

Kim Shelton: Hey, everybody. Good morning. At least some more people will trickle in. We'll get started. Again, we are on Day 2 of three on the Odyssey. We're going to get through, I hope, Book 16 today and remind you again that we will not have class on Tuesday. So take that opportunity to get caught up on everything and work on your term paper since that will be due very soon on the 25th at noon. So just after our class period time and in a very short two weeks. So, I think that's my only housekeeping update for the moment. Yeah. If something else occurs, I'll bring it back up, but I can't remember at the moment. So, when last we met, we were talking about Odysseus in Phaeacia and we were in Book 8. We were in the middle of Book 8. We had just listened to Demodocus performing his first oral poem, his first tale, which was about Odysseus himself, and moved him to tears. And he's starting to reveal himself and his backstory, which, of course, could still be potentially dangerous for him. And we have an interlude in the story where everyone goes out of the palace to participate in various different athletic games. We see some different levels of how people are acting. And again, we come back around. We brought up again the different ideas of proper expectations and proper actions for guests and hosts. And that expands beyond even just the main host. So we see that again this is a different culture, a different land. Things are slightly different. The natives are described very much the same as the suitors and challenge Odysseus to compete in their games. He does, though, of course, display his heroic nature by winning the discus throw and the whole thing seems like a folk tale episode in the middle of this. We will have everyone return to the palace where Demodocus now sings the Song of Ares and Aphrodite, which we've looked at before. And that this is on the one hand is partly comical. Meant to break the tension that had been brought on by the antagonism of the games. It's also though couched to the kind of warning again about husbands and wives. In fact, we might say that the theme of Book 8 is Husbands and Wives, as we see Alcinous and Arete. And we have Ares and Aphrodite. And again, husbands and wives and lovers, let's put it that way as well. Hephaestus role too. And then we are thinking ahead to Odysseus's return and the tension that is potentially there. And, of course, the surprise return for revenge on the suitor of a bride is also a theme of the Ares and Aphrodite story as Hephaestus traps them and makes them pay for their infidelity against him. We, of course, also have a third story included in this as well, another Trojan Horse story, which again is a final reveal for Odysseus if you are grading him on his greatest exploits of the mind of his cunning and guile, which again, we are being taught over and over again that this is important for him to get home that the warrior side of him is not actually going to be enough, that it's the smart side of him that's going to be necessary. Again, his idea of the Trojan Horse and the successful sacking of Troy because of that is maybe his greatest exploit. And it brings up things about him, identity, and helps reveal who he is. It also provides the tension of he is being essentially winning over the hand of the princess, But, of course, as he reveals himself, we know that that's not going to happen, that he's a married man, and that he will have to give that up and must say farewell in order to continue his journey and especially his journey home. One other important thing about the Aphrodite and Ares story too is it presents Poseidon in a different role, in a different light than we have seen him in the way Odysseus has been confronted with his wrath as the peacemaker at the end of the song so that Odysseus and the listeners can be reminded that there's more to him than his wrath and his implacable side that in fact, he too, like his brother Zeus, has a diplomatic, wise, older deity nature that can act in this respect. So we end Book 8 with Odysseus being ready to identify himself. And it's very obvious with the selection of the story that happens there. That in order to return home, as we've said over and over again, this warrior Odysseus has to learn new ways. And this will be revealed in the story that he chooses to tell. So, Books 9 through 12 are, by all accounts, the best known and the best loved part of the Odyssey. And this is Odysseus taking over the role of the storyteller and recounting his adventures to the Phaeacians. And in so doing, fully explores and reveals his identity. Reveals to us his journey, his trajectory, his change in the qualities that he needs to embrace in order to complete his journey and complete his self-discovery as well, but also to help get us closer to the goal. So he becomes the singer. And we see this very well crafted and careful structure of the story that he will tell, following the departure from Troy. And then once we have a transitional still in civilization episode with the sack of the Ciconian city. And then beyond that, we're into a fantasy world, which brings us all the way to the Phaeacians. Again, civilized but outside the normal Greek world that we know. And Ciconians are the same

idea. So we have these two transitional culture spaces on either side with Troy. Of course, Ithaca being the ultimate beginning and end of our story in both directions. Beginning of Ithaca going to Troy, beginning of Troy going to Ithaca. And so we are going to hear this part of the tale. So we have two parallel sets of four stories, non-violent adventures where no one dies, alternating with violent ones, where members of his contingent, his companions die. And we'll see how they are dispatched little by little. So we start off with Book 9. It begins with the person narrative. He is the poet. The whole thing, of course, is a flashback. Is important for us and it also emphasizes the sequence of the story and how again we started in the middle. We're still in the middle, but we are now going to hear the whole first part of his journey. So it does a couple of things. First of all, we get to the first half of the poem. We're ending the first half of the poem with Book 12. And it makes it a real high point, a highly entertaining part of the end where it could be very tiresome and weighed down. And instead, it really is very exciting and enthusiastic and pushes us forward. And it also though it juxtaposes the first part of his adventure with the last part. So it represents a shift in time where everything is told fairly quickly and succinctly, but very exciting fashion as he is nearing home and everything actually slows down, but becomes much more real and vivid, and the goal is in sight. So it juxtaposes these two things right here at the center of the structure of the poem itself. And so when he will arrive home, we feel he has just completed all of his adventures, even though we know that he's been stuck with Calypso for seven years. And that could be, if we told all that in detail, it would be excruciating. So instead, we feel we've just been through all of this with him, it's fresh, and then we're going to arrive home. So it really is a great device for taling the story in a much better, more exciting way, and to help us remember all he's been through, but also collapse it in a way that glosses over the seven years hiatus. It's an after dinner song. It's one that promotes kleos. Odysseus, of course, essentially lost his kleos, his fame, all of those years on Calypso's Island. And by relating all of his adventures, he tells us and the Phaeacians who he is, but he also reminds himself of his identity and the honor and kleos that he had accumulated. It is necessary background for him and for us upon his return and his successful return home. So, we have one of our ongoing themes. The idea of disguise, and recognition, and identity, and discovery. And this is part of that too. That self-recognition has to happen before others can identify him as well. And we've seen that throughout this time on Phaeacia. So here this really culminates. We know that 20 ships left Troy. He tells us with 50 men. They go first to the Ciconian city of Ismarus, maybe in Thrace, maybe in the northern part of the Aegean. It's not exactly specified, but somewhere still very much in the known world. It's not meant to be a fairy tale. It is a transition from the harsh reality of the sack of Troy and everything that happened there to the fantasy, the complete fantasy of all the other places that he will visit, but it is a dark threatening place. And the storm in which so many of the ships were lost or set, of course, including their own, has disoriented Odysseus and his crew. So, we don't have any real threat here, but it foreshadows the difficulties in controlling his crew and controlling his companions. And we have the first attack where six men from each ship are lost. So a total of 120. So remember, 20 shifts with 50 men each. In the very first adventure as it were, we've lost 120. And, of course, all will have to be lost before the end of this recounting of the adventures, because we know that the Odysseus was alone on Calypso's Island. So we need to get him to that state. So next then venture into the fantasy land, where we come to the Land of the lotus-eaters, where whoever eats the lotus fruit forgets who they are and everything that's happening and they want to just stay and stay in this continual state of unknowing, of unremembering. And it's, of course, a mysterious place and everything is veiled in mysterious circumstances. The lotus itself is what we might call an oriental motif, an Eastern motif. There is this, obviously, this great temptation to forget your purpose, to forget your goal, which is to go home. And, of course, Odysseus must forcibly remove the companions from the land. In a quick aside, I would say that I enjoyed the use of the lotus-eaters in the most recent series, the Percy Jackson series on Disney Plus, which, of course, is in Las Vegas, and is a casino, and they just pipe in the lotus through the air. You don't even have to consume anything. Just being there in itself was an effective way to forget who you are and what you're doing. And it's I think a good comparison, a good metaphor where you're in the casinos in Las Vegas. It's all the light, is dark, and there's all these flashing lights, and you really cannot tell if it's day or night. And that's very much part of the purpose. Is to keep you playing, keep you gambling, and lose the sense of time, and lose the sense, of course, of what your priorities are so you can lose your

money as well. So I thought that was a wonderful use of the lotus-eaters and the things that happen with the lotus-eaters as well as the fact that they too are fighting against, forgetting their goal and what's their journey and their goal. I'll give them an A plus for that one. So Odysseus has completed two short episodes, which will then be followed by a long one. Again, this is a repeated pattern in the telling of the journey. And next we go to the Cyclops encounter, which is the largest, most of the rest of the book. Again, the setting is in deep mystery. It's pitch black at arrival, which also there's no light or civilization to be seen. We will learn about Polyphemus, the Cyclops. His name ironically means much renowned. So, well-known, very famous, that idea. Much renowned. He has much fame, which again, he's a monster on a remote island. This is very different from the previous situations where there were groups of people in some sense of group dynamic and culture. This is very different. It's presented as a desperate situation, where, in fact, Odysseus must rely on his wits for his survival. This is his first real true test and understanding of that turning in his own approach needs to take place. This is the first time it really hits home for him. So the Cyclops, as we know there, they're the early giants. In this case, Polyphemus is the son of Poseidon. So a very particular important Cyclops. They are the most uncivilized and barbaric figures in the entire Odyssey. The introduction to them and to the island stresses that they neither practice the arts of civilization, nor do they have assemblies or laws in common. And, in fact, they live in caves individually rather than living together in common culture. And each has his own laws that govern him. So they don't have that to even have in common, or even in dispute. For instance, let's say people have to agree on common legal system and justice system if it's going to work. And, of course, in this case, all bets are off because this is not something that they do. So it is the height of uncivilization. Is what we come away with. We also hear about the Goat Island that is opposite, which is entirely uninhabited and would in fact provide a food source and all these things that the Cyclops might need, yet they can't go there because they have no knowledge of ships or no ship builders. And we see the ship being used symbolically as a craft, as the working of wood. And the importance of that will be for the ship, for the mast, and also the great stake that will be part of Odysseus's salvation and his escape from Polyphemus. So we have Odysseus and 12 men go to explore and they discover Polyphemus cave. And they wait in the cave to see who this belongs to and what's going to appear. The giant, of course, the one eye-giant, returns from hunting and immediately eats two of Odysseus's men. So right away, and again, we will remember our theme about eating and feasting and how it's used throughout the poem, in this case, again, this is not civilization because there is no Xenia. It is the opposite of Xenia. He does not properly entertain his guest. And then find out who they are and what they're doing. He, in fact, eats two of his guests at the get-go. And so he also confronts them with questions first thing before asking them if they need food, or water, or clothing, or bathing. Who are you? Where do you come from? Are you pirates? And this is exactly the same questions that Nestor asks Telemachus in Book 3, but, of course, Telemachus had already been fed and welcomed in and taken care of and not even his name asked before all of his needs were attended to. So right away we see here we're dealing with the opposite. And that means danger. It means danger and we don't even yet know entirely the reasons why. Odysseus and his men, remaining men, of course, become trapped inside by Polyphemus, who has this huge boulder that he rolls in front of his cave to close it off and really to keep his flocks inside his cave at night, but it also traps them inside. And he will continue to eat the companions. Four men will be eaten the next day. He then goes out, but trapping again Odysseus his men inside. And when he next comes back with his sheep, Odysseus, of course, has hatched a plan. And first of all, he thinks about using his sword to be the warrior. And then he realizes, of course, if they kill the Cyclops, they are trapped. They cannot get out because they cannot move the stone. Even all of them together cannot successfully move the stone. They need the Cyclops himself to do that. So therefore, they must outwit him. So part of that plan, of course, is to ply him with a special wine, Maron's wine. Excuse me. And then ultimately blinding him while he's at a disadvantage. Here we have one indication after another that we're dealing with someone who is totally uncivilized. One of those things is wine. Men drink wine that is the civilized drink. Unlike beer or even milk or other beverages. So we find out that, of course, the Cyclops does not drink wine. He doesn't drink alcoholic beverages. He is drunken very easily by it. So again, a sign of being barbaric, of not being civilized. We also have this wonderful ploy where Odysseus shows, again, his cunning. When he is asked his name, he gives a false name and he gives the name Outis. And Outis means

nobody, but it's also an inside joke. Inside joke for the Greeks as well as for Odysseus. And what he's doing is because he also could have said and probably the more proper thing to say would be Metis, which means not anyone. Like Outis but the more proper Metis. And Metis also it's a word that sounds the same as the word for wisdom for being shrewd. Like Athena's mother. Wisdom, Metis. So by using this nobody, no one, we have this Outis Metis. I'm being super smart by giving this false name. And, of course, that will be helpful in not identifying. Have him be his identity, be disguised, which is important for his escape from the Cyclops. So while he is drunk, they have sharpened and heated a pole. And they drive that into his eye and he is blinded. And we see this on this early vase, one in which I had shown you I think when we were looking at the gorgons back with Perseus and Medusa. This is the upper part of the large amphorae on the neck. And we see two men in this case. There's more have survived to this point, but two men. Probably Odysseus being the one shown in this outline technique with this shining white outfit on. And obviously this much larger creature who can't really fit even in the frame, even sitting down with his legs bent up is obviously Polyphemus or Cyclops. And even though he's shown in profile and the one eye is on the side, this is how the artist has to render it. So, everyone is in profile and therefore he has to show that he has this one big eye, but we do see that he's holding a goblet. So he's been drinking in that sense. This is slightly different. The details are slightly different than what we get in Homer's poem, which suggests there may have been multiple versions of how this story went down, but it's also very explanatory in the visual manner that people would understand in case they didn't just tell by the scale of this individual exactly what scene we're looking at. And not just any Cyclops, but Polyphemus. And here we have the large spear or stuff that's being poked into his eye to blind him. Now, of course, Polyphemus is screaming and yelling and getting others' attention, other Cyclops to running and response, and of course, they're in this cave that's closed with the boulder. They can't see what's happened. They ask him what's happening. And he answers, of course, nobody is killing me. And they're like, well, then why are you screaming? Why? No one's killing you? Who cares? And that, of course, means that he's not helped and he has little recourse other than to stay trapped inside the cave, blinded with the Odysseus and the remaining men that he's planning to eat. They are able, though, to take advantage the next day when he must let the sheep out to graze. There's wonderful representation again from a middle protogeometric vase, in this case, hydria. We have the sheep being released and Odysseus and his men hiding underneath the sheep. And you can see how they grabbed around their necks and put themselves underneath the bellies of the sheep so that when they left and Polyphemus figured they might try to sneak out, so he felt every sheep and felt their woolly tops to see that no one was riding them or sneaking out between the sheep, but, of course, didn't think to look underneath them. So they are able to escape the cave in this manner. But unfortunately Odysseus, although he's learned a lot and he has used his wits, he also forgets himself and displays some hubris by once feeling safe and having accomplished what he was smart enough to do, and everyone is safe on their ships, Polyphemus throwing stones at them as they try to escape, he has to identify himself. He got away without Polyphemus knowing who he was. Everyone would say, "Well, nobody killed you. Nobody blinded you. What's the issue?" But he has to identify himself. And he yells back to Polyphemus say that Odysseus, Sacker of Cities, blinded you, son of Laertes, who makes his home in Ithaca. So that tells us a couple of things. It feels like Odysseus being sacked back into his journey. He's taken a big backward step because he has forgotten that it's his smarts that got him out of this situation. That this is part of his learning process. And he's emphasizing Warrior Odysseus, which we already know is not going to be successful, but he is the Sacker of Cities. That's what's important to him this minute. It also tells us, of course, that he's identified fully by the name of his father and the name of his homeland. So if there was ever any confusion with another Odysseus, not when you identify yourself in this way. So by refueling his full identity, he potentially brings his downfall. Again, he has not learned his lesson. And we know as he's telling this story to the Phaeacians, he is just now learning this lesson. He's finally coming full circle and is about ready to embark on the way home and be ready for that. Of course, this means that Polyphemus is able to curse him to his father directly. And we start the Wrath of Poseidon, specifically after Odysseus, son of Laertes, this home on Ithaca. We can contrast really nicely at the start of this book, because here we are at the end of Book 9, we think back to the start of the book when Odysseus identified himself again fully. But based on his other attributes. "I am Odysseus, son of Laertes. All men, watch out for my trickery and my fame reaches heaven. I

dwelling in dusky Ithaca." So we have those important full identity elements, but we know he's learned his lesson and he knows what he's going to need to have a successful return home. Now, Book 10 starts with a much more positive mood after this very dangerous episode in loss of life in a Polyphemus's cave, but yet they have come out successful and they arrived to the Island of Aeolus, the Wind God. We're told about the island and about Aeolus that he has six sons and six daughters who are married to each other, which again suggests a very closed off insulated, inbred world, inhospitable to outsiders and representing danger, the unknowns, but danger to outsiders. They are entertained for a month. They get out of there quite successfully. They're given a gift, Xenia gift, which is a bag full of winds, but also with a warning, as we send you home, do not open the bag of winds. And of course, we hear that they almost reach Ithaca. Odysseus falls asleep and his companions do not obey the instructions that they needed to get home. And we even have the description for the first time in forever of the shores of Ithaca and you realize in the very same instant how close they are, they're almost there when the companions open the bag, release the winds, and the ships are blown back to the beginning as it were, back to the heart of fantasy land. This, of course, almost destroys Odysseus psychologically, emotionally. He even contemplates suicide. Should I go oversight for a quick finish or clenched my teeth and stay among the living? This is really extraordinary for an epic hero. And it emphasizes the depths of despair that he has reached and our somber mood returns. So a very quick up and then brought back down again. The next episode is in the land of the last Oregonians. This is a very famous Roman wall painting with quite a bit of Odysseus adventures, but especially here landing in the land of the last Oregonians. They are people that are not the same as the Cyclops, but there's a lot of similarities with the adventure, the Cyclops adventure, which includes that these are giants and they are in fact cannibalistic. So they too are great danger. They will end up killing many of the companions. Odysseus again, and we see some of his growth, he is more cautious. He will anchor his boat outside of the harbor to keep it safe. Therefore, he's able to flee for his life while the other ships are destroyed and the other companions are lost, except for those that accompany him on his own ship, because only his survives. Following this and we're down now to one boat. One boat with one set of companions that, that ship travels to Circe's Island, the island of Aeaea. And in Aeaea, it's told very much like the arrival to Goat Island across from the Cyclops Island. In this case though there's not only a lack of vision, but a lack of sound as well. So they really can't perceive where they are and what is going to happen to them. Of course, Circe is a major threat to Odysseus, and yet another female character that represents the challenges that women can present to men. And, of course, on steroids in this case. This time on the island really does represent one of the lowest points for Odysseus. They, in fact, he and his shipmates do nothing when they arrive. They're just simply at a loss. For two days, they just mope around and don't have any impetus to even explore and know what's going on. It's really an overwhelming sense of discouragement, which also makes them incredibly vulnerable. So when the companions will then walk into Circe's trap, there will be no way for them to resist. They are the most vulnerable that they could be and they, of course, are given by Circe a witch. We know. Of course, we've met her before that they're given a magic potion, which is described as a honeyed wine. And the potion turns them into pigs. We have here again a wonderful scene on this kaelic on this black-figure vase, one that I wish was used more often in the ancient world. This is one of very few examples of the illustration of this scene, but I think it's very well done with the sense that we see these figures that are half men, half pigs, and we see Circe, who's identified and labeled as she's literally ladling out this magic potion to the suitors. And we see them go from more male hands to eventually pig feet and so on and so forth. And we have both Odysseus again looking like the warrior, which again is not going to get him anywhere. And then we also have Hermes who is so essential in this scene because this is where he pops up to aid Odysseus by giving him this herb, the moly, which we don't know what it is. It doesn't seem to be something real as far as we can tell. It's just as much a fantasy as the places and the people that are encountered in this tale, but it does protect him against Circe's potion. So he instead, of course, as we see here, draws his sword, which he immediately responds to, oh, you must be Odysseus. So again, when you're going to reveal that part of you, you are more in danger because people will identify you. And that's not always the right thing to do. It's not the right time for the recognition. But, of course, for Odysseus, it means that Circe will sleep with him, but he refuses to eat with her. Very interesting. His choices, what he prioritized. He says in fact that he will not share food with her

until the companions have been released from their transformation into pigs. Now, had he taken eating together with her less seriously than sleeping together and had eaten before freeing his companions, he, of course, never would have freed them. He too would have been lost. He would've fallen completely under her spell. He does, of course, forget his goal by falling under her spell, but his companions being released are able to remind him. All told, and I'm sorry. I have other one of another very comic black figure cup that is meant to show Circe, trying to ply Odysseus with the special potion. Again, we see here with a large cup that she's going to ladle out. We have him in a traveler's hat, therefore must be Odysseus. He's drawing his sword as well. Clearly taken very much from this scene. And very ironically, we have Circe in front of a loom, which I'll remind you, of course, is the real symbol, the attribute of Penelope. So Circe presenting herself as the lover, the alternate wife as it were. And we are reminded, and even in this pretty straightforward representation of the story, we get that other meaning, that other background of what he is forgetting even when it's staring him in the face, but luckily, he's reminded. The whole episode on Circe's Island takes about a year. So that's on more time but passes quickly in his telling of the story. Homer makes very clear to us and to the Phaeacians, of course, through Odysseus's story that Odysseus barely escaped Circe, that this was not easy to do. And by succumbing to her potion to the outer charms, this group forfeits their inner charms that they are therefore not susceptible. And Odysseus, of course, falls victim to them, but he will ultimately conquer her in her charms. Is seduced by her, but is totally dependent on her for his return, both for going to the underworld and coming back from the underworld so that he is a pivotal figure who controls him in that sense. This whole book, I should say, is really quite vague and disoriented. Very little, is fully explained. There's all these things like the potion and then the moly. What is it? How is it used? How does Odysseus use it to protect himself? But also Circe's directions to the underworld have this same kind of quality of do we understand? Do we not understand? Is he going to be able to follow the directions? Is he going to be able like every hero hopes to go into the underworld and return? Elpenor's death, of course, prepares us and deceased's audience simultaneously for the underworld. And it provides a reason for them to come back because otherwise, why would they come back to Circe's Island? They need to, but why would they otherwise? So, that's how we will have the full circle coming back to her. Book 11, which we've read before, we've looked at, we'll mention again, of course, is the trip to the underworld. This journey at this stage becomes very much a metaphor for death. It is, of course, the culmination of every mortal's life journey going into the underworld in depth. And it's, suggested in the telling of the story both in the directions of how to get there and the things that happen in the underworld. And then returning from it that women oversee this kind of journey, the journey to the underworld. Even though her Hermes is a psychopomp, it's, excuse me, women who know the secrets and know what has to be done and how to get there. And this gives the female characters a dual power to help and destroy, but it also seems very much connected to the role of women in all of the rituals and traditions surrounding death in Greek culture. That all of the important stages from dying, from someone in the household dying all the way through to well after the burial when there are annual rights to remember the dead. All of that is under the purview of the women of the family and of the household and of the down. So this connects this poem in a very familiar way. They are the ones that know these things. They are the ones that present this kind of power, but also death being the ultimate danger as well. So the trip to the underworld is very much the central hub about which revolves the entire poem. We're not quite at the middle, but we're almost in the middle. And conceptually, we are in the middle. We are at the bottom as it were. It does fulfill that necessary element of the heroic pattern. That a disaster every good hero should cheat death, but it's also symbolically and literally his bottoming out, which he will rise again from this place, from these feelings, from this knowledge that he learns in the underworld. So we hear about the [INDISCERNIBLE], the libations, the milk, and honey, and wine, and water, and the barley. We have the sacrifice itself, which we see here represented Odysseus on a little outcrop of rock. And we see the sheep that have been sacrificed. The mixing of the blood added to the rest of the votive trench, the souls gathering around. We have Elpenor as we see here, rising up from the underworld. We don't see below his knees, of course, because he is rising up from beyond the trench, from the underworld itself. And we, of course, will also see, as we did before, Anticleia, Odysseus's mother, and then ultimately, of course, Tiresias. And we learn about how drinking the blood allows the ghost in the underworld to talk and to provide information. Now, Tiresias, of course, our famous

seer from thieves, he will, of course, advise Odysseus about how he's going to get home. The actual detail is going to be given in Book 12 by Circe. She ultimately is the one that is going to give him the instructions to get home. So why do we have this here? Why Tiresias? Why in the underworld? Well, he does as a prophet and as a dead one, nonetheless. He represents ultimate knowledge. He's almost more believable as a male figure who sees the future and was well trusted and well respected and so on and so forth. And again, his state of being dead and not being divine makes him slightly different and more trustworthy. So he presents this information that it's essential really to Odysseus coming back. Coming out back from the bottoming out and what he's going to need to regain himself and his desire and his drive to get home. By telling him that he will get home, that he will kill the suitors, that he must though ultimately make peace with Poseidon by, once his business is done to get getting his house back in order, he needs to make a journey inland, so away from the sea. And that ultimately, he will not die early or in some tragic way, he death will come in a peaceful old age with his people and his family prosperous around him. What could be better. This is the ultimate reward in that sense. And that's what Tiresias provides for him. He also, of course, gives him more information about the road, the stages of his journey through life and all of that. This ultimate, your ultimate, you will end up living a full happy life with your family coming out with everything that you hope for. He also, of course, learns in this trip to the underworld that through these other counters with the other characters that death is nothing to be desired and is just a shadowy, empty existence. So we have him go from contemplating suicide to seeing that death is not something that you actually want. So, let me just say a couple more things about the way that this whole part of the middle of the poem is structured. And again, he talked to Elpenor. He talked to Tiresias. He's then going to both of those cases. We have this back and forth between Odysseus speaking first, then the character addressing him. Tiresias speaks first. And then Odysseus will speak to him. Anticleia speaks first. And then Odysseus, of course, tries to embrace her, which we find that that's not possible, but he also finds out that she died because of Odysseus, and followed by this catalog of women. Then in the middle of the underworld, we have an intermission in the middle of this tale where we come back to Phaeacia and we are reminded this is a narrative that's being told to us by Odysseus. And the important part that the court of Phaeacia, and Arete, and Alcinoos how important role they will play in Odysseus's return. So there's this claims that he's tired and everyone should turn in and we will continue tomorrow. And we learned that he's already one over the queen. She's claiming him as her guest. Therefore, that she is of status and importance. She thinks that he should be given gifts. So he's good to go with her, but Alcinoos has something he agrees, but he definitely wants to hear more. And then we go back into the underworld where we meet Agamemnon. Odysseus speaks to him first. Agamemnon, of course, tells off the situation when he returned home again, yet another warning of these dangers. We then have Achilles who speaks first and asks how is it Odysseus that you are here? He asks about the situation at home and Odysseus tells him about the things that have happened at Troy after Achilles death. And then we have Ajax, this wonderful scene with Ajax who refuses still to speak to Odysseus. Still is holding a grudge and blaming Odysseus that he's the reason that everything went so wrong, and Ajax had to commit suicide. And then we follow that with the catalog of men of other figures that are seen in the underworld. Overall, Books 9 through 12 summing that up a little bit before we go to the last of these books. As I mentioned in the beginning, it has this very interesting structure that is a very strong pattern and would feel very familiar as it was played out to the audience. It's easy to follow in this way. And we have these two parallel sets of adventures where no one dies, alternating by the violent ones. And we have that happening both before the underworld and after the underworld. We also have this sense of, for instance, we have an oriental motif where there's this temptation to forget in the lotus-eaters. We then have the monster in a cave. Odysseus has to outwits the Cyclops. We then have the Island of the Wind God. Again, the companions are disobeying, retracing the root, a setback as it were, followed by another violent scene where we have the giants and others are lost. And we will see this same kind of thing repeated. The sirens represent an oriental motif and a temptation to forget home. Odysseus companions have to forcibly restrain him. Then we have the Scylla and Charybdis monster, scylla first, monster in a cave, six companions are destroyed, so on and so forth. The aisle of the Sun God, instead of the aisle of the Wind God. Odysseus sleep. Companions disobey him like they did with the Wind God. Again, with Scylla and Charybdis, and then ultimately ending up with Calypso. So it's a repeated pattern, but with

the different specific places. And in each of these cases, we have the introduction of an episode until up through to the underworld that says that then we sailed on grieved at heart onto the next episode. And if the episode involved loss of life, we also have the poet add, happy to be alive, but having lost our dear companions. And, of course, eventually, we lose all the companions. But this will signal we're onto the next episode. We also have the center section, the Circe, the Katabasis, which is going down into the underworld. And then flanked by Elpenor scenes on each side. And Circe obviously framing that entire section, and we have this whole thing also helps divide this whole group of books into these two settings as well. So, first, we're dealing with men, those in civilization. Then we go down into also this more fantasy world. Even though in the first part, in the first group, there's usually some city or some place where the individual people are. We lose that, of course, with the Cyclops entirely. And that's important too. Now, when we go into Book 12 and we get the rest of the quick succession, the rest of the adventure as it were, we do know that Odysseus is now very much committed to staying alive and returning home. And that's important that he is refocused on his goal and is committed to it. The main purpose though of Book 12 is to get rid of the rest of the companions, I'm sorry to say, but it's true. Odysseus, he must get home alone. He must face the suitors alone. So his companions have served their purpose as his supporting cast and now we have to write them off the sea. They die knowingly and foolishly eating the Cattle of the Sun that belong to the God Helios, which, of course, also further supports the theme that men die because of their own foolish actions. So we have this very discouraging, depressing Book 10. We have a very passive experience of the underworld in Book 11. And now, again, Odysseus will take the initiative. He failed, not through lack of trying, but because the gods and his companions even are thwarting his efforts one way or the other. He's doing his best, but failing not entirely because of his own devices. So he gets his instructions from Circe and will follow those instructions. Starting out with the sirens. These bird-bodied females who have this enchanting song, who lull everyone into a trance. And of course, they cause sailors to crash into the rocks and die because they forget themselves and forget where they are and what they're doing. We see here in this red figure vase, an interesting interpretation of the sirens on these rocks that they are in danger, of course, of crashing into. And we also see the device that the companions tie Odysseus to the mast to keep him from doing anything. Everyone else plugs their ears with wax so they can not hear the siren songs. Odysseus wants to hear it, but that's why he needs to be restrained. So he would not be a succumb to them and then be their downfall. Here's a more early modern interpretation of the same very dramatic scene of the female headed singing sirens and the rocks threatening here the boat as well. Next, we come into the realm of the pear of Scylla and Charybdis. Circe, of course, warns of Odysseus of these dangers. So, to avoid the wandering rocks, you have to go into this narrow passage and between Scylla and Charybdis. Charybdis, which is a whirlpool that sucks all the water and everything on the water into it three times a day, that should be avoided all costs, according to Circe. She believes that it's a better choice to stick close to the coast, close to the rocks. And that's where Scylla will come out and snatch sailors to eat, which is what she does. And that actually to lose a few lives is better because you'll lose everything with Charybdis. So that is what the decisions that have to be made and they follow Circe's advice sticking close to the cliff. Circe does, of course tell Odysseus he must be clever that being trying to be forceful will only lose additional lives. And once again, he still forgets himself and arms himself. Again, the warrior is bad, but that's what he tries to do and tries to fight off Scylla, but he cannot even see her, and six companions are in fact snatched off the ship eaten. And there's this terrible simile about them helplessly fluttering like a hooked fish. And this will in fact lead to a very unusual personal comment by Odysseus, where it's like he's turning to us and looking directly at us or speaking into the camera for modern analogy. He says it's the most pitiful theme these eyes have looked on in all of my sufferings. But again, speaking to the audience, speaking directly to us to emphasize what it's like. This is an amazing terracotta sculpture of Scylla. We should say that we see it here as a woman with a snakey body, but also with dogs as you see coming off here. And that's because Scylla, the word, the name, it means bitch in Greek. So essentially, that's what she is. She is a bitch monster. She's definitely a she. Whether she was in fact like a big dog that came out, a she dog that came out and grabbed the morphs, it's this interpretation, both a woman and dog elements as well. Again, that's leaving up to interpretation, because they don't even see what's happening. It's happening in this sense of unseeing this. And so there's really nothing that they can do. So we're are onto



the Island of the Sun, the Island of Helios, where they recognize that there is a danger. They try to, of course, avoid the danger. Odysseus does anyway, but he is overruled. He certainly recognizes his helplessness against what the gods have planned for him, but he does bind his men to an oath to not harm under any circumstances, the cattle that belong to Helios, that this will lead to sure destruction. Again, part of the plan of the gods, he's lulled to sleep. The companions like they did with Helios, disobey him while he is asleep and they slaughter the cattle. And this is an interesting use of the feasting, and the food, and the eating theme that we have throughout the poem, because the companions very specifically feel they're being mistreated and starved to death because all they're ever able to eat is fish. And that's just unseemly and not proper and it's definitely not heroic. Whereas eating beef clearly seems to be and we've talked several times the symbols of cattle is being in reality these very expensive animals and very difficult to raise that you needed special land and special resources and lots of fresh water. And, of course, here they're doing now what they're not supposed to be doing. But at the same time, they're trying to act like heroes. And it's interesting to have that detailed for us. Odysseus, of course, realize what's happened and why this will doom them. They tried to flee and they're in their one ship. Zeus sends a storm because, again, this is also not Xenia. You don't eat your guest resources, lest we remember Paris, of course, as a previous bad example of that. And the storm causes a shipwreck. The shipwreck means that everyone is on board is lost, except for Odysseus. And we find that Odysseus survives only because he is able to hold onto the mast when they are actually confronted, they're sucked into Charybdis. There's nothing they can do. He faces Charybdis alone on the keel of the overturned ship. And that seems to be in this very early geometric period representation on a vase, on horror vacui. We see one individual sitting a stride, an upside down boat. So on the keel of the boat, he's waving to us to let us know he's okay. And everyone else are literally, as you can see, swimming with the fishes. So all of the companions are lost. They're drowned. There is Odysseus holding onto the keel of his boat. The last minute he's going to get sucked down into Charybdis. And that will be the end of him as well. But, of course, he's saved again by his guile, by his great thinking that he reaches out and grabs the branch of a fig tree and he's able to hold on to the fig tree for dear life as the boat is sucked down and then spit out into pieces. It's also interesting that of all of this last section of this story, this is totally his own doing. Circe didn't tell him. Remember, she told them, "Don't go anywhere near Charybdis." So if you do get sucked into Charybdis, there was no advice. So he has devised this himself. He has figured it out. He's seen what he needs to do. He acts on it. He has saved himself. And that's his own resourcefulness. And again, feels like he has committed to living. He has shown that improvisation also ensures his confidence and his success. We also see yet another tree as a symbol of life. We had the olive trees that he nested in to regain his strength in his life after almost being drowned on his arrival with Phaeacia. We have this fig tree now in Book 12 and we'll see another very important olive tree towards the end of the story as well, also representing his salvation and life. So now from this point, he goes on to Calypso and her Island of Ogygia. So this is where he ends his story, comparing his journey very much to a man returning home after a day's work, which reinforces the end of Odysseus's journey as a man. Now that he's finished his tale he can return home. We follow next into Books 13 through 16 as a group with a similar theme. Not much actually happens in these books, truth be told. And it's in part because suddenly the pace of the story is slowed way, way down, really to impress on us, the listeners that great care, very precise steps, and great care must be followed for Odysseus to regain his rightful place in civilization and his move from the fantasy world back into the Greek world. And it also, as we've done this huge flashback, when we come through all this time, and now the rest of the book is going to be told the idea is in real time. So we've slowed down to that pace to emphasize that. That we are now back in real time on the journey with Odysseus back to Ithaca. We also have this interesting repeat of what we had in Books 1 and 5 at the beginning, where we had the two embassies that went out Athena to get Telemachus Books 1 through 4. And then Hermes to get Odysseus starting in Book 5. And we do the same thing, but in the reverse order that we have Odysseus being set on his journey home, starting in Book 13. And then in Book 15, we have Telemachus also starting out, leaving Sparta. We're pushed back to, again, Book 4. We're reminded where he ended off at that point. And then Telemachus starts to make his way home. So they are both, of course, brought back to Ithaca from their roughly parallel journeys of discovery and self-knowledge. And then in Book 16, they, of course, will be reunited. And following this, they begin their plot to destroy the

suitors and very much reinforce this theme of the father and son and brings back into prominence all of the themes of disguise and recognition. We've been getting little pieces of them. And this is throughout the rest of the poem. This is going to be so essential to everyone's success. So, except for the opening lines, respectively, of Books 13 and 15, which take place in Phaeacia and Sparta, all the action will take place in Ithaca. We're there, the goal. And mostly in the home of Eumaeus, the swineherd. So that's where we're going to go to as they both return and reunite in Book 16. Telemachus, of course, left Ithaca under the guidance of Athena, but he will return as a ship captain, bringing a guest of his own. He's become a host. He's therefore become a leader. Well, we see him as a little Odysseus, really. And a true version, a younger offspring of Odysseus. And we can contrast this to Odysseus, who left Ithaca as a ship captain, the head of a whole contingent of ships and men, but returns alone and as a passenger on someone else's vessel. So we see their fates going in different directions. So the Phaeacians deposited Odysseus asleep, again, that pseudo death, along with the gifts and the things that they've given him. They deposit him back on Ithaca, we know that, he doesn't know that, nearest sacred cave at the head of a cove on a remote corner of the island. Everything is enshrouded. It's a Cave of the Nymphs. Yes. We are enshrouded with fog by Athena so that will seem unrecognizable. He again has to discover where he is. It's a liminal space. It represents a disorientation. Also the cave itself represents the womb of the earth. It also can represent a tomb. So awakening and getting his bearings and coming back to it also represents a rebirth. And this all makes the transition from the never, never land to the real world seem possible. Athena disguised will actually speak with Odysseus. She is mocking him. She's testing him to see if he is in fact grown. As he learned his lesson, will he reveal himself too soon? She will in fact reveal herself. She confirms his status as her favorite. And then transforms him. It's like, believe me, this is what you're going to do. And she transforms him into this wretched old beggar, and of course, instructs him of how he's going to lie, how he needs to keep disguised who he is. Still it's too early to reveal who he is. Interestingly, Poseidon is no longer mentioned. Other than the Cave of the Nymphs, which the Nymphs are in some ways related to Poseidon. But after that, we really don't have him mentioned. Odysseus now passes into Athena's domain, into the domain of culture and civilization. And she will take the dominant guiding role for the rest of the poem. We are in the countryside of Ithaca. This is a view of southern Ithaca and what of swineherds area would look like as a simple hut and pens for the animals. Of course, very stinky. So it's always away from town, out in the countryside, but well within what should be Odysseus kingdom. So he's home. He is in his kingdom, but he is still outside of the heart of civilization. We have him meeting Eumaeus and he, of course, presents as this beggar, the book called *The Beggar Odysseus*. And, of course, he's attacked by the dogs that are protecting the pigs. He's a stranger. No one knows who he is. His reaction is to sit on the ground and put down his staff that he has, which he could have used, of course, to ward off the dogs and he doesn't. And this is suggested that this is cunning. This is him again showing his smarts rather than being physically violent and showing off any attacking quality. He has learned his lesson. And Eumaeus, of course, recognizes him. Doesn't recognize him. He saves him from being savaged by the dogs and talks about test. He does the things he's supposed to do. He does treat him well. He does say things about who he is and his relationship to Odysseus without knowing who Odysseus is. It tests that Eumaeus is trustworthy. And that's really what's important here. And that after all this time, he is still a trustworthy servant. It's also interesting that he does the right things to be a good host, even though he is himself a servant. That it's not just something that the wealthy or the elite do that it's a general characteristics that everyone should follow. So that's important to know. He does prove his loyalty from the beginning. So that's good. He passes that test that time. Now, Odysseus is eventually, of course, asked to tell a little bit about himself. And we get the first of several occasions where he says that he's from Crete. And this is a signal to the listeners that he is lying. We didn't know he was lying anyway, because we know who he is. Apparently, people from Crete, Cretans were known as being famous for lying. Now, he had done something similar with the Phaeacians to start out with, but here he is going to do this succession of you may ask and the suitors and even Penelope and even his father. He's going to continue on this story, which is, I'm lying to you and I'm revealing that I'm lying to you because I say that I'm Cretan, but that's okay. I'm not lying to you. I'm telling you the truth. So it's weird tale. He has this fictional biography that he tells about his beggar persona, including acting very unheroic. Everything is very different. He does though talk about city sacking Odysseus, which makes us worry a little

bit. Are we going to revert back to what we're not supposed to do? But again, he's using his guile. He's offering a tale that seems interesting to his host. It's an epos. It's a particular tale. And though everything is loosened up, there is food, there's wine, there is a story that's being told even as the beggar shows the disadvantage, but he mentions Odysseus. He mentions Menelaus. The tale turns into the absurd, which is supposed to keep everything a little bit light. And we hear about the losing of the not having the winter close and being cold and Odysseus being a good leader and sending someone off to return with a cloak and save the beggar. And so it shows the beggar too is beholden to Odysseus. So that's particularly important. Some of this is helping Odysseus come to terms with the effect of him being gone on other people, which we will continue to see, of course, on his son, first of, all right now and Eumaeus, he's standing. It's a practice run for that. Then it's going to be his son, then it's going to be his wife, then ultimately it's going to be his father. And he needs to practice how he's going to deceive these people that he loves and the ones who know him the best, but will need to be done in order for him to be successful. He does, of course, carefully adapt his persona and his stories based on who the audience is. And that also shows his smarts. In Book 15, we just have Telemachus coming home from Sparta. Athena, very interestingly appears to Telemachus as herself, which, of course, hasn't happened before, just like what she did with Odysseus in Book 13, but still is very rare, but it elevates him and shows us his now current status. We also told about the heroic return of Telemachus. So that too elevates him up to the equal of his father. And basically, we hear coming back and the book closes unusually at dawn with Telemachus's arrival on Ithaca, also to Eumaeus's house. So Book 16, we have the reunion with Telemachus, which is the most important of all of the recognitions. Everything centers on identity. Athena is guiding the events. She physically changes Odysseus to look like his younger self. Odysseus identifies himself as the cause of pain to Telemachus. I'm your father. For her sake, you are always grieving as you look for violence from others and endure hardships. This is the culmination of Telemachus search for identity that started out in Books 1 through 4. So the whole poem began with a son who doesn't know the father, doesn't recognize the father. And the reunion marks his turning point, but also Odysseus recognizing his son and his son's identity. So with that, we will stop for today. No lecture on Tuesday. We will finish up the Odyssey a week from today, next Thursday. Thank you guys very much.