Professor: Good morning, everyone. We will slowly get started here, as I'm getting things back in gear. So the couple of reminders include that, first of all, the -- we begin today an odyssey of the Odyssey, with three days, three lectures, covering the entirety of the epic poem, so roughly eight books a day, to cover the 24 books, but also to remind you, if you haven't looked forward on the syllabus, that we do not have a lecture next Tuesday. You are welcome to work on your final paper during that time. It's a good time to think about what you need to get done, as well, so we will have a discussion of the Odyssey today and Thursday, and then the following -- sorry, following Thursday, leaving us the final week for whatever we have left, including a look at specifically at Roman mythology and belief systems that are different, what they inherit and adapt from Greek mythology. So that'll be our last week, and then of course, our third exam during the final review period, so those are things that are that are upcoming. Make sure you're on top of that. I want to remind you again about -- maybe the last time, about word lists, the word list that you can access through the syllabus for each of the days. There's just one for the whole Odyssey, so you just have to access the one, and we'll use it across three periods, but again, this is a very helpful tool, especially for the names and the places of which there are lots in this poem. So I want to just point that out to you again. Okay, let's dive in then. And the Odyssey, as we introduced back at the beginning of this third -- of the semester, one of Homer's two surviving great epic works, is -- and when we talked about whether Homer was an actual person. Was he one person? Was he a he? Was -- did he -- one individual write both the Iliad and the Odyssey, which is what of course are attributed to him? And one of the things we said was that there are similarities, but there are also lots of differences between the two poems, the characters, even the plots, although there's some overlapping, important plots that become defining themes of what we call Homeric society and how those are explored. But we also have some differences, and one of those has to do with sort of the overarching theme of our character, and our character Odysseus and how we come to know him and his journey, which is very important to the story, his physical actual journey, coming back from Troy across 10 years, but also his journey of his character and his development, and even his definition of himself and our definition of him as a hero goes through a journey, a change, throughout the poem. It's also a poem that is -- really develops and explores female characters in a way that the Iliad does not. That's one thing that makes these quite different. And I mentioned that it was very possible that these two works are in fact the product of someone in two very different stages of their lives, that the Iliad represents a younger man's perspective on what's important and the thrills and honor of war, whereas the Odyssey is very much maybe a more mature take on life. It feels Odysseus himself, well-trodden and put upon and having much more experience in life, and also then redefining goals and thoughts about what life is and what it's about based on that very long experience, some of it quite painful. So, that's just to say that we are dealing here with an epic poem of similar ilk to what we read in the Iliad, but also something different. So we're going to keep that in mind, and we're going to explore it. And of course, this is our best-preserved example of the nostoi, the returns, so we'll keep that in mind too. We're looking at it at this point, because of that context, and we will have references to other Trojan heroes, Trojan War heroes, and the nostoi as well, but this is our one that we're going to use as being the best preserved. So like the Iliad, the Odyssey starts in media res, in other words, in the middle of things. In reality, although it is the Odyssey, it is the story of Odysseus, and of course, that coming to be to be known as the Odyssey, in other words, becoming vocabulary, becoming a word, meaning this wild journey, long and winding journey, it really is the story of Odysseus. And yet, our first four books are about Telemachus, about his son, and maybe even should be called, and sometimes is called the Telemachy, the story of Telemachus. And then we shift to the story of Odysseus, but not until Book 5. So in the beginning, in the introduction, as it were, to this to this long poem, we get -- we're told about the tools that establish superiority by the Greeks, both violence or via physical force, and [INDISCERNIBLE] both cunning, intelligence, and that you need sort of both of those things. We're defining our basis of our hero and heroes in general. Some of the major themes that are established from the start of the poem include the need for sons of heroes to grow up and be worthy of their fathers. They are measured by their fathers and they have to be found worthy. Also, the importance of eating and drinking as a foundation of a society, especially the treatment and feeding and care of guests, a touchstone of civilized behavior, the Xenia, the guest-host relationship, which we saw explored in

numbers of ways in the Iliad as well, and it will continue to be explored here, from both sides, from guest and from host, and from good examples and from bad examples, often in direct relationship to each other, and as I mentioned before, the idea of a journey, journey as a symbol of growth and development for most of our characters, but not only Odysseus, maybe especially Odysseus, but he's not alone in in his journey. This is also a good introduction to the major figures that we're going to need to know about throughout the whole poem. We meet them all very briefly in the beginning, including Zeus, Athena, Poseidon, and then Polyphemus and Hermes and Calypso. Odysseus himself is mentioned, Telemachus of course, Laertes (Odysseus's father), Penelope, the suitors, and the nurse Eurycleia, all of them pivotal. And we will -- again, we sort of are given a tidbit. We're meant -- we're led to understand that these are important characters. We need to know the names and understand and look out for them when we meet them again. Of the suitors we meet Antinous and Eurymachus to start out with. And it's very interesting. We'll see some interesting things about them. Some of the additional things that are kind of thrown out there in Book 1 and we should continue to look for include the accountability of men for their actions, when they are accountable and when they're not and whether they always should be. We mentioned the eating and dining as a hallmark of civilization, but we also zoom in to individual characters and how their treatment especially feeding of guests is an indication of their character. We see this -- a father/son paradigm exemplified by Orestes and Agamemnon, where of course, Agamemnon came home, killed by his wife and her lover and then Orestes comes of age having been in exile and has come home to kill his mother. This is an example that we hold Telemachus and Odysseus up against. Telemachus is himself coming of age. Penelope is surrounded by suitors. It offers various different scenarios for what Odysseus's return could mean. It is a very outward threat to our returning hero. Will he be killed? Will he find that his wife has been unfaithful? Will Telemachus as the son step in and right the wrongs and punish the suitors? These are all things that the story of Orestes and Agamemnon calls to mind and sets up for us with some anxiety of how those will play out. The use of disguise is very interesting and happens already from the beginning of the poem. We have, not only the deities, especially Athena, sort of jump from disguise to disguise and play important roles based on those disguises, but we have other characters as well, and including, of course, Odysseus himself a master of disguise. And in general, fathers and sons, yes, that's that sons of heroes need to live up to, but in general, exploring the relationships of fathers and sons, and sons and fathers and how even across multiple generations. This will play out both at the human level, and at the divine level, and then how those interact as well. And again, we'll get good examples, we'll get bad examples. And it's all about our characters learning from these examples, and completing their own growth, their own journey. It's also very important to think about the dialogue in the Odyssey more so than, really than in the Iliad, which the dialogue was important, but it was more about action and the description of action that was going on. In this case, it's more the interpersonal, and maybe that's one reason why our characters seem, at least to me, they seem more interesting and more fleshed out, and again, especially the female characters who have a real voice in most of the most of the story, but the dialogue does bring an interplay among characters that is important to kind of notice and think about what's being said. At the intro, we -- the -- we ask the -- the Muse is asked to sing about the man of many turns, who wandered after he sacked Troy and that and by guile, so that he is, again set up as this many complications, but also many interesting character traits. And, again, right away his cleverness, his guile is forefront. It is something that is important about the character, and will be essential to the character. We have a counsel of Zeus on Olympus, which then transports us from there to the heights of the gods' world, to Telemachus's bedroom in Ithaca, so sort of the largest scale to the most intimate domestic scale, where Eurycleia the nurse puts Telemachus to bed, and it reminds us that he's still very young and that he's going to be stretching his wings for the first time. He is at the start of his journey, whereas his father, who he does not know at all, is kind of in the middle, the middle of his journey. He's completed a journey and is on his way to yet another journey. We have a delayed sort of identity of or identification of Odysseus, not till into the first part of the of the book, and he is sort of ID'd as a man of potentially a man of hatred, a man of pain. We learn that Poseidon is the antagonist whose hatred defines Odysseus and defines what's happening and will happen to him. He's ID'd by his character and his actions, a man who has lost everything. He has suffered, wandered, survived, returned, man of -- a man of guile, but also a hated man, a hero but a man of pain, so that's sort of our here's Odysseus, here's his introduction. Now,

let's set the bigger stage before we return to him in detail. In the divine assembly, this plotline, this scene is used to convince us of the importance of the story that we're embarking on. It's a long one. We'd better be happy and be important to us, and of course to its hero. We're reminded of, again, of the Olympian gods being personally involved in the lives of men (as if we had forgotten) following the story of the Trojan War. Zeus insists that mortals bring problems on themselves. This very much pulls us back into that world of the Iliad, and the gods deciding the fate of humans and in discussing these very same topics, yet again. What we get out of this in both instances is the belief that what seems to be Homer's belief or the poet's belief that men are in fact responsible for their actions. Athena, though, brings up Odysseus and suggests that Zeus either doesn't care about him, or he has it in for him for some reason. We learn though about what we'll call the wrath of Poseidon, why Poseidon is the antagonist and why he has it in for Odysseus, since Odysseus blinded his son Polyphemus the cyclops. We have this contrast between Poseidon's actions and his motivation in the poem, which is really a vendetta versus Zeus, who still purports to be interested in justice. Zeus will, of course, agree with Athena that it's right that enough is -- we should we should do something to help him. And Athena suggests that they send out a double embassy. She herself will go to Ithaca to rouse Telemachus, and please send Hermes to go and find Odysseus. So that's going to set our journey going. At this point, the action shifts to Ithaca. So we are following Athena to Ithaca. And to find Ithaca, here we are. It's this little island right here on the map next to the larger island of Kefalonia, so Ithaca up here. And when we shift our scene to Ithaca, we have an introduction to the island, which is also the goal of the story. So Odysseus's journey, the endpoint, the goal that he is going for, is to return home to Ithaca. We're of course told that over and over again. Ithaca will be a reminder. Just even the name of the island will bring to mind for us what Odysseus is doing and where he's going, but that it's good to have that at the forefront of our minds as we too learn about Ithaca, the place where Odysseus longs to get back to. We also feel the urgency of this quest. We hear about the very tense situation on Ithaca itself. The suitors have besieged Odysseus's home, his palace. He is ruining -- they're ruining it. His wife is out of sorts, is distraught, in danger from the suitors as well as the collapse of her household. The son is in a state of -- his young son, an experienced son is in a state of confusion. And the father, of course, Odysseus's father, is removed from the center of life, has kind of exiled himself in grief away from the palace. Athena comes as two different characters. One is Mentes, a stranger and acting as a guest. And so we will see the reaction of various characters to this guest. And then of course, she will also disguise herself as Mentor when she plays the role of advisor and guide. She carries a battle spear which emphasizes her position against the suitors that are in the palace, and she places her spear in Odysseus's spear rack to signal to us the divine support. We know it's Athena. We understand this as an endorsement. This is her role, her helper Goddess, as it were, with our hero, Odysseus. Even when he's not there, she's symbolizing her support of him in his household, and in this great time of need. So Telemachus, name means The Far Fighter. We could interpret that a number of different ways. He is young. His character is very passive as we -- when we first meet him. He is simply waiting for the return of his father to solve all the problems that are beset on his home. We see the hints that, potentially, he would be a very good host, versus the very bad guests that the suitors represent and will continue to represent through the story, but we also realize that he has no example to follow. He has to actually leave Ithaca and travel elsewhere in order to observe what proper host behavior is, in other words, putting on feasts to entertain your guests and the proper reception of strangers, but not -- and also, of course, how guests are supposed to act, not the way the suitors are -- have squandered what has initially been offered and they've literally besieged this palace, which is not what guests are supposed to do. They're described as at ease on hides of oxen they killed, so squandering food, squandering resources. The rule is also that first you feed and then you ask questions. That's an important part of feasting and treating one's guest, and we'll see the various iterations of that in different contexts, but it's setting up for us that Ithaca is not the normal context. And here we have a young man who should be all of these things and know all these things, but he can't because he does not have the example. His father is not there and has never been there during his life. Telemachus has an identity problem, and this comes from the fact that he is unsure whose son he is. Now, don't get me wrong. He knows that he's Odysseus's son but he doesn't know who Odysseus is. He can't remember his father. Now, Greeks, and we've learned this through the genealogies that are recited, the way that the heroes of -- the Greek heroes of the Trojan War define themselves by their

father's identity. So if you are defined by who your father is, but you don't know your father, how can you define yourself? How can you in fact create convincingly and stably your own identity? And this is where we find Telemachus. Athena as Mentes begins -- the solution to this begins, a path for Telemachus by affirming that he looks just Odysseus, and this helps him connect to that person he doesn't know. It helps him grow up and take responsibility for his home, if in fact, someone a stranger from outside purports clearly to have known Odysseus immediately recognizes him as his son. So this will help ignite his interest in getting to know his father so that he can know himself and to search for this knowledge, but he knows he has to go outside of Ithaca to do that. So his journey becomes very much a physical journey, a journey of inquiry, of gaining knowledge, but again, about his father, which in turn, creates and helps grow his own identity. So he's going to -- he says he's going to go out and learn about news of his father, even whether he's alive or dead, but we know will also of, course, learn about himself. Now, Odysseus is also on a journey of self-knowledge. And a part of his self-knowledge has to do with coming to grips with his postwar life, his aged hero persona, but also a lot about mortality, about the rest of his life, about what succeeding generations and immortality and mortality are like. As we know, all heroes are striving for immortality, but you have to come to terms with mortality as well. At the end of Book 1, Athena provides some advice to Telemachus which very much outlines the next three books. Remember, the first four books, about Telemachus. She says he should call an assembly. He should then go out and look for his father. You should travel to Pylos and Sparta, and very much take your destiny in your own hands. Once again, we're reminded of and in fact, told about the Orestes motif, about -- and suggest even that the suitors should be murdered because of what they've done and their threat to home and kingdom and the mother, but Phemius then sings the story of the returns. We meet Penelope as well. Penelope protests what is going on. Telemachus defends, of course, his choice. He goes from trying to be very forceful, to being in fact a voice of control and decisiveness, which already shows a modicum of growth. He says at this point Odysseus's name for the first time, and shows that he's an emerging reality, and of course, ignites further the desire to learn of his fate, but also just to learn more about him, and ends by commanding his mother to go back upstairs to do women's work in the women's quarters of the house. We are also of course introduced to our two villains, Antinous (which means anti-mind) and Eurymachus, which like Telemachus but in this case, a wide fighter, who is the more sort of subtle, sly and threatening of the two. And I'll read you one line as an example of something when Eurymachus speaks, and he sounds very much a snake. He says -- [Foreign language] So all of these letter sigmas, S's, making him sound threatening a snake. And that's a good example of how beautiful the dialogue can feed into and give us some sense of the individual characters. Okay, so let's see. Well, I was going to show -- here we go. This is Penelope, and presumably Telemachus at her loom in the women's quarters. And of course, the loom and the trick of the loom is a recurring theme that we'll talk about more it towards the end of the poem, but one that we know she's constantly weaving and unweaving and weaving again, in order to keep the suitors at bay. So we start out Book 2 with the assembly. It very much makes a private matter become public. It widens the scope of what Telemachus is involved in. It creates -- sort of involves him in Ithacan politics and sets him as, again, the kind of the heir to the throne, which is the sense that he's still too young and they're still waiting for Odysseus to come back rather than he stepping into the seat of Odysseus and yet he sits in the seat of his father, the physical seat of his father. It seems to be the first time that we've had this kind of political assembly since Odysseus has left. He defends himself and says that he would defend himself, of course, if he had the power, but also uses this as a kind of threat or a warning to the suitors who are also, of course, listening to what's going on. He emphasizes in some ways that he is beginning to be the son of his father, speaking at the assembly, something that every king and proper hero should be able to do. And of course, we know Odysseus's words are one of his one of his greatest strengths, his greatest values. So here we have him as a speaker of words, and we're going to see Telemachus then transform into a doer of deeds as well. The suitors, of course, have a kind of confidence in numbers. There's a lot of them, we know. They try to take over the debate, defining the situation, but they really -- Antinous especially he does not have the right to speak. He's not from Ithaca. He is an outsider. He will admit the suitors' wrongdoing to some extent. To keep from being the villains, as it were, they admit their villainy but yet blames Penelope. It's all her fault, and of course, recounts the trick of the loom, that -- this idea, this clever idea that for three years she has been

preparing the shroud, the burial shroud that will be necessary for her father-in-law, and also points her out as a good woman, the perfect woman and doing the things that she should be doing, the one hand creating the textiles for the family, but also seeing to the needs of her husband's family, even if those are the future needs. We have this sort of two parts of this assembly that have this -- an omen in the middle, Telemachus's praise to Zeus for the death of the suitors. And Zeus seems to answer by sending eagles and being this is then interprets the omen that, in fact, Odysseus -- this is a sign that Odysseus will return and kill the suitors, but your Eurymachus rejects the omen. There's a good back-and-forth, good verbal wrestling here, and Telemachus is able to take control to that extent. And, of course, let's not worry about that anymore. And then he proceeds to tell him his actual -- the reason for doing this, that he has actual demands. Everyone knows -- basically, he says everyone knows I want you out of my house, so give me a ship. So I'm going to -- I'll get out of your -- I'll get out of the house. Give me a ship. Mentor then -- Athena as Mentor is the guide is able to scold the Greeks for failing to respect the house of Odysseus. And they say, well, these things can make it right. The assembly compels the suitors to ally themselves with violence, with force. And Telemachus's response is to rely on intelligence, as in fact, he sneaks out of Ithaca at night, so guilely himself, well-spoken himself. Let's see what else we learn about Telemachus on his journey. So with Athena and Mentor as his guide, he takes the ship and sails to Pylos down here in western Messenia, so along the west coast of the Peloponnese, arriving in Pylos. And when he does arrive, he arrives during a sacrificed Poseidon. This on the one hand, shows Pylos to be a proper, god-worshipping god-fearing community, unlike the suitors back on Ithaca, so maybe we will have a good example of a civilized society and what they are supposed to do. They will represent -- especially Nestor will represent in the flesh the world and values that Odysseus would also live by if he were in his own household, so not the example Telemachus could get at home, but the first one that he gets to when he visits. The other thing the sacrifice to Poseidon tells us, us the listener, is that we should feel cautious because this means that Poseidon is an important god to the Pyleans, and we've just already been told that the wrath of Poseidon is coming down on Odysseus, so does that also put Telemachus in danger, and as extension from Odysseus? So something to keep us a little bit on edge. We meet the son of Nestor, Peisistratus, which is interesting. We'll see this repetition of the child being met before the parent, and that was true, of course, meeting Telemachus before we meet Odysseus. In this case, Peisistratus before we meet Nestor, and we'll see some other examples. Something about the character Peisistratus who will take over from Athena as guide for Telemachus, he's a character that's unknown to the Iliad. When we are told of Nestor's family, Nestor's son Peisistratus is not mentioned so he seems to be added in at least at the time of the composition of this epic, or potentially, even later. He does seem to be created in the epic poem capacity as a role model for Telemachus, as really all of the Pyleans are. But he is the son of a king and exemplifies what the son of the king should be like, what his roles are, what he participates in. He is an example and also a source of advice. He also, though, the name Peisistratus happens to be the name of one of the more prominent families of Athens and a tyrant of Athens in the sixth century when many believe that the Homeric epics were, in fact, written down for the first time, and that this tyrant Peisistratus may have been responsible for that, not that he wrote it down, but he had that commissioned. He had the poems written down to preserve them in a certain state, and that he himself promoted the belief that he was descended from the Pyleans and from King Nestor, so pointing to this name, which may have been a later addition, would emphasize that. So we potentially have this introduction of a character that helps in our story, but also potentially was introduced late enough that it's related to a later history of the use of the epics. When Telemachus joins the group, we have Nestor seat him in the inner circle. He gives him the best portion of meat, so he shows us he is a good host. He is -- again, welcomes him in. He doesn't ask who he is. He just accepts him, brings him in, gives him the best food and makes sure that he is taken care of. We see that Pylos then represents a properly functioning society and how the wise leadership and all-powerful king should actually function, reminding us yet again Ithaca is the mirror image of -- the opposite of that, that in fact, we have this nonfunctioning, totally backwards-facing kingless leaderless kingdom with Odysseus being gone. So this is our first good example. We see Telemachus very saddened, and he only wants to hear about -- he just wants to hear details of Odysseus's death, assuming that he has died, and that's why he hasn't returned. Telemachus, of course, does not directly identify himself, but only says that he is the son of Odysseus. But Nestor goes on and praises

Telemachus, identifying him as the son of Odysseus by the quality of his public speech, so, again, recognizing something in him that makes him his father's son. He gives a lot of information about Odysseus, about his character, about how he fights in the war. So in other words, he is inflating -- not even inflating -- he's in recounting his honor and his glory, the things that every hero needs. And one that is out of circulation, of course, loses this reputation, and by the recounting of the stories, Nestor helps bring that back and bring those heroic qualities back to life for Telemachus, but equally for us since he is, again -- he's there, but he's not there. This -- we haven't yet seen him and where he is and what he's doing. He uses again Agamemnon and Orestes with a lot of details, like Orestes must be true to the Father, and not stay away too long. And this too sends Telemachus on his journey. You need to do this to learn, but don't be away too long because of the things that can happen. He gets really no news though. Why did Homer send him to this place to get news when, in fact, there is no news? And it is, of course, because of the journey, and the example, and the things he has to see for himself to understand what it is that is supposed to happen, rather than what he has witnessed. Nestor tells him this convoluted story in which a series of quarrels split up the army with the result that the last Nestor saw of Odysseus, he was on the island of Tenedos, which you remember is where the Greeks hid their camp with the trick of the Trojan War. So in some ways, we've come to the end of Nestor's usefulness as a guide. He can tell Telemachus a lot about Odysseus, and reanimates his father as a character that he can learn from, but he doesn't know what's happened to him, so in that case, he's not helpful. Then after that, Peisistratus will take over as the guide, and we'll see the next step, the wanderings to learn more. They tell him, to learn more about the wanderings of Odysseus, Telemachus must go on to Sparta. And I should say that this is, of course -- I showed you this once before, palace of Nestor at Pylos, the foundations, the archaeological remains of it, and a reconstruction drawing of the throne room, when they come back to the palace, what it might have looked when they had these exchange. We do have also another important part of the guest/host relationship that's recounted here too, and that is the bath, that you feed your visitor, you also bathe your visitor, and that represents the reality of travel in the dirt in the dust and far away from the civilized facilities, but it also represents sort of end of the first stage of Telemachus's journey where he's washes away in some ways all doubt of who he is in connection to his father, and then is said to emerge looking an immortal. So again, we see that he is worthy in the sense that he is physically worthy of his father, the hero, so feeding into that part of the story. We then go overland, from Pylos to Sparta, Sparta is in here. And, of course, the other interesting part of our story, this is the what's called the Menelaion which is the -- a hero shrine, a later historical hero shrine to Menelaus, and Helen of course, the two characters that we're going to talk to in Book 4, and that Telemachus is going to talk to in Book 4, but it also sits on the site of a sort of a grand Mycenaean Period Bronze Age great mansion. So, for want of a better place at the moment, we will be here to represent the location of Sparta and where Telemachus will complete his education. He arrives during a marriage banquet, which is sort of the second important feasting event which symbolizes civilization and the stability and continuity of family life. So first, he saw feasting in connection to sacrifice. Now we have feasting in connection to a marriage. He also though, will receive Xenia, and see other examples of it. We learn about that when Menelaus returned to Sparta, he arrived during a funeral banquet, where sort of the opposite family-type of celebration, the birth, obviously, but then the marriage especially representing that, and then the funeral banquet being the other side of that equation, both of them important parts of, again, feasting as entertaining, feasting as a family focus and ritual, and also one representing culture and civilization. We find out that at this marriage, the groom is in fact a bastard son of Menelaus's, Megapenthes, meaning great pain. And this whole story seems to characterize Sparta as a relatively dysfunctional place. It's not equal to Pylos in that sense, that it -- there's a lot more going on here, but yet Menelaus is a good host and invites the strangers in, brings them to dinner. We get this amazing description of the extravagant nature of Sparta and how amazingly beautiful it is. Telemachus likens it to the house of the gods. Menelaus is very flattered by that, and brings them in to places of honor near the host, as of course Nestor had done to Telemachus as well. Menelaus also says, "I would have traded a lot of this, not all of this, but a lot of this, to have Odysseus back," kind of kind of knowing, poking at who this individual is. It of course means what's implicit, is that he has recognized Telemachus as Odysseus's son, without being told even who he is. This actually evokes very strong emotions for Telemachus and he begins to cry. Menelaus

recognizes clearly who his guest must be, but is careful about drawing him out or making it worse. Meanwhile, we have Helen walk in and say, "Boy, does he look like Odysseus," just blurts it out, no subtleness on her part. It, of course, certainly really underlines for Telemachus, if he still had any doubts, that he looks his father. Certainly, Helen, who in herself is such a remarkable shining, stunning figure, to be demonstrative and thrown like this also, really, really can convince him that he is looking his father, but also becoming his father. Helen, though too, if in case we've forgotten who Helen is and what she's like, she very much usurps the identification that should have been her husband's to bring out and to remark on, but she -- that is very much her character. She in fact, is the one who gives the most information and talks about her knowledge of his exploits, including his cleverness and superior leadership and all of that. And we see a first of a number of examples where Odysseus is going to be recognized by female characters, and in fact, his recognition, almost his evaluation and emphasis of his identity is going to be through recognition by female characters, so Helen is a first of these. She tells a story in which she, in fact, is in control of Odysseus, in control of the man of pain. She talks about how Odysseus had entered Troy disguised as a beggar, and she alone recognized him, but she bathes him and rejoices to hear that he's killed many Trojans, but then allows him of course to return to the Greek camp. So in other words, he is at her mercy, she controls him, but also again emphasizes how well she recognizes him and the very close relationship they therefore must have. This exactly mirrors the later half of the story itself of the Odyssey, when Odysseus will sneak into his own home, and is recognized by his nurse when she bathes him, and, of course, the -- what happens to the suitors. This also links the conquest of Troy to the punishment of the suitors as important acts that are parallel to one another through the character of Odysseus. Helen, of course, is casting herself in a beneficial role. She is the helper-maiden in her story. Menelaus, though, in turn, tells a more, let's say, a negative story, in this case, the Greeks entering Troy through guile, through the Trojan horse, and that, in fact, calls out Helen and says how she went around the horse tempting the Greeks by calling out to them, impersonating the voices of their wives, but Odysseus alone was able to restrain them all and keep them from being discovered. And he sort of jokingly and not jokingly says to her, "And, of course, a God made you do it," as if that's always her excuse, the god made me do it. These two stories, of course, are wonderfully complementary. In both of these, Helen recognizes the Greeks, recognizes Odysseus in particular. We see elements of disguise into hostile territory in both cases. Odysseus saves the day because of his powers of self-restraint. We see the foreshadowing of the killing of those who do not follow the rules, in other words, the suitors, and that also self-restraint is going to be a key to Odysseus's survival. So if we -- once we hear about everything that he's going through, we should feel anxious, but less so because of how he has proven himself, this amazing elements of self-restraint.

You've seen this this early Greek vase of the Trojan horse before. This, I may have shown you this as well. It's a Roman painting, also an interpretation in this case within Troy and the horse being hauled into the city. These two stories also do something interesting. They set up this idea that what the suitors are doing, courting Penelope, it sets up that they are doomed. They should be treated the way they will be treated as very much a reenactment of the conquest of Troy because, of course, the war was fought to recover Helen herself, who like Penelope was already married, but received improper courtship by a guest in her husband's house, so we've come full circle all the way back to Paris not being the proper guest, trouncing on Xenia, not only taking the wife, but taking the booty, and all those things that he should not have done. The next day, we have Menelaus telling the stories that he has heard about Odysseus's wanderings. And of course, we -- this is parallel to Odysseus's adventures, and he explains where Odysseus is. And of course, he has learned this from this god Proteus when he was stuck in Egypt, and that like him, Odysseus is stuck with Calypso, that parallel, so that this number many years on, where 18 years on, he has also overcome a sea god. He was also stuck on an island and aided by a goddess. So we see Menelaus saying "I'm like Odysseus. The same thing is happening to me," and he's giving this information as a kind of surrogate father. Menelaus of course invites Telemachus to stay for a while, and Telemachus of course protests that he cannot. He has to return home. Menelaus offers Telemachus gifts, which again, the host, the proper host should do. Telemachus declines the chariot, and says of course, "Ithaca is too mountainous, too rugged for chariots. It won't do me any good." So Menelaus offers him a golden mixing bowl, a crater to hold wine, a king's gift to fit for a king. And this is very much the signal that Telemachus has completed his education. He is -- the mixing bowl will be used for

libations. A chariot would have been for war. But he has grown into the leader that he needs to be and will now know what Xenia -- and he will use this to offer Xenia the civilized life to visitors. Meanwhile, back on Ithaca, the suitors have discovered that Telemachus is gone, and they decide on an ambush. The main purpose, of course is to remind us what dangers, what's going on back in Ithica, what dangers are still at hand because, in fact, we are going to leave this part of the story, the goal, Ithaca, for the next nine books. So we're reminded. This is our last like, "Don't forget, this is the state of being back in Ithica, and everything is in danger, and this is what could happen." Then we move on in Book 5 to a second council of the gods, and this has often been criticized that it's repetitive in some way, but in fact, it's a very good device to reset our story. You will remember that at the first council the gods that we read in Book -- read about in Book 1, Athena had the idea that she was going to go out and get Telemachus, and Hermes was going to go out and get Odysseus. This was meant to happen simultaneously, but we have to hear the story in two parts. We can't watch it simultaneously, so we have seen the first part. Now we are reset to the council of the gods, and now we were going to follow Hermes on his journey to find Odysseus and get Odysseus on his way home. So that's really what this is what it's about. We also have the beginning of this section with again the gods on Olympus, and then we end up with Odysseus asleep in Phaeacia, so like going from Olympus to Telemachus's bedroom. So we see these two characters in slumber in sort of the -- a domestic setting, let's put it that way. So our first image of Odysseus finds him very much like Telemachus, sitting alone, passive, and under the influence of a woman. In this case, he is in grave danger, like Telemachus seemingly was as well, but in this case, because he's the mortal lover of a goddess. And if we've learned nothing from Greek myths, we've learned that that is a very dangerous situation to find oneself, that you usually do not come out alive from these situations. This is a late 16th century CE painting by Brueghel and Clerck about -- which is meant to be a view of where Odysseus is located with Calypso on Calypso's island. So we find that, in this book, Odysseus is the only mortal so it does kind of shine a light on him in a way, focuses our attention on him, but he is very much out of his own realm. Literally, he is in a sort of world of immortality, although he has rejected Calypso's offer of immortality. He is -- his commitment to being a man is -- and aging, of course, is emphatically underlined by this rejection, which also would put him potentially in danger. If he doesn't do what the goddess wants, he may suffer the consequences. He is though ready to return. He -- we feel that. His -- and the fact that his death was potentially imminent without Hermes's intervention, so Hermes arrives and finds him in this state. And we are told about the paradise that is Calypso's island, but also, contrasting that with how unhappy Odysseus is, even though he's in seemingly a paradise. So Hermes arrives on his mission from Zeus He himself marvels at the island. He says he did not come willingly, for there aren't any cities of men nearby to offer the gods sacrifices in choice hecatombs. So in other words, Odysseus is also not in a -- nearby the cities of men, so he is unknown. He has lost his kleos and his glory and his honor, which also means he is losing or has lost his identity, the Odysseus we knew, the hero Odysseus, the sacker of Troy and all of that. That doesn't matter. It's gone now. It also tells us, of course, that the sphere of the Olympian gods is also the lands with the Greek cities, so Odysseus is outside the Greek world. And it's appropriate that the god who has come to get him is the god that can cross borders, that can go beyond those realms, into the underworld of course, that being Hermes. So what do we know about Calypso? Her name means The Concealer, which, again, appropriate. He is hidden away here. We hear that she has a great temper. All the wonderful goddesses do. We also learn that he's been on this island for seven years. She and the island symbolize the non-Greek world which swallows you whole, which conceals you. You disappear without a trace and are forgotten. And those things, of course, are synonymous, the being forgotten and the disappearing. Odysseus though being on this island has disrupt the natural order of things on the island Ogygia. It is -- his presence has caused disruption, whereas his absence from Ithaca has caused disruption, so he is on an island, but he's on the wrong Island, and his absence versus presence is what is emphasized here. We do find that Odysseus is very much his own greatest asset, that what keeps him alive and allows him to sort of triumph in the end is this ability to conceal his identity, to disguise himself. And we have this basic affinity between Odysseus being able to disguise himself, and then being in this enchanted realm, which then conceals you as well. We see him also negotiate with the goddess and make her swear an oath that she will not plot any other evil plan against him. It characterizes him as, again, someone who speaks well and is convincing, but also can play a trick but be

tactful. He fears what's beyond the island, but he also does not trust the goddess, that his gut instinct, in fact, is to not trust anyone, and that is going to actually serve him well on the rest of his journeys. We have the two halves of this book divided by the first action that we see from Odysseus, and this is when he builds a raft, which is both a symbol of his intelligence, his use of technology, and of course, skill with his hands. These are things that will characterize him and be developed in the later part of the poem. And he leaves a living death for a rebirth at the threshold of death. And he will almost die in this adventure, but has been saved from a living death. And his -- he sails for 17 days and nights, which is the longest sea voyage we have from ancient literature before the time of the Roman Empire, which is interesting. He talks about his ability to keep the constellations like Orion on his left. So again, he's navigating. He's showing his skills. He also tells us that he's voyaging from the west, from the edge of the Greek world, and we also find out that this is because of where the constellations are, that this is taking place in the fall, and the dangers of sea voyage at that time of the year, it's really the end of the travel year, so the very last moment when it was possible for him to escape. He is characterized as a passive character. And there's this emphasize with a number of extended similes that make him the result of the action rather than the actor himself, but Poseidon raises a storm, and we see the antagonist illustrating his hatred, and we see first of all the dangers again, the time of year, the first storm of winter. And he -- that he understands what is happening to him but he is rescued by Ino Leucothea, who is the daughter of Cadmus the Theban princess we remind ourselves, all the way back to the second of the -- the second part of the semester, and the saga is connected with Cadmus and Thebes. She appears as a talking seabird on the edge of his raft and speaks to him. She offers her veil which will protect him. She'll be a life jacket. It will keep him from drowning while he's wearing it, but tells him to strip off the clothes that he'd been given by Calypso. He needs to leave all remnants of that behind and, in fact, jump off the raft and trust the sea to deliver you in the veil that I've given you. He swims for three days and nights until he reaches land. And to make landfall, of course, it requires a miracle. He prays to an unnamed river god, who stills the streams of the river, and he's able to enter into the island, and transitioning himself from saltwater to freshwater, from the wide sea through the mouth of a river, and from nature, hopefully into culture, from the enchanted realm to the edge of the real world. And this is where he enters, of course, Phaeacia. Odysseus will bury himself in a pile of olive leaves, like a seed, but then also this natural tree but also represents an important resource of civilization, olive oil and what it represents for light and heat and commerce and food. We also, of course, will see him sort of born out or reborn out of the ground like a seed, the way he covers himself and then he's reborn out of that, and again, a transition from nature to civilization. The tree itself is interesting. It has a double nature, a two-fold nature. It's a half-domestic and half-wild olive tree in the heart of the island where there are two religious precincts, one devoted to Athena, and the other to Poseidon, so against civilization and nature, and also a goddess we think on his side, and one decidedly not on his side. This, though, represents the moment that Poseidon ceases to hold his wrath against Odysseus. Athena will offer her assistance to him, apparently the first time she has since he left Troy. It's a very long time. And we see the course of his journey change. We see a turning point here. Books 6 through 8 are very much a rebirth of Odysseus. He re-experiences youth and a younger part of his life. He meets a young woman. He goes to meet her parents. She has offered her hand in marriage, and this is, in a way, a practice run for his returned to Ithaca and what he's going to find there, including his necessity to disguise himself and his real nature and his identity, and that too. So we have our introduction to the Phaeacians who are from this sort of fairy-tale world. Is it safe? Is it not? Is it dangerous? It feels still too close to what Odysseus had been escaping from. Book 6 is very much like a tale of love. We have a recurring marriage theme, which represents a danger of the female to which Odysseus has succumbed more than once. We meet Nausicaa, our next important female character who is on an outing. She's playing ball with her ladies-in-waiting, as it were, but also is involved in work. She's doing the family's laundry, which is interesting for a princess, but doing both, so having a nice picnic out with her friends, but also getting some work done. While she is playing with her friends, she's compared to Artemis, and we know that of course heroes who stumble upon goddesses in inappropriate situations usually die horrible deaths. So once again, we're anxious for Odysseus, because of this. Book 6 is very much a book belonging to Nausicaa, and she will really not reappear afterwards. This is really her highlight. We do have some tension with this clearly young maiden woman of very high social status, who is

potentially needs to be taken advantage of by Odysseus, and he does take advantage of her naivete and creates feelings from her that, of course, will be impossible for him to actually follow through on, and we see that is a theme that plays out through Books 7 and 8 as well. When Odysseus, of course, awakens and emerges from his thicket of olive leaves, he's described as a lion, in a simile as a lion, which is funny, of course, because he is naked and incredibly groggy and scruffy. Behind the humor though, we do have a lurking danger that again, Artemis is the mistress of the wild beasts. She's a huntress. We see this contrast between the beauty of Nausicaa and Phaeacia and this very bedraggled worn almost-having-died Odysseus. It's important for Odysseus to gain Nausicaa's trust. It's important for him to find the right words, to be an excellent speaker, to disarm the situation, but literally no speaker has ever been at a greater disadvantage. We do have the repetition here where we're meeting the child before the parents, point that out as well. But again, we're confronted with how can this naked and grumpy guy gain her confidence? He does it by, first of all, introducing himself as civilized. And I should say this red figure, which is of course we recognize Athena immediately here, and it's interesting with her spear down so she's not representing war in this case. We have Nausicaa sort of fleeing away, scared at the naked man who basically has two twigs to cover himself with and that's it. Not a lot from an olive tree that's actually going to help you cover your nakedness. But anyway, he does introduce himself as civilized. H complements Nausicaa as being like Artemis, the beautiful maiden goddess, uses flattery, use the language in fact reserved for the goddesses, calls her a goddess or a queen, an anassa. Twice, he talks about -- makes references to marriage, which is also supposed to put her at ease, make it known that he subscribes to the same social norms, but also defining their interaction as nonsexual. The strategy does work, of course. Nausicaa offers to help him. She is quite short and formal with him until, again, we have a bath, a bath in which he then comes out looking once again like an immortal, which creates this attraction and simultaneously embarrassment on the part of Nausicaa. She tells Odysseus that he should follow her until they reach the grove of Athena, good, a safe space for him, where he's to wait until she enters the city. He will then approach the palace, but go right by her father and direct supplications to her mother, Arete. This is in part to not cause idle gossip, but also again, to emphasize the importance of these female figures. This too is going to be a place we saw in Sparta where women enjoy unusual prominence, and this scene sets us up for that. Odysseus, of course, is badly in need of his family and nurturing. He does not of course have his own. He needs a proxy, but he also can't be too safe and too drawn in to this world because he may get trapped again as he's been trapped in the past. We have this book end with Odysseus in the grove of Athena at night, the city is close by but there's no time to rest. He must press on to meet these people, and he gives a prayer, "Allow me to come among the Phaeacians as one loved and pities." So we then learn -- we come into the Phaeacian court and meet its king and queen, which will be the setting of our story for quite a while now from again Book 6, but the court itself from Book 7 through until Book 12. And he must be accepted by this group. He must be brought into this group in order to in fact be able to get home. And so it -- yeah, there is that sense of the importance of the setting. Odysseus is shrouded in mist by Athena. She appears in disguise as a young maiden carrying a water pitcher, and will show him to the palace. This shows Athena again as a trickster, like Odysseus himself. She allows her to give him some information about the island. She also though gives information that the king is descended from Poseidon, so possibly a hostile entity. There's also talks about the marriage taking place within the family, which also suggests a very closed community, a very closed social order, and might be hostile to outsiders. So I'm helping him but also warning him. This journey again parallels the things that we saw in the first books, of Telemachus visiting Pylos and Sparta, and it reinforces Odysseus as a kind of younger man, rather than the older man that we know him to actually be. He does, of course, supplicate the queen, Arete, who is one of three significant female characters that first threaten him, and then end up helping him. Cerce who we haven't yet to meet, and also of course, Calypso are the other two. It is a very delicate situation, and he has to win her over, but not reveal who he is, since he's, in fact, a married man, so that is a tightrope that he walks. He praises her daughter. He speaks of her as a child. He does not give his name but identifies himself as a man who has suffered greatly and as a suppliant of their daughter, so therefore, also a suppliant to them. Now, Arete -- Alcinous the king is very impressed, and he immediately offers his daughter's hand to this stranger. So he's very successful on the one hand. On the other, the wife, the woman recognizes his clothes and recognizes that these are, in fact, her

family's clothes, and how does he get them? So, it is -- she immediately sees through that something is up and kind of reverses Xenia. As the king is doing it properly, and offers him a [INDISCERNIBLE] in all of this, she is reversing it by asking questions before taking care of her guest, and that represents a kind of danger. So this will bring the events in Book 8 to the point where Odysseus can safely identify himself. It happens very slowly. It happens by degrees, and it parallels very much the beginning of Book 2 where he's seeking a ship. He has difficulty in getting one, but actually, Athena is going to help, and he does get the announcement that he will get some kind of conveyance, but we don't know what that is. But meanwhile, things have to happen in Phaeacia, in the court of King Alcinous before the story can move forward. Things have to be developed and revealed before the next part of the story can be successful. And this is where we meet Demodocus. Demodocus is the oral poet in the court of the Phaeacians. He is summoned to the palace to provide entertainment for the guests, and we're told that he's blind. And this is the character that many think is an autobiographical character of Homer by Homer, so when we take information about what Homer might have been like, many believe that his portrayal of Demodocus as a blind oral poet is autobiographical. He and his songs become a focal point for this book. And his first song is about the quarrel between Achilles and Odysseus which causes Odysseus to weep, so much like Telemachus in Book 4, weeping, hearing the story of Odysseus. The language very much recalls the opening lines of the Iliad, and Achilles and Agamemnon, which also brings to mind the Trojan War. Alcinous recognizes Odysseus at this point, but attempts to be a good host and suggests that they all go out and play some games to break some tension. So there's a good place for us to stop, and we will continue on, on Thursday, finishing up Book 8 and going on from there. Thank you, everybody.