"DREAM SCENES" IN HOMER,
A STUDY IN VARIATION*

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There are seven passages in Homer in which a supernatural figure visits a mortal who has retired for the evening.[1] These scenes share a common structure and components:[2] it is night and people retire; the visitant arrives, stands above the person, speaks, and departs; the person reacts; then dawn arises. There are two more regular details, a description of the person and the likeness of the visitant, but their placement varies. These two details, along with certain aspects of the standing motif in *Od.* 6 and 15, have given rise to criticism. W. Arend sees no pattern in the handling of the likeness and finds descriptions lacking in four scenes.[3] D. Gunn treats the description of the visited person in terms too general to account for the poet's precise variation of it, and he criticizes the variable handling of the likeness

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[1] In the *Odyssey* the scenes are Athena's visits: to Penelope in the guise of Iphthime calming her worry about Telemachus' fate (4.786–5.2); to Nausicaa disguised as the daughter of Dymas instructing her to go to the shore to wash clothes in preparation for her wedding (5.481–6.48); to Telemachus at Sparta urging him to return home (14.518–15.56); and to Odysseus comforting him as he worries how he can destroy the suitors alone (19.600–20.91). In the *Iliad* they are the visits: of the dream sent by Zeus to Agamemnon bidding him to arm his men and to take Troy (1.605–2.48); of Patroclus' spirit to Achilles demanding that he perform his funeral as quickly as possible (23.58–110); and of Hermes to Priam urging him to leave the Greek camp (24.673–95). The sources for Greek quotations are T. W. Allen, *Iliad* and *Odyssey* (Oxford 1920 and 1917–19). The structure of each scene is outlined in the appendix. In the discussion to follow I refer to each scene by its book number only. Generally, when discussing structure, I refer to the various elements only by name. The reader may refer to the appendix for specific line numbers.

[2] For a bibliographical guide to structural analyses of type-scenes in Homer, see Mark W. Edwards, "The Structure of Homeric Catalogues," *TAPA* 110 (1980) 81, note 1.

[3] *Die typischen Scenen bei Homer* (Berlin 1933) 61–63 and 56, note 2. This work is hereafter referred to as *Scenen*.

element.[4] He considers the scene in *Od.* 6 to be clumsy, and he discovers formal irregularities in *Od.* 15, including a variation in the standing motif. Arend also notes this variation and attributes it to certain formal constraints which, he thinks, influenced the poet.

My purpose in this study is to show that Homer's variation of the description, likeness, and standing elements in these scenes is typologically consistent and meaningful in its context. I begin by reexamining Arend's and Gunn's analyses of the general form of the "dream scene." I argue that there are two regular patterns in the placement of the description and likeness elements and that one is formally associated with scenes which contain monologues and the other with scenes which contain dialogues. After revising the typology of the scenes in this way, I reconsider Arend's and Gunn's analyses of specific details in *Od.* 6, 20, and 15. My aim here is to establish the formal significance of these details and then to examine what literary effects they achieve.

Arend's demonstration that the "dream scene" is a variant of the "arrival" theme is fundamental to any analysis. It serves, therefore, as the starting point of our investigation. His "arrival" consists of the following structure:[5]

1. setting out ($\beta\hat{\eta}$ etc.)
2. arriving ($\H{\iota}\kappa\alpha\nu\epsilon\nu$); 1 and 2 may be merged into one expression of movement
3. finding ($\epsilon\hat{v}\rho\epsilon$) the person sought sitting, standing, or busy with something
3a. mention of the people in the company of the one visited ($\dot{\alpha}\mu\phi\dot{\iota}$)
4. standing near ($\pi\alpha\rho\dot{\iota}\sigma\tau\alpha\tau o$)
5. speaking

According to Arend, Homer creates a "dream scene" out of an "arrival" as follows: first, he adds the motifs "night" and "sleep" and places them before the visitant's setting out and arrival (1 and 2). Second, he describes the person sought only as sleeping (3). Third, he has the visitant stand above the person's head ($\sigma\tau\hat{\eta}$ δ' $\dot{\alpha}\rho$' $\dot{v}\pi\grave{\epsilon}\rho$ $\kappa\epsilon\phi\alpha\lambda\hat{\eta}s$) instead of standing near (4). Finally, after (5), he describes the person's reaction and the visitant's departure.[6] Although Arend correctly established the

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[4] "Thematic Composition and Homeric Authorship," *HSCP* 75 (1971) 15–17. This work is hereafter referred to as "Thematic Composition."

[5] *Scenen* 28. For his commentary on "simple arrival," "visit," and "message" scenes see 28–61. For the "dream" see 61–63.

[6] Arend (*Scenen* 99–105) analyzes "sleep scenes" and attributes three elements to them: night, sleep, and dawn. Our scenes may be considered "sleep scenes" whose sleep elements have been elaborated by the arrival of a supernatural visitant. In the structural outlines in the appendix, therefore, I have listed dawn as the final element. Note, however, that in *Od.* 6 Nausicaa's reaction follows dawn. This makes the Olympus scene (42–46) which elaborates Athena's departure more conspicuous. Comment on the Olympus scene's structural and

basic lines of formal kinship between the "dream" and "arrival," his structural analysis suffers from three weaknesses. First, he is wrong when he insists that the visited person must be asleep. Second, although he recognizes the likeness element in all arrivals, he fails to see its regular placement.[7] Third, he does not observe how in some "dream scenes" the poet varies the third element of the "arrival" theme by placing it early in the scene. This last problem is taken up now, the others later after certain aspects of Gunn's analyses are examined.

Arend identifies the third element only in *Od.* 6 and 15 and *Il.* 2. In the others he simply says that it is lacking. This element consists of two items, a verb of finding and a description of the person sought.[8] In *Od.* 15 and *Il.* 2 the visitant finds the visited person sleeping:

> εὗρε δὲ Τηλέμαχον καὶ Νέστορος ἀγλαὸν υἱὸν
> εὕδοντ' ἐν προδόμῳ Μενελάου κυδαλίμοιο, (*Od.* 15.4–5)

> βῆ δ' ἄρ' ἐπ' Ἀτρεΐδην Ἀγαμέμνονα· τὸν δὲ κίχανεν
> εὕδοντ' ἐν κλισίῃ, περὶ δ' ἀμβρόσιος κέχυθ' ὕπνος. (*Il.* 2.18–19)

In *Od.* 6 Homer omits the detail of finding and merely describes the visited person as sleeping when the visitant arrives:

> βῆ δ' ἴμεν ἐς θάλαμον πολυδαίδαλον, ᾧ ἔνι κούρη
> κοιμᾶτ' ἀθανάτῃσι φυὴν καὶ εἶδος ὁμοίη,
> Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο,
> πὰρ δὲ δύ' ἀμφίπολοι, Χαρίτων ἄπο κάλλος ἔχουσαι,
> σταθμοῖϊν ἑκάτερθε· θύραι δ' ἐπέκειντο φαειναί.
> ἡ δ' ἀνέμου ὡς πνοιὴ ἐπέσσυτο δέμνια κούρης. . . . (15–20)

In the other four scenes he varies the "arrival" pattern by omitting the finding verb as he did in *Od.* 6 and by describing the person to be visited before the arrival of the visitant. In *Od.* 4 Penelope falls asleep pondering her son's fate, and the phantom comes to her; in *Il.* 23 Achilles falls asleep on the shore groaning, and Patroclus' shade visits him; in *Il.* 24 Priam is sleeping when Hermes appears; and in *Od.* 20 Odysseus is in bed restlessly pondering how he can destroy the suitors, and Athena arrives.[9] The poet,

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thematic significance appears below in the discussion of Gunn's analysis of *Od.* 6. Also for Nausicaa to be up and active before dawn would complicate her effort to conceal her personal interest in washing the clothes (cf. 57ff.).

[7] Regarding sleep he writes (*Scenen* 63), "Der Sinn der Traumszene verlangt, dass der Traum den Menschen schlafend antrifft . . . ," and in his discussion of "message scenes," in which the messenger is a god in disguise, he says (56, note 2), "Die Beschreibung der menschlichen Gestalt des Gottes hat keinen festen Platz im Schema. . . ."

[8] For examples of Arend's third element in "arrival scenes" see *Il.* 2.169–70, 10.150–51, 18.4–5, and 11.771–72; in "visit scenes" see *Il.* 9.186–87 and 18.372–73; and in "message scenes" see *Il.* 1.329–30, 3.125–26, and 11.197–98.

[9] Note that in *Od.* 4 Penelope is the only person to retire, but elsewhere people other than the one visited have retired and are already asleep when the visitant arrives. These other people are: Penelope (*Od.* 20), the other Greeks (*Il.* 23), Odysseus (*Od.* 6), Odysseus

therefore, does describe the visited person in each scene; however, he does this before the visitant's arrival in some scenes and after it in others. The usefulness of this variation is explained later.

We now turn to Gunn's typological analyses. He describes the scenes in a more general way and finds in them

> a common structure of elements which fit easily into the natural shape of the scene: the person to be visited lies pondering or sleeping, or in some case(s) has gone through both states; the visitant draws near in the likeness of someone known to the visited and stands above the latter's head; the visitant speaks and departs, whereupon the other usually awakens or springs up, if asleep, or goes to sleep if awake.[10]

Gunn advances our understanding of the "dream scene" in two ways. He accurately observes that the visited person may be asleep, awake, or go through both states, and his title, "supernatural visitant," expresses more precisely the theme of these scenes than does Arend's "dream scene" with its emphasis on sleep.[11] His treatment of the description and likeness elements, however, is inadequate. In the summary quoted above he only grants formal significance to descriptions which precede the visitant's arrival[12] and to the likeness when it precedes the standing element. He considers the scenes which deviate from this pattern to be exceptional.

Gunn does not comment more on the description of the person visited, but evaluates in detail the likeness. First, he approves of *Od.* 4 and 20 and *Il.* 23 where the likeness precedes the standing element on the grounds that this arrangement allows the visitant's speech to follow naturally from the last half of a whole-line formula of standing and speaking.[13] Second, of the two scenes where likeness follows standing he judges *Il.* 2 to be unusual but acceptable:

> στῆ δ' ἄρ' ὑπὲρ κεφαλῆς Νηληίῳ υἷι ἐοικώς,
> Νέστορι, τόν ῥα μάλιστα γερόντων τῖ' Ἀγαμέμνων·
> τῷ μιν ἐεισάμενος προσεφώνεε θεῖος Ὄνειρος· . . . (20–22)

Here the poet replaces the speaking in the last half of the whole-line formula with likeness (20) and then proceeds to the speech with a line of likeness and speaking (22). But Gunn finds problems with *Od.* 6:

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and Eumaeus (*Od.* 15), all gods and men (*Il.* 2), and the herald, Priam, Achilles and Briseis, and all other gods and men (*Il.* 24). For line references see the night and retiring element in the appendix.

[10] "Thematic Composition" 15.

[11] The essential fact is not that the person visited is asleep as the title "dream scene" implies, but that it is night and the person is in bed when the visitant arrives. Nevertheless, throughout this paper I have found it convenient to use Arend's terminology instead of Gunn's.

[12] In contrast, Arend with the third element in his typology (finding the person sleeping) accounts only for descriptions which follow arrival.

[13] *Od.* 4.803 = 6.21 = 20.32 = *Il.* 23.68 = 24.682:
> στῆ δ' ἄρ' ὑπὲρ κεφαλῆς καί μιν πρὸς μῦθον ἔειπε.

στῆ δ᾽ ἄρ᾽ ὑπὲρ κεφαλῆς, καί μιν πρὸς μῦθον ἔειπεν,
εἰδομένη κούρῃ ναυσικλειτοῖο Δύμαντος,
ἥ οἱ ὁμηλικίη μὲν ἔην, κεχάριστο δὲ θυμῷ.
τῇ μιν ἐεισαμένη προσέφη γλαυκῶπις Ἀθήνη· . . . (21–24)

Unlike in *Il.* 2, the whole-line formula (21) remains intact so that the likeness is delayed till the next line. This arrangement necessitates a summing-up line of likeness and speaking (24), which, in Gunn's judgment, renders the speaking half of the whole-line formula a "clumsy redundancy." He proposes that the conservative force of the whole-line formula prevented this passage from following the more acceptable pattern of *Il.* 2. Third, of the two scenes where the likeness is omitted, he correctly sees no difficulty in *Il.* 24. Since Hermes has already met Priam in disguise (347–48) and has revealed his identity (461), his earlier form may be assumed for his reappearance in this scene (682). With *Od.* 15, however, Gunn again sees trouble. The omission of the likeness in combination with a change in the standing half of the whole-line formula to ἀγχοῦ δ᾽ ἱσταμένη (9) leads him to conclude that the middle of this scene is typologically irregular.

Gunn's analysis fails because it misses the structural significance of repetition in *Od.* 6 and the finer typology in the distribution of the likeness and description. This typology is observable in the structural outlines in the appendix. Note that all but two of the scenes under study, *Il.* 24 and *Od.* 15, have both a description and likeness, and when both these occur, the description always comes first. There are two patterns: When the description of the person precedes the visitant's arrival, the visitant's likeness precedes its standing (*Od.* 4 and 20 and *Il.* 23). When, however, description follows arrival, the likeness follows standing (*Od.* 6 and *Il.* 2). Furthermore, these patterns are associated formally with the speaking elements, which are also of two kinds: monologues and dialogues. The scenes with description and likeness in the earlier position contain dialogues whereas those with them in the later position contain monologues.[14] Thus, despite their fixed sequence[15] of night, arriving, standing, speaking, departing, reaction and dawn, these scenes subdivide

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[14] *Il.* 24 also contains a monologue but is a special case. Hermes guides Priam into and out of the Greek camp and appears to him as a visitant as well. Several unusual features result from this. First, Hermes' arrival and likeness are omitted (see, however, 346–48). Second, Priam is described among the people who retire at the beginning of the scene, not after them. Last, the visitant's departure is delayed. Although Hermes presumably goes to the stables (cf. 690–91) after he visits Priam, there is no mention of it. After the party safely reaches the Xanthus river, Hermes departs for Olympus (694).

[15] On the matter of fixity in the positioning of elements in a type-scene see B. Fenik, *Typical Battle Scenes in the Iliad* (Wiesbaden 1968) 5, 26, 92, and 229; Gunn, "Thematic Composition" 30; Mark W. Edwards, "Type-scenes and Homeric Hospitality," *TAPA* 105 (1975) 71; and J. B. Hainsworth, "Joining Battle in Homer," *G&R* 13 (1966) 160 and 163.

into two groups, each one with a different but regular complementary
pattern. As for Gunn's strictures against the placement of the likeness
after the standing element, this arrangement is neither unusual nor
exceptional;[16] it is typical of scenes with monologues.

   These sub-patterns are not fortuitous; rather, they are well adapted
to their narrative contexts. In monologue scenes, when the visitant first
arrives, the person sought is asleep and, with the exception of Priam in
Il. 24, has not appeared in the previous episodes. For example, Athena's
visit to Nausicaa in *Od.* 6 is preceded by Odysseus' arrival on the shore
of Scherie; her visit to Telemachus in *Od.* 15 is preceded by Odysseus'
long evening conversation with Eumaeus; and the baneful dream's visit
to Agamemnon in *Il.* 2 is preceded by the quarrel between Zeus and
Hera. Thus, the visitant comes into an inactive situation, but more im-
portantly it comes with a purpose in mind and issues instructions
designed to achieve it. In *Od.* 6 Athena's aim is to contrive Odysseus'
return (νόστον 'Οδυσσῆι μεγαλήτορι μητιόωσα, 14). Nausicaa's faithful
adherence to her instructions advances Odysseus' homecoming. In *Od.*
15 Athena's purpose is to remind Telemachus of his return and to hasten
him on his way (νόστον ὑπομνήσουσα καὶ ὀτρυνέουσα νέεσθαι, 3). His
immediate response to her instructions brings him safely and quickly
home. In *Il.* 2 the dream is carrying out Zeus' plan to honor Achilles and
destroy many Greeks:

   ἀλλ' ὅ γε μερμήριζε κατὰ φρένα ὡς 'Αχιλῆα
   τιμήσῃ, ὀλέσῃ δὲ πολέας ἐπὶ νηυσὶν 'Αχαιῶν. (3–4)

Agamemnon's enthusiastic acceptance of its advice sets Zeus' plan in
motion. Finally, in *Il.* 24 Hermes appears to Priam because of concern
for his safety:

   ὁρμαίνοντ' ἀνὰ θυμὸν ὅπως Πρίαμον βασιλῆα
   νηῶν ἐκπέμψειε λαθὼν ἱεροὺς πυλαωρούς. (680–81)

Following Hermes' orders, Priam quickly leaves the Greek camp at
night and returns safely to Troy with Hector's body. Here Arend's "ar-
rival" typology is perfect: It is night, people have retired, the visitant
arrives, finds the person asleep, stands above his head, speaks, departs,
and the visited person reacts by immediately following the visitant's
instructions.

   As mentioned above (note 9), other people are already asleep when the
visitant comes to the person sought. Homer uses this detail to help create
significant parallels between *Od.* 6 and 15. Both scenes begin with Odys-
seus bedding down and going to sleep in another locality, at the shore in

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[16] In some "message scenes" where the messenger is a god in a disguise the likeness is
also placed after the standing element. See *Il.* 2.791–94, 17.584–85 and compare 3.385–89.

Scherie (5.481ff.) and in Eumaeus' hut in Ithaca (14.518ff.). Then, by carrying out Athena's instructions each person is led ultimately to a meeting with Odysseus in his original location. Thus, the appearance of Odysseus in the retiring element of *Od.* 15 through its formal kinship with *Od.* 6 subtly prepares for his meeting and reunion with his son. Furthermore, Athena's common purpose in visiting both Nausicaa and Telemachus echoes an important thematic link between Telemachus and his father. They both have a *nostos* and accomplish it under Athena's divine patronage.[17]

In dialogue scenes instead of coming to instruct an inactive person to do something, the visitant comes and addresses concerns which the person has and which have been developed in the preceding episodes. In *Od.* 4 and 20 Athena comforts Penelope and Odysseus. Penelope earlier in the day has learned of the suitors' plot against her son (4.675ff.), and so when she retires that evening she falls asleep worrying about his safety (788–94). The visitant arrives, speaks to her concerns, and she wakes up comforted. Odysseus has spent the day in the palace experiencing first-hand the suitors' insolence. After his interview with Penelope in which the bow contest is set he retires and unable to sleep worries how he can destroy the suitors. Athena arrives, reassures him, and so he goes to sleep freed from his worry. In *Il.* 23 the visitant addresses Achilles' concern, but instead of relieving it, he intensifies it. After dragging Hector's body into the Greek camp, Achilles tells how he has fulfilled his vow to avenge Patroclus' death. Then he meets with Agamemnon to arrange Patroclus' funeral for the next morning (43–53). When Achilles retires, he lies on the shore groaning deeply until he falls asleep. Patroclus' shade comes and demands immediate burial. Achilles wakes up startled and sorrowful and proceeds with the funeral. In these scenes the description of the person actually causes the arrival of the visitant and introduces details out of which the dialogue grows. For the continuity of action here Arend's third "arrival" element (description after arrival) would be otiose, and so Homer has moved it forward to a dramatically useful position.

The different narrative qualities of the two groups are summarized as follows. Dialogues occur as an episode within a narrative sequence which is in progress, viz. the reactions of the suitors and Penelope to Telemachus' journey to the Peloponnesus (*Od.* 4); the interview between Penelope and the beggar, setting up the bow contest and the destruction of the suitors (*Od.* 20); and the preparation for Patroclus' funeral (*Il.* 23). The visited characters are already in the audience's mind, and when they retire their emotions are vividly depicted. The visitant comes in response to these descriptions and calms the emotions or intensifies them. On the other hand, in the monologue scenes the visitation is the initial

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[17] On Telemachus' association with his father through the theme of returning avenger see G. P. Rose, "Quest of Telemachus," *TAPA* 98 (1967) 391–98.

episode in a narrative sequence, viz. Odysseus among the Phaeacians
(*Od.* 6); Telemachus' return home (*Od.* 15); Zeus' beginning to fulfill his
promise to Thetis (*Il.* 2); and Priam's return to Troy with Hector's body
(*Il.* 24). The impelling and sustaining forces in these sequences are the
arrival of the visitant, its purpose, and the person's faithful response.

We now return to Gunn's and Arend's analyses of certain details. Gunn
criticizes the whole-line formula and the doubling of likeness and speaking
at *Od.* 6.21–24, but he does this without regard for their function in the
scene's structure. Beginning with Athena's arrival the text reads:

ὟΩς ὁ μὲν ἔνθα καθεῦδε πολύτλας δῖος Ὀδυσσεὺς
ὕπνῳ καὶ καμάτῳ ἀρημένος· αὐτὰρ Ἀθήνη
βῆ ῥ' ἐς Φαιήκων ἀνδρῶν δῆμόν τε πόλιν τε,
οἳ πρὶν μέν ποτε ναῖον ἐν εὐρυχόρῳ Ὑπερείῃ,
ἀγχοῦ Κυκλώπων, ἀνδρῶν ὑπερηνορεόντων,   5
οἵ σφεας σινέσκοντο, βίηφι δὲ φέρτεροι ἦσαν.
ἔνθεν ἀναστήσας ἄγε Ναυσίθοος θεοειδής,
εἷσεν δὲ Σχερίῃ, ἑκὰς ἀνδρῶν ἀλφηστάων,
ἀμφὶ δὲ τεῖχος ἔλασσε πόλει, καὶ ἐδείματο οἴκους,
καὶ νηοὺς ποίησε θεῶν, καὶ ἐδάσσατ' ἀρούρας.   10
ἀλλ' ὁ μὲν ἤδη κηρὶ δαμεὶς Ἄϊδόσδε βεβήκει,
Ἀλκίνοος δὲ τότ' ἄρχε, θεῶν ἄπο μήδεα εἰδώς·
τοῦ μὲν ἔβη πρὸς δῶμα θεὰ γλαυκῶπις Ἀθήνη,
νόστον Ὀδυσσῆϊ μεγαλήτορι μητιόωσα.
βῆ δ' ἴμεν ἐς θάλαμον πολυδαίδαλον, ᾧ ἔνι κούρη   15
κοιμᾶτ' ἀθανάτῃσι φυὴν καὶ εἶδος ὁμοίη,
Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο,
πὰρ δὲ δύ' ἀμφίπολοι, Χαρίτων ἄπο κάλλος ἔχουσαι,
σταθμοῖϊν ἑκάτερθε· θύραι δ' ἐπέκειντο φαειναί.
ἡ δ' ἀνέμου ὡς πνοιὴ ἐπέσσυτο δέμνια κούρης,   20
στῆ δ' ἄρ' ὑπὲρ κεφαλῆς, καί μιν πρὸς μῦθον ἔειπεν,
εἰδομένη κούρῃ ναυσικλειτοῖο Δύμαντος,
ἥ οἱ ὁμηλικίη μὲν ἔην, κεχάριστο δὲ θυμῷ.
τῇ μιν ἐεισαμένη προσέφη γλαυκῶπις Ἀθήνη·

[Athena's instructions (25–40)].

Ἡ μὲν ἄρ' ὡς εἰποῦσ' ἀπέβη γλαυκῶπις Ἀθήνη
Οὔλυμπόνδ', ὅθι φασὶ θεῶν ἕδος ἀσφαλὲς αἰεὶ
ἔμμεναι· οὔτ' ἀνέμοισι τινάσσεται οὔτε ποτ' ὄμβρῳ
δεύεται οὔτε χιὼν ἐπιπίλναται, ἀλλὰ μάλ' αἴθρη
πέπταται ἀνέφελος, λευκὴ δ' ἐπιδέδρομεν αἴγλη·   45
τῷ ἔνι τέρπονται μάκαρες θεοὶ ἤματα πάντα.
ἔνθ' ἀπέβη γλαυκῶπις, ἐπεὶ διεπέφραδε κούρῃ.

Repetition in this scene is finely controlled. First, lines 21–24 form a ring
with speaking and likening in chiastic arrangement.[18] Second, the dou-
bling of speaking and departing verbs at the conclusion of the instructions

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[18] Note that the speaking verbs are finite and the likening verbs are participles. This
strengthens both the ring and the chiasmus.

creates a similar chiastic ring (41–47). Third, Athena's speech as a whole
through its introductory (21 and 24) and concluding verbs of speaking (41
and 47) encloses the likeness and departure inside a still larger speech ring.
The poet creates these three rings by repeating the speaking verb four
times and placing after the first, second, and third respectively the likeness,
the instructions, and a description of Olympus. This pattern is balanced by
a similar one which occurs in the arrival element. There are four expres-
sions of arriving and each one draws Athena gradually closer to Nausicaa:
first to the city (3), next to the palace (13), then to the chamber (15), and
finally to her bed (20). The poet holds up Athena's progress at each stage by
placing between them respectively a brief Phaeacian history (3–12),
Athena's statement of purpose (14), and the description of Nausicaa
(15–19).[19] The standing line provides a transition between the last expres-
sion of arrival and the first expression of speech (20–21). The two balanced
patterns generate a carefully controlled movement which starts in a gliding
linear direction that transforms itself efficiently into a series of flowing
rings at the whole-line standing and speaking formula (21). This formula
exercises no constraining force on the poet in this scene.[20]

The Phaeacian history (3–12) and the Olympus scene (42–46) do
more than interrupt the visitant's arrival and departure and generate
structural repetition. The history with its reference to the Cyclopes
reminds us that the fantasy world has two aspects and that Odysseus is
now passing from its violent, cruel, and strange aspect into one that is
more comprehensible and favorable.[21] Furthermore, its reference to the

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[19] On interruptions as a stylistic characteristic of Homer see B. Fenik, *Studies in the
Odyssey* (Wiesbaden 1974) 61ff.

[20] The association of such a whole-line formula with a chiastic likeness ring is not excep-
tional. The pattern of standing, speaking, likeness, likeness, and speaking also appears in
Iris' visit to the Trojan assembly in *Il.* 2.790–91 and 795:

ἀγχοῦ δ' ἱσταμένη προσέφη πόδας ὠκέα Ἶρις·
εἴσατο δὲ φθογγὴν υἷι Πριάμοιο Πολίτῃ. . . .

τῷ μιν ἐεισαμένη προσέφη πόδας ὠκέα Ἶρις· . . .

The chiastic pattern of speaking and likeness is repeated again at *Il.* 17.582–85, but with-
out the whole-line formula. Also at *Il.* 3.386–89 likeness and speaking are doubled, but
without chiasmus and with the standing element omitted.

[21] See Charles P. Segal, "The Phaeacians and the Symbolism of Odysseus' Return," *Arion*
1 (1962) 33–34 and 59, note 10. He also sees the reference to their "community and city"
(3) and its wall, houses, and land division (9–10) as evidence of their fondness for society
and notes how this contrasts with loneliness and lack of human contact on Ogygia. Thus,
Odysseus' arrival among the Phaeacians is interpreted as a major step in his return to
humanity (21–22). Regarding Odysseus' and the Phaeacians' common experience with the
Cyclopes, Edwin Dolin, "Odysseus in Phaeacia," *Grazer Beiträge* 1 (1973) 278–80,
observes that the Phaeacians and the Cyclopes are both descendants of Poseidon, and
although they formerly had escaped from the Cyclopes (5–8), Odysseus' presence now
brings them back into the contact that Nausithous had broken. Thus, when Odysseus
escapes Polyphemus' curse through the aid of the Phaeacians, the remainder of Poseidon's

Phaeacians' collectivity, reverence for the gods, and orderliness foreshadows their kindly reception of him. Similarly, the description of Olympus
unshaken by wind, untouched by rain or snow, and with its clear skies
and radiant whiteness echoes the complete shelter from wind, sun, and
rain which the olive thicket provides Odysseus near the shore (5.478–81)
and also prefigures the calm and perfect safety that Odysseus finds
among the Phaeacians. In addition, security is the common theme of the
olive thicket, the Phaeacian history, and the Olympus scene. Athena is
associated with each, through her shedding sleep over Odysseus in the
thicket, her visit to the Phaeacian princess, and her return to Olympus.
The stated purpose of her involvement, Odysseus' *nostos* (14), gives
special meaning to this theme for him. Athena is setting in motion his
passage from the insecurity of the world of horrific adventure to the
security of Phaeacia, and this passage will bring him home.

     We return now to the problems that arise in *Od.* 15 when Homer
changes the typical "dream" form of standing from στῆ δ' ἄρ' ὑπὲρ
κεφαλῆς to the "arrival" form ἀγχοῦ δ' ἱσταμένη (9) and gives Athena no
disguise. Gunn offers no solution. He simply considers the scene to be irregular and attributes this to the poet's uncertainty in narrating the middle
section of this type-scene. Arend, on the other hand, offers a typological
explanation. First, he argues that certain formal constraints which operate
in the "arrival" and "dream" scenes account for both the variation of the
standing element and the well-known contradiction in lines 4–7:

     εὗρε δὲ Τηλέμαχον καὶ Νέστορος ἀγλαὸν υἱὸν
     εὕδοντ' ἐν προδόμῳ Μενελάου κυδαλίμοιο,
     ἦ τοι Νεστορίδην μαλακῷ δεδμημένον ὕπνῳ·
     Τηλέμαχον δ' οὐχ ὕπνος ἔχε γλυκύς, ἀλλ' ἐνὶ θυμῷ . . .

According to Arend the difficulty in this scene begins with the poet's
effort to achieve something unusual, viz. portraying the person visited as
awake. But, since the "dream scene" requires that the visited person be
asleep, the poet must depict Telemachus first as sleeping and, only after
doing that, describe him as awake. Moreover, his argument continues,
once the poet refers to Telemachus as awake, a new tension arises
between form and content at the standing line. Now, since the visitant is
meeting a person who is awake, the typical "dream" standing motif must
be changed to a form appropriate for an "arrival."[22]

     Arend's observation that "arrival" forms appear in the scene is
important, but his analysis is incorrect. He does not include *Od.* 20 in his
study of the "dream" apparently because Odysseus is not asleep when
Athena arrives. Odysseus, of course, is suffering from insomnia, tossing

wrath falls on them (cf. 13.125–87). For an extensive bibliographical guide to the
Phaeacian episode see Dolin 273, note 1.
[22] *Scenen* 62–63.

and turning and pondering how he can destroy the suitors (5–30). In all other respects the scene fits the pattern which Arend outlines for the "dream scene." It begins with Athena shedding sleep on Penelope and Odysseus retiring:

> ἐς δ' ὑπερῷ' ἀναβᾶσα σὺν ἀμφιπόλοισι γυναιξὶ
> κλαῖεν ἔπειτ' 'Οδυσῆα, φίλον πόσιν, ὄφρα οἱ ὕπνον
> ἡδὺν ἐπὶ βλεφάροισι βάλε γλαυκῶπις 'Αθήνη. (19.602–4)

> Αὐτὰρ ὁ ἐν προδόμῳ εὐνάζετο δῖος 'Οδυσσεύς· . . . (20.1)

The visitant arrives, stands, and speaks:

> μοῦνος ἐὼν πολέσι. σχεδόθεν δέ οἱ ἦλθεν 'Αθήνη
> οὐρανόθεν καταβᾶσα· δέμας δ' ἤϊκτο γυναικί·
> στῆ δ' ἄρ' ὑπὲρ κεφαλῆς καί μιν πρὸς μῦθον ἔειπε· . . . (30–32)

The visitant departs and the visited person reacts:

> "Ὡς φάτο, καί ῥά οἱ ὕπνον ἐπὶ βλεφάροισιν ἔχευεν,
> αὐτὴ δ' ἂψ ἐς "Ολυμπον ἀφίκετο δῖα θεάων.
> εὖτε τὸν ὕπνος ἔμαρπτε, λύων μελεδήματα θυμοῦ . . . (54–56)

Odysseus' wakefulness here is no mistake. Homer is employing it in ways that are significant for both the immediate and larger contexts. First, Odysseus' insomnia is symptomatic of his present restless emotional state.[23] He is barely able to supress his rage at the disloyal maids' behavior, and his anxiety over the impending crisis with the suitors escalates intensely as he ponders how he alone can destroy them. As is the manner in dialogue scenes, Odysseus' mental state precipitates Athena's visit. Her words settle him down and restore his confidence.[24] Second, Homer

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[23] This is the most elaborate description element in the "dream scenes" and is created out of pondering motifs, the metaphor of a barking heart, and similes of a bitch protecting her young and of a sausage flipped back and forth on a grill. For commentary on the poet's use of all these to portray Odysseus' mental state and of the similes to evoke distant thematic connections see G. P. Rose, "Odysseus' Barking Heart," *TAPA* 109 (1979) 215–30; Joseph A. Russo, "Homer against his Tradition," *Arion* 7 (1968) 289ff.; and Carroll Moulton, *Similes in the Homeric Poems* (Göttingen 1977) 141–44. See also Arend (*Scenen* 110) who observes that enormous tension exists where Odysseus is in a position of deciding whether to give in to his first impulse or to persevere. For the view that Odysseus' insomnia reflects impatience and not a loss of confidence, see F. Focke, *Die Odyssee* (Stuttgart and Berlin 1943) 339; for a response see S. Besslich, *Schweigen–Verschweigen–Uebergehen. Die Darstellung des Unausgesprochenen in der Odyssee* (Heidelberg 1966) 17 and also E. Belzner, *Homerische Probleme II: Die Komposition der Odyssee* (Leipzig and Berlin 1912) 181–82.

[24] The conversation between Athena and Odysseus has been criticized on the grounds that she does not really respond to his concerns. See A. Kirchhoff, *Die homerische Odyssee* (Berlin 1879) 526 and also E. Bethe, *Homer* II (Leipzig 1922) 97; U. von Wilamowitz-Moellendorf, *Die Heimkehr des Odysseus* (Berlin 1927) 86; E. Schwartz, *Die Odyssee* (Munich 1924) 111; P. Von der Mühll, "Odyssee," *RE* Suppl. 7 (1940) 751; Focke (above, note 23) 336; and R. Merkelbach, *Untersuchungen zur Odyssee* (Munich 1951) 102. For an

masterfully varies Penelope's and Odysseus' states of sleep and wakeful-
ness in order to enhance the intuitive closeness which has been develop-
ing between them since the beggar's arrival at the palace[25] as well as to
highlight the psychological distance which remains between them.[26]
They experience opposite sleep patterns. First, at the end of *Od.* 19
Penelope retires to her chamber and amid tears is put to sleep by Athena
(600–605). Then, at the beginning of *Od.* 20 Odysseus remains awake
until Athena reassures him and sheds a comforting sleep over him
(1–56). Next, Penelope, again amid tears, wakes and prays to Artemis for
death although she has just dreamed that Odysseus lay by her side
(57–90). Finally, at dawn Odysseus, hearing her, dreams that she knows
him and is standing by his head (91–94). As Russo points out in his
recent article, Penelope's dream of Odysseus and his waking dream of
her correspond perfectly: each dreams of the other's presence, and the
dreams therefore draw Penelope and Odysseus closer together and con-
tinue the restoration of their *homophrosynê* (likemindedness) in prepara-
tion for their reunion.[27] In contrast to this subconscious harmony, a
degree of disharmony appears in the way they react to their respective
dreams. Penelope is unable to discard her long-standing pessimism and
to overcome her fear of making a mistake or being deceived (cf. 23.215–
17), and so she denies the dream by praying for death.[28] Odysseus
responds positively. For him the waking dream represents what he
anticipates: that Penelope will recognize him,[29] and so he prays for
omens and is encouraged by them. Penelope's fear and pessimism and
Odysseus' anticipation reveal a psychological distance between them

able defense of the passage see Besslich (above, note 23) 15–18 and also H. Eisenberger,
Studien zur Odyssee (Wiesbaden 1973) 174.

[25] See Anne Amory, "The Reunion of Odysseus and Penelope," *Essays on the Odyssey*,
ed. C. Taylor, Jr. (Bloomington 1963) 100–121; Norman Austin, *Archery at the Dark of
the Moon* (Berkeley 1975) especially 200–238; and Joseph A. Russo, "Interview and After-
math: Dream, Fantasy, and Intuition in *Odyssey* 19 and 20," *AJP* 103 (1982) 4–18. On
the use of similes to associate Odysseus and Penelope before their reunion see Moulton
(above, note 23) 123–25 and 129–32; and A. J. Podlecki, "Some Odyssean Similes," *G&R*
18 (1971) 84–87. Amory's and Russo's articles are hereafter referred to as "Reunion" and
"Interview" respectively.

[26] See U. Hölscher, *Untersuchungen zur Form der Odyssee* (Berlin 1939) 67 and Fenik
(above, note 19) 157–58.

[27] "Interview" 18. These dreams are not "objective fact" as the "dream"-visitations are.
See especially E. R. Dodds, *The Greeks and the Irrational* (Berkeley and Los Angeles
1951) 104–5, 122, note 8.

[28] See Amory, "Reunion" 105; and Russo, "Interview" 9. Fenik (above, note 19, 157, cf.
158) observes, "The principal characters in the Odyssey are frozen in their grief after long
years of waiting and disappointment. Pessimism itself becomes a comfort and refuge not
easily put aside when hope might open the door to fresh distress."

[29] See Russo, "Interview" 16, on the significance of hypnopompic dreams.

which is a counterpoint to their growing intuitive closeness.[30] This distance holds up their reunion and is bridged slowly and only after identity-confirming secrets of Penelope's own choosing are exchanged and after Odysseus' anticipation turns to frustration and anger.[31] The alternating sleep pattern in this scene, Penelope asleep and Odysseus awake and then Odysseus sleeping restfully and Penelope awake in distress, exemplify this difference between them. Furthermore, the sleep which Athena sheds over Penelope (19.603–4) keeps her separate from her husband in two more ways. First, it forestalls the recognition of the beggar, which seemed to be the inevitable end toward which the interview with the beggar was heading.[32] Second, sleep disassociates her from the wakeful Odysseus as he agonizes over how he *alone* can prevail against the suitors. The next day sleep maintains this separation by excluding Penelope from direct knowledge of Odysseus' triumph over the suitors (21.357, see also 22.429–31). Penelope and Odysseus are united in sleep only after their reunion has erased the distance between them (23.289ff.).[33]

Od. 20, therefore, with its fruitful use of Odysseus' wakefulness and with its typical "dream" form refutes Arend's typological explanation of the variations in *Od.* 15. It shows that the "dream scene" does not require that the visited person be asleep.[34] Moreover, the presence of στῆ δ' ἄρ' ὑπὲρ κεφαλῆς (32) indicates that when the visited person is awake, the standing element does not inevitably revert to the "arrival"

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[30] For an interesting characterization of the different ways in which Odysseus and Penelope view the world in spite of their *homophrosynê* see Anne Amory, "The Gates of Horn and Ivory," *YCS* 20 (1966) 55–56.

[31] W. B. Stanford, *The Ulysses Theme* (Oxford 1968) 57–58.

[32] See Amory, "Reunion" 106, and Austin (above, note 25) 219–24. For the interpretation that Penelope does recognize Odysseus see P. W. Harsh, "Penelope and Odysseus in *Odyssey* XIX," *AJP* 81 (1950) 1–21.

[33] Note how even in *Od.* 4 Penelope's sleep is the reverse of Odysseus' in *Od.* 20. She falls asleep worrying about Telemachus, receives the visitant in her sleep, then wakes up.

[34] Regarding the contradiction of Telemachus' being first asleep and then awake at *Od.* 15.5 and 7, Arend (*Scenen* 62, note 2) refers the reader to *Il.* 1.611 and 2.1–2 and concludes, "Der alte Dichter ändert nicht radikal." Zeus goes to sleep, then all the other gods are asleep, but not Zeus. This stylistic mannerism appears similarly elsewhere. At the end of *Il.* 9 after Diomedes bids everyone to rest until dawn (705–9), all the kings agree and return to their huts and sleep (710–15). Then, at the beginning of *Il.* 10 we find that while all the others sleep, Agamemnon is in fact awake (1–4). Next, we learn that Menelaus isn't sleeping either (25), nor does even Nestor sleep (73–81). The manner in all these instances is essentially the same as at *Od.* 15. We hear first that a character is asleep, and then without explanation we find him awake. For criticism of the incident see D. Page, *The Homeric Odyssey* (Oxford 1955) 80, note 6. For the interpretation that Telemachus' wakefulness is part of a process which prepares him for his future role as ally of his father see M. Nagler, *Spontaneity and Tradition* (Berkeley 1974) 126, note 23.

form, ἀγχοῦ δ᾽ ἱσταμένη, which is found at *Od.* 15.9. This scene, there-
fore, suggests that Homer varies the standing line in *Od.* 15 for reasons
other than the pressure of his form.

A comparison of the "arrival" with the "dream" scene reveals the
poet's sure touch in employing "arrival" forms in *Od.* 15. The "arrival"
has the following structure: a person sets out, arrives, finds the person
sought, that person is briefly described, the visiting person then stands
near and speaks. This sequence depicts a straightforward meeting which
brings together two characters on equal terms. In the "dream scene" this
sequence is altered, in most instances, by the introduction of night, the
visited person's being in bed, mention of the visitant's likeness, omission
of an expression of finding, and the visitant's standing above the head
instead of standing near. These alterations portray a more subtle and
indirect meeting than "arrival."[35] Night, disguise, and sleep (when pres-
ent) obscure and soften the contact between parties who are not on an
equal footing. One is approached by the other at night; one lies in bed
while the other stands. Now, in *Od.* 15 the poet is varying the "dream
scene" in the direction of the "arrival." Both ἀγχοῦ δ᾽ ἱσταμένη (9) and
εὗρε (4) are typical "arrival" forms, the latter being the most common
verbal expression of Arend's third element.[36] These "arrival" forms, which
establish direct contact between characters, combine with Athena's lack of
disguise and Telemachus' wakefulness (7) to portray a much bolder
encounter than a typical "dream scene" would have done. So strong a
meeting accords well with Telemachus' equally emphatic and sustained
reaction. He wants to leave Sparta immediately (44–47), and he avoids
further delay by not revisiting Nestor in Pylos (195ff.).[37]

Athena's lack of disguise is meaningful in still another regard. One of
the most consistent themes in the *Odyssey* is Athena's patronage of Odys-
seus and his family. Up to this point she has advised and assisted

[35] An interesting variation of the standing above the head motif occurs in Odysseus'
vision of Penelope at *Od.* 20.93–94:

μερμήριζε δ᾽ ἔπειτα, δόκησε δέ οἱ κατὰ θυμὸν
ἤδη γιγνώσκουσα παρεστάμεναι κεφαλῆφι.

The motif emphasizes the remoteness of this visionary encounter and is consistent with
the psychological distance which remains between Odysseus and Penelope.

[36] For examples see above, note 8.

[37] Compare with this scene Athena's visit to Odysseus in *Il.* 2 and Apollo's to Hector in
Il. 15. The standing and speaking elements are identical except for the noun and epithet
(*Od.* 15.9 = *Il.* 2.172 ≃ 15.243), all have εὗρε (*Od.* 15.4, *Il.* 2.169 and 15.239), the god
arrives in each without disguise, and the reactions of Telemachus, Odysseus, and Hector
are faithful, immediate, and strong (*Il.* 2.182ff. and 15.262ff.).

Telemachus' reaction to Athena's visit has long been criticized. For a good summary
of the objections and comment see D. Page (above, note 34) 79–80 notes 14 (3) and 14 (4).
For criticism of his meeting with Theoclymenus again see Page 83–88 and for answering
arguments see Fenik (above, note 19) 233ff.

Telemachus but only in the guise of Mentor or Mentes. As Arend has observed, gods appear in their own form only to their favorites.[38] The absence of disguise here, therefore, raises her patronage of him to a new level and creates an important thematic link between Telemachus and his father at the very point in the narrative where their reunion is imminent.

Although I have been at odds with Gunn and Arend in respect to certain details, my arguments strengthen theirs. Gunn's aim is to determine whether certain themes which are common to both the *Iliad* and *Odyssey* reveal stylistic differences which indicate separate authorship. My demonstration that the standing and likeness elements in *Od.* 6 and 15 are neither exceptional nor irregular supports his argument for stylistic consistency in the "supernatural visitant" theme in both the poems. Arend establishes the structure of the "arrival" theme and shows how Homer employs this standard form to create a variety of type-scenes. His misplaced emphasis on the sleep of the visited person has been corrected, and his typology of the "dream scene" has been refined to account for the consistent and purposefully distributed patterns which the likeness and description follow. The monologue scenes with their descriptions following the visitant's arrival are employed to set passive characters in motion and to initiate a narrative sequence whereas the dialogue scenes with their descriptions preceding the visitant's arrival focus on the mental state of characters who are active in a narrative sequence which is in progress. Along with his regular and consistent use of these forms we have seen how the poet varies their details for specific effects. In *Od.* 15 he substitutes "arrival" forms for "dream" forms and omits the visitant's likeness to generate a bolder meeting and a stronger reaction. In *Od.* 6 he elaborates the visitant's arrival and departure with the brief history of the Phaeacians, a statement of purpose, and a description of Olympus in order to signify Odysseus' passage into a more secure, humane world as he returns home. In *Od.* 20 he masterfully employs states of wakefulness and sleep both to depict Odysseus' tense mental state on the night before he is to destroy the suitors and to illuminate the complex mixture of proximity and distance which exists between Odysseus and Penelope as the time for their reunion as husband and wife approaches. In sum, in the aspects of these scenes examined in this study we see Homer firmly in control of his traditional forms.

[38] *Scenen* 56, note 2.

APPENDIX: Structural Outlines

Dialogue Scenes:

	Od. 4	Od. 20	Il. 23
Night & Retiring	786–88a	19.600– 20.4	58
Description	788b–94	5–30a	59–64
Arriving	795–96a 799, 802	30b–31a	65
Likeness	796b–98	31b	66–67
Standing	803a	32a	68a
Speaking	803b–38a	32b–54	68b–99a
Departing	838b–39a	55	100b–101a
Reaction	839b–41	56–57a	101b–7
Dawn	5.1–2	91	109–10a

Monologue Scenes:

	Od. 6	Od. 15	Il. 2	Il. 24
Night & Retiring	5.481b– 6.2a	14.518– 33	1.605– 2.16a	673–81 cf. 351
Arriving	2b–3, 13 15a, 20	1–2a	16b–18a	lacking cf. 345–47a
Description	15b–19	4–8	18b–19	cf. 673–74
Standing	21a	9a	20a	682a
Likeness	22–24a	lacking	20b–22a	lacking cf. 347b–48
Speaking	21b, 24b– 41a, 47b	9b–43a	22b–35a	682b–89a
Departure	41b–47a	43b	35b	692–94 cf. 468
Reaction	48–49	44ff.	36ff.	689b
Dawn	48	56	48	695