return quickly to Troy, lest Agamemnon should catch him in the Greek camp and harm him. Following the god's advice, Priam rises and slowly bears the body of his son back to the citadel. As he passes, cries of lament fill the city. In particular, Andromache can be heard bemoaning her future as a Greek slave and fearing for the life of her son. Hecube also loudly laments over her son's body. Helen, in the most touching lament of all, bewails the loss of her only friend in Troy, the brother-in-law who restrained all others when they had harsh words for her. The funeral rites commence and last several days. On the tenth day Hector's body is burned. On the eleventh day his bones are entombed. Following the burial, a feast in honor of Hector is held in the palace of Priam.

Homer, *Odyssey*, Books 1-6

Contributor: Charlie Frogner

Book 1

- The *Odyssey* begins with request to the Muse for inspiration as the narrator prepares to tell the story of Odysseus's journey.
- As the story begins, Poseidon is preventing Odysseus's return, and Odysseus has gone to the land of the Ethiopians.
- **Note:** Reference to the story of Orestes – "Look at Aegisthus; he must needs make love to Agamemnon's wife unrighteously and then kill Agamemnon, though he knew it would be the death of him ... Orestes would be sure to take his revenge when he grew up and wanted to return home." This is notable both because Orestes later serves as a model of maturation, paralleling Telemakhos, and also because one wonders if Penelope will succumb to adultery as Clytemnestra did.
- Athena, after convincing Zeus to assist Odysseus's return, goes to Telemakhos and intimates to him that Odysseus is alive and returning; She gives him courage to demand that the suitors (who have been occupying Odysseus's house) leave.
- We first see Penelope in this scene, descending the great staircase, attended by handmaids. She's weeping.
- Telemakhos announces to the suitors that he will be calling an assembly the next morning to demand their departure: "If ... you choose to persist in sponging upon one man, heaven help me, but Zeus shall reckon with you in full, and when you fall in my father's house there shall be no man to avenge you."
- The suitors scoff, and Eurymakhos is introduced as a manipulative and influential voice among them.
- **Note:** Odysseus is known for cunning, and Telemakhos has apparently inherited this trait: Athena comes disguised, but he quickly discerns that it's the goddess.
- Eurykleia, a loyal servant and "a good old woman" is introduced at the end of the scene.

Book 2

- Telemakhos calls an assembly, demands the suitors leave, and announces that he plans on departing to search for news of Odysseus. He benefits from Athena's influence: "Athena endowed him with a presence of such divine comeliness [kharis] that all marveled at him as he went by ..."
- Telemakhos presents his two grievances. First is the loss of his father. The second is the potential ruin of his estate at the hands of the suitors, who "are pestering my mother to marry them against her will."
- Antinoos, the most arrogant of the suitors, stands and claims that Penelope is to blame for the plight of Odysseus' house. He relates the story of *Penelope's web*, which she weaved during the day and undid at night, in order to delay re-marriage. He claims the suitors will not leave until Penelope marries.
- **Note:** Penelope too is cunning, as the story of her web shows.
- Zeus sends an omen, in the form of a pair of eagles, which the prophet Halitherses declares is an indication that Odysseus is to return. Eurymakhos rejects this omen.
- **Note:** This is one of many cases in the *Odyssey* where the characters' misfortune is foretold by their contradiction of the gods.
- Telemakhos declares that he is going to Sparta to seek news of Odysseus.
- Odysseus's friend, Mentor, chides the suitors for their ill behavior in general.
- Telemakhos prays to Athena, who tells him that he will succeed in his voyage and the suitors will die.
- Telemakhos departs on his ship, with Athena. He specifically instructs Eurykleia to prevent Penelope from discovering his absence for ten to twelve days, "for I do not want her to spoil her beauty by crying."

Book 3

- Telemakhos first reaches Pylos, the city of Neleus. The people of Pylos are gathered on the sea shore, offering sacrifice to Poseidon.
- **Note:** Athena is assisting in Telemakhos's maturation: "I have never yet been used to holding long conversations with people, and feel shame about questioning one who is so much older than myself." "Some things ... will be suggested to you by your own instinct, and some daimon will prompt you further; for I am assured that the gods have been with you from the time of your birth until now." Again the importance of consonance with the deities.

- Telemakhos approaches Nestor, who is feasting, and they join in a prayer to Poseidon before he inquires into his father's situation.
- Nestor proceeds to tell the tale of his own return after the Trojan war. He split with Agamemnon because of a disagreement over offering to the Gods. Odysseus went with Agamemnon, so Nestor can offer no solid information about Odysseus' fate.
- **Note:** Nestor refers to Agamemnon's 'bad end' at the hands of Aegisthus. "See what a good thing it is for a man to leave a son behind him to do as Orestes did, who killed false Aegisthus the murderer of his noble father. You too, then show your mettle and make yourself a name in story."
- Nestor speaks more about his journey home with Menelaos, and how they were delayed after running afoul of the gods.
- Speaking of Agamemnon's death, Nestor offers the following advice: "... do not go traveling about for long so far from home, nor leave your property with such dangerous people in your house; they will eat up everything you have among them, and you will have been on a fool's errand." He recommends Telemakhos go to see Menelaos.
- Athena leaves and Telemakhos sleeps the night as Nestor's guest. In the morning Nestor, with his sons, makes sacrifice and prays to Athena.
- Telemakhos heads off to Lacedaemon, home of Menelaos, in a chariot driven by Nestor's son Peisistratos.

Book 4

- Telemakhos and Peisistratos reach Lacedaemon as Menelaos is feasting in honor of his son's wedding.
- Eteoneus, a servant to Menelaos, greets the two strangers, "who look like sons of Zeus." Menelaos orders him to show hospitality to the visitors.
- **Note:** Menelaos' hospitality, and the hospitality shown by others elsewhere, obviously contrasts with the treatment meted out by the suitors later, and Menelaos is very plain about it: "Eteoneus ... you never used to be a fool, but now you talk like a simpleton ... you and I have stayed often enough at other people's houses before we got back here ..."
- Telemakhos and Peisistratos join Menelaos in the feast, and Menelaos tells of how his brother was murdered (by his wife) and how he grieves for Odysseus.
- Helen enters and observes that Telemakhos looks like Odysseus (**Note:** He must already have matured a great deal) – at this Telemakhos' identity is revealed.
- Helen feeds everyone an herb that "banishes all care, sorrow, and ill humor," and they relate stories of Odysseus's cunning and courage.
- Telemakhos spends the night, and in the morning Menelaos asks him his business. He relates the situation regarding the suitors and asks for information regarding Odysseus.
- Menelaos relates what he has heard from "the old man of the sea." What follows is the story of the Menelaos capturing the shapeshifter, Proteus (who's associated with Poseidon). Upon his capture, Proteus tells of Ajax's death, Agamemnon's betrayal, and Odysseus's capture by the nymph Calypso.
- Telemakhos, upon hearing this news, announces that he must leave.
- Meanwhile, the suitors at Odysseus's are "behaving with all their old hubris." Antinoos and Eurymakhos are their "ringleaders."
- The suitors plot to kill Telemakhos upon his return. Antinoos will lie in wait to intercept his ship.
- Medon, a servant, overhears this plotting, and the news makes its way to Penelope. He leaves Penelope in an "agony of grief [akhos]." She proceeds to cry out in despair at the situation; she stands to lose both her husband and her son.
- Penelope prays to Athena, who appears in a vision to assure her of Telemakhos's return, although she refuses to confirm or deny Odysseus's death.
- As the scroll ends, the suitors are waiting in ambush.

Book 5

- The gods minus Poseidon gather on Mount Olympus, and Athena pleads to Zeus for Odysseus's release.
- Zeus decrees that Odysseus is to be released from Calypso's island and sends Hermes to inform Calypso.
- Calypso, upon hearing the news, delivers a diatribe against Zeus's double standard: he's allowed other goddesses to keep mortal lovers. She nevertheless agrees to release Odysseus.
- Calypso provides Odysseus with a large raft and warns him of the trials he to encounter on his journey home.

- Odysseus departs Calypso's island and, on the 18th day, reaches the Paeacian coast.
- Poseidon spots Odysseus and sends a storm to wreck him. A goddess, Ino, helps Odysseus by providing him with an enchanted veil, which will protect him from harm. With this veil Odysseus is able to safely reach the shore (with additional help from Athena). Odysseus, per instruction, tosses the veil back into the sea.
- Odysseus sleeps the night in the forest, drawn by Athena into a peaceful slumber.

Book 6

- As Odysseus sleeps, Athena appears in a dream to Nausicaa, a Phaeacian princess. She encourages Nausicaa to go to the river the next day to wash her clothes.
- Odysseus awakens to the sight of Nausicaa and her maids, all nude. He (also naked) approaches Nausicaa, inquiring as to her nature (goddess or woman) and asking for her assistance and hospitality. **Note:** Odysseus avoids revealing his identity, further evidence of cunning.
- Nausicaa takes pity and agrees to take Odysseus to her parents, the king and queen. Her maids provide Odysseus with clothing. He bathes, and Athena makes him appear more handsome to the girls.
- Nausicaa gives Odysseus directions to the Phaeacian palace but declines to escort him, to avoid "gossip and scandal."
- Odysseus prays to Athena for assistance, that the Phaeacians might receive him hospitably. She hears his prayer but does not respond, for fear of her uncle Poseidon.

Homer, *Odyssey*, Books 7-12

Contributor: Anna Lonyai

Book 7 Odysseus is on his way to the palace of Alkinoos, the king of the Phaeacians. Athena, in disguise as a young girl, hides him in a protective mist so that the Phaeacians will not harass him. She then tells Odysseus that he should ask Arete (the queen of the Phaeacians) for help in how to get home, then Athena leaves back to Athens. Arriving to the palace during a festival for Poseidon, Odysseus sees the queen, throws himself at her feet causing the mist to vanish from around him. Odysseus explains his situation to both the king and queen and then they promise to give him a Phaeacian ship to go home in. Recognizing Nausicaa's clothes on Odysseus, Arete questions Odysseus and he tells her about his trip from Calypso's island and meeting Nausicaa. Odysseus tells them that it was his idea to come alone (so that the king and queen do not get mad at Nausicaa) and Alkinoos is impressed by this and offers Odysseus his daughter's hand in marriage.

Book 8 Alkinoos gets approval from his counselors to give Odysseus a ship to return home and holds a feast and games in honor of his guest. Demodocus (a blind prophet) sings of the trouble between Odysseus and Achilles at Troy, causing Odysseus to weep. King then ends the feast and starts the games. Odysseus is asked to participate but—overcome by his grief—he refuses. After a young athlete (Broadsea) then insults him, Odysseus is moved to participate, winning the discus toss and challenging the Phaeacian athletes to anything else. Alkinoos changes the topic and begins dinner. Odysseus asks Demodocus to sing of the Trojan horse and the sack of Troy, but ends up breaking down. Alkinoos notices and stops the music and asks Odysseus to tell him who he is, where he's from and where he's going.

Book 9 Odysseus reluctantly tells the Phaeacian's the tale of his wanderings. From Troy they go to Ismarus, the city of the Cicones, where his men plunder the land until the Cicone ranks turn on them. Then they go to the land of the Lotus-eaters, where the natives give some of Odysseus's men the intoxicating fruit of the lotus which makes them lose all thoughts of home but Odysseus drags them off the island. Odysseus and his men then go to the land of the Cyclopes, or uncivilized one-eyed giants. They come upon a cave with sheep and milk and cheese; the men want to steal some of it but Odysseus wavers. The cave's owner returns—the Cyclops Polyphemus—who is hospitable at first but then eats two of Odysseus' men and imprisons the others for future meals. Because only Polyphemus is strong enough to move the rock he set in front of the cave, Odysseus devises a plan for escape. Odysseus gets Polyphemus drunk on wine then Polyphemus asks Odysseus his name. Odysseus replies that his name is "Nobody." After Polyphemus collapses with intoxication, they drive a red-hot staff in his eye and when Polyphemus wakes and tries to tell his neighbors what is wrong, he says, "Nobody is killing me." Odysseus and his men escape on the belly of the monster's sheep and go to their ship safely. After on board, Odysseus calls to the land and reveals his true identity, inciting Polyphemus to ask his father—Poseidon—for vengeance on Odysseus.

Book 10 Despite having gone to the home of Aeolus (ruler of the winds) and receiving a bag of wind from him, Odysseus's men open the bag and lose the wind. Without wind, the Achaeans row to the land of Laestrygonians—giants whose queen turns Odysseus' men into dinner causing the rest of them to flee toward their ships and escape amidst the Laestrygonians pelting boulders towards their ship, causing all of the ships to sink except Odysseus'. Then, Odysseus and his men travel to Aeaea, home of the beautiful witch-goddess Circe, who turns some of Odysseus' men into pigs. Hermes tells Odysseus to eat an herb (moly) to protect him from Circe's drug so that he can attack her when she tries to strike him with her sword. Odysseus follows his instructions and forces Circe to turn his men back into humans, but he soon becomes Circe's lover and stays on the island to live in luxury for a year. His men persuade him to continue on his voyage home, but Circe tells him he must first go to Hades, land of the dead, and speak with the spirit of the blind prophet Tiresias who will tell him how to get home. Right before he leaves, Odysseus finds out that the youngest man on his crew, Elphenor, got too drunk the previous night and fell off the roof and broke his neck.

Book 11 Odysseus now in Hades first meets Elphenor, who begs Odysseus to return to Circe's island and give his body a proper burial. Odysseus then speaks with Tiresias, who reveals that Poseidon is punishing the Achaeans for blinding his son Polyphemus. He foretells Odysseus's fate—that he will return home, reclaim his wife and palace from the wretched suitors, and then make another trip to a distant land to appease Poseidon. He warns Odysseus not to touch the flocks of the Sun when he reaches Thrinacia, or he won't return home without suffering more hardship.

and losing all his crew. Then Odysseus speaks with his mother, Anticleia, who tells him that she died grieving for his return. Odysseus wants to go to sleep, but the kind and queen urge him to tell them about meeting any Greeks in Hades. He met Agamemnon, who tells him of his murder at the hands of his wife, Clytemnestra, and how he meets Achilles, Ajax and others. He finds himself mobbed by these souls, runs back to his ship and sails away.

Book 12 Odysseus returns to Aeaea, where he buries Elpenor and spends one last night with Circe who tells him all the obstacles he will face on his voyage home and tells him how to negotiate them. When they approach the island of the Sirens, Odysseus plugs his men's ears with beeswax and tells them to bind him to the mast of the ship. He is seduced by their song, begging to be released, but his men only bind him tighter. After passing through the straits between Scylla (six-headed monster who, when ships pass, swallows one sailor for each head) and Charybdis (an enormous whirlpool that threatens to swallow the entire ship), Odysseus reaches the island of the Sun. When their supplies run out, Eurylochus persuades the crew to disobey Odysseus during his sleep and slaughter the cattle of the Sun. When the Sun finds out, Zeus punishes Odysseus and his men by starting up another storm to destroy his ship and entire crew, leaving only Odysseus alive. Then he reaches Ogygia, Calypso's island, but he stops here telling the Phaeacians that he sees no reason to repeat what happened there.

Important points/themes in this section:

- ❖ [Book 7] Strong contrast between Phaeacian youths' naïve glory-seeking and Odysseus's somberness despite having achieved considerable glory highlights show how Odysseus's painful experiences have matured him
 - Inexperienced in life's hardships, the youths act rashly, as when Broadsea insults Odysseus, to attempt to demonstrate their manhood and the youths' simplistic preoccupation with physical prowess
 - Odysseus, although clearly capable of besting the youths in athletic competition, exudes poise in the face of the youths' carefree brazenness, exerting himself only to defend his honor after Broadsea's insult
 - Similarly, Nausicaa's immature attraction to Odysseus proves insignificant to him and cannot trump his desperate longing to return home.
- ❖ Books 9 through 12 are told as flashbacks, providing background not only to Odysseus's audience but to Homer's as well
 - Show the resourcefulness of the poet, who uses Odysseus's voice to render a more complete picture of his hero's wanderings, as to that of the hero himself
- ❖ Odysseus's eventual revelation of his identity to Polyphemus ultimately proves foolish, and, because it embodies a lack of foresight, stands in stark contrast to the cunning prudence that Odysseus displays in his plan to escape from the cave
 - This act of hubris, or excessive pride, ensures almost automatically that Odysseus will suffer grave consequences
- ❖ When Odysseus reveals his identity to Polyphemus, he doesn't simply utter his name; rather, he attaches to it an epithet, or short, descriptive title ("raider of cities"), his immediate paternal ancestry ("[Laertes](#)'s son"), and a reference to his homeland ("who makes his home in Ithaca")
 - Odysseus is here going through the motions of confirming his kleos by making sure that people know that he was the one who blinded Polyphemus
 - Like the heroes of the *Iliad*, Odysseus believes that the height of glory is achieved by spreading his name abroad through great deeds
- ❖ [Book 10] theme of mortal tendency to succumb to temptation
 - Odysseus lets a year waste away in the arms of the goddess Circe. While his crew certainly seems not to mind the respite, Odysseus particularly enjoys it, even though his wife is waiting for him
 - Elpenor's death as the men are about to depart from home constitutes another instance of overindulgence in personal appetite
- ❖ Odysseus's conversation with Achilles reveals a nuanced view of warfare and *kleos*, or glory, which is harder to find in the *Iliad*.
 - Whereas the *Iliad*, which celebrates the glory of warfare, wholeheartedly endorses Achilles' choice of glory over long life, Achilles' lament in Book 11 of the *Odyssey* issues a strong caveat to this ethic of *kleos*. This change in Achilles' sentiment from one poem to the next is understandable, given that, as we have seen with Odysseus, the *Odyssey* tends to focus on characters' inner lives.
 - Yet Achilles doesn't wholly shun the idea of *kleos*. Though he turns away somewhat from his warrior ethos, he still rejoices to hear that his son has become a great warrior. *Kleos* has thus evolved from an accepted cultural value into a more complex and somewhat problematic principle.
- ❖ Like much of the *Odyssey*, Book 12 generates excitement through the tension between goals and obstacles.

- Some of these obstacles are simply unpleasant: Odysseus would rather avoid Scylla and Charybdis altogether, but he cannot—they stand in his way, leaving him no choice but to navigate a path through them.
- But many of these obstacles are temptations. While the cautious Odysseus advocates resisting the urge even to land on Thrinacia, the crew's instincts and desires drive them to slaughter the Sun's flocks even after promising Odysseus that they wouldn't do so. Even Odysseus's experience with the Sirens is a study in temptation, a temptation that Odysseus keeps in check through foresight. Immediate, visceral desires distract him from his *nostos*, or homeward journey, but a deeper longing and a more intellectual understanding of his mission's importance keep him tied to his course.

Important Greek words:

penthos – grief, public expression of grief by way of lamentation or keening

Ex: Book 7: Odysseus speaking to Alkinoos: Nevertheless, let me sup in spite of sorrow, for an empty stomach is a very importunate thing, and thrusts itself on a man's notice no matter how dire is his distress [*penthos*]. I am in great distress [*penthos*], yet it insists that I shall eat and drink, bids me lay aside all memory of my sorrows and dwell only on the due replenishing of itself.

daimôn -- supernatural force (= unspecified god or hero) intervening in human life

ex: Book 7: Odysseus saying how he got to the island of Calypso: Here dwells the cunning and powerful goddess Calypso, daughter of Atlas...A *daimôn*, however, led me to her hearth all desolate and alone, for Zeus struck my ship with his thunderbolts, and broke it up in mid-ocean.

psukhê -- essence of life while one is alive; conveyor of identity while one is dead

ex: Book 9: Odysseus says to Cyclops as he is escaping: "Then I said, 'I wish I could be as sure of killing you outright and sending you down, bereft of your *psukhê*, to the house of Hades, as I am that it will take more than Poseidon to cure that eye of yours.'

sêma -- sign, symbol, tomb

Ex: Book 11: Elpenor speaking to Odysseus in Hades: Do not go thence leaving me unwaked and unburied behind you, or I may bring the gods' anger upon you; but burn me with whatever armor I have, build a grave marker [*sêma*] for me on the sea shore that may tell people in days to come what a poor unlucky man I was

nostos -- return, homecoming; song about homecoming; return to light and life

Ex: Book 11: Tiresias speaking to Odysseus in Hades: "You want to know," said he, 'about your return home [*nostos*], but heaven will make this hard for you.

olbios -- blessed, blissful; fortunate

Ex: Book 11: Tiresias speaking to Odysseus in Hades: As for yourself, death shall come to you from the sea, and your life shall ebb away very gently when you are full of years and peace of mind, and your people shall be prosperous [*olbios*].

akhos -- grief, public expression of grief by way of lamenting or keening

Ex: Book 11: Odysseus speaking to his mother in Hades: Mother, why do you not stay still when I would embrace you? If we could throw our arms around one another we might find sad comfort in the sharing of our sorrows [*akhos*] even in the house of Hades

Homer, *Odyssey*, Books 13-18

Contributor: Neha Chauhan

Book 13

The Phaeacians leave Odysseus in Ithaca as he is sleeping. Poseidon is particularly angry at the Phaeacians for helping Odysseus reach Ithaca without suffering, and with so many presents. He complains to Zeus, who allows him to turn the Phaeacian ship into stone (like in the prophecy). Meanwhile, Odysseus awakes and does not realize where he is. He initially believes that the Phaeacians have tricked him, and have left him in some foreign place. Athena appears to him as a shepherd and tells him that he is in Ithaca. Odysseus, clever as always, comes up with a false identity. Athena is amused by his cunningness, and reveals her true self. She gives him advice, and transforms him into an old beggar in rags. She wants him to take revenge upon the suitors, and disguises him so that no one will recognize him. She tells him first to go to the hut of Eumaios, the swineherd. Athena tells Odysseus that Telemakhos is looking for him. Athena will now go to Telemakhos, and tell him to return home.

Book 14

Odysseus arrives at the Eumaios' hut, who offers him much kindness. Eumaios gives him details about how the suitors have been treating the house in Odysseus' absence. Odysseus is thoroughly impressed by Eumaios. Odysseus pretends that he is from Crete and that he fought Odysseus in Troy. He also states that he heard Odysseus was still alive. Eumaios does not believe him. Eumaios offers Odysseus his cloak, and gives him great hospitality for the night.

Book 15

Athena goes to Lacedaemon to tell Telemakhos that he will achieve his nostos soon. She appears to him in a dream, and alerts him to the following: 1) He must return home soon, and stop the suitors from ransacking his home and prevent Eurymakhos from winning his mother's hand in marriage. 2) The suitors plan to kill him before he returns home, and gives him advice about how to evade them. 3) Go to Eumaios first, who will then tell Penelope about his return. Menelaus and Helen give Telemakhos many gifts during his goodbye. Helen gives him a robe. As he is leaving, an eagle with a great white good in its talons flew on his right hand. Helen believes the eagle symbolizes Odysseus' revenge on the suitors. A seer, Theoklymenos asks Telemakhos for help. Theoklymenos had killed a man in Argos, and is trying to escape. Telemakhos allows him to join him on board the ship. Meanwhile, in Ithaca, Odysseus decides to test Eumaios by offering to leave. Eumaios won't allow him to leave, and continues to offer good hospitality. Odysseus then inquires about his parents. Eumaios states that Laertes (Odysseus' father) is still living. Laertes is deeply saddened by the absence of his son and death of his wife. Odysseus' mother died through sorrow for her son. Telemakhos soon arrives in Ithaca. As he speaks a hawk flies upon his right hand with a dove in its talons. Theoklymenos states this is an omen that Telemakhos will remain powerful and Odysseus' house will have continued strength.

Book 16

Upon Telemakhos return, Eumaios weeps with joy. When Telemakhos asks who the stranger is, Eumaios recounts the story. Telemakhos sends Eumaios to tell Penelope of his return. Athena appears and brings Odysseus back to his true form. No longer appearing old and haggard, Odysseus returns to normal. Telemakhos is initially shocked and in denial. Odysseus explains how he arrived in Ithaca, and that he now seeks revenge upon the suitors. They then decide upon a plan in which Telemakhos will hide all the armor from within the castle, and bring it to the storage room. When the time is right, they will attack the suitors and use the hidden armor. Odysseus makes Telemakhos promise not to tell anyone that his father is here. Eumaios and a messenger from the ship both arrive at the same time to deliver the news of Telemakhos' arrival to Penelope. The suitors are extremely angry and surprised that their plan to ambush Telemakhos did not work. One of the suitors, Antinoos, thinks the next plan of action should be to kill Telemakhos before he reveals their misdeeds to the Achaeans in assembly. The suitors can then divide his property and leave the house for whichever man Penelope decides to marry. Amphinomos is not in favor of killing Telemakhos, and would first like to take the counsel of the gods. Penelope makes an appearance, and is outraged by the suitors' plan. The servant Medon previously overheard their scheming, and had told Penelope. She yells at Antinoos, saying that he should be ashamed of himself, especially since Odysseus had once helped his father. Eurymakhos **acts** like he's concerned about Telemakhos, and assures Penelope that her son will be safe from the hands of the suitors. Before Eumaios returns, Athena turns Odysseus back into an old man in rags.

Book 17

Telemakhos returns to the palace, and is greeted by Eurykleia and Penelope. She asks if he heard any news about the return (nostos) of Odysseus. Telemakhos recounts what he learned while in Pylos. The seer, Theoklymenos interprets the omen he saw on the ship to mean Odysseus is now in Ithaca and is preparing revenge on the suitors. Penelope hopes this is true. Meanwhile, Odysseus and Eumaios are treated poorly by people like Melanthios, who reviles them with unseemly language. This makes Odysseus very angry. They are treated similarly once inside the house. Antinoos throws a stool at Odysseus, which upsets the other suitors. They warn him that gods are often in disguise so as to test people. Odysseus dog recognizes him, and dies shortly afterwards. Penelope hears about how the stranger is mistreated, and wants to meet him.

This is a quote that Natasha focused on in class:

“Light of my eyes, she cried as she spoke fondly to him, “so you are come home again; I made sure I was never going to see you any more. To think of your having gone off to Pylos without saying anything about it or obtaining my consent. But come, tell me what you saw.”

Book 18

Iros, a beggar, challenged Odysseus to a fight. The suitors are very much entertained by this and prods him on. Athena gives Odysseus strength, and he is easily able to defeat Iros. Odysseus is particularly impressed by Amphinomos. He considers him a man of good understanding, and tried to convince him to leave the palace by stating that Odysseus will be there soon. Amphinomos decides to stay, mostly because of Athena’s influence. Athena gives Penelope extra beauty while she sleeps. She convinces her to show herself to the suitors. She states that she must marry soon, before Telemakhos grows facial hair. She convinces the suitors to embrace her with gifts instead of stealing from her. Odysseus is impressed by her cunningness. One of the maids, Melantho, treats Odysseus very poorly and with little respect. Athena wants to get Odysseus even more riled up, so she stimulates Eurymakhos to taunt him. Eurymakhos throws a footstool at him, and things get intense. Telemakhos intervenes and tells the suitors to retire for the night.

Homer, *Odyssey*, Books 19-24

Contributor: Surajit Saha

Scroll 19

Telemakhos moves all the armor from the hall and hides them in the store room so the suitors cannot arm themselves when Odysseus will fight them. Meanwhile, Penelope comes down to the hall to talk with Odysseus for the first time in 20 years. She does not recognize him and tells him about her story after he had left for Troy. Odysseus makes up a story about his background and says that he met Odysseus on their way to Troy. Penelope asks him to prove it, and so he provides details about his clothing that satisfy her test. He then prophesies that Odysseus will return soon with a lot of treasure. Penelope commands Odysseus' childhood nurse, Eurykleia, to wash his feet. While she does this, she notices a scar on his leg that he received while hunting boars many years ago. The nurse recognizes him but he quickly tells her to keep his identity secret. Penelope asks him to interpret a dream she had in which a great eagle kills her twenty geese and flies away. Odysseus interprets it as portending the death of the suitors. Penelope then tells him about the tournament she will soon have – all the suitors will have to try to string Odysseus's bow and fire an arrow through twelve iron axes the way Odysseus used to do. The man who succeeds will get to marry her.

Themes: The mark on Odysseus leg is a *sema* for the nurse and signals his identity and history. He is keen on keeping secret his identity, therefore he ensures that his scheming will suppress the meaning of the *sema* for now. Penelope is cunning like him as well, and they are both of the same *noos*.

Scroll 20

Odysseus lies awake in the middle of the night and is worried about how he will kill the suitors. Athena tells him not to think about it because she will help him. She puts him to sleep and then Penelope wakes up. She is crying for Odysseus again. Odysseus wakes up in the morning and hears her crying. He asks Zeus to give him two signs of his successful revenge, so Zeus thunders in the heavens and a maid walks into the hall asking Zeus for Odysseus' return and revenge on the suitors. Telemakhos wakes up and goes to the hall armed with a spear while the women prepare the room for the suitors' daily revelry. Melanthios, a goatherd, insults Odysseus while Philoitios, another servant, enters and is interested in Odysseus "the stranger." He apparently longs for his master's return, which Odysseus is happy to notice. Telemakhos sits his father near him and tells the suitors to control their behavior today. Athena makes the suitors act mean toward Odysseus in order to anger him even more. One suitor, Ctesippus, throws a heifer's foot at him, so Telemakhos rebukes him. Another, Agelaos, tells Telemakhos to send his mother out of the house and make her marry another man. Telemakhos says that would be ridiculous. Athena makes the suitors laugh immoderately, while their meat becomes smeared with blood and their eyes filled with tears. Theoklymenos, a fugitive whom Telemakhos had picked up in his ship, notices the omens and tells the suitors that there is a shroud of darkness over them. He is kicked out while the suitors insult Telemakhos about his poor taste in guests.

Themes: There are several *semas* in this scroll that signal Odysseus's successful revenge and the suitors' impending destruction. There are strong interventions by the gods as well, for Athena herself engineers a lot of behavior among different people here.

Scroll 21

Penelope calls for the bow, quiver, and twelve axes to be brought forth and assembled for the contest. Telemakhos tries to string the bow just for the heck of it but fails. The suitors being the contest and one by one fail miserably. They feel shamed, despite all their efforts to grease the bow and heat it in order to make it easier to string. Philoitios and Eumaios (the stockman and swineherd) exit the hall and Odysseus follows them to ask about their allegiance to Odysseus. They declare their loyalty and so Odysseus reveals his identity to them, showing them the scar on his leg to prove it. Antinoos says that they should try again tomorrow, for it is impossible to string it today because it is the feast of Apollo the mighty archer. Odysseus says this is fine but wishes to try stringing it himself to prove his prowess. The suitors are angry to hear this: Antinoos rebukes him but Penelope hushes the suitor. The suitors say they are afraid that the stranger will succeed and put them to shame. Penelope says that the stranger would not take her away to marry her anyway, so he should be given a chance. Telemakhos says that he is the only one allowed to grant such a wish, and tells his mother to go inside. He then has the bow taken to his father. The women's rooms'

doors are closed while the gates of the outer court are locked. Odysseus strings the bow easily and fires an arrow through all twelve axes. He signals to Telemakhos to arm himself.

Themes: Once again, Odysseus' concealed identity plays a big role in this scroll. Only some of those who are near and dear to Odysseus (except for his wife, for safety reasons) are aware of his true identity, while the others do not have the correct mindset to understand his identity.

Scroll 22

Odysseus takes off his rags and fires an arrow into Antinoos' head. The others are horrified and think that it was a mistake. Odysseus talks as if he really is Odysseus, frightening the others even more. They offer to give him gifts if he will spare them. He refuses and continues the onslaught. The suitors decide to fight back but are unable to overcome him. Telemakhos also slays some suitors with his spear, and he runs to the store room to get shields, spears, and armor for his father and the stockman and swineherd. The four then continue to fight but realize that the suitors are slowly becoming more and more armed. They realize that one of the servants must be helping them, so the 2 servants fighting on Odysseus' side catch Melanthios in the act of treachery. They bind him and close the store room. Athena goes up to Odysseus and encourages him. He and his allies kill many more suitors. Athena renders the suitors' weapons useless as they try to throw them. Odysseus only spares two people – the minstrel who was forced to sing for the suitors, and Medon, the servant who had informed Telemakhos about the suitors' plot to kill him. The suitors were then all dead, and Odysseus called his nurse down and told her to bring to him the female servants who had misbehaved in his absence. They are forced to carry out the dead and wash the hall, after which they are executed. Odysseus cleanses the hall with fire and sulfur.

Themes: Battle dominates as the theme of this scroll. There is irony as well – having come from the battlefield of Troy where he fought valiant men, Odysseus is now fighting a bunch of shameless freeloaders in a hall inside his house. There are tables, stools, and food that are being overturned during this battle. It is a funny sight even though it is a serious matter. Also, just as in war, Athena intervenes and provides help.

Scroll 23

Eurykleia goes upstairs to tell Penelope about Odysseus' return and revenge. Penelope does not believe her and thinks the nurse is mad. She goes downstairs to see the dead suitors and sees her husband there. She does not react, however, and just stares at him because she still needs proof that it is him. Odysseus gets washed and puts on new clothes. He asks the nurse to set up a bed for him so he can sleep alone because it seems that Penelope has a hard heart. She decides to test him and tells the nurse to instead bring out their bed from their bedroom so he can sleep on it. Odysseus then says that the bed cannot be moved because he made it himself out of an olive tree's stump. Penelope is glad to hear this proof of his identity and embraces him. Odysseus says that his trials are not over, for he must sail to a distant land and plant an oar in the ground and make sacrifices to Poseidon and the other gods as soon as someone sees him and thinks that the oar is a winnowing shovel. They finally sleep together at night and in the morning, Odysseus sets out with Telemakhos, Philoitios, and Eumaios to see his father Laertes.

Themes: The bed of Odysseus and Penelope is significant because it is a great *sema* of their marriage and union. It symbolizes their unshakable bond, especially of the mind because they are both crafty and think similarly. The oar/winnowing shovel also is symbolic. As a winnowing shovel, it is symbolic of farming and makes us think of planting and harvesting. Odysseus has completed his nostos and has come around "full circle" like at the end of a completed growing season.

Scroll 24

The *psukhe* of every suitor flies down to Hades. The *psukhe* of Agamemnon is talking to that of Achilles about how he was given every honor after his death. The suitors tell the heroes about how they died. Agamemnon praises Penelope and complains about Clytemnestra. Odysseus tells his son and two servants to get dinner ready in Laertes' house while he looks for him outside. He finds his father working in his garden and asks him who he is. He asks if he really is in Ithaca, saying that he received a man from Ithaca (Odysseus) in his house several years ago. Laertes laments his son and asks him who he is. Odysseus makes up an identity and Laertes pours dust over his head. Upon seeing his father so sad, Odysseus runs up to him, embraces him, and reveals his identity. He proves it to him by showing him the scar on his leg. They go into the house to eat dinner. Meanwhile, rumor goes around the town, and the suitors' families learn about their sons' destruction. They arrive at Laertes' house to avenge their sons and Odysseus and the others get ready to fight. Zeus tells Athena that he wants everyone to make peace and forgive and

forget about the massacre of the suitors. Laertes kills Antinoos' father with a spear, and Odysseus and Telemakhos kill the front line of the people. Athena then yells to everyone to cease their war and settle the matter. The avengers flee to the city while Odysseus chases them, but Athena tells Odysseus to stop fighting. She then tells him to make a covenant of peace.

Themes: When his son makes up a story and tells him that he was hoping to meet Odysseus again some day, Laertes believes that he is dead, so he throws some dust upon his head. This action reminds us of a burial, perhaps of Odysseus or of Laertes himself. We also realize that Odysseus first killed Antinoos in the hall, and Odysseus' father kills Antinoos' father first.

Proclus, *The Epic Cycle*

Contributor: Andrew Paik

Proclus' Summary of the Cypria

- This story describes the backdrop or the story that led to the Trojan war
- Zeus and Themis planned the Trojan War by instigating a feud among Athena, Hera, and Aphrodite in regards to their beauty
- Paris is asked to judge who is the fairest of them all
 - He chooses Aphrodite as being the most beautiful as she promises that Paris will be together with Helen
- Menelaos sails off to Crete, and leaves Helen behind
 - Meanwhile, Paris and Helen are brought together by Aphrodite and they marry
- Menelaos is angered and is recruiting everyone to wage war
- Odysseus does not want to participate, but they kidnap his son and force Odysseus to join
- On their sale to Troy, Agamemnon kills a deer and angers Artemis
 - Artemis punishes the Achaeans for days until Agamemnon sacrifices his daughter, Iphigenia, to the goddess
- The Achaeans then attack the surrounding cities of Troy, demanding Helen and valuables
- Achilles takes Briseis who is eventually taken away by Agamemnon

Proclus' Summary of the Aithiopis

- This story acts as an epilogue to the *Iliad*
- Penthesileia, daughter of Ares, becomes an ally of the Trojans and is killed by Achilles
- Achilles is purified after sacrificing to Apollo, Artemis, and Leto
- Achilles is eventually killed by Paris and Apollo after attacking the Trojans
- After fighting over Achilles' corpse, Ajax gets it and they hold funeral rites

Proclus' Summary of the Little Iliad

- Odysseus and Ajax fight over who gets Achilles' armor, and Odysseus wins it with the help of Athena
- Ajax is so upset that he commits suicide
- Odysseus implements his ingenuity by constructing the wooden horse under the blessings of Athena
- Odysseus goes into Troy disguised as a spy, but is recognized by Helen
 - They jointly work together to capture the city of Troy

Proclus' Summary of the Ilioupersis

- The Trojans are unsure what they should do with the wooden horse
 - Some people want to push the wooden horse off the cliff, and others want to dedicate it to Athena
- They decide to have a feast, in which Odysseus and all the men hiding in the wooden horse attack the city of Troy
- Neoptolemos takes Andromache as his prize

Proclus' summary of the Nostoi

- Athena causes Agamemnon and Menelaos to fight over the voyage heading home
- Agamemnon wants to stay at Troy to appease the anger of Athena, while Diomedes and Nestor sail home safely
- Agamemnon eventually returns to his home, but is murdered by Clytemnestra who is then murdered by Orestes
- Menelaos arrives home safely

Alcman, *Partheneion*

Contributor: Marc Bhargava

NO SERIOUSLY IT IS ONE PAGE LONG, JUST READ IT

Points: note the part I bolded in the poem...it is a lot like Sappho's writing concerning love and how it over powers all.

The footnote I bolded talks about what is going on.

Overall: probably won't be on the final, but the main thing I carried away from this is the ritual of expressing how enthralled one can be by a god or a cult hero (in this case two).

The *Partheneion* 'Maidens' Song' of Alcman (PMG 1), performed at a grand public festival in Sparta, on a seasonally-recurring basis, by a *khōros* 'chorus, song-and-dance ensemble' of local maidens specially selected for the occasion, who take on the roles of the names featured in the song. The two premier roles are Hagesikhora and Agido, who are to be two competing choral leaders. Note the use of the word *khōrêgos* 'chorus-leader' in the song, as it applies to Hagesikhora. The name Hagesikhora means the same thing as *khōrêgos*.¹

- [...fragmentary lines...]²
- 35 Having devised evil deeds, they³ suffered [*paskhō*] in a way that cannot be forgotten.
 There is such a thing as retribution from the gods.
 Blessed [*olbios*] is he who, with a kind disposition,
 weaves through the time of day
 without punishment that makes him weep. And I sing
- 40 the radiance of Agido, as I look upon her
 like the sun, which
 Agido summons to shine
 as witness. But for me to praise
 her or blame her is not possible, as the illustrious *khōrêgos*⁴
- 45 does not allow me. For that one⁵ appears
 radiantly outstanding, as when someone
 sets among grazing beasts a horse,
 well-built, a prize-winner, with thundering hooves,
 from out of those dreams underneath the rock.
- 50 Don't you see? One is a racehorse
 from Paphlagonia. But the mane
 of the other one, my kinswoman
 Hagesikhora, blossoms on her head
 like imperishable gold.
- 55 And the silver look of her face—
 what can I tell you openly?

¹ In what follows, note especially the image of a wondrous horse conjured up in the simile describing the beauty of the maiden Hagesikhora, center of attention in the song-and-dance ensemble: "a horse, well-built, a prize-winner, with thundering hooves, from out of those dreams underneath the rock" (lines 47-49).

² The Louvre Papyrus, our source for the *Partheneion*, preserves the first column of its text for this song only in the most fragmentary condition.

³ The Hippokoontidai, a set of male heroes who died on account of deeds of *hubris*.

⁴ Hagesikhora.

⁵ Hagesikhora.

She is Hagesikhora.
 But whoever is second to Agido in beauty,
 let her be a Scythian horse running against a Lydian one.⁶
 60 I say this because the Pleiades,
 as we bring the sacred veil for the Dawn Goddess,
 are passing through the ambrosial night, rising up over the horizon
 like Sirius the star, to do battle with us.
 It is true: all the royal purple
 65 in the world cannot resist.
**No fancy snake-bracelet,
 made of pure gold, no headdress
 from Lydia, the kind that girls
 with tinted eyelids wear to make themselves fetching.**
 70 **No, even the hair of Nanno is not enough.**
**Nor goddess-like Areta,
 nor Thylakis and Kleesithera;
 you wouldn't say so even if you went to the house of Ainesimbrotia.**
Even if Astaphis were mine,
 75 **or Philylla gazed at me,**
Damareta too, and lovely Ianthemis,
still, it is Hagesikhora who wears me down.
For she, with her beautiful ankles,
 Hagesikhora, is not there.
 80 She stays at the side of Agido.⁷
 And she gives authority to our festive actions.
 So, from them...⁸
 ...receive! It is through the gods that there is fulfillment
 and reaching the *telos*. As the one who sets up the *khōros*,⁹
 85 I should speak. I am the one,
 the virgin who has sounded forth to no avail,
 an owl. But it is also I who, most of all, to the Dawn Goddess
 lust to give pleasure. Of our ordeals [*ponoi*]
 she has become the healer.
 90 But it is thanks to Hagesikhora¹⁰ that young girls
 have found their way to a peacefulness that is lovely.
 For the tracehorse...¹¹
 In this way...¹²
 Just as the helmsman must be
 95 heeded on board a ship.
 But she is, more than the Sirens,

⁶ Scythia and Lydia would be considered two extremes of the known world. The racehorses are so exotic as to be otherworldly. Both kinds of racehorse are so superior that the imagination boggles, in the words of the song, at the very thought of matching them against each other.

⁷ The gaps in the papyrus at this line make the interpretation less than certain.

⁸ Gaps in the papyrus. The idea seems to be: "receive their offerings, O gods!"

⁹ The syntax here is not clear. There may be a shift of speakers here.

¹⁰ It is possible that the speaker is referring to herself by name here.

¹¹ Gaps in the papyrus. The idea seems to be: the chorus-members must follow Hagesikhora as if she were a tracehorse.

¹² Gaps in the papyrus.

capable of song...¹³
 For they are goddesses. Instead of...¹⁴
 young ones, this group of ten...¹⁵
 100 It makes a sound,...¹⁶...on the banks of the river Xanthos ['blond'],
 the swan does. And she, with her lovely blond hair...¹⁷

¹³ Gaps in the papyrus. Some assume a missing negative.

¹⁴ Gaps in the papyrus.

¹⁵ Gaps in the papyrus. Some interpret: one girl has been taken away, and only ten remain from an original set of eleven.

¹⁶ Gaps in the papyrus.

¹⁷ Gaps in the papyrus, and the next and fourth column of the song is completely lost.

Sappho, Poems

Contributor: Chelsey Simmons

Biographical Info: Female poet, arguably one of the greatest of all time. Lived on the island of Lesbos around 600BCE, but was known internationally.

****I'm going to go sort of poem by poem and try to point out the most relevant, universal themes in each one.****

Sappho 1- Prayer to Aphrodite

“Pattern-woven flowers”- this reference to fabric weaving serves as an analogy to song-culture itself. While the action is repetitious (weaving flowers together over and over or singing the same song over and over), each time a single flower is woven or a song sung in a different time and place it is a little different and thus a brand new experience.

“dêute”- the word itself means “again” or “one more time” (and in love songs denotes sexual climax) and the word is used repeatedly in the passage. This again has a similar effect in that though the word is being repeated, each time it's repeated it has a slightly different effect.

The aforementioned are really literary techniques to reinforce the theme of the passage- Aphrodite doesn't change over time because she is immortal, but Sappho changes significantly, thus the interaction of the two changes. The ritual substitution or climax can reoccur but each time will be different because Sappho is aging (as is every mortal woman who will first be pursued and then pursue as she ages).

When Aphrodite speaks in the first person it's symbolic of Sappho becoming the goddess herself. The power of Sappho's invocation allows the ritual substitution. At the end of the song, Sappho switches back to the active voice, indicating that she is just as strong and assertive as Aphrodite- in a sense, identifying herself with the goddess.

N.B. Nagy notes that ritual substitution is only “safe” when the ritual is successfully executed

Sappho 44- The wedding of Hektor and Andromakhê (not in the sourcepack)

This poem is one of acute irony- these lovers who had one of the most beautiful weddings imaginable experience the immortalized tragedy of Hektor's death. Furthermore, the last line of the poem describing the couple as “like-to-the-gods” is hugely ironic because “like-to-the-gods” is usually reserved for Achilles, who killed Hektor.

Additionally, this is another good example of ritual substitution. “Numphê” means both “bride” and “local goddess.” When the bride is getting married, she actually becomes Aphrodite for the moment. (Another understanding of like-to-the-gods as well...)

(Apache female initiation ritual used as modern analogue- “at this moment, my daughter is being impregnated by the sun god and is changing into a woman.”)

Sappho 31-

Dubbed an erotic meltdown over Achilles (“equal to the gods”), “phainetai” (first word of passage) signals a divine epiphany, the appearance of a god. “This man before me is an epiphany” (i.e. a god appearing), referring to Achilles becoming a local god as a dead cult hero. At the end, “I appear to me”- an autoepiphany- so in the process, she's arguably a goddess experiencing this death and subsequent deification herself. Additionally, there's evidence of both kinds of bridegrooms in the poem- Apollo, the sweet, sensitive one that has a “charming laugh” and then Ares, the macho man who makes her heart flutter the moment she looks at him.

Nagy compared poem to Roberta Flack's “Killing me Softly”...

Sappho 16-

There's an Iliadic frame of reference (Helen, Troy) within a very common literary technique. *Priamel*- Some think A, B, or C but I think D. Her passionate love for the hero parallels Helen's. Additionally, reinforces the irony of hero cults that heroes do crazy things that normal we wouldn't condone or appreciate, we celebrate those same things. (Nagy compared to Janis Joplin's "The Rose.")

Important Fragments-

23/25- Brides, young girls= apples, bridegroom = Achilles because he was known to pick up apples that girls threw for him. The highest apples are unreachable by all but the most heroic men (i.e. Achilles), but they're also a little wild as they grow on "shooter branches" that grow straight up on un-pruned trees.

Pindar, *Pythian* 8

Contributor: Chris Newman

This work was part of the “recommended” reading. This work is a praising series of epodes, strophes, and antistrophes. The main theme is the importance of athletic competition and the honor it brings. References to the kleos athletic events bring to the victors is made, and an explicit comparison to Achilles is made at the end. Overall, there’s not too much to analyze for this. In order to identify it, look for a passage that has heavy emphasis on athletic events and their importance to the polis.

Homer, *Hymn to Demeter*

Contributor: Avner May

The Homeric Hymn to Demeter (Demeter is a fertility goddess, she makes the fruits of the earth grow, particularly the grains) begins with Persephone, the remarkably beautiful daughter of Demeter, picking flowers on the Plain of Nysa. Hades really wants this beautiful girl for himself, so he asks Gaia (earth) to make a beautiful flower (the narcissus) grow to attract the attention of Persephone. Persephone is drawn by this flower, and as she reaches for it, the ground opens up beneath her feet and Hades sweeps her away on his chariot. Only the Lord Helios (sun) and the goddess Hekaté hear the cries of Persephone as she was taken away.

Eventually Demeter hears the cries of her daughter as well, and is filled with grief (akhos), and rips off her hairband (the ripping off of her hairband can be related to the idea that when a woman's hair is undone she is losing emotional control of herself, and coming under the influence of Dionysus...). Demeter has no idea what happened to her daughter. She wanders the Earth tirelessly for nine days without eating or bathing. Then Hekaté tells her that she heard Persephone's cries but didn't see what happened to her. So together Hekaté and Demeter go to Helios and ask him what happened, because he sees all. He tells her that Zeus gave Persephone to Hades as a wife, and that Hades took her with him to the underworld. He tells Demeter to not be distressed by this because Hades is quite an impressive son-in-law.

Demeter is not comforted, but rather is filled with even more grief than before. She wanders the Earth with the appearance of an old grieving woman, and one day rests by a well near the palace of Keleos, king of Eleusis. The daughters of Keleos see her when they are getting water, and bring her to the palace to take care of their baby brother, Dêmophôn. Metaneira, Dêmophôn's mother, agrees to this and hands over her son to the old lady. Demeter raises the child as a divine being, and every night puts him in a fire. One night Metaneira spies on Demeter and sees her son in the fire, and cries out, scared for her son. This breaks the spell, and deprives Dêmophôn of immortality. Demeter is very angered by this; she reveals herself as a goddess, and tells the mother the terrible thing she did. She says that the son will no longer be immortal, but that he will have unwilting timê for all time (in some versions of this story the mother's mistake causes the immediate death of the baby, while in others it causes his eventual death). She also says that the Eleusinians will have a terrible battle among themselves at the right hora every year, and that they must build a temple for her.

King Keleos orders the construction of the temple, which is promptly built. Demeter inhabits the temple, shunning the company of all the gods, and yearning constantly for her daughter. Demeter makes that year terrible for all humans, not letting anything grow, depriving the humans of food and the gods of the timê of sacrifices (when the gods give humans vegetation, humans in return give meat-offerings to the gods. If there is no vegetation, the gods don't get offerings). Zeus eventually realizes what is happening and sends all the gods, one by one, to convince Demeter to join the gods on Mount Olympus. Demeter is not persuaded by anyone, saying that she will not go to Olympus or let anything on the Earth grow until she sees her daughter again. When Zeus hears this he sends Hermes to tell Hades to release Persephone and let her return to her mother. Hades obeys the wishes of Zeus, but first gives Persephone a pomegranate and tells her that in the underworld she will be the queen of everything and have great timê.

Persephone is happily reunited with her mother. (lines 387-400 of the hymn are missing. The reconstructed context is that Demeter finds out that Persephone ate the pomegranate, which results in her having to spend one third of each year with Hades). Persephone and Demeter spend a long time talking to each other and making each other happy. Persephone tells Demeter about the way she was kidnapped. Zeus then sends Rhea to summon Demeter and Persephone to Olympus, and to tell Demeter to make the earth flourish once again. Demeter agrees, but before going to Olympus travels around the world telling all the kings how to perform the sacred rites and rituals (how to offer sacrifices to the gods). Whoever is uninitiated and does not take part in these rites, will not be olbios and will never get a share of what the initiated receive.

At this point the poet says that anyone whom Demeter and Persephone decide to love will be olbios, and will receive great wealth. The poet asks Demeter for a rich means of livelihood in return for this hymn he has recited in her honor.

This hymn deals a lot with the issue of worship of the gods. The hymn itself is a means of ritual, of worshiping of the gods. In this hymn we see that if offerings are made to the Gods in the right ways, the worshipper is rewarded greatly.

Demophon is the main hero figure in this hymn. Demeter grants him imperishable honor, timê aphthitos. Demophon is immortalized through hero cult, while Achilles, for example, is immortalized through epic. The main

ritual which honored Demophon was a seasonally recurring athletic event. The athletic event is a stylized “battle” which happened each year in Eleusis. This seasonality in ritual mirrors the seasonality of a hero.

The issue of seasonality is dealt with very much in this hymn. When Persephone is with Demeter, the earth flourishes – this is spring/summer-time. When Persephone leaves Demeter and goes to be with Hades, nothing grows, and it is Winter.

Homer, *Hymn to Aphrodite*

Contributor: Chris Newman

Summary

This is the story of how Aphrodite became the mother of Aeneas. In a nutshell, Zeus played with her phrenes and put desire for Anchises, a mortal man, into her mind. She has sex with Anchises and becomes pregnant with her child. She wants no one to know what happened, so she constructs a plan: once born, the child will be taken care of by Nymphs until age 5, at which point he will be given to Anchises. She also instructs him to never tell anyone of the baby's true origins unless he should be struck down by the thunderbolt of an angry Zeus.

Important Aspects of the Hymn

- The story begins with an invocation of the muses so that the author may tell the story accurately.
- Aphrodite holds sway over all of the gods except for Hestia, Artemis, and Athena
- Aphrodite is responsible for leading astray the *noos* of the gods and causing them to sleep with mortal women and give birth to mortal children
- Aphrodite boasts about her ability to get any god to sleep with a human, which causes Zeus to disturb her *phrenes*
 - This makes an allusion to the theme of immoderation that can be seen in the Hippolytus and Bacchae where the imbalance within a character causes their downfall (Ex: in Hippolytus his immodesty towards the goddess causes her to exact revenge upon him and his family)
- After sleeping with Anchises, Aphrodite considers giving eternal life to Anchises, but recalls the example of Tithonos who was given immortality but not eternal adolescence
- Aphrodite devises her plan for what to do with the child and then leaves
 - The main reason for her secrecy is to avoid personal embarrassment in the eyes of the gods

Aeschylus, *Agamemnon*

Contributor: Andrew Paik

- The Watchman sees the signal of the flame that means the Trojan war is over and that Agamemnon will be returning home
- The Chorus recounts the history of the Trojan war and how Troy was sacked by Agamemnon
- Clytemnestra commands everyone to start making sacrifices, but the Chorus asks why she should be
 - Before Clytemnestra responds, the Chorus recounts the story of how Agamemnon's journey before the Achaeans arrived at Troy
- Agamemnon upset Artemis, and the goddess therefore inflicted harsh winds and battered the men
 - Agamemnon sacrificed Iphigenia, his virgin daughter, as a sacrifice to Artemis
 - This is an allusion to the libation theme seen in the *Oresteia*
 - Note how the blood libation is a perversion
- Clytemnestra tells the Chorus that they are making sacrifices because Troy has fallen
- The Chorus questions her knowledge and whether this is all based on rumors or hearsay
- The Herald finally arrives and confirms that Troy has actually fallen
- Clytemnestra interrupts and states that she already ordered the sacrifices to the gods, and how she urges Agamemnon to return home quickly to his "faithful wife"
 - This image of Clytemnestra is antithetical to the image of Penelope
- The survival and location of Menelaos is unknown and all that is known is that he is facing troubles in the seas
- Helen's name is appropriate because it means death, she brings destruction wherever she goes
- Agamemnon arrives home and his wife tells him to walk on the purple carpet
 - This act is hubris behavior because only the gods are worthy of purple
- Agamemnon arrives with Cassandra who is a cursed prophet/priestess of Apollo/mistress
- Cassandra is crying and is having a vision
 - Apollo cursed her by giving her the gift of vision, but not allowing anyone to ever believe in her visions—very ironic
 - Cassandra was punished because she promised Apollo a baby, but broke the promise
- She gives the vision that the room is red with blood, and this is a foreshadowing of Agamemnon's death
 - This can be compared to the scene often compared to the Red Room in *The Shining*
- There is screaming and Clytemnestra is seen standing over Agamemnon who is all butchered in the bathtub
- His robe was used as a net, and this symbol will be used again throughout the *Oresteia*, especially the Libation Bearers
- Cassandra is also murdered
- Aegisthus, the man who is having an affair with Clytemnestra, enters the scene for the first time
- The Chorus makes fun of him for allowing the wife to do a man's work
 - This is a demonstration on the switch of gender roles and the perversion of societal customs
- Clytemnestra murdered her husband out of vengeance for her daughter's death
- This theme of vengeance and cycle of blood crimes is revisited throughout the *Oresteia*
- The Chorus foreshadows Orestes' arrival back to avenge his father's death
- What makes the *Oresteia* so great is that it seems that the modern audience should have contempt for Clytemnestra for her deeds, but Agamemnon is not an innocent victim
 - He murdered Iphigenia, so does it not seem just that her death be avenged?
- The eternal conflict of what is right or wrong will be the cause for the cycle of blood crimes, and only until the theme of vengeance ceases is "justice" established
- Note the perversion of images (light/dark), gender roles, justice as a means of showing how everything is "off"

Aeschylus, *Libation Bearers*

Contributor: Avner May

After a long period of exile, Orestes returns to visit the grave of his father Agamemnon, accompanied by Pylades (Agamemnon was murdered by his wife Clytemnestra and her lover Aegisthus upon returning from Troy). He offers a lock of hair to Agamemnon as an indication of his grief. At this moment he sees a group of women dressed in black enter (the Chorus), among whom he recognizes his sister Electra. He is not sure whether there has been another death in the house, or whether they have come to pay their respects to Agamemnon. They explain that they have come as a result of a dream that Clytemnestra had which indicated that Agamemnon's spirit was upset at his murderer's. The chorus does not want to speak for Clytemnestra because she is the guilty one – murder cannot be wiped away so easily. Electra is poised to perform the libation, but does not know what to say. She asks the chorus for advice. She is unsure how to perform this ritual, but she eventually gets the hang of it, and pours the libation to her father. She calls to Orestes for help, and prays that an avenger will come and kill the murderers of her father.

Electra sees that there is a lock of hair on the grave of her father. She thinks it belongs to Orestes because it resembles her own. She then sees footprints that resemble her own in their proportions, and thus further convinces herself that Orestes has come. At this point Orestes reveals himself, and it takes him a bit of work to convince Electra that it is really him (he proves it is him by showing her a piece of weaving that she had made). Electra is overjoyed and hopes that Orestes will avenge the death of their father.

Orestes prays to Zeus for help. He then says that Apollo would never abandon him. Apollo had told him that if he did not avenge the murder of his father, he would suffer immense pain. Orestes says that even if this is not true, he would commit the act anyway due to the grief he feels for his father and due to the fact that as an exile he is poor. Orestes, Electra, and the Chorus switch of saying prayers for a while. The Chorus says “for a murderous stroke let murderous stroke be paid” – Electra says “after injustice I demand dike as my right.” Orestes says that it would have been better if Agamemnon had died honorably in Troy, and Electra counters that it would have merely been better for someone to have killed his murderers. It is clear from these prayers that dike in this context is revenge – that the “eye for an eye” policy is just.

Orestes and Electra now address Agamemnon. Orestes asks him to grant him power over his house. They then remind Agamemnon of the terrible things he went through and how his wife ensnared him and killed him. They want him to be angry and help them successfully take vengeance.

The Chorus then brings the attention of Orestes and Electra back to the task at hand. The Chorus tells Orestes about the dream Clytemnestra had which resulted in them having to come pour libations for Agamemnon. In this dream Clytemnestra gave birth to a snake, which drew both blood and milk when it was breastfeeding. Orestes says that he is the snake, and that he will kill his mother. He hopes that his interpretation of the dream will come to pass. He then plans how he will commit the murders. His sister will go into the palace, and he will stand outside the gates pretending to be a stranger. When they let him in he will quickly kill them. Orestes, Pylades, and Electra exit, and the Chorus discuss other terrible murders that had occurred within families. However they emphasize that in this case the murder Orestes will commit is an act of dike.

Orestes and Pylades arrive at the palace, and are eventually let into the gates. Clytemnestra comes to greet them, and Orestes says that he had come as a messenger to the palace to say that Orestes had died. Clytemnestra is very distressed, saying that the curse is still haunting her family. It is unclear whether Clytemnestra's grief is sincere at this point. In this scene, Orestes behaves much like Odysseus when he returns home. He usesmetis, cunning, and creates a disguise and many lies. They were both unsafe in their own homes.

Clytemnestra sends the nurse to go tell Aegisthus to come along with some guards. The Chorus intercepts this message, and tells the nurse instead to tell Aegisthus to come alone. The Chorus then prays to Zeus asking him to protect Dike.

Aegisthus enters, and goes to interrogate the stranger to see whether the news of Orestes death is indeed true. Orestes immediately kills him. After the servants cry out that Aegisthus is dead, Clytemnestra runs in and sees Orestes standing over the dead body of her lover. Orestes is prepared to kill Clytemnestra, but she bares her breast to him and appeals to him as his mother. Orestes asks Pylades what to do, and he says that he must remember what Apollo said, and that it is better to have all men as enemies than to anger the gods. Clytemnestra says that he will be cursed if he kills her. Orestes says that as his mother all she did was kill his father and exile him. Clytemnestra realizes that Orestes was the snake in her dream, and that he indeed had the intention of killing her. The Chorus

celebrates Orestes victory, saying the he was guided by Dike. At this point, Orestes and Pylades appear standing over the dead bodies of Aegisthus and Clytemnestra.

Orestes realizes that even though he acted with Dike, he did commit a polluted act by spilling the blood of his own mother. He feels like someone driving a chariot that is out of control. This metaphor is remarkably similar to that of a ship which is blown off course, which represents pollution (miasma). It shows how Orestes feels very polluted at this moment in time. Nevertheless, he assures himself that he acted correctly and justly because Apollo told him he had to do it. Orestes flees to Apollo's temple for refuge from the he frightening Erinys, who want to kill him because he killed his mother. In the eyes of the Erinys, when Orestes spilled the blood of his mother he committed a great pollution. This situation could only be fixed and made pure again if they spilled the blood of Orestes. In this case blood is like a libation that must be poured. In several other places in this play blood is described as a libation. This is a very perverted version of a libation.

The main issue in this play is Dike, Justice. What is Justice? It seems from this play that Justice is synonymous with revenge. If someone commits a murder, they must pay for it with their life. In this way, a cycle of violence inevitably springs up. The Erinys have a different idea of justice, which only includes avenging murders committed to blood relatives. This idea of what is just is further developed in the Eumenides in which the first trial is held.

Aeschylus, *Euminides*

Contributor: Chris Newman

Summary

The story begins with Orestes in Loxias' (Apollo) temple. Orestes is being pursued by the Chorus (group of female elders) who are trying to avenge Orestes' murder of his mother (Clytemnestra). Orestes escapes the temple while the Chorus is sleeping, and on the advice of Apollo flees to the temple of Athena. The Chorus shows up shortly after Orestes, and the Chorus begins to tell Athena why she should condemn Orestes. Instead of passing judgment, Athena calls the first trial council, which consists of the most *sophos* people of the polis. During the trial, each side calls its witnesses, performs cross-examinations, etc. Overall, it is similar to a modern day trial. When each side is done, the jury deliberates. Athena rules in favor of Orestes, and the jury returns a tied vote, so Orestes is free of the charges. The Chorus, however, is very upset and promises punishment for the polis. In order to calm them and quell their rage, Athena promises *time* to the Chorus, saying that they will be greatly honored if they will sing hymns that are not about evil victory but about the sea, winds, land, etc. The story ends with the Chorus making comments about actions that will and will not be tolerated (i.e. manslaughter will not be tolerated).

Important Themes: Dike

Important Aspects of the Play (Fairly Chronological)

- At the outset, Apollo declares that he will not abandon Orestes and will be with him for the duration of the trial (Line 65)
 - He also predicts that when Orestes arrives at the polis of Athena that a trial will be carried out
 - Part of Apollo's reason for standing by Orestes until the end is that the *menis* of a suppliant would be great if a god abandoned him in the middle of a journey (Line 230)
 - This brings to light all of the important aspects of the negative hero cult (i.e. it causes sterility, that angered hero has magical powers over the land his body inhabits, etc)
 - See dialogue notes for more on the *menis* of a negative hero, or just know that it's the opposite of everything good a hero cult can do
- The Ghost of Clytemnestra misuses the term *dike* just as she did while living
 - In this play she uses the term to explain why the Chorus should hunt down Orestes and slaughter him in a brutal manner
- Line 170: There is an allusion to Orestes causing the ancient rights to decay. This alludes to the trial that will take place shortly because it establishes a new precedent that will replace the old rights.
- Apollo and the Chorus argue over what constitutes justice in this case
 - Apollo argues that justice cannot be blind. He argues that mitigating circumstances should be taken into account.
 - The Chorus argues in favor of a blind justice that takes revenge based upon the action and not the circumstances surrounding it.
 - When the trial comes, it will not only be a battle for Orestes' life, but it will also be a battle between blind justice and justice that considers mitigating circumstances.
 - This all takes place around Line 210
- The argument between the Chorus and Apollo raises an interesting point of discussion
 - The Chorus chooses to follow their own beliefs and is only willing to be judged by Athena
 - Apollo, however, is a god, but he is shown no *time* by the Chorus, a group of mortal, elderly women
 - In this light, the ending can possibly affirm the just nature of the gods (because the verdict sides with Apollo and what he had been saying all along)
- When Orestes and the Chorus first meet Athena, one of the first questions she asks is "Were there other compulsions, or did he fear someone else's wrath?" (Line 425)
 - This is the opposite approach to that of the Chorus
 - It foreshadows Athena's verdict in favor of Orestes
- Athena declares that she is going to find *sophos* jury members from the polis who will give a just verdict (Line 480)
 - This is an important passage because it is the first outlining of the Athenian judicial process

- Around Line 700 Athena states the importance of the jury because their actions will be imitated for years and years to come
- At the end of the trial, the word “trial” is given an association with *dike*
 - This is an official way of stating the success of the trial in achieving justice (Line 795)
- As mentioned in the introductory summary, the lines from 800 until the end of the story are all about the appeasing of the Chorus and their assignment of a role within the Athenian land.

Aeschylus, *Seven Against Thebes*

Contributor: Dan Tsai

Note: this reading is listed on the syllabus as optional

Seven Against Thebes concerns the two sons of Oedipus, Eteocles and Polyneices. We learn of the background to *Seven Against Thebes* in *Oedipus at Colonus* – Ismene brings word to Oedipus that “at first it was their [the sons’] decision that the throne should be left to Creon, and the city spared pollution, when they thought calmly about the ancient blight on our family, and how it has clung to your unfortunate house. But now, moved by some god and by an erring *phren*, an evil strife has seized them – thrice deluded! – to grasp at rule and the power of a tyrannos. And the younger son has stripped the elder, Polyneices, of the throne, and has driven him from his fatherland. But he, as the widespread rumor says among us, has gone to the valley of Argos as an exile, and is taking himself a novel kinship, and warriors for his philoi, intending that he shall soon get hold of the Cadmean land with *time*” (365-385). Later, Polyneices arrives and tells Oedipus that Eteocles (the younger son) has grasped the throne, and that he (Polyneices) is mounting a force with seven warriors heading seven armies (Thebes is the city that Eteocles has taken; hence, *Seven Against Thebes*).

Seven Against Thebes begins with Eteocles entreating the citizens of Thebes (or the “city of Cadmus”) to arm themselves against the attacking Achaeans, “nor be afraid of the hordes sent against you from afar” (30). A scout returns from the camp of the Argives and reports that “seven warriors over there, mighty chieftains, have shed a bull’s blood into the crimsoned concavity of a shield and, with hands immersed into the gore of sacrifice, have sworn by Ares, by the war-goddess Enyo, and by Terror incarnate... either to raze the walls and violently destroy the fortress of Cadmus or, dying here, to drench with their own blood the land of their enemy” (45). A chorus of Theban women then enter wailing in grief and crying out in fear. Eteocles reprimands them for expressing their fears and thus discouraging the army, and exclaims “that I should never have to live together with anything that has to do with the breed of womankind” (185); following an exchange of lines, Eteocles silences the women.

A scout then enters and reports, one by one, who are the seven attacking warriors, and at which of the seven gates each warrior is positioned. The descriptions are of fearsome, battle-thirsty, proud warriors, and their elaborate shields are described as well. To each description, Eteocles responds by describing the warrior he has sent to guard the gate. Finally, the scout comes to the seventh warrior, who is Eteocles’ older brother Polyneices. His shield has “a woman who is leading, in a way that is self-controlled [*sophron*], the figure of a warrior made of gold. “So, now you see, it is the goddess Justice [*Dike*],” he [Polyneices] declares: “just as the letters on the shield tell you: ‘I will restore this man to power, and he will possess the city, having the right to come and go as he pleases in the halls of his ancestors.’” (650). Eteocles goes to face his brother, though the chorus tries to discourage him from doing so (“But when brother deals death upon brother, not even time itself can expiate the pollution [*miasma*]” (680)).

We learn next that the city has not been overtaken, but that the two brothers have died at each other’s hands. A Herald representing Thebes then calls for the proper burial of Eteocles, while Polyneices is not to be allowed a burial, and is to be “cast out unburied, for the dogs” (1015). Antigone refuses to let her brother Polyneices go unburied (remember that in *Oedipus at Colonus*, Polyneices comes to Oedipus, Antigone, and Ismene, and Eteocles is portrayed as the bad son), and argues with the Herald. Lastly, the chorus comes in: Can I refrain from the funeral rite, nor weep for Polyneices slain? ... He, your killed brother, shall he, with none to weep or sing laments [*goos*], pass to a hostile burial, mourned only by one sister? Who can obey such stern decree? ... Let those who control our city work or choose not to work their will [*lêma*] concerning those who sing their grief, lamenting Polyneices. We will go forth and, side by side with her, provide due burial.

Key things to think about

- Concept of *hora*, of the seasonality (remember that Hera is the god of seasonality, and that heroes are unseasonal in all things, except when they die – then, they come full circle, arrive at *telos*, and their death is at the perfect time). In one of the descriptions of the warriors – “His seasonal time [*hora*] is in blossom...” (530)
- Much description is given about the shields the warriors carry – on them is a *sema* for the warrior. Only one warrior does not have a *sema* on his shield. He is the sixth man, “more self-controlled [*sophron*]” (575). He is not as battle-hungry as the other warriors – indeed, he grieves the Polyneices is attacking his (Polyneices’) own city; yet he will battle because it is his destiny. He needs no *sema* on his shield, because “he wants not to *seem* to be the best but to *be* the very best” (595).

Herodotus, *Histories*, Books 1-6

Contributor: Michael Chow

Herodotus' *Histories* is more or less a historic account of the armed conflicts between the Greeks and the Persians. There are a number of basic overarching themes here, but they are not all important to our discussion in C-14.

The main focus for us in this piece is Herodotus' insistence on the preservation of the great heroic deeds and events of men in history – basically, *kleos* – and the various historic workings of hero-cult practice. The opening line: “This is the making public of the inquiry of Herodotus of Halicarnassus, so that what arises from human essence not become faded by time, and that great and wondrous deeds, some performed by the Hellenes, some by the barbarians, not lose their *kleos*, including for what cause they waged war against each other.” (*Quick note: it is interesting that throughout the work, Herodotus tries to pay equal and fair attention to the non-Greeks...he is trying to give them their due kleos as well*)

I will mention anything else noteworthy as we go along. Herodotus' focus wanders at times, so bear with me, as my summary will follow the order that he addresses things. Really, there are so many names and places and dates in here that it would be silly to try and remember them all. I think if you get the general idea of the *Histories* – especially the illustrations of hero-cult – then you'll be fine for the exam.

BOOK 1

Herodotus sort of babbles a bit in the beginning. His account of the conflict begins with abduction of women. First, Io was stolen by the Phoenicians and taken back to Asia. Then, Medea was stolen by the Greeks and taken back to Europe. Then, Alexander (Paris) stole Helen and took her back to Troy. There is some dissent about the actual events here among the Greeks, Persians, and Phoenicians (i.e., Io and Helen's capture was their own fault, because they must have wanted to be abducted, or they were sleeping around with the Phoenician men, etc.). In any case, the Greeks sacked Troy, and this, according to the Persians, was the start of their hostility toward the Greeks.

After this short random story, Herodotus jumps into the story of Croesus. He says Croesus, the king of Lydia, is primarily responsible for the conflict between the Persians and the Greeks. He is also the first non-Greek enemy to encroach on Greek freedom, as he subdued several Greek territories.

There is a quick discussion of Croesus' ancestry. Croesus' ancestor Gyges was a bodyguard to the Lydian king Kandaules. Kandaules wanted Gyges to peep at his wife – Gyges did and the queen caught him. She summoned him the next day and offered him two choices: either be killed by her bodyguards, or kill the king and take her and the throne. Gyges chooses to kill the king and take the throne. He is successful in his assassination, and although the Lydian people protest, Gyges' kingship is endorsed by the oracle at Delphi. The oracle also says that Kandaules' line will be avenged, but this is ignored and Gyges becomes king. Gyges → Ardys → Sadyattes → Alyattes → Croesus. (*Note: 1) importance of ancestry, 2) importance of oracle and prophecy, even to non-Greeks, 3) interestingly, importance of ancestors' deeds and prophesied fate of progeny...think Oedipus stories*)

In a dream, Croesus sees his son, Atys, is killed by an iron spear. Despite Croesus keeping Atys out of military life, Atys is accidentally speared and killed during a boar hunt. Atys' killer, Adrastus, takes his own life, even though Croesus forgives him. (*Note: 1) Atys' death is considered the fulfillment of a prophecy, 2) dike and time in the case of Adrastus*)

Croesus continued military expansion and attacked some Greek territories: the Ephesians, Ionians, Aeolians – eventually all the Greeks on the coast – forcing them to pay tribute to him. Croesus' ambitions turn toward Persia, because he fears they are becoming too powerful. He consults the Greek oracles again concerning this, and the oracle tells him that if he attacks Persia, Croesus will “destroy a great empire”, and should ally himself with the most powerful of the Greek states. When Croesus asks the oracle how long his rule would last, the oracle replies that when a mule becomes the king of the Persians, Croesus should flee. (*Note: the oracle does not say which great empire will be destroyed – continues the trend of vague prophecies*)

Croesus seeks to learn about Athens and Sparta to determine with whom to ally himself. There is some presentation of random history and back-story for both of these states, and ultimately Croesus chooses to ally himself with Sparta. Sparta accepts the alliance because Croesus had previously given Sparta a huge gift of gold. Croesus also forms an alliance with the Egyptians.

Misinterpreting the oracle's words and thinking he would destroy the Persian empire if he attacked, Croesus decides to invade the Cappadocians, who he has a grudge with in the first place (Cappadocia is a state in the Persian lands which had warred with relatives of Croesus). Croesus is advised against the invasion on the basis that the Persians are barbaric and without any luxuries: if Croesus were successful, he would stand to gain no spoils of war – but if the Persians won, they would get a taste for Lydian luxury and it would be impossible to drive them away. Croesus goes ahead with the invasion anyway, partially because he wanted to add land to his territory, but mostly because he trusted the oracle and had a grudge against the Cappadocians.

Croesus and Cyrus, the leader of the Persian armies, meet and do battle at Pteria. They are evenly matched, but Croesus thinks his army is too small, so he retreats to Sardis, the Lydian capital. He calls for reinforcements from Egypt, Sparta, and Babylon, then dismisses the mercenaries he had called to fight with him at Pteria. Cyrus moves into Lydia and defeats Croesus outside Sardis. The siege of Sardis begins, and Croesus sends word to his allies, asking them to come as soon as they can. The Spartans are caught up in their own battle with their neighboring Greeks the Argives, so they are too late to help Croesus.

The Persians break through the Lydian defenses, and sack Sardis. Cyrus orders that Croesus and many other Lydian nobles be set on top of a large pyre. Then the pyre is set aflame, and Croesus bemoans his fate. When Cyrus hears Croesus' lament, he orders his men to extinguish the flames, but they have grown out of control. Croesus then cries out to Apollo, and a great storm comes to extinguish the flames. Cyrus is impressed with Croesus, and stops the looting of the city when Croesus tells him that it is Cyrus' city, not Croesus' any longer, that is being looted.

Croesus complains that the gods let him down with their prophecies, inciting him to attack the Persians. Cyrus takes pity on him and permits Croesus to send symbolic chains to the oracle at Delphi, and reproach Apollo. Apollo (through the oracle) responds to Croesus. First, even he could not do anything to deter Fate from its course. This was the ultimate fulfillment of the prophecy that Gyges' line would be paid back for his original crime of killing his master and taking his wife. Second, the prophecy that Croesus would destroy a great empire was true: it was his own. Had he taken the counsel thoughtfully, he should have realized this possibility. Third, Cyrus was the mule spoken of in the last prophecy, as he was the child of parents from two different nations. When Croesus hears this response, he relents and confesses the mistake must indeed have been his own.

After conquering Lydia, the Persians conquered the rest of Asia Minor, and many of the Greeks there evacuated, or tried to.

BOOK 2

There is a quick mention of the disparity between worship of Herakles, the Olympian God, and Herakles the Hero. Herodotus says the Greeks who “act most correctly” are those who perform two separate worships of Herakles, one as an immortal, and one as a hero. (*Note: importance of ritual in Greek culture/religion, and the distinction between worship of a daimon and worship in hero-cult.*)

Herodotus says knowledge of the Greek gods (their origins, their appearances, and so on) is relatively recent, put forth mostly by Hesiod and Homer which only came 400 years before Herodotus himself.

BOOK 5

Philippos is a Spartan and Olympic victor, who was the handsomest Greek when he was alive. Because he was so beautiful, he gathered a hero-cult following by the people of Eggesta, who erected a hero's shrine over his grave and made sacrifices to him. (*Note: a perfect example of our understanding of hero-cult practices*)

When Sikyon was at war with Argos, Kleisthenes, the king of Sikyon, ordered that all Homeric celebrations of Argos be ceased, and that hero-cult worship of Adrastus (the accidental killer of Croesus' son) be transferred to Dionysus, because Adrastus was an Argive. (*Note: the political and perceived practical importance of hero-cult worship*)

In 499, the Ionian Greeks of Asia Minor revolted against Persia. In Cyprus, Onesilaos deposed his brother Gorgos, the king of Salamis, because Gorgos would not join the Ionian revolt against the Persians. Only one group of Cyprians refused to revolt – the Amathusians – so Onesilaos besieged them. Eventually, the Persian armies came, lead by the general Artybios. The Cyprian kings formed an army of men to fight them.

Onesilaos set himself against the Persian general and killed him, and the Ionians were far superior at sea. However, there were traitors in the ranks of the revolters, and the Persians routed the Ionians. Onesilaos was killed, and his head was taken by the Amathusians because he had besieged their city. They hung it on their gate, and a swarm of bees made a honeycomb in it. The Amathusians asked the oracle what this meant, and the oracle told them to take the head down and bury it, making sacrifices to Onesilaos as a hero. (*Note: hero-cult, hero-cult, hero-cult...*)

BOOK 6

A powerful Athenian man named Miltiades left Athens at the height of Peisistratos' power to rule over the Dolonkoi people at their request. As their leader, Miltiades waged war on Lampsakos, but they ambushed him and took him prisoner. Croesus found out about this, and because he held Miltiades in high esteem, demanded that the Lampsakenians let him go, so they did. After Miltiades died, he achieved cult status, and the people of the area made sacrifices to him as their founder, and held annual horse races and gymnastic competitions in his honor.

In 490, led by Darius, the Persians invaded the Greek mainland. They sail to Marathon, and the Athenians march to meet them under ten generals, the chief general being Miltiades (the same as above). A runner was sent to Sparta to ask for help. On the way this runner ran into Pan, who complained that the Athenians did not honor him. As a result of this, the Athenians built a shrine to Pan on the slopes of the Acropolis, and hold sacrifices and games there. (*Note: non-hero-cult, but still very similar cult behavior*)

The Spartans agree to send help, but cannot leave until the next full moon according to Spartan law. Meanwhile, the Athenian offensive line assembles according to tribe. (*Note: importance of tribal and ancestral/familial relations even in war*) The Athenians charge the Persians and drive them back to their ships. The Persians sailed on to Athens and the Athenian army hurried back to get there before they did, so the Persians set sail back to Asia. All told, the Persians lost 6,400 men at Marathon, and the Athenians lost 192.

Herodotus, *Histories*, Books 7-9

Contributor: Sarah Selim

Things to remember: Xerxes is the leader of the Persians who are trying to subdue Athens and Sparta

Book 7: Artachaees

- Artachaees – tallest man in Persia, four fingers short of five royal cubits – dies
- Xerxes laments death
- Hero cult begun – people sacrificed to him by name

Book 7: Talthybios

- Darius (Xerxes precursor) once sent men to demand submission from the Athenians and Spartans but they killed his men.
- After killing the heralds, the Lacedaemonians (specific Spartans) suffered at the hands of the Gods, so they asked for a volunteer to be a sacrifice to the Persians in response
- Sperthias and Boulis volunteered – on way to Persia met man who had received much good fortune by submitting to Xerxes and tries to counsel them to do the same but they refuse to accept his advice because he doesn't know about being free
- When they arrived, Xerxes spared their lives, saying he would not break custom and kill heralds, nor would he release the Lacedaemonians from their guilt by killing their men
- Although Lacedaemonians spared for a while, later the anger of the gods came back

Book 7: Thetis

- The Persians invaded by sea at Magnesia, but in the morning the sea began to boil and several ships were destroyed
- A story says the Athenians invoked Boreas, the north wind, to help them because an oracle had told them to call on their son-in-law and since Boreas had an Attic wife they believed him to be their son-in-law
- After four days, the storms ceased after many Persian ships were destroyed and the Persians had sacrificed to Thetis and the Nereids

Book 7: Thermopylae

- Xerxes and his armies were encamped at Thermopylae
- The most respected leader of the Spartans was Leonidas who came to the kinship unexpectedly when his two older brothers died
- The Persian scouts sent to look at the Spartan defenders found them exercising naked and combing their hair and dismissed them as incapable of fighting (here we have references to hero cults and the importance of the arrangement of hair)
- The Persians didn't take the Spartans seriously, but when they sent men to fight them found that they could defend themselves very well
- Then Ephialtes told Xerxes about a path leading over the mountain to Thermopylae
- The path was guarded by the Phokians, but when the Persians came along it they fled thinking the Persians were really against them in particular
- So the Persians passed. Meanwhile the Hellenes (Spartans) debated about whether to remain in the pass – some remained, some departed
- The oracle predicts that either the Spartan city will fall or their king (Leonidas) will fall
- Xerxes attacks the pass at sunrise and Leonidas dies along with many other aristos Spartans
- The two brothers Aristodemos and Eurytos could either have left or remained, but they could not agree and Eurytos fought the Persians and died but Aristodemos lost his psukhe and returned to Sparta without any time
- The Persians were victorious at Thermopylae

Book 8: Phylakos and Autonoos

- After Thermopylae the Persians approached Delphi

- The people asked the oracle if they should move the sacred property to protect it, but the god said he could defend his own so the people fled
- When the Persians approached Delphi, they found the sacred weapons spread out in front of the temple, then thunderbolts fell on them, two peaks broke off Parnassos, and some saw two armed men larger than human chasing them
- The Persians fled

Book 8: Salamis

- After the Persians took Sparta the Athenians requested the fleet of the Hellenes (the allies) put in a Salamis so they could plan for the Persian invasion
- They were particularly worried because they thought a great snake guarded them (the spirit of a snake often represents a god) but had left them
- The Persians headed for Athens, which was empty except for a few Athenians who remained barricaded in the sacred precinct of Attica because they thought the oracle's words mean the barbarians would be unable to penetrate a wooden blockade
- The Persians scaled a cliff and broke through the barricade
- The other Hellenes when they heard that Athens was taken started to retreat to the Peloponnese to fight from the Isthmus, but Themistokles convinced them to remain and fight the Persians because if they left they would no longer be fighting for one country
- The Hellenes prayed to the gods before fighting (including Ajax – example of a hero cult!)
- A sign indicates that Xerxes' fleet will be destroyed
- Artemisia is the only person to advise Xerxes not to fight at sea, but she is overruled (even though Xerxes still likes her)
- In order to convince the Hellenes to fight, Themistokles secretly sent a messenger to the Persians telling them to surround the Hellenes at night, which would force them to fight
- During the fight at sea, Artemisia is being pursued by an enemy ship so she rammed and sunk a ship of an ally to make the Hellenes' ship think she was on their side
- Her evil act has two good consequences for her: 1) the enemy ship stops chasing her thinking she's on their side, 2) Xerxes commends her fighting ability (because he assumes it must be an enemy ship)
- After the Persians' defeat at sea, Xerxes runs away secretly

Book 9: Plataea

- The Persians, led by Mardonios because Xerxes had fled, attacked the Hellenes who had retreated, and the Spartans and Athenians fought together against them
- Mardonios is killed, giving dike for the death of Leonidas
- The Persians fled and then all the barbarians fled
- The Hellenes laid siege to the wooden fortress where the barbarians had fled and destroyed their forces
- After the barbarians had been defeated, Koan, the woman the Persians stole from her home and forced to wed a Persian, rushed to petition Pausanias, the King of Sparta to take her from the Persians and return her
- Pausanias refuses to deface the corpse of Mardonios, even to avenge Leonidas' death
- In their looting, the Hellenes found the bones of a man five cubits tall (Artachaees)
- An unknown person stole Mardonios' corpse and gave it a proper burial

Book 9: Protesilaos

- The Hellenes chased the Persians from Europe, and the Athenians decided to attack the Chersonese at the Hellspond
- Xerxes' governor Artayktes was a tyrannos and had gained the property of Protesilaos (who was dead) through deception
- The Athenians laid siege to his home, eventually he fled and observed a portent: a guard was roasting a salted fish which began to move and Artayktes saw the portent and knew it was Protesilaos trying to communicate that he would be punished for his deception
- Artayktes was caught and killed by the Athenians when he was fleeing the siege

Sophocles, *Oedipus Tyrannos*

Contributor: Pilar Adams

Oedipus is king of Thebes and the priest of Zeus has come to his palace to ask for help because a plague has befallen the land and many people are dying, and the priest wants Oedipus to find out why the diamonies are angry. Oedipus sends his brother-in-law to visit Apollo and find out the reason for the plague. Creon returns and says it's because Thebes harbors the killer of the previous king, Laios, and no vengeance was taken. Laios was killed by a robber while traveling. Oedipus vows to avenge the death. He calls the seer Teiresias to learn the identity of the killer, and at first Teiresias refuses to say who, but eventually says that Oedipus is the "defiler of the land." Oedipus claims that Creon convinced Teiresias to blame Oedipus so that Creon can overthrow the king. Teiresias says that Oedipus doesn't know who his parents are, and that he will learn that he is native of Thebes, not an immigrant like he thinks. The chorus doesn't believe the oracle either, and Oedipus wants to kill Creon but lets him leave at the urging of Oedipus' wife, Iocasta.

Iocasta explains the oracle that was made to Laios long ago that he would be killed by the son born to him and Iocasta. So when the child was born, Laios pinned its ankles together and had a servant leave it on a mountain. Therefore, the child never got a chance to kill Laios, and he was instead killed by strange robbers. Oedipus begins to realize something is wrong and that he has cursed himself. He calls to have the lone survivor from the attack return from the fields. He then explains to Iocasta that when he lived in Corinth he received an oracle that he would defile his mother's bed and kill his father so he left Corinth. On his journey he got in a fight with group of men and killed all but one. He worries that this may be Laios, but then says that if the servant still says it was a group of robbers then he cannot be the killer. A messenger comes from Corinth saying the king has died (Polybos) and that Oedipus can now return and be king. Oedipus rejoices because he thinks that the oracle has not come true since he did not kill Polybos. The Corinth messenger then reveals that Polybos is not his real father and that the messenger gave Oedipus to them as a baby. The messenger received Oedipus from another shepherd from Thebes with his ankles pinned together, the same shepherd who was given the task of disposing of Laios and Iocasta's baby. Iocasta realizes that Oedipus is her son and begs him to forego the search before he realizes it himself then leaves. The shepherd comes and explains that he did take the king and queen's baby to kill it, but instead gave it to the messenger. Oedipus realizes that the oracle has come true and that he killed his father and bedded his mother.

Iocasta hangs herself, and when Oedipus finds her he takes her brooches and gouges out his eyes. He says Apollo urged him to blind himself and he abided. Then he exiles himself and Creon leads him away from Thebes.

Important concepts of *Oedipus Tyrannos*: The key word is miasma, meaning pollution. Oedipus' pollution is also the pollution of the polis because as tyrant, he embodies the city-state. The metaphors of the vegetal dysfunction express pollution, such as sterility. Oedipus also embodies the pain (penthos) of the polis, as exemplified when he says that "there is not one of you who is as sick as I" (line 60) when referring to the sufferings of the people. He is working to end their suffering as well as his own.

There is also god-hero antagonism between Apollo and Oedipus. Oedipus sends Creon to Apollo's temple instead of going himself. Apollo is also the one who gave Oedipus the oracle about killing his father and bedding his mother in Corinth. Apollo is the one punishing Thebes for harboring Oedipus, and he also urges Oedipus to gouge out his eyes.

Oedipus is simultaneously an insider and outsider, initiated and uninitiated. He can solve the riddle of the Sphinx but can't solve the riddle of his own life. The readers realize it long before Oedipus himself.

From Dialogue 19, Focus Passage F) 1270-1285. The passage where Oedipus puts out his eyes is important. To stop his pain and anguish, he needs to stop the light, not shine light on things as the sun god Apollo does. (Another example of the hero-god antagonism.) By putting out his eyes, the light within him extinguishes all by itself. (Nagy's words.) This is related to Aristotle's concept of katharsis because Oedipus is simultaneously purging and processing his emotions by gouging out his eyes.

On the hero-cult: An example from D 19, Focus Passage C) Oedipus is received as a savior and receives cult honors before his time. All look to him to save them, which is premature. The timing is wrong in OT. He shouldn't be

looked to as the savior this early. The only savior should be Apollo, yet the polis looks to Oedipus and this angers Apollo. Oedipus also refers to himself in hero contexts. Example: lines 1080-1085 “But I, who hold myself son of Fortune that gives good, will not be left without *tîmê*. She is the mother from whom I spring, and the months, my kinsmen, have marked me sometimes lowly, sometimes great. Such being my heritage, never more can I prove false to it, and not search out the secret of my birth.”

Sophocles, *Oedipus at Colonus*

Contributor: Chris Lawton

Summary

The tragedy begins with Oedipus wandering and asking his daughter Antigone where they are. Antigone tries to determine where they are. Xenos, a man of Colonus comes and warns them that they are on holy ground of the Eumenides. Xenos also tells them that Theseus is the leader of Colonus. Oedipus then tells Xenos that he will give Theseus a vision if Theseus will receive him. Xenos goes to present the offer to Theseus.

Oedipus calls out to the goddesses, that they might have pity on him. The chorus of elders then comes and Oedipus hides. When Oedipus shows himself, the chorus is frightened. The Chorus explains to Oedipus that he should not speak while he is on holy ground. Because of this, Oedipus asks to be led to a place where he can speak and listen. The Chorus greatly desires to know of Oedipus's heritage but Oedipus does not want to divulge the information. Finally he does reveal himself as Oedipus, the son of Laios. The Chorus is shocked, as they have heard of Oedipus's story. They order Oedipus to be gone but Antigone begs the chorus of elders to reconsider. The elders respond by explaining that they fear they might anger the gods if they allow Oedipus to stay. Oedipus explains that it was his being out of favor with the gods which caused him all of his suffering. But, he asks that the Chorus treat him decently. The Chorus does tell Oedipus that the king will arrive swiftly when he hears that it is Oedipus who has come to their land.

Antigone then spots her sister Ismene. Ismene has had difficulty finding her sister and father. Upon finding them, she expresses the difficulty of looking upon them, which brings her to tears. Ismene explains that she, like her sister and father, has suffered greatly as well. She reports that Oedipus's sons are in terrible condition. Ismene then explains to her father a prophecy she has heard. The prophecy says that Oedipus will one day be desired for safety by the men of a certain land. Oedipus describes his suffering and says that the people of his homeland will never gain him as an ally.

The Chorus begins to have sympathy for Oedipus and instruct Oedipus as to how he can make atonement for having trespassed on holy ground. Ismene goes in place of her father to continue the atonement as he is too weak to make the trip. Oedipus explains that his polis bound him to a disastrous marriage. Oedipus goes on to admit to the Chorus that he did in fact kill his father but says it was done for *dike*.

Theseus enters and says he has intentions of helping Oedipus as Theseus was also an abandoned child. Oedipus tells Theseus that he would like to give him the gift of his body, the benefits of which will become apparent after Oedipus has been given proper burial. Theseus asks Oedipus to explain why he now suffers more than all other men. Oedipus explains to Theseus that he has been driven from his country by his won sons and that he is unable to return since he is the murderer of his father. Theseus grants Oedipus's request, allowing him to stay in Colonus. Shortly after, Oedipus conveys to Theseus his fear that his location will be uncovered. Theseus responds by promising to protect Oedipus from harm.

Antigone announces that Creon is coming. When he arrives, Creon asks Oedipus to return home. Oedipus becomes upset again at how he has been treated, being cast out of his polis only to be called back later. Oedipus and Creon engage in a verbal argument. Creon becomes angry and says that he has taken one of Oedipus's daughters and will take the other soon as well. Creon then grabs Antigone, explaining that he has *dike* since he is taking what is his own. Creon's men take Antigone and Oedipus calls out to his daughter, asking where she is. The Chorus tries to stop Creon but Creon then threatens to take Oedipus as well. When Theseus returns, he orders his attendants to go after Creon who has now kidnapped Oedipus's two daughters. Creon feels justified in his actions.

Meanwhile, Oedipus speaks to the Chorus, saying that he did not realize that the woman he was marrying was his mother. Upon hearing his words, the Chorus decides that Oedipus has an accursed fate but is worthy of their aid. Theseus then returns, having rescued Oedipus's daughters from Creon. Oedipus is extremely grateful and says that now, with his daughters back, he will not be entirely wretched in death. Oedipus, in his deep gratitude for Theseus's

rescue of his daughters, desires to touch the ruler, but feels that he should not since he, Oedipus, is a wretched man while Theseus is a man of no evil.

Theseus explains that there is a suppliant who desires to speak to Oedipus. Oedipus knows that it is his son and is resistant to seeing him. Antigone convinces Oedipus to let his son come and deliver the a brief speech. Polyneices, son of Oedipus, enters with tears in his eyes. He asks his father why he is angry with him. Polyneices, Oedipus's eldest son and king of his land, explains that Oedipus's youngest son, Eteocles, has overthrown Polyneices and is now ruling. Polyneices is determined to punish his younger brother and desires the aid of his father in order to beat Eteocles in a fight. Oedipus responds by reminding his son that it was he, Polyneices, who exiled Oedipus from his land and caused him so much suffering. Oedipus prays that both of his sons die. Polyneices, realizing that his journey to his father has been a failed attempt at getting aid, begs his sisters to give him proper burial and funeral rites when he dies, so that he might attain *tîmê*. Antigone responds by begging her brother Polyneices not to fight Eteocles for the polis since this would just result in the death of her two brothers, the answer to Oedipus's prayer.

Oedipus feels his death approaching and calls for the return of Theseus so that he can ensure Colonus receives what he, Oedipus, promised he would deliver. Oedipus explains that he will lead Theseus to the place where Oedipus is to be buried. He explains that Theseus can be the only one to go to the burial place such that Oedipus can reveal mysteries to him in death. Oedipus explains that this will begin a lineage of people (sons of Theseus) to whom the mysteries will be revealed.

A messenger comes to the Chorus, announcing the death of Oedipus. The messenger describes the death and great lamentation surrounding Oedipus. Antigone then returns and describes the death of her father as well. Antigone and Ismene feel that they have no where to go now that their father has died. They both desire to go and see their father's tomb but Theseus explains that they cannot, given Oedipus's orders prior to his death. Theseus does however grant the request of Antigone and Ismene that they might go to Thebes and try to settle the feud between their brothers.

Analysis

In this tragedy, Oedipus epitomizes the greek concept of the *xenos*. First, he is a stranger who is soon treated as a guest at Theseus welcomes Oedipus to stay in Colonus. Likewise, the Chorus feels sorry for Oedipus and comes to believe that he is worthy of aid. Second, Oedipus is given instruction regarding the sacred nature of the space he has come to. The Chorus informs him that he is on the holy ground of the Eumenides. Finally, the hero and the sacred space become connected as Oedipus is buried at a secret location and in burial, becomes connected to the holy ground which he first stepped foot on in Colonus.

In Oedipus's death, we understand key signs of the hero cult. Specifically, Oedipus appears to be surrounded by a mystery cult in which there is a "secret of initiation" – only Theseus and his lineage will know Oedipus's burial location. Theseus becomes the "proto-high priest" here. The death of Oedipus also reminds us of the immortalization of the hero as his manner of death fits into one of the 5 *stylized scenarios for immortalization* – he is engulfed by the earth. As we have seen before with hero cults, the death of Oedipus is marked by great lamentation both emotionally and physically (as described by the messenger – wailing, beating of breast, etc.), especially evident through the daughters of Oedipus, Antigone and Ismene. At the time of death, we see the way in which contact between the cult hero (Oedipus) and the people comes through contact with the corpse.

We also see the way in which the cult hero is friendly towards the just and hostile towards the unjust. To the friendly people of Colonus (who treat the stranger as a guest), Oedipus desires to donate his body which will provide a source of protection. To the unjust (Oedipus's sons in Thebes), Oedipus desires great punishment. He says that his hidden corpse, cold in the earth, will drink the hot blood of his sons. Finally, Oedipus, the cult hero, is worshiped by pouring libations down into the ground. The ground is the 'Mother Earth' where the corpse is lodged.

Euripides, *Hippolytus*

Contributor: Chelsey Simmons

Nagy deemed this a “Masterpiece of Metonymy,” or expressing meaning by connection (here, physical touch). This is important to compare to the usual literary mode of metaphor, or expressing meaning by substitution. Additionally, Euripides is using the myth of Hippolytus to explain the rituals of the hero cult (Artemis describes all of this in her closing speech).

“Telos,” or “coming full circle, passing through an ordeal, ritual” is the key word for the play.

In the beginning, Hippolytus is refusing to enter the world of adulthood by shunning sex and marriage, as is seen by his refusal to honor Aphrodite (goddess of love and marriage) in favor of Artemis (goddess of pre-adult sexuality). Ironically, while speaking of being complete and moderate and balanced, Hippolytus is refusing to recognize that honoring both goddesses would actually make him all these things and that by ignoring Aphrodite he is not being balanced nor coming full circle.

So my take on the play (and Natasha’s) that sort of encompasses the focus passages Nagy referenced is that first Phaedra comes full circle sort of, so she feels the need to make Hippolytus go through an ordeal, and he does, sort of, and then finally they’re both dead and there’s a hero cult about them so at they point they’ve definitely come full circle and passed through the entire ordeal. Let me explain...

Phaedra is married and has kids and so is clearly in the “Aphrodite” stage of life. But her hallucinations about the hunt and running around in the virgin meadow and her appeals to Artemis to assuage her pains that were like labor contractions shows she’s also in touch with the other half of the pair of goddesses. However, she won’t allow herself to have Hippolytus, the focus of this whole ordeal, so she hasn’t actually completed it or come entirely full circle. So, to close the deal, she has to get Hippolytus to feel her pain (i.e. recognize her side of the goddess balance). She does this by killing herself and then staging Hippolytus’ demise. Perhaps if he identifies with her misery, he will also identify with her passion and appreciate the Aphrodite side of things.

Throughout the second half of the play, Hippolytus goes through quite an ordeal in order to identify with Phaedra. Throughout his banishment, being dragged around by horses, and then his death scene, Hippolytus is closely linked with Phaedra and Aphrodite. He actually compares himself to her when he’s being banished; Phaedra named a temple to Aphrodite “Lady of the Horses Unbridled;” and Artemis tells of the hero cult that will honor them both together.

In their death, they have finally reached “telos” in that now they actually are a ritual themselves, however it took the “telos” of Phaedra (coming full circle and recognizing both goddesses) and the “telos” of Hippolytus (going through a killer ordeal) before their relationship and the myth of Hippolytus could reach “telos” (the end) and become “telos” (a ritual).

Euripedes, *Bacchae*

Work: *Bacchae*

Author: Euripides

Contributor: Marc Bhargava

Contributor's Notes

Dionysus begins the play by stating who he is, the son of Zues, and introducing to us many of the main characters, Pentheus (main character) and Kadmos (his father). Kadmos is still alive but now his son Pentheus acts as the ruler of Thebes. Dionysus' cult has recently arrived and has been performing many outdoor rituals of sexual liberation, dancing, singing, ect and has caused the woemen to leave work and join in (yesssss!). The chorus of the play is getting ready to join in the ritual as is Kadmos and the old seer Teiresias. Pentheus rudely tells them not to go and join the ritual. He goes even further to say that doing so is against the law and against the peace. He even claims that Semele, Dionysus' mother, "invented" the Dionysus' ritual (ln 278-9). Against the advice of the chorus (ln 329) and the old men, Pentheus continues to deny the legitimacy of Dionysus. Dionysus comes to Pentheus in the form of a young man who has been seducing the women of Thebes. He refuses to repent for his crimes and argues that he is "balanced" (ln 504) and Pentheus is not. In disguise, he continues to praise Dionysus and his powers. After being arrested, he frees himself and creates an earthquake (this is through the eye of Pentheus... what actually happened is that Dionysus makes Pentheus arrest a bull...see about ln 620). Later, a messenger arrives (ln 680) saying he heard the Bacchantes (followers of Dionysus) including Pentheus mama (oh snap) Agave where performing the rituals. Dionysus offers to take Pentheus to where he can see the rituals being preformed (ln 815). Pentheus accepts and dresses up in a robe and headband to be in disguise. Dressed as a woman, Pentheus is led into a trap where he is seen by all the women participating in the ritual. His mother does not recognize him and he is "slaughtered by his mother's hands" (ln 858-59...actual description of account ln 1120 onwards). Agave returns proud of partaking in the ritual and does not realize she is holding her son's head until Kadmos points it out to her. Once she realizes this, she becomes an exile with her sisters, also partakers in the ritual.

Incredibly important concept to use in final: The play is not a tragedy because it ends badly. Dionysus is the god of tragedy because he makes one see things that are really not there. This demonstrates what tragedy is: a part of the Greek ritual itself which acts to re-create events not currently happening, making one see things and absorbing one into things that are actually not real.

EX: Dionysus makes Pentheus tie up a bull and makes him believe he is not seen by the women performing the ritual. He made Agave think she was killing someone who was not her son.

Another point: The concept of ritual and partaking in ceremonies is discussed here. First, one who does not believe in the rituals may not watch them as Pentheus found out the hard way. So why can the audience watch? (1) not hiding (2) are participating in ritual because are watching the tragedy....in other words, they came to the play so are helping to re-create it and spreading kleos (3) they respect Dionysus who is by now a well established God.

Over-rated (much like USC football.....but not like my roommate Chris Newman who besides being 6'3 and larger than white guys where it counts is really sweet: ladies his cell # is 407 463 2764) point: *Bacchae* is stubborn and exhibits hubris. This point is obvious and does not really relate to class discussions as much as the first two points.

Nice quote: (ln 905) "different people surpass others in various ways, be it wealth or in power. Mortals have innumerable hopes, and some come to telos in prosperity, while others fail. I deem him blessed whose life is eudaimon (happy) day by day.

Plato, *The Apology of Socrates*

Contributor: Dan Tsai

Socrates has been charged as such: “Socrates does nothing that is just [*dike*]; he is a curious person, who searches into things under the earth and in heaven, and he makes the worse appear the better cause; and he teaches the aforesaid doctrines to others” (these Socrates refers to as the older charges made by his first accusers). In addition, he has been charged by Meletus and others for corrupting the youth, not believing in the gods that the state believes in (he is also charged with atheism), and believing in other things having to do with *daimones* of his own. *The Apology of Socrates* is Plato’s account of Socrates’ defense before an Athenian jury and Athenians citizens, his recommendation for his own sentence, and his response after being sentenced to death.

Socrates begins by asking his listeners not to interrupt him, and requesting that he be able to speak in his plain manner. He then turns to addressing the older charges made by his first accusers – namely that he boasts of ridiculous feats and knowledge of natural philosophy. These charges he dismisses by claiming that he has never had anything to do with the studies, and those in the crowd who have heard him speak verify this. In addition, he claims he is not a teacher, and nor is he paid for teaching.

Socrates then addresses the origin of the accusations made against him. According to Socrates, the oracle of Delphi said that there was no man wiser than he. Socrates claims that “I know that I have no wisdom [*Sophia*], small or great.” Knowing this, he endeavors to find a man wiser than himself to present to the god at Delphi (Apollo), and so he finds men with the reputation of being wise, and begins to talk with and question them. In doing so, “I could not help thinking that he was not really *sophos*, although he was thought *sophos* by many, and more *sophos* still by himself; and I went and tried to explain to him that he thought himself *sophos*, but was not really.” Socrates goes to politicians, poets, and artisans, and among them all, he finds no wise man. Thus Socrates claims that the wisdom which is his, and which the oracle of Delphi claims is greater than that of all other men, is simply that he knows that he knows nothing, and is not deluded into thinking that he is *sophos* – for only the gods are *sophos*. It is because of this that Socrates has made many enemies.

Next, Socrates turns to addressing the charges by Meletus that he corrupts the youth, does not believe in the gods of the state/is atheist, and that he believes in things having to do with *daimones* of his own. He calls Meletus to come before him, and questions him – he makes a mockery of Meletus. First, he gets Meletus to admit that everyone in Athens, except Socrates himself, is an improver of the youth. Then he takes the examples of horses, and claims that few men, and not all men, do a horse good. Similarly, “happy indeed would be the condition of youth if they had one corrupter only, and all the rest of the world were their improvers”; that is, Meletus is unlikely to be right here. Socrates then turns to addressing the charge that his corruption of the youth is intentional. He says that he must know “that if a man with whom I have to live is corrupted by me, I am very likely to be harmed by him” – thus he argues that he would not corrupt the youth intentionally (I find this argument weak).

After this, Socrates responds to the charge that he teaches the youth “not to acknowledge the gods which the state acknowledges, but some other new divinities or spiritual agencies in their stead.” First, he gets Meletus to claim that he (Socrates) is an atheist. He then shows that Meletus contradicts himself: Meletus also claims that Socrates teaches the youth things related to *daimones*, and since these *daimones* are gods, he surely must believe in gods, and therefore cannot be an atheist.

Socrates then addresses the issue of death, saying that he is not afraid of death, but rather is concerned only with doing the right things: “A man who is good for anything ought not to calculate the chance of living or dying; he ought only to consider whether in doing anything he is doing right or wrong.” Here is where Socrates compares himself to heroes such as Achilles – for these men did not care about death, but rather “wherever a man’s place is, whether the place which he has chosen or that in which he has been placed be a commander, there he ought to remain in the hour of danger; he should not think of death or of anything, but of disgrace.” Furthermore, Socrates says that the “fear of death is indeed the pretence of *Sophia*, and not real *Sophia*, being the appearance of knowing an unknown, since no one knows whether death, which they in their fear apprehend to be the greatest evil, may not be the greatest good.”

Then comes the famous example of the gadfly. Socrates refers to himself as a gadfly which arouses the sleeping/tardy steed – he is necessary, and unique, to the state in spurring it on and bettering it. Socrates then also asks that if he is a corrupter of the youth, why then do none of the those he has corrupted, and then become sensible, come and accuse him? And furthermore, why do the family members and friends of the corrupted not accuse him? He then points out a host of youth/their families in the crowd (here is where Plato is mentioned).

The verdict is announced, and though the vote is close, Socrates is found guilty, and thus he must propose a sentence for himself. In doing so, Socrates says that he sought “to do the greatest good privately to everyone of you, thither I went, and sought to persuade every man among you that he must look to himself, and seek virtue and wisdom before he looks to his private interests.” As such, he is a benefactor to the state, and so he proposes that he receive a reward – namely, that he wants “maintenance in the Prytaneum” (the Prytaneum was a public building used to feed and maintain famous citizens/athletes). Socrates also says that the “greatest good of man is daily to converse about virtue.”

Lastly, after the jury has voted that Socrates be put to death, he says that the reason he was sentenced is because he did not come to the jury “weeping and wailing and lamenting, and saying and doing many things which you have been accustomed to hear from others” – that is, he refuses to do what is unrighteous or unworthy, even if it will save him from death. Socrates then prophesies against his accusers, saying they will punishment far heaving will inflict his murderers, and that soon hosts of young men will continue his pursuit, and will question and show the “sophos” older men not to be *sophos* at all. Socrates also says that “there is great reason to hope that death is a good” – and one of the reasons he offers is that he might delivered true justice from the true judges in the world below, and that he might converse with the great heroes (Ajax and Palamedes, “all who have suffered death through an unjust judgment”) and others such as Hesiod and Homer. Socrates ends by asking his accusers and condemners to reprove his sons in the same way he (Socrates) has reproved them (his accusers and condemners), if ever his sons “seem to care about riches, or anything, more than virtue; or if they pretend to be something when they are really nothing.”

Key things to think about:

- Socrates makes several references to heroes in his apology, and Plato in recounting his speech uses a lot of language consistent with heroes. For instance, Socrates compare himself to Achilles, in that he is not afraid of death, but only wants to do what is right/bring him kleos (Achilles went to his death by avenging Patroklos’ death). Also, Socrates is similar to Odysseus (see Dialogue 22), in that Odysseus tries to understand his noos, and Socrates seeks to understand truths about himself and life.
- The quote above, “wherever a man’s place is, whether the place which he has chosen or that in which he has been placed be a commander, there he ought to remain in the hour of danger; he should not think of death or of anything, but of disgrace,” of standing ground, represents the citizen-warrior (hoplite) ethic (again, see Dialogue 22). I quote from the Dialogue notes: “To Socrates, the ethic of the hoplite is the same as the ethic of the philosopher. He says he stood his ground as a hoplite (a type of citizen), but is speaking as a philosopher. Thus he uses Athenian society as a paradigm for a thinker.”

Plato, *Phaedo*

Contributor: Jonathan Paul

Summary with themes noted in text.

Phaedo recounts to Echecrates the last hours of Socrates sometime after his death, a day to which he was a witness (along with Apollodorus, Menexenus, etc.) The execution had been delayed awaiting the return of the ship which was sent to Delos on an annual religious mission. Phaedo recalls how happy Socrates seemed, how cheerfully he looked forward to death.

Socrates notes the similarity of pleasure and pain, and that they are often experienced together--he suggests that they are like two bodies attached to the same head, as in some imagined Aesop fable. He recalls a recurring dream he has had, in which he is exhorted: "Socrates, practice and cultivate the arts." He has interpreted this to mean that philosophy is the highest art, but recently has been working on lyrics to a poem honoring Apollo.

He argues against suicide to Cebes, saying we are put in a sort of guard post and that the gods are our keepers and we their possessions, and we will be punished if we destroy ourselves. "A man who has really devoted his life to philosophy should be cheerful in the face of death, and confident of finding the greatest blessing in the next world..." Death is simply "the release of the soul from the body." Philosophers should be concerned with the soul and not with bodily pleasures--"the philosopher frees his soul from association with the body, so far as is possible..."

The senses are inaccurate. The soul finds truth, not with the senses, but through pure thought and reflection divorced from the senses. The intellect can contemplate absolute truths such as "absolute uprightness." Bodily urges are simply a distraction, and we are filled with nonsense about love, desire, fear, war and revolution, etc. We must separate ourselves from these urges to attain pure knowledge. Pure knowledge may only come from the purification of death.

Philosophers make their occupation the freeing and separation of soul from body. "True philosophers make dying their profession." Lovers and philosophers choose to pursue their loves into the afterlife. The courage and self-control non-philosophers display are based merely on fear of losing pleasures. Wisdom must be the ultimate goal of life--it makes possible true courage, self-control, and integrity.

Socrates looks forward to being dead, as his soul will be able to mix with past rulers and great thinkers. But Cebes is skeptical about the afterlife and the persistence of the soul--he wonders if the soul does not merely disperse at death and no longer exists.

Socrates considers the question whether souls transmigrate, and recounts the legend that they do in fact return from the dead. He provides an elaborate argument about opposites begetting opposites, that death and life are opposites, and that death must therefore beget life (rebirth or *palligenesia*--this argument seems to be based on a fallacious assumption!)

He believes souls return from the world of the dead and that "what we recollect now we must have learned at some time before," and that "learning is recollection" or recovery of knowledge formerly known but temporarily forgotten after birth. This recollection or *anamnesis* occurs when questions are asked in just the right way. For example, we have a built-in knowledge of absolute equality.

Cebes remains unconvinced, arguing that we may indeed recall previously forgotten knowledge, but that does not prove the soul lives on after death. Socrates presents another elaborate argument based on composite objects, and that which is invisible being invariant, etc. **The body confuses the soul.** Upon death, "it [the soul] passes into the realm of the pure and everlasting and immortal and changeless...", a condition which we call wisdom. The soul is like that which is divine, indissoluble, invariable. The soul of a good man who has led a pure life goes "... into the presence of the good and wise God"--this is where he hopes to go. It is a happy fate, released from uncertainty and fears.

But the souls of the wicked or impure are "compelled to wander about these places [on earth] as punishment..."--partly visible as shadowy apparitions. Or because of their craving for the corporeal, they may be reincarnated as base animals such as the donkey, wolf, etc.

No soul which has not practiced philosophy, and is not absolutely pure when it leaves the body, may attain to the divine nature; that is only for the lover of wisdom." You must follow philosophy wherever it leads you. Philosophy sets the soul free, rid of human ills. Pleasure and pain are impure, corporeal, and bind the soul like rivets to the body.

Socrates **compares his expression of joy at his impending death to that shown by the dying swan [the swan song]**, which sings most loudly and sweetly then in anticipation of going into the presence of the gods, and not as an expression of grief.

But Simmias is still unconvinced of the immortality of the soul. He addresses several concerns. **(1) Is the soul merely a property of the body like an attunement? (a Pythagorean belief). (2) Do souls eventually wear out after repeated use?**

Socrates loves to argue. "No greater misfortune could happen to anyone than that of developing a dislike for argument [misology]." "We must not let it enter our minds that there may be no validity in argument." He **presents additional arguments against the attunement concept (such a soul could not precede the body, and could not control the body...)** He also refutes the concept of souls wearing out...

He acknowledges he is unsuited to pursue natural science. He does not "understand how things becomes one, nor, in short, why anything else comes or ceases or continues to be, according to this method of inquiry." He refers to Anaxagoras's contention that mind produces order and is the cause of everything, but on reading what Anaxagoras said, his hopes were disappointed... He distrusts observational sciences: "I was afraid that by observing objects with my eyes and trying to comprehend them with each of my senses I might blind my soul altogether" as can occur by watching an eclipse.

He gives his own theory of causation: "I am assuming the existence of absolute beauty and goodness.... Whatever else is beautiful apart from absolute beauty is beautiful because it partakes of that absolute beauty... The one thing that makes that object beautiful is the presence in it or association with in it, in whatever way the relation comes about, of absolute beauty." "You know of no other way in which any given object can come into being except by participation in the reality peculiar to its appropriate universal..." **He arrives at his concept of Forms or Ideas (Eidos), in which tangible things participate, and asserts that absolute forms do not coexist with opposites...** "If anything is accompanied by a form which has an opposite, and meets that opposite, then the thing which is accompanied never admits the opposite of the form by which it is accompanied."

Socrates proves the immortality of the soul by claiming that absolute forms do not coexist with their opposites: the soul confers life, the opposite of life is death, thus the soul will not admit death and is therefore immortal. Souls are imperishable, but nonetheless must be cared for in life and for all time--the only escape from evil is becoming good. "Every soul that has lived throughout its life in purity and soberness enjoys divine company and guidance."

Socrates describes his theory of the earth. The earth, if spherical, is in the middle of the heavens (aether), and being suspended in equilibrium requires no force to keep it from falling. It is vast, and there are many hollow places in which water, mist, and air collect and in which we ordinary humans actually live, though we incorrectly believe we live on the surface and that the air we see about us is the true heavens. The earth and stones we are surrounded by are corroded, not like the true earth and heaven, which are out of sight. The idealized real earth has more vivid and extensive colors than what we experience, and the trees, flowers, mountains, stones, etc. are more lovely because they have not been damaged by decay or corrosion. Rich metals are abundant. Idealized humans live in the air (beyond our sight), free from disease and superior in their senses to us. They have temples inhabited by gods and see the true sun, moon and stars as they really are.

The hollows that we live in are interconnected by underground channels, subterranean rivers of water, mud, and lava, and these flows have a natural oscillation. The largest cavity in the earth is Tartarus, into which all the great rivers flow and reemerge again in a type of oscillation accompanied by great winds. The great streams include: (1) the mightiest, Oceanus, (2) Acheron (which arrives at the Acherusian Lake where the souls of the dead come), (3) Pyriphlegethon (which belches forth jets of lava), and (4) the Cocytus river which forms the lake Styx in the Stygian region.

The newly dead are submitted to judgement. Those who lived a neutral life go to Acheron for purification and absolution from sins. The very wicked receive eternal punishment in Tartarus and never reemerge. Redeemable sinners stay in Tartarus for a year, then are borne by the river to the Acherusian Lake etc. where they must beg forgiveness of those whom they have wronged if they hope ever to resurface. But those who have lived holy lives **"are released and set free from confinement in these regions of the earth, and passing upward to their pure abode, make their dwelling upon the earth's surface [i.e., not in the hollows where ordinary humans live]."** **From there the most worthy philosophers live without bodies in even more beautiful habitations.**

Living a life of self-control and goodness, courage, and liberality and truth is the way a man can be free from all anxiety about the fate of the soul. He should devote himself to the pleasures of acquiring knowledge.

Crito asks if he has any words for his children, but he has no new advice. He is **indifferent to whether his body is buried or burned, since his soul will have departed it to a state of heavenly happiness.** His 3 sons come in with the women of his household, and after speaking to them a short while asks them to go away.

His kindly jailer gives him praise, apologizes for having to carry out his orders, and leaves weeping. Crito wants him to delay as long as possible, but Socrates insists on proceeding with the execution. A servant fetches the cup of hemlock, which Socrates calmly and cheerfully drinks. He urges Apollodorus to cease his weeping and be brave, since he wishes to die in tranquility. He tells **Crito they should offer a cock to the divine healer Asclepius (as if he were recovering from an illness by dying).** Soon he dies.

Section Notes

Contributor: Maria Nardell

[Editor's note: I decided to leave these unformatted, because there are some parts where I'm not sure what point goes to what heading/subheading, etc]

10/12

The Iliad

Book 1

Achilles-Agamemnon

Book 23

Menelaos-Antilokhos

Eumelos-Antilokhos

Achilles

-Book 23, pg. 222--Achilles resolves conflict, gives another prize

-in Book 1, there's a finite budget out of which to get prizes

-in Book 23, there seems to be an infinite capacity—peaceful resolution

-pg. 219—Nestor instructs Antilokhos, telling him to be intelligent

-take the turn narrow, lean over, encourage outside horse to go faster

-sema—sign; tomb

-metis—skill

Is the situation with Eumelos and Antilokhos at all connected to advice given by Nestor to Antilokhos?

-pg. 220 after line 417—E says A is not smart, calls him reckless—but is it really stupid behavior or tricky?

-Petroklos's sema is like the sema of Achilles—turning point

Images of vases (handout)—soul of Petroklos, psyche of Petroklos

Why doesn't Achilles participate in any of the games? (he'd win it all)

Does the tomb make you think of Achilles as a dead hero or a live hero?

-Line 596—every hero in *The Iliad* can be called a hero—Achilles is just the greatest one

10/26

The Odyssey

-Sun dives into magic river every day and then resurrected every day—we get the name “ocean” from the name of the river, Okeanos

Relationship between noos and nostos—both has the “nes”

Scroll xiii, 185-216 (pg. 325)

-disoriented, arriving as no one

-noos with sun coming up, but now there's a fog, dispersal of mist

mist----O's personal realization of nostos (internally)

sun rising----nostos (externally)

Ending with Odysseus-Laertes scene

-father-son finishing the cycle

Why test Laertes?

-kerdos—craftiness, for gain

-bringing additional tension for the plot

-Laertes reacts as though O were dead

Substituting English translations for Greek words (xxiv, 302):

“I come from zombie-town

My name is Strife, the son of Neglectful,

The son of many griefs”

-it's like O's a scary ghost

-288-96—L saying that they didn't get to bury O properly—so here, it's like L burying

-pg. 309—burial instructions from dead man

-garden—hero unseasonal during life, seasonal at death—in sync with nature—O immortalized in lush setting

-illusions to death and abundance after death

11/2

Story of Demaretos (pg. 338-40)

Demaretos

Negative/illegitimate

- steals Perkalos
- Ariston “steals” the wife of Kleomenes
- slanders Kleomenes—works for the common good and bribes the Pythia (this is very, very bad)
- his father—stable boy?
- goes to the side of Persians

Positive/legitimate

- unnamed woman “Helen”—mother
- hero as a father
- Ariston’s recognition
- external
- elected to office—leader of a chorus

Ariston (“the best”) “steals” Helen

Ariston is like Paris with Helen, so then this child (Demaretos) is not really suited to be king

Euryontiadaí is like Ariston

Aiqiadaí is like Astrabakos (Hero)

-thus everything comes together within Demaretos

11/16

Aeschylus

The Chorus—Furies, underground dark creatures, gods –“chthonian”

The role of the chorus in tragedies is to simultaneously be actors and the audience

-people on the verge of entering society—identifying with different marginal groups—women, old men, then Eumenides

pg. 34—Clytemnestra

-why rejoicing in blood on dress—presenting an image of spring, image of hero spreading good all around

pg. 37—stepping back from own murder, saying it’s the fault of ancestors

-presenting herself as a spirit

-evil and retribution—not a circle but a spiral of evils

-dike in terms of organization of people in a polis

pg. 61-3

-Orestes’ rhetoric is very similar to Clytemnestra’s

-C “bound” to love Agamemnon

Why is a trial necessary?

-if just a god sweeping down, there would be no structure or precedence in place for later

11/30

Oedipus Tyrannos

Four choruses we looked at in section:

1. 465-510—defending Oedipus
2. 865-910—warning, prophesy
 - power of the gods, oracles
 - criticizing Oedipus
 - shows shift in mood from #1
3. 1090-1115—chorus twists it to make it seem like everything is coming together
4. 1190-1220—flipside of previous chorus—things are falling apart
 - something terrible happens offstage and chorus onstage gets into their frame of mind

In 5th century, people would have seen that there are illusions to democracy in Athens and figure of Perokles—Oedipus blaming others like politicians would behave

-Perokles—democracy inside, tyranny in relation to outside

- Oedipus is like Athens
- Herodotus—Athen's savior of Greeks from Trojans; Oedipus savior of Colonnus

Comparing Oedipus to cult-hero while alive in OT and Achilles as cult-hero while alive in *The Iliad*—is it somehow more acceptable with Achilles?

- more god-involvement? (but also O killed the Sphinx)
- did other people know that A would die vs. the Trojans? (or is this perhaps due to the difference in genres—epic vs. tragedy)
- in Bk 23 of *The Iliad*, things are so much more implicit (less hubris)
- pg. 190—Oedipus the “son of Fortune”—painting himself as a cult hero--hubris

12/7

Apollo and Achilles are doubles

Connection between Aphrodite and Hippolytus? (but H was most like Artemis)

-both Aphrodite and Artemis are sides of the same coin, daughters of Zeus—they're actually very close, just got split in two

pg. 289-90

-comparisons to Oedipus (pg. 170-1), role of Teiresias and Dionysus, theme of phrenes

Places when Pentheus is mentioned as the son of his father:

- 212—when he's first coming
- 507—arguing with Dionysus, miserable, suffering
- 1030—when dead
- 1118—when asking for pity from mother
- assertion of control in first two vs. losing control in next two
- pg. 299, line 925—identifying with mother (transition from beginning of play identifying primarily with father)
- doesn't like Dionysus b/c doesn't like some part of himself (b/c Dionysus is perfectly balanced, god of control)
- have to lose balance to regain balance?

Kleos of Pentheus

Mnema—name of tomb of Dionysus's mother

-line 1386 (pg. 312)—so at end, Agave wants nothing to do with Dionysus

Out of destruction of grapes comes wine metaphor

Pg. 305—when Agave carrying Pentheus's head

- hero cult
- failed kleos as warrior

12/14

Socrates

Heroic (traditional)

- antagonism with Apollo (refuting an oracle, similar to Oedipus)
- resignation in the face of death (like Oedipus?)
- extreme

Antiheroic (a-typical)

- rejection of lament and of bathing
- unimportance of body
- switching of student-teacher roles

pg. 408, 84a

- weaving and unweaving
- in life, psukhe and body are integrated; a philosopher tries to make psukhe as separated as possible
- at death, idea that psyche reintegrates with body and comes back to life
- S saying that philosophers not interested in second part of cycle
- Penelope is the philosopher unweaving the web—burial shroud

pg. 403, 76b

-Plato is the first text we're reading as meant to be read

-why the shift into frame of dialogue and mention of S's upcoming death?

Pg. 404, 77b

- Plato working with how emotions
- child afraid of darkness—so universal
- disturbs our idea of philosophy as so elitist
- includes barbarians like use in his audience

pg. 412-13

- says he's not currently being a philosopher
- but tells Simmias and Cebes to be philosophical—think of truth, not Socrates, so that he doesn't leave a "sting" in them

pg. 424, 106e

- like in The Apology, the fly stinging the aristocratic horse into action
- a philosopher should be able to work with pain—it induces him to continue thinking

Socrates dies by poison that freezes him (Apology, pg. 393-4)

Why is Plato not there when S dies?

- he can give the idea Socrates in death