

- 1) Recall the first lines of the *Odyssey*: Many cities did he visit, and many were the people with whose customs and thinking [*noos*] he was acquainted. Odysseus' journey is a journey of the *noos*.
- 2) Book v begins with *noos* in disguise: Athena as *noos* incarnate. (Look at pretty pictures here: birth of Athena.) Agitates for O. to leave the island of Calypso ('she who hides').
- 3) Like Akhilles, Odysseus gets a choice: 5. 203: Good luck go with you, but if you could only know how much suffering is in store for you before you get back to your own country, you would stay where you are, keep house along with me, and let me make you immortal. Odysseus chooses mortality. (And this choice will come back to haunt him in a later prophecy: he will have to leave Ithaka.)
- 4) Odysseus' journey is largely a journey of women (in all senses—carnal and otherwise). From Calypso to Ino to Nausikaa in the space of one book! Even Athena: 5.424. While he was thus in two minds a wave caught him and took him with such force against the rocks that he would have been smashed and torn to pieces if Athena had not shown him what to do.
- 5) Odysseus now needs to reintegrate himself into society: compare Akhilles' withdrawal from battle. A key requirement for a hero: out-of-synch with peers. O. must return to society – and find his correct place within it.
- 6) Bumps into Nausikaa in one of the most charming episodes ever composed. Nausikaa is liminal: ready to be initiated into womanhood, and already different from her peers. Athena has her wash clothes, putatively in preparation for her brothers' wooing of girls: 6.66: She did not say a word about her own wedding, for she did not like to, but her father knew and said, "You shall have the mules, my love, and whatever else you have a mind for.
- 7) Again, etymology at play here: father is Alki-noos. 'Mighty brain.'
- 8) Famous simile of Nausikaa, 6.85: When they had done dinner they threw off the veils that covered their heads and began to play at ball, while Nausicaa sang for them. As the huntress Artemis goes forth upon the mountains of Taygetus or Erymanthus to hunt wild boars or deer, and the wood-nymphs, daughters of Aegis-bearing Zeus, take their sport along with her (then is Leto proud at seeing her daughter stand a full head taller than the others, and eclipse the loveliest amid a whole bevy of beauties), even so did the girl outshine her handmaids. Tenor: Nausicaa. Vehicle: Aphrodite. Ground: 1) striking physical beauty 2) virginity 3) hunting. What is Nausicaa hunting for? Men.
- 9) Finds him: Odysseus. He is also like a hunter (like a lion hunting: 6.127); what is he seeking? [6.119] "Alas," said he to himself, "what kind of people have I come amongst? Are

they cruel, savage, and uncivilized [= not *dikaios*], or hospitable and endowed with a god-fearing mind [*noos*]? His two greatest prey: *dikê* and good *noos*.

- 10) Hits on Nausikaa. [149] “O queen,” he said, “I implore your aid—but tell me, are you a goddess or are you a mortal woman? If you are a goddess and dwell in heaven, I can only conjecture that you are Zeus’ daughter Artemis, for your face and figure resemble none but hers. Not only a smooth talker, but the man views the world in *metaphor*.”
- 11) Nausikaa falls like a ton of bricks. Athena douses Odysseus with gracefulness, *kharis* [6.223]; Nausikaa swoons: When I first saw him I thought him plain, but now his appearance is like that of the gods who dwell in heaven. I should like my future husband to be just such another as he is, if he would only stay here and not want to go away. But Odysseus is heroically constructed as the one who *always* goes away.
- 12) Next woman on the docket: Arete, wife of Alkinoos. **Aretê** ‘striving for a noble goal, for high ideals; noble goal, high ideals’: in a word, virtue. Through Athena’s aid, appears magically, with a great supplication scene: 7.146.
- 13) Questions of identity emerge: who *is* this man? Arete spots Nausikaa’s clothes – using her *noos*—and presses the question. O. avoids the question at 7.240: Now, therefore, though it has pained me to do so, I have told you the whole truth [*alêtheia*].” But he did not, in fact, tell the whole truth: not his name (his identity).
- 14) Book viii: a famous book, with the three songs of Demodokos (‘esteemed by the people’). Demonstrates the song culture’s fascination with self-reflexivity: a song about singing.
- 15) First song, 8.71. ... the Muse inspired Demodokos to sing the glories [*kleos*] of heroes, and most especially a matter whose *kleos* at that time reached wide heaven, to wit, the quarrel [*neikos*] between Odysseus and Achilles, and the fierce words that they heaped on one another as they sat together at a banquet. But Agamemnon was glad in his mind [*noos*] that the best of the Achaeans were quarrelling with one another, for Apollo had foretold him this at Pytho [= Delphi] when he crossed the stone floor to consult the oracle. Here was the beginning of the evil that by the will of Zeus started rolling down toward both Danaans and Trojans.
- 16) A literary puzzle: no other references to the quarrel in archaic literature. A probable guess: how to take Troy. Akhilles is best of the Achaeans in *biê*: raw might. Odysseus is best of the Achaeans in *mêtis*. Both Akhilles and Odysseus are the ‘best of the Achaeans’ within their own epic. Akh. is ‘best of Achaeans’ at Il. 1.240 and throughout the epic. (Agamemnon shows *lack* of *noos*: this is the beginning of the end for the Achaians and their *nostos*.)
- 17) Odysseus’ reaction: lamentation at 8.83. His reaction *differs* from the Phaeacians: ‘they pressed Demodokos to sing further’ – but Odysseus ‘wept bitterly.’ For O. memories induce *penthos*, grief: he says as much at 7.207: “I am in great *penthos*, yet [my stomach] insists that I shall eat and drink, bids me lay aside all memory of my

sorrows and dwell only on my replenishment.” After food, now *penthos* – as stirred or summoned by the medium (and memory) of *song*.

- 18) Proves himself at an *athlos*: prefigures the contest of the bows at Odyssey 22.
- 19) The second song of Demodokos: the capture of Ares and Aphrodite *in flagrante delicto*. Obviously resonance with the fidelity (or in some traditions infidelity ...) of Penelope: implicit comparison with the marriage of Odysseus and Penelope. Reaction? ‘Charmed’: 8.367. Excursus: Not in all versions is Penelope faithful. In Apollodorus *Epitome* 7.38-40, Penelope sleeps with *Antinoos* and has a child by Hermes. In Douris of Samos, Penelope sleeps with *every* suitor and gives birth to *Pan* ‘everything’. Also a version in Apollodorus in which Odysseus finds Penelope sleeping with Amphinomos and *kills* her (!).
- 20) The third song of Demodokos: 8.482. This time instigated by Odysseus himself: Odysseus said to Demodokos, “Demodokos, there is no one in the world whom I admire more than I do you. You must have studied under the Muse, Zeus’ daughter, and under Apollo, in such good order [*kosmos*] do you sing the fate of the Achaeans with all their sufferings and adventures. If you were not there yourself, you must have heard it all from some one who was. Now, however, change your song and tell us of the making [*kosmos*] of the wooden horse which Epeus fashioned with the assistance of Athena, and which Odysseus got by stratagem into the fort of Troy after freighting it with the men who afterwards sacked the city.
- 21) Odysseus’ reaction? *Penthos*: lamentation, with a beautiful comparison to a woman who has lost her husband in war (8.521).
- 22) Exercise: let’s tear this simile apart. TEJ’s translation:

So sang the famous (related to *kleos*) singer. But Odysseus
Melted, and cried tears from eyes and cheeks.
--Just as a woman falls crying on the body of her *philos* husband,
Who fell before the city of his people,
Warding off the pitiless day from his town and his children.
She, seeing her dying and gasping husband,
Pours forth a shrill lament. But others, behind her,
Strike her about the head and shoulders with their spears,
And lead her into slavery: a life of toil (*ponos*) and pain.
Her cheeks waste away with most pitiful *akhos*.—
So too did Odysseus cry pitiful sobs from his eyes.
His sobbing escaped the noticed of everyone.
Only Alkinoos took notice [verb of *noos*], seated next to him....

- 23) Memory + *penthos* = identity. Time for self-revelation. Interrogation by Alkinoos, 8.572: “And now, tell me and tell me true. Where have you been wandering, and in what countries have you traveled? Tell us of the peoples themselves, and of their cities—who were hostile, savage and uncivilized [non-*dikaios*], and who, on the other hand, hospitable and

endowed with a god-fearing mind [*noos*].” Ring-composition with 6.119: it all hinges on *noos* and *dikê*.

24) Odysseus’ answer: “I am Odysseus son of Laertes, renowned among mankind for all manner of subtlety, so that my *kleos* ascends to heaven. I live in Ithaca, where there is a high mountain called Neriton, covered with forests; and not far from it there is a group of islands very near to one another—Dulichium, Same, and the wooded island of Zacynthus. It lies squat on the horizon, all highest up in the sea towards the sunset, while the others lie away from it towards dawn. It is a rugged island, but it breeds brave men, and my eyes know none that they better love to look upon. The goddess Calypso kept me with her in her cave, and wanted me to marry her, as did also the cunning Aeaeon goddess Circe; but they could neither of them persuade me, for there is nothing dearer to a man than his own country and his parents, and however splendid a home he may have in a foreign country, if it be far from father or mother, he does not care about it. Now, however, I will tell you of the many hazardous adventures which by Zeus’ will I met with on my return [*nostos*] from Troy.

25) Elements of identity: name; home; *philoï*. What binds them together? *Nostos*: a re-turn.

- a) The Lotus-Eaters (9.82 what's their *raison d'être*? How do they relate to Helen’s drink of book four?)
- b) The Cyclops (why is the lead Cyclops named Polyphemus, 'he who says much' or 'he about whom much is said'?) Look especially at the last part of the tale: 9.360ff. Any thoughts about the play of names?
- c) Circe (why does Od. pass the 'test' at 10.270 ff? What virtues, if any, did he demonstrate?)
- d) The Sirens (why do they sing the song they sing? – at 12.184).

26): For Tuesday, we’ll be looking again at two old friends: Agamemnon and Akhilles – now both dead (!). This web question will be posted by tonight.