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THE STRUCTURE AND FUNCTION OF ODYSSEUS' *APOLOGOI**

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Why does Odysseus tell the celebrated tales about his fabulous adventures to the court of Alcinous in Phaeacia? There are several ways to go about answering such a question. Traditionally, many readings of the *Odyssey* have emphasized the marvellous nature of their contents—and no wonder, for their charm has fascinated since earliest times.[1] The sheer pleasure they provide will no doubt have seemed to many readers reason enough for Odysseus to recount them; but of course such an effect does not exhaust the question of their function, and the hard-nosed professional critic is likely to dismiss a justification in terms of pleasure alone as naive and inadequate, and to look for a less obvious explanation. After all, the day before he recounted the *apologoi*, Odysseus had faced a strange princess in an almost totally desperate situation, and αὐτίκα μειλίχιον καὶ κερδαλέον φάτο μῦθον (6.148): for Homer too, the pleasure stories provide need not be their only function. Already in antiquity, their wondrousness provoked allegorizers of the *Odyssey* to focus on them:[2] Pseudo-Heraclitus declared that close examination of Odysseus' wanderings would reveal them to be allegorical and provided an extended moralizing analysis for them;[3] Numenius and the Neoplatonists interpreted the adventures in terms of the

For A., who insisted.

[1] On vases, for example, illustrations of such adventures as Circe and Polyphemus were popular long before, in the Fifth Century, the first depictions of non-*apologoi* episodes of the *Odyssey* (like Eurycleia and Odysseus as a beggar) began to appear; scenes from the Trojan War (Trojan horse, the embassy demanding Helen's return, Patroclus' funeral games, Doloneia) also begin before the Fifth Century, though in general not as early. The material is conveniently collected in F. Brommer, *Odysseus. Die Taten und Leiden des Helden in antiker Kunst und Literatur* (Darmstadt 1983: a summary of the chronology appears on pp. 120–22); but I am very skeptical about Brommer's tentative identification of an Eighth Century gem in New York, showing a sitting man with his leg stretched out and a woman sitting in front of him, as an illustration of the scene of Eurycleia (102: as Brommer himself remarks, no wash-basin is shown, and there seems no reason to interpret the scene as one of a bath, let alone as this one). A good older discussion of the *Odyssey* illustrations is F. Müller, *Die antiken Odyssee-Illustrationen in ihrer kunsthistorischen Entwicklung* (Berlin 1913).

[2] Cf. in general F. Buffière, *Les mythes d'Homère et la pensée grecque* (Paris 1956) esp. 365–91, 413–18, 461–64, 467–81, 500–20.

[3] *Quaest. Hom.* 70.1: καθόλου δὲ τὴν Ὀδυσσέως πλάνην, εἴ τις ἀκριβῶς ἐθέλει σκοπεῖν, ἠλληγορημένην εὑρήσει. Ps.-Heraclitus' allegorization of the *apologoi* occupies chapters 70–74.

temptations of sensuality which the philosopher must overcome if he is to return to his spiritual home;[4] and allegorical readings of these episodes remained viable at least through Tzetzes and Eustathius[5] and well into the Renaissance.[6] Recent scholars have been no less ingenious than their predecessors in proposing a variety of symbolic readings for Odysseus' tales—that his adventures have a ritual meaning, as rites of initiation and passage whereby he is tested and matures to the point that he is finally ready to come home; or that they have a psychological significance, enacting a pattern of death and rebirth necessary for the healthy integration of the self; or that his narrative is to be understood poetologically, as a demonstration of the art of poetry in terms of memory, order, and enchantment.[7]

But while such symbolic interpretations may no doubt cast some light upon the general thematic structure of the *Odyssey*, they seem not to be able adequately to explain that aspect of the meaning of the *apologoi* which derives from their dramatic function within the narrative of the epic: that is, why, within the narrative economy of the plot and in terms of the discernable motivations of its characters, it is to the Phaeacians, and at precisely this point in the *Odyssey*, that Homer has Odysseus tell all these stories. For in general allegorical explanations tend to move quickly from what they claim is a difficulty within the text to some putatively certain truth outside it in order then to move back into the text to explain the crux as a veiled allusion; as a consequence, they sometimes pay too little attention to how a problematic passage might, after all, be shown to fit into its immediate context.[8] But in

[4] Numenius apud Porph. *De antro nymph.* 34; Plot. 1.6.8; Porph. *De antro* 35. Cf. in general R. Lamberton, *Homer the Theologian. Neoplatonist Allegorical Reading and the Growth of the Epic Tradition* (Berkeley-Los Angeles 1986).

[5] For Tzetzes' allegories of *Odyssey* 9–12, cf. P. Matranga, ed., *Anecdota graeca* (Rome 1850 = Hildesheim/New York 1971) 1.273–93; for Eustathius on the Cyclopes, cf. Eust. ad *Od.* 1.69 = p. 1392.48ff., ad 9.183 = p. 1622.57ff.

[6] Cf. in general my "The Second Homeric Renaissance: Allegoresis and Genius in Early Modern Poetics," in P. Murray, ed., *Genius: The History of an Idea* (Oxford forthcoming). For the *Nachleben* of one episode, cf. B. Paetz, *Kirke und Odysseus. Überlieferung und Deutung von Homer bis Calderón* (Berlin 1970).

[7] E.g., C. P. Segal, "The Phaeacians and the Symbolism of Odysseus' Return," *Arion* 1.4 (1962) 17–64, "Transition and Ritual in Odysseus' Return," *PP* 116 (1967) 321–42, and "*Kleos* and its Ironies in the *Odyssey*," *AC* 52 (1983) 22–47; N. Austin, *Archery at the Dark of the Moon. Poetic Problems in Homer's Odyssey* (Berkeley-Los Angeles-London 1975) 131–53, 172ff.; E. Pellizer, "Il fodero e la spada. Metis amorosa e ginecofobia nell'episodio di Circe, Od. X 133ss.," *QUCC* 30, N.S. 1 (1979) 67–82; A. Bergren, "Odyssean Temporality. Many (Re)Turns," in C. A. Rubino and C. W. Shelmerdine, ed., *Approaches to Homer* (Austin, TX 1983) 38–73.

[8] In this regard they are similar to attempts to interpret the adventures as a record of real voyages to geographically localizable points of the Mediterranean: in both cases, the choice of adventures, their order and arrangement, and their global meaning are located not in the immediate situation of the person recounting them, but in external realities (it does not matter in this regard whether they are conceptual or geographical in nature) to which we would have at least as good access without the *Odyssey*. In the title of a book like L. G. Pocock, *Reality and Allegory in the Odyssey* (Amsterdam 1959), in which the first substantive denotes geography and the second one Homer's poetry, the link becomes obvious. Such geographical allegories were already refuted definitively by Eratosthenes (Strabo 1.2.15); but they continue to flourish today.

early Greek fiction, all actions tend to be motivated rationally in terms ofthe economy of their agents' intentionality within their immediate narrative context, whatever symbolic significance they might also have:[9] no action, however symbolic, is ever motivated *only* by its symbolism—even Clytemnestra's spreading of the red carpet before the returning Agamemnon is not only a powerful element in the symbolic structure of the trilogy[10] but also a precise, pragmatic, and vital step in her scheme to kill him.[11] If this generalization holds for the *Odyssey* as well, it means that we must try a different approach to find that aspect of the meaning of Odysseus' *apologoi* which resides in their functional motivation within the dramatic context. In the particular situation in which Odysseus finds himself at Alcinous' palace, addressing this audience of Phaeacians, what can he hope to gain by recounting just these adventures in just this way?

Another way of addressing the question of why Odysseus tells these stories in Phaeacia would be to consider them in terms of *Homer's* narrative economy: by having Odysseus tell them here, it has often been suggested, Homer is dispensed from having to do so himself elsewhere—for example, Book 23 need not be spoiled by a lengthy and anti-climactic account for Penelope.[12] Such an answer is obviously true, but it is not directed to the specific question of the kind of functional motivation we are considering, for any explanation of this sort necessarily derives from the strategy of *Homer's narration*, not from that of *Odysseus' narrative* situation.[13] The difference may be illustrated with reference to Odysseus' celebrated reticence concerning his identity during the Phaeacian

[9] This phenomenon has frequently been discussed in other terms, such as "concreteness" or "single-layeredness." Cf. e.g. E. Auerbach, *Mimesis: Dargestellte Wirklichkeit in der abendländischen Literatur* (Bern 1946) 7–30 (the corrections added by A. Köhnken, "Die Narbe des Odysseus. Ein Beitrag zur homerisch-epischen Erzähltechnik," *AuA* 22 [1976] 101–14, do not affect this issue), and H. Fränkel, *Dichtung und Philosophie des frühen Griechentums*[3] (Munich 1969), Index A s.v. "Einschichtigkeit der Realität," 595–96.

[10] On this aspect cf. e.g. A. Lebeck, *The Oresteia. A Study in Language and Structure* (Washington, D.C. 1971) 74ff.

[11] R. Meridor, "Aeschylus *Agamemnon* 944–57: Why Does Agamemnon Give In?," *CPh* 82 (1987) 38–43, here 40, points out that thereby Clytemnestra succeeds in separating Agamemnon from his protective retinue. It may also be suggested that she thereby prevents Agamemnon from kissing the earth, as ancient Greeks did upon returning home from journeys abroad (so apparently the herald at 503–4 in this play, cf. E. Fraenkel, ed., *Aeschylus Agamemnon* [Oxford 1950] 2.256–57); their motivation was presumably to solicit the renewal of the protection afforded them by local divinities, and if so Clytemnestra would also be depriving Agamemnon of divine help.

[12] So e.g. A. Kirchhoff, *Die Composition der Odyssee. Gesammelte Aufsätze* (Berlin 1869) 68–69, and W. Suerbaum, "Die Ich-Erzählungen des Odysseus. Überlegungen zur epischen Technik der Odyssee," *Poetica* 2 (1968) 150–77, here 169–71. T. Krischer's suggestion ("Phäaken und Odyssee," *Hermes* 113 [1985] 9–21, here 12–13), that the Phaeacians were invented so that the *apologoi* could be placed where they are, goes in the same direction and still leaves *Odysseus'* narrating them unmotivated in terms of his self-interest.

[13] This is recognized by Suerbaum (above, note 12) 171ff.

episode.[14] Whatever else it does, that reticence clearly serves Homer's purposes, by heightening curiosity to the point that even a lengthy autobiographical account can be welcomed: this was recognized even by those older critics who accused Homer of violating dramatic propriety to achieve this end.[15] But the more sophisticated understanding of this episode which such more recent scholars as Mattes, Besslich, and Austin have provided has been reached by their emphasizing instead the degree to which Homer takes care to provide at least implicit psychological motivations which render Odysseus' conduct dramatically plausible: his evident need to parry Arete's curiosity about the provenance of his clothes, for example, or his recognition that a claim to be the celebrated Odysseus will only be believable after he has proven himself a master of social discourse and athletic strength, contribute towards motivating his behavior in terms of his recognition of the concrete situation in which he finds himself and in which he must pursue certain strategies if he is to flourish.[16] To be sure, not all of the devices Homer uses to achieve this delay can be motivated in terms of choices made by his human characters with a view towards their self-interest (Athena's veiling of Odysseus during his trip into the city is the most obvious exception[17]), yet in general Homer seems to be at pains to provide causal mechanisms on the level of human interaction that will help to make plausible the ends that he himself also seeks to achieve for the sake of his own poetic economy—in a sense, we may thus speak of a kind of double motivation, applying to this issue the terminology that has gained currency with regard to the question of whether it is humans or gods who instigate human action in Homer.[18] Hence, even if, as Hölscher and Fenik have shown, Odysseus' prolonged reticence also forms part of a series of such scenes in the *Odyssey* and

[14] The problem of why Odysseus' identity should be concealed for so long at Phaeacia has been much discussed. Already A. Kirchhoff, *Die homerische Odyssee*[2] (Berlin 1879) 277ff. remarked its oddity and derived from it far-reaching and notorious consequences. Among recent authors, B. Fenik, *Studies in the Odyssey* (Wiesbaden 1974) 5–130 provides the fullest analysis; cf. also S. Besslich, *Schweigen-Verschweigen-Übergehen. Die Darstellung des Unausgesprochenen in der Odyssee* (Heidelberg 1966) 60–69; H. Kilb, *Strukturen epischen Gestaltens im 7. und 23. Gesang der Odyssee* (Munich 1973) 29–107; W. Mattes, *Odysseus bei den Phäaken. Kritisches zur Homeranalyse* (Würzburg 1958) 123–42. Cf. now also the interesting discussion by A. Webber in the present volume of this journal.

[15] E.g., F. Focke, *Die Odyssee* (Stuttgart 1943) 129ff.; C. Rothe, *Die Odyssee als Dichtung und ihr Verhältnis zur Ilias* (Paderborn 1914) 62–63.

[16] Mattes (above, note 14) 123ff.; Besslich (above, note 14) 60ff.; N. Austin, "Name Magic in the Odyssey," *CSCA* 5 (1972) 1–19 (here 4–5). To acknowledge the relative validity of these authors' approach is of course not to say that we need follow them in the detail or even in the direction of their psychologism: cf. the balanced appraisal in Fenik (above, note 14) 15–18.

[17] *Od.* 7.14–17. What is peculiar here is not the likelihood of the Phaeacians' curiosity, which would seem natural enough, given that they live far from humankind (6.8, 204–5, 279) and hence are unlikely to have seen many human visitors, but rather the unexplained apprehensiveness this eventuality provokes in the goddess.

[18] Cf. especially A. Lesky, *Göttliche und menschliche Motivation im homerischen Epos* = SB Heidelberg 1961:4.

is in this sense typical,[19] in most such instances the poet seems at pains to remain responsive to the demands of immediate dramatic propriety. The best evidence for this aspect of Homer's artistry is provided by the rare moments when it fails: thus Odysseus' conversation with Laertes in Book 24 can be analyzed exhaustively in terms of this same Odyssean convention of prolonged silence concerning a stranger's identity, but part of the reason this scene seems unsatisfactory to many readers is that Odysseus' motivation, in terms of psychology and self-interest, in so painfully misleading his father is left quite obscure.[20] Before being forced to conclude that Odysseus' *apologoi* too are out of place, we should examine Odysseus' situation at the court of Alcinous more closely to try to determine what aspects of it might suggest to him that it would be advantageous for him to recount them there.

Elsewhere I have suggested that the stories Odysseus tells in Ithaca in the second half of the *Odyssey* all adhere to a pattern which may be called "the stranger's stratagem": those told in the guise of a stranger are uniformly tales of misfortune, in which Odysseus adopts a persona likely to meet (and almost invariably meeting) with the approval of his listeners, and all are aimed at the securing of practical ends.[21] In all regards but one, Odysseus' *apologoi* obviously fit this pattern well: his status as a stranger at the beginning of his tale has been secured by his obstinate refusal to tell the Phaeacians who he is; he refers repeatedly to his stories as ones of misfortune (7.211–14, 241–42, 297, 9.12–15, 37–38, etc.); his identification of himself as Odysseus means that the Phaeacians, who have just heard Demodocus sing two lays about him (8.75–82, 500–20), now have the pleasure of meeting one of their favorite literary characters in the flesh; and the Phaeacians respond entranced and delighted to his narrative (11.333–76, 13.1–2). But what practical end could Odysseus be pursuing by telling them? There is no obvious reason why the *apologoi* should not be expected to adhere to the stranger's stratagem in this regard as well. Of course, within the fiction of the *Odyssey*, the *apologoi* are described as true[22] while the Ithacan tales are called lies:[23] but why should their apparent truthfulness entail an anomaly in this particular regard? Thus, whatever *Homer* stands to gain by delegating this narrative to Odysseus at Phaeacia, we still do not know how *Odysseus* is likely to benefit.

Precisely this issue was discussed at least twice in antiquity—appropriately

[19] U. Hölscher, *Untersuchungen zur Form der Odyssee* (Berlin 1939); Fenik (above, note 14) 21ff.

[20] Cf. Fenik (above, note 14) 47–53. Even a staunch defender of this episode like D. Wenders, *The Last Scenes of the Odyssey* = Mnemosyne Suppl. 52 (Leiden 1978) 56–62, is driven to resort to phrases like "Homer at *nearly* the top of his form" and "Homer at—*almost*—his best" (59, my italics). A similar, though lesser, failure occurs at *Od.* 18.206ff.: Homer wants to increase the tension and remind us of the stakes at issue by having Penelope show herself to the suitors and to Odysseus; but he forgets that Odysseus can not know that her intent is to deceive the suitors, so he attributes to him a joy at her insincerity which violates the immediate dramatic situation: cf. Fenik, *ibid.*, 119–20.

[21] "The Stranger's Stratagem: Self-Disclosure and Self-Sufficiency in Greek Culture," *JHS* 109 (1989).

[22] E.g., 1.6–9, 68–69, 2.19–20, 20.19–21, 23.248–84, 306–41.

[23] E.g., 13.254–55, 19.203.

enough, considering the length of the *apologoi*,[24] in rhetorical analyses of the proper length for speeches. According to Aristotle, the excess in length in the *apologoi* as compared to Odysseus' narrative of the same events to Penelope is due to the appropriateness of arousing pity or indignation only in the former case: ἔτι πεπραγμένα δεῖ λέγειν ὅσα μὴ πραττόμενα ἢ οἶκτον ἢ δείνωσιν φέρει· παράδειγμα ὁ Ἀλκίνου ἀπόλογος, ὅτι πρὸς τὴν Πηνελόπην ἐν ἑξήκοντα ἔπεσιν πεποίηται.[25] But on Theon's view, Odysseus' prolixity was justified because the audience he was addressing was particularly fond of stories: τοῖς δὲ εὐφραίνουσιν ἐνδιατριπτέον, ὥσπερ ὁ αὐτὸς ποιητὴς [scil. Homer] τοῖς Φαίαξιν οὖσιν φιλομύθοις πεποίηκε τὸν Ὀδυσσέα μετὰ πολλῆς ἀκριβείας καὶ σχολῆς τὰ καθ' ἑαυτὸν διηγούμενον.[26] Both suggestions have the merit of trying to locate a rationale for Odysseus' stories in his immediate situation; yet neither quite succeeds. Aristotle's provides a convincing explanation for such episodes as that of Polyphemus: if the Cyclopes are traditional enemies of the Phaeacians (6.4–6), then Odysseus can hope that the latter will be inclined to view as a friend any enemy of the former; any οἶκτος ἢ δείνωσις this episode of the *apologoi* provokes will be sure to benefit him.[27] Yet it seems quite inapplicable to other episodes, like those of Circe and Calypso, to which the audience is surely more likely to respond with wonder (or envy) than pity or indignation. Thus Aristotle's account is incomplete; Theon's, on the other hand, is much too vague. Unlike Aristotle, Theon provides a suggestion which applies to all the episodes of the *apologoi*: but it could just as easily apply to any other stories Odysseus could have told. If Odysseus sought only to satisfy the Phaeacians' φιλομυθία, then any μῦθοι would have served: we still do not know why he told these particular ones.

What both these explanations lack is a clear grasp on the specificity of the *apologoi* in their totality; and for this it would seem helpful to examine their arrangement. For early Greek narratives tend to organize the events they recount with regard not only to their chronology but also to their moral: such familiar narrative structures as ring-composition and recurrence, parallelism and opposition, so far from being merely formal devices, are designed to make clear the point of the story as a whole.[28] In recent years, a consensus has begun to

[24] In antiquity, Ἀλκίνου ἀπόλογος became a cliché for prolix speeches, applied, in the paroemiographers' definition, ἐπὶ τῶν φλυάρων καὶ μακροὺς ἀποτεινόντων λόγους. So Diogen. 2.86 = *C.Paroem.Gr.* 1.210 Leutsch-Schneidewin; cf. Ps.-Diogen. 1.79 (= 2.13), Macr. 2.26 (= 2.146), and Apostol. 3.39 (= 2.296) and Suda A3402 s.v. ἀπόλογος Ἀλκίνου, Pollux 2.118 and 6.120, and Tzetzes ad Lycophron 764; literary examples include Aristides *Orat.* 36.88 and 48.60 Keil, and Psell. *De operat. daem.* p. 1–2 Boissonade. Cf. *RE* 2.167–70 (Stuttgart 1896) s.v. "Apologos."

[25] *Rhet.* 3.16.1417a12–15.

[26] *Progymnasmata* 4 = *Rhet. Gr.* 2.80 Spengel. On Odysseus' ἀνακεφαλαίωσις for Penelope, cf. also Ps.-Plutarch *De vita et poesi Homeri* 174.

[27] Before entering the Phaeacian's city, Odysseus himself prays to Athena, δός μ' ἐς Φαίηκας φίλον ἐλθεῖν ἠδ' ἐλεεινόν (6.327).

[28] Cf. e.g. W. G. Thalmann, *Conventions of Form and Thought in Early Greek Epic Poetry* (Baltimore-London 1984); G. W. Most, *The Measures of Praise. Structure and Function in Pindar's Second Pythian and Seventh Nemean Odes* (Göttingen 1985) 159. To be sure, such devices as ring-composition are ultimately anchored in the mechanics of oral composition: they function, like Ariadne's thread, to bring a poet out of a story by the same path on which he entered it and to return him to the main line of action. But already in Homer, and of course all the more in later Greek poets, such mechanical devices are

emerge among scholars that the Homeric epics indeed bear the signs of such large-scale narrative organization;[29] but the arrangement of the adventures Odysseus recounts in his *apologoi* seems not yet to be widely recognized.[30] The most common suggestion has been that the adventures fall into groups of three, such that the third is longer and more challenging than the other two:[31] this is true to a certain extent,[32] but it seems to be merely one instance of the general tendency to form groups of three found elsewhere throughout archaic Greek poetry in phenomena as diverse as triadic metrical arrangements, the various triplets of goddesses, or the *topos* of three attempts, of which only the third succeeds;[33] hence it hardly seems unique enough to Odysseus' adventures to cast much light upon their specific meaning. Again, F. Focke divided the adventures into two series, a first one comprising the Cicones, the Lotus-eaters, and the Cyclopes, and a second one stretching from Aeolus in Book 10 through Thrinacia in Book 12:[34] but this view is rendered implausible by its extreme imbalance.

It was J. D. Niles who, building upon an insight of C. Whitman's,[35] recognized that the *apologoi* are arranged according to a remarkably simple pattern in which episodes are grouped in a fully symmetrical ring-composition around the *Nekyia* as center.[36] This arrangement is illustrated in the accompanying diagram, modified from Niles:

functionalized and thematized: rather than simply aiding the poet, they contribute to his poem's meaning.

[29] E.g., for Homer in general, M. N. Nagler, *Spontaneity and Tradition. A Study in the Oral Art of Homer* (Berkeley-Los Angeles 1974); for the *Iliad*, J. L Myres, "The Last Book of the *Iliad*," *JHS* 52 (1932) 264–96 and C. W. Macleod, ed., *Homer Iliad Book xxiv* (Cambridge 1982) 16–35; for the *Odyssey*, Fenik (above, note 14) 143–52 and R. B. Rutherford, "At Home and Abroad: Aspects of the Structure of the *Odyssey*," *Pcps* 211: N.S. 31 (1985) 133–50.

[30] For an account of the older scholarship on this subject, cf. G. Bona, *Studi sull'Odissea* (Turin 1966) 91–105.

[31] So e.g. F. Eichhorn, *Homers Odyssee. Ein Führer durch die Dichtung* (Göttingen 1965) 63–64; Rothe (above, note 15) 72; and W. J. Woodhouse, *The Composition of Homer's Odyssey* (Oxford 1930) 43–44.

[32] In fact, it seems to work only through the episode of Thrinacia: either one must accept that the Cattle of the Sun are followed by only two adventures (the return to Charybdis, and Calypso), or one must count as the third the Phaeacians (though they are in fact the audience of Odysseus' narrative, not part of its subject).

[33] Cf. Fränkel (above, note 9), Index A s.v. "Anführung von je drei Dingen," 591–92.

[34] (above, note 15) 161–98.

[35] *Homer and the Heroic Tradition* (Cambridge, Mass. 1958) 288. Already G. Germain, *Genèse de l'Odyssée. Le fantastique et le sacré* (Paris 1954) 332–33 identified in the *apologoi* a symmetrical structure centered on the Nekyia—but at the cost of leaving out the Ciconians and Odysseus' return to Charybdis.

[36] "Patterning in the Wanderings of Odysseus," *Ramus* 7 (1978) 46–60; Niles' diagram is on p. 51. While Niles has well identified the structure of the *apologoi*, he does not try to correlate it with any narrative function assigned to Odysseus' recounting of them, but instead reverts to the traditional allegoresis of the wanderings as "the record of a psychic journey" (57). A similar pattern has been detected, apparently independently, by J. M. Redfield, "The Economic Man," in C. A. Rubino and C. W. Shelmerdine, *Approaches to Homer* (Austin, TX 1983) 218–47, here 237. Cf. now also S. Scully, "Doubling in the Tale of Odysseus," *CW* 80 (1987) 401–17, who improves on Niles' pattern in a few minor regards

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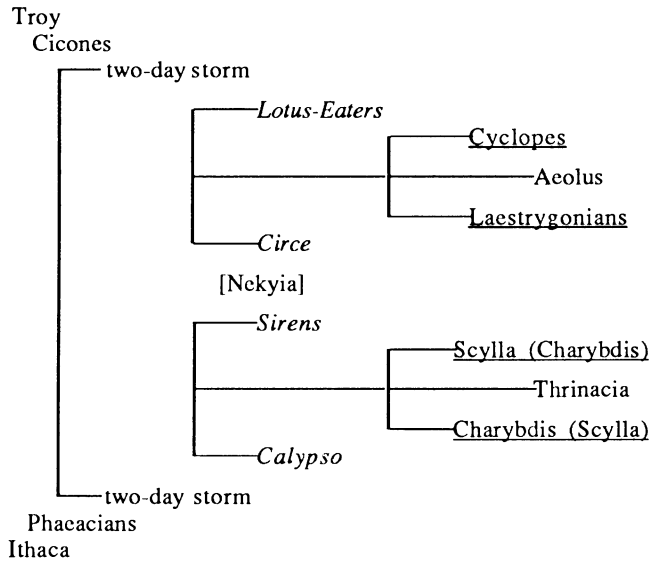

The fabulous episodes are separated off from the rest of the narrative by a *cordon sanitaire* of twin two-day storms (9.68–69 = 5.293–94, 9.74 ≈ 5.388, 9.76 = 5.390); the Cicones before them provide a transition from the military reality of Troy[37] and the Phacacians after them a transition to the domestic reality of Ithaca.[38] The fabulous adventures themselves are clearly demarcated into two groups by Odysseus' visit to the Underworld in Book 11;[39] and each group is

and worsens it in one serious one (he is obliged to create a strained parallel between the Cicones and Elpenor); he does attempt to explain the dramatic function of Odysseus' recounting the *apologoi*, but interprets them in traditional psychological terms.

[37] Krischer (above, note 12) 10f.; Niles (above, note 36) 53.

[38] Krischer (above, note 12) 11ff.; Fenik (above, note 14) 54–55 and n. 74 (with further references).

[39] Although the *Nekyia* provides the axis around which the whole series of frames is built, it itself does not participate directly in this structure. At most, one might suggest that its ravenous maw, which swallows all things (cf. e.g. Catullus 3.14, *carm. lat. epigraph.* 1390.1 Buecheler), aligns it with the other anthropophagous monsters. It is tempting to regard the *Nekyia* as an extremely skillful addition to an already existing structure. G. P. Goold, "The Nature of Homeric Composition," *ICS* 2 (1977) 1–34, here 19–21, has demonstrated the care with which the join (if it was one) was made. No one would notice if we passed directly from 10.489 to 12.23; on the one hand Teiresias might be merely a device designed to bring Odysseus into the Underworld (Circe says that Teiresias will tell Odysseus how to sail home [10.539–40]; but the information Teiresias provides has very little to do with that [only 11.104–15; what is more, this, Teiresias' only advice about the wanderings, is repeated verbatim by Circe (12.139–41 = 11.112–14) and is violated by the crew anyway: cf. Woodhouse

organized in an identical ring-composition of five adventures each. The outermost members of the two rings, printed in italics in the diagram, all have in common that they deprive one of one's *nostos* by making one linger beyond the appropriate time of departure. The Lotus-eaters and Circe accomplish this with drugs (9.94–97; 10.235f.), Circe again and Calypso with the erotic powers of a beautiful goddess (1.13–15, 55–57; 10.347ff.),[40] the Sirens with the magic of song (12.39–44, 183–93)[41]: there are many links among these various devices, drugs, *eros*, and songs,[42] but the identity of their effect here is the most important. The next members of the two rings, underlined in the diagram, have in common that they deprive one of one's *nostos* by the more immediate expedient of eating one. The Cyclopes, the Laestrygonians, and Scylla are all anthropophagous monsters (9.291–93, 311–12, 344; 10.116, 124; 12.256);[43] even the whirlpool Charybdis is described as a furiously ravenous mouth, which sucks in and vomits out the black water of the sea and Odysseus' broken keel (12.237–43, 431–41).[44] Finally, at the center of the rings are two parallel non-monstrous

(above, note 31) 144ff.], and, when Odysseus returns to Circe, she gives him the precise and practical sailing information we might have expected Teiresias to provide [12.25–27, 39–141]), and on the other Elpenor could be a device invented to bring Odysseus back to Circe's island afterwards (cf. G. Finsler, *Homer. 2: Inhalt und Aufbau der Gedichte*[2] [Leipzig 1918] 333; P. von der Mühll, *RE* S 7.696–768 s.v. "Odyssee" [here 723]). For an account of the scholarship on the subject of the dispensability of the Nekyia, cf. Bona (above, note 30) 55–67. Fenik (above, note 14) 120–26, defends the integrity of the Nekyia by arguing that Eidothea uses the same terms at Od. 4.389f. to describe the advice that Proteus will give Menelaus as Circe uses for the advice Teiresias will give Odysseus, but that in the former scene Proteus' advice is just as different from this forecast as is Teiresias'; but (1) in fact Proteus' advice is far more precise and pragmatic than is Teiresias' (Proteus tells Menelaus how to leave the island, where to go next, and what to do there to ensure that for the rest of his trip he will suffer no adverse winds: if Menelaus follows this advice, he should be able to return home speedily), and (2) the difficulties of integrating the Nekyia into the rest of the *Odyssey* extend far beyond the single apparent contradiction upon which Fenik focuses all his attention. But the interpretation of the *apologoi* offered in this article does not depend upon the possibility that the Nekyia may have been added to a pre-existing structure. As an anonymous referee for this journal suggests, Book 11, by filling out for the Phaeacians the characterization of Odysseus in terms of his family and of other heroes of Greek legend, "is in itself an argument that Odysseus both needs and deserves to complete his *nostos*" and hence "reinforce[s] the case that the Phaeacians should expedite his return."

[40] Cf. M. Nagler, "Dread Goddess Endowed with Speech," *Archaeological News* 6 (1977) 77–85, and C. Segal, "Circean Temptations: Homer, Vergil, Ovid," *TAPA* 99 (1968) 419–42 (here 419–28).

[41] Cf. G. K. Gresseth, "The Homeric Sirens," *TAPA* 101 (1970) 203–18.

[42] One recent study of these links is A. L. T. Bergren, "Helen's 'Good Drug': *Odyssey IV* 1–305," in S. Kresic, *Contemporary Literary Hermeneutics and Interpretation of Classical Texts* (Ottawa 1981) 201–14.

[43] Little light is cast on these episodes by the attempt of R. Dion, *Les anthropophages de l'Odyssée. Cyclops et Lestrygons* (Paris 1969) to identify these monsters geographically (the Cyclops as a travesty of Corinth and the Laestrygonians of Megara, two Dorian rivals in the colonization of the Mediterranean).

[44] Cf. B. B. Powell, *Composition by Theme in the Odyssey* (Meisenheim am Glan 1977) 26.

episodes, in which Odysseus sleeps (10.31, 12.338) while the folly of his men brings destruction upon themselves and suffering upon him.[45]

What is most striking about this arrangement is the twin emphases it gives to the dangers of lingering beyond the time of one's departure and of being eaten alive.[46] At first glance, few correlations might seem more bizarre: cannibalism can scarcely ever have been a serious peril for Greek sailors in the Mediterranean, and even if it were it seems oddly asymmetrical when paired with staying on too long with one's host. What could missing one's train possibly have to do with falling among cannibals? Thus, while it may have become clear that the *apologoi* are structured in this way, their meaning seems to have become more elusive than ever.

But a possible explanation for this odd correlation is furnished by two other passages in the *Odyssey*. The first occurs in Book 15, when Telemachus announces to Menelaus his wish to return home to Ithaca. Menelaus' response is immediate:

> Τηλέμαχ', οὔ τί σ' ἐγώ γε πολὺν χρόνον ἐνθάδ' ἐρύξω
> ἱέμενον νόστοιο· νεμεσσῶμαι δὲ καὶ ἄλλῳ
> ἀνδρὶ ξεινοδόκῳ, ὅς κ' ἔξοχα μὲν φιλέῃσιν,
> ἔξοχα δ' ἐχθαίρῃσιν· ἀμείνω δ' αἴσιμα πάντα.
> ἶσόν τοι κακόν ἐσθ', ὅς τ' οὐκ ἐθέλοντα νέεσθαι
> ξεῖνον ἐποτρύνῃ καὶ ὃς ἐσσύμενον κατερύκῃ.
> [χρὴ ξεῖνον παρεόντα φιλεῖν, ἐθέλοντα δὲ πέμπειν.]
> ἀλλὰ μέν', εἰς ὅ κε δῶρα φέρων ἐπιδίφρια θείω
> καλά, σὺ δ' ὀφθαλμοῖσιν ἴδῃς, εἴπω δὲ γυναιξὶ
> δεῖπνον ἐνὶ μεγάροις τετυκεῖν ἄλις ἔνδον ἐόντων.
> ἀμφότερον, κῦδός τε καὶ ἀγλαίη καὶ ὄνειαρ,
> δειπνήσαντας ἴμεν πολλὴν ἐπ' ἀπείρονα γαῖαν. (15.68–79)

There can be no doubt that Menelaus, here as throughout the *Odyssey*, is the paradigm of a perfect host:[47] we should take his pronouncements seriously. He criticizes two symmetrical varieties of bad hosts, those who are not friendly enough and those who are too friendly, and then goes on to promise Telemachus food and assistance in leaving at the time he wishes. Evidently, the proper host performs two offices in particular for his guests: first he feeds them,[48] then he sends them away when they want to go.[49] As Theocritus, a close student of the

[45] Cf. Fenik (above, note 14) 159–61.

[46] This has been best seen by Redfield (above, note 36) 237ff., who speaks of "hypo-entertainment" and "hyper-entertainment," but relates these categories more to the contrast between nature and culture and less to the specific issue of hospitality emphasized in the present article.

[47] It is precisely so that he can be revealed to be such that his very first words are a rebuke to his inhospitable squire Eteoneus (4.30–36). The suggestion of I. M. Hohendahl-Zoetelief, *Manners in the Homeric Epic* (Leiden 1980) 177–83, that Menelaus' didacticism is irritating and is contradicted by his own conduct, is fanciful.

[48] On the theme of the feast in Homer, cf. D. M. Gunn, "Thematic Composition and Homeric Authorship," *IISCP* 75 (1971) 1–31 (here 22–31).

[49] On hospitality and guest-friendship in Homer, cf. e.g. M. I. Finley, *The World of Odysseus*[2] (New York 1965) 104–9; H. J. Kakridis, *La notion de l'amitié et de l'hospitalité chez Homère* (Thessaloniki 1963) 86–108; D. J. Stewart, *The Disguised Guest: Rank, Role, and Identity in the Odyssey* (Lewisburg, PA 1976) 77–78; A. Thornton, *People and Themes in Homer's Odyssey* (Dunedin, New Zealand 1970) 38–46; M. W. Edwards' important article, "Type Scenes and

Odyssey, puts it, μηδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζῃ / μειλίξαντ' ἀποπέμψαι ἐπὴν ἐθέλοντι νέεσθαι (16.27–28). Now what could be more the opposite of feeding your guests than feeding *on* your guests?[50] And what could be more the opposite of sending your guests away when they want to go than causing them to linger on forever? The explanation for the arrangement of Odysseus' adventures is obvious: they confront him with the two extreme versions of bad hospitality, exaggerated to nightmarish proportions and repeated with hallucinatory obsessiveness.[51]

Hence, whatever other functions they may also serve, Odysseus' *apologoi* are designed to define the proper duties of hospitality—negatively. In his initial request that the stranger identify himself, Alcinous had asked him which of the peoples he had visited he had found lawless, which ones φιλόξεινοι (8.575–76): Odysseus' answer may be exceptional in its length, but from beginning to end it remains entirely pertinent to the point of the question which had provoked it. Beyond that, it fits extremely well into one of the dominant themes of the *Odyssey* as a whole, for there is scarcely a character in the poem who is not defined importantly by his location on a scale of competence or incompetence in the rules of hospitality which has at one end Nestor, Menelaus, and Eumaeus, and at the other the Cyclopes, the Laestrygonians, and the suitors.[52] The *Odyssey* opens in a situation of anomalous violation of these rules, for the peculiar combination of circumstances that Odysseus is neither present nor known to be dead, that Penelope is a woman, that Laertes is infirm and distant, and that Telemachus is still too young, means that no one has the authority to expel the unwelcome guests from Odysseus' palace; the stalemate is broken only by Telemachus' coming of age and Odysseus' return homewards, both assisted by Athena;[53] Telemachus' travels will let him experience the normative hospitality

Homeric Hospitality," *TAPA* 105 (1975) 51–72, is not directly relevant to the issues discussed here. On the subject of guest-friendship in general cf. now G. Herman, *Ritualised Friendship and the Greek City* (Cambridge 1987), especially ch. 3, 41–72. Astonishingly, Hohendahl-Zoetelief (above, note 47) 179 does not see what is wrong with being kept by a host forever.

[50] Cf. W. Arend, *Die typischen Szenen bei Homer* (Berlin 1933) 52.

[51] Polyphemus' inhospitality has been often commented on, e.g. C. Calame, "La legende du Cyclope dans le folklore européen et extra-européen: un jeu de transformations narratives," *EL* Ser. 3, 10.2 (1977) 45–79 (here 73); Finley (above, note 49) 106f.; Kilb (above, note 14) 87–91. But only Redfield (above, note 36) 237f., seems to have recognized that all the adventures of the *apologoi* are unified by this theme. Indeed, perhaps even Odysseus' adventures with Aeolus and the Cattle of the Sun as well correspond to the general scheme of the *apologoi*: Odysseus' crew might be violating one of these two crucial functions of hospitality, that of πομπή, by opening the bag of the winds on the way home from Aeolus' court, and the other one, that of feeding, by eating the forbidden Cattle of the Sun.

[52] Cf. e.g. D. Belmont, *Early Greek Guest-Friendship and Its Role in Homer's 'Odyssey'* (Diss. Princeton 1962); H. W. Clarke, *The Art of the Odyssey* (Englewood Cliffs, NJ 1967) 14–18; and F. Bader, "L'Art de la fugue dans l'Odyssée," *RÉG* 89 (1976) 18–39, who focuses however almost exclusively on the second half of the poem.

[53] Cf. U. Hölscher, "Die Odyssee. Epos zwischen Märchen und Literatur," in A. and J. Assmann and C. Hardmeier, ed., *Schrift und Gedächtnis. Beiträge zur Archäologie der literarischen Kommunikation* (Munich 1983) 94–108, and now *Idem, Die Odyssee. Epos zwischen Märchen und Roman* (Munich 1988) 49ff., 254ff.

of Pylos and Mycene, while Odysseus' return will purge the house of its unwanted guests and presumably turn it once again into the setting for unanimously joyous feasts.[54]

But with these last considerations we have moved away from Odysseus' immediate situation in Phaeacia. Granted that his *apologoi* answer Alcinous' question about his travels, it still remains unclear what concrete benefit Odysseus could hope to gain by his colorful illustration of bad hospitality. The Phaeacians, to be sure, will decide to give him many valuable presents, perhaps in part as an expression of enthusiasm for his story (11.336–41, 13.7–19); in doing so they will show themselves to have understood one difference between good hosts and bad hosts. But another answer, one both more concrete and more urgent, may be suggested by a second passage, Odysseus' response to Alcinous' question in Book 7 whether he is a god:[55]

> 'Αλκίνο', ἄλλο τί τοι μελέτω φρεσίν· οὐ γὰρ ἐγώ γε
> ἀθανάτοισιν ἔοικα, τοὶ οὐρανὸν εὐρὺν ἔχουσιν...
> ἀλλ' ἐμὲ μὲν δορπῆσαι ἐάσατε κηδόμενόν περ·
> οὐ γάρ τι στυγερῇ ἐπὶ γαστέρι κύντερον ἄλλο
> ἔπλετο, ἥ τ' ἐκέλευσεν ἔο μνήσασθαι ἀνάγκῃ
> καὶ μάλα τειρόμενον καὶ ἐνὶ φρεσὶ πένθος ἔχοντα...
> ὑμεῖς δ' ὀτρύνεσθε ἅμ' ἠόϊ φαινομένηφιν,
> ὥς κ' ἐμὲ τὸν δύστηνον ἐμῆς ἐπιβήσετε πάτρης,
> καί περ πολλὰ παθόντα· ἰδόντα με καὶ λίποι αἰὼν
> κτῆσιν ἐμὴν δμῶάς τε καὶ ὑψερεφὲς μέγα δῶμα.
> (7.208–9, 215–18, 222–25)

Odysseus' answer combines the two elements which organize Menelaus' speech in Book 15: he asks to be allowed to eat, and he asks to be sent home the next day. But what must be emphasized here is that the former takes the form of a mild rebuke, for it is one of the laws of Homeric hospitality that a stranger not be asked who he is before he has been fed.[56] This is the order observed, for example, at Nestor's palace:

> αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
> τοῖσ' ἄρα μύθων ἦρχε Γερήνιος ἱππότα Νέστωρ·
> "νῦν δὴ κάλλιόν ἐστι μεταλλῆσαι καὶ ἐρέσθαι
> ξείνους, οἵ τινές εἰσιν, ἐπεὶ τάρπησαν ἐδωδῆς.
> ὦ ξεῖνοι, τίνες ἐστέ; πόθεν πλεῖθ' ὑγρὰ κέλευθα;...(3.67–71)

[54] It is part of the oddity of the end of our *Odyssey* that it lacks the culminating scene of normative, acceptably joyous feasting that we might well expect to cap it. The banquet at 23.130–52 is a trick on the part of Odysseus designed to deceive the relatives of the slain suitors: it is a step towards such a (missing) conclusion, but reminds us how far away a full reconciliation of all parties still is at this point.

[55] On this speech cf. the excellent interpretation of Besslich (above, note 14) 42–47.

[56] On this rule, cf. e.g. Arend (above, note 50) 39; Fenik (above, note 14) 20. J. T. Kakridis, "Griechische Mahlzeits- und Gastlichkeitsbräuche," in J. Cobet, R. Leimbach, and A. B. Neschke-Hentschke, edd., *Dialogus. Für Harald Patzer zum 65. Geburtstag von seinen Freunden und Schülern* (Wiesbaden 1975) 13–21, here 14, provides comparative material to illustrate it. For its pointed and anomalous reversal in *Iliad* 24, cf. my "Stranger's Stratagem," (above, note 21) n. 97.

Hence, by asking Odysseus to reveal his identity before he has finished eating, Alcinous has already violated one rule: can Odysseus be certain that Alcinous will adhere strictly to another one, and will send him home as he has promised?

In later centuries, some authors did indeed claim that the Phaeacians were particularly hospitable;[57] but it is remarkable how much care Homer has taken to cast doubt upon just how willing they will turn out to be to help Odysseus.[58] Indeed, Homer's efforts to prolong and skillfully heighten the uncertainty as to whether the Phaeacians will show themselves to be good hosts (will they send him home when he wants to go?) may be regarded as the converse of the suspense noted earlier concerning Odysseus' identity (will he reveal who he is and thereby show himself to be a good guest?). Odysseus' very first words in Phaeacia point the dilemma:

> ὤ μοι ἐγώ, τέων αὖτε βροτῶν ἐς γαῖαν ἱκάνω;
> ἦ ῥ' οἵ γ' ὑβρισταί τε καὶ ἄγριοι οὐδὲ δίκαιοι,
> ἦε φιλόξεινοι, καί σφιν νόος ἐστὶ θεουδής; (6.119–21)

The echoes of the last two lines in the question with which Alcinous provokes Odysseus' account of his travels (≈ 8.575–76) and in Odysseus' account of his fateful decision to find out more about the Cyclopes (= 9.175–76) define the perspective within which the Phaeacian episode coheres with Odysseus' *apologoi*.[59] During its course, Nausicaa warns Odysseus that some of the Phaeacians are ὑπερφίαλοι (6.274) and will be likely to mock her in strongly xenophobic terms (273–85); she adds ominously that, when he arrives at the palace, he should take care not to speak to her father the king (evidently the normal strategy for a visitor) but to pass him by and to address himself as a suppliant to her mother, upon the eventuality of whose benevolence will depend, not the certainty, but only the hope (ἐλπωρή) of his ever returning home (6.310–15). Later, Athena hides Odysseus in a cloud lest the Phaeacians taunt him (7.17) and tells him in disguise that the Phaeacians do not like foreigners (32–33), repeating Nausicaa's warning (75–77 ≈ 6.313–15). At the palace, Alcinous must be rebuked by Echeneus for his initial rude silence to Odysseus and only thereafter displays generosity (7.155ff.); Euryalus insults Odysseus (8.158–64) before being reprimanded himself and giving Odysseus a compensatory gift (8.396–407). But not only does Homer repeatedly imply that the Phaeacians might turn out to be unfriendly hosts: his suggestions that they might instead end up being far too friendly are no less perilous. From the very beginning of Book 6, Homer has lavishly scattered hints about a possible marriage between Odysseus and Nausicaa—at least eight in Book 6 alone.[60] The last

[57] E.g., Dio Chrys. *Orat.* 7.90 and Heracleides Ponticus Fr. 175 Wehrli *apud* Schol. *Od.* 13.119, both of whom must defend the Phaeacians against those who doubt their hospitality.

[58] This has been best recognized by G. P. Rose, "The Unfriendly Phaeacians," *TAPA* 100 (1969) 387–406; the attempted refutation of this article in G. J. de Vries, "Phaeacian Manners," *Mnem* 30 (1977) 113–21, is captious.

[59] The lines are echoed one last time, when Odysseus awakens on Ithaca (= 13.201–2): this is the signal that his wanderings have finally ended.

[60] In a dream, Athena rouses Nausicaa to wash her clothes, saying, σοὶ δὲ γάμος σχεδόν ἐστιν (27), and goes on to add that she has many Phaeacian suitors and will not long be unwed (33–35); when Nausicaa asks her father if she can borrow a cart, out of shame she does not mention marriage to him (66–67); Odysseus compliments her by saying how happy the man who marries her must be (158–59), and finishes his speech by hoping the gods will grant her what she wishes,

such hint is Alcinous' explicit assertion that he would not mind Odysseus' marrying his daughter and staying on at Phaeacia as his son-in-law (7.311–14).[61]

In the face of all these hints, is it any wonder that Odysseus prefers not to take at face value Alcinous' asseveration that the Phaeacians really are good hosts and never keep guests longer than they wish to stay (8.31–33), and that he chooses to give the Phaeacians a subtle reminder of the duties of hospitality, just as in Book 13 he will give the disguised Athena a tactful lesson about the virtues of respect for other people's property (13.256–86)?[62] To be sure, Alcinous has repeatedly spoken of sending Odysseus back home the next day: but the first time (7.189–98) he had deferred the decisive deliberation to the next day, and Odysseus, in his reply, had pleaded to be sent home earlier, at dawn on the next day (222–25); while the second time (7.317–18) Alcinous' promise to send him home on the morrow had been preceded by his wish that Odysseus remain (311–14), and Odysseus' anxiety lest he be kept on was so intense that he prayed aloud to Zeus to ensure that Alcinous would actually fulfill his promise and do this (331f.). Only on the third occasion (8.28ff.) did Alcinous actually urge that Odysseus be sent home as he wishes—but it should be noted that, according to Nausicaa (6.310–15) and Athena (7.75–77), whether or not Odysseus will be allowed to leave is not up to Alcinous anyway, but to Arete.[63] So too, when Laodamas challenges Odysseus to join the athletic contests, he says that the stranger need not be distracted by anxieties lest he not depart soon, for his ship is already launched (8.149–51): but Odysseus refuses, saying his sorrow is too great, for he is still sitting among the Phaeacians longing to be home (154–57).

Clearly, despite the erotic coloring of the Nausicaa episode, what faces Odysseus in Phaeacia is not so much a temptation to which he might succumb[64] as rather a danger he must work to overcome:[65] the danger that he will

a husband, and by delivering some edifying reflections on the value of marital harmony (180–85: a topic likely to be on his mind); after Odysseus' bath, Nausicaa remarks to her companions how she wishes someone like him might be her husband (244–45); the taunters she warns Odysseus of would suggest that he would become her husband (277–84); and she adds that she herself would blame any girl who before her marriage ἀνδράσι μίσγηται (288: rather a strong way to refer to preceding in a cart a man walking into town!). Cf. in general Woodhouse (above, note 31) 54–65, and Redfield (above, note 36) 241. Fenik (above, note 14) 127f. remarks the erotic coloring but says it gradually fades away: he does not explain why, in that case, it was introduced in the first place.

[61] To be sure, Odysseus and Nausicaa have already said farewell to one another (8.461–68) before he begins his *apologoi*; but a good-bye can always be rescinded.

[62] Cf. H. Erbse, *Beiträge zum Verständnis der Odyssee* (Berlin 1972) 154–55, and my "Stranger's Stratagem," (above, note 21).

[63] On the problem of Arete's role, cf. Fenik (above, note 14) 105–30. Her approval of Odysseus is not announced until 11.335–41 (cf. Hölscher, *Die Odyssee, op. cit.* [n. 53] 132–34)—that is, not until Odysseus has earned it by his *apologoi*.

[64] So Niles (above, note 36) 55.

[65] This may cast light upon the otherwise inexplicable use of the term ἀπόλογος to describe Odysseus' narrative of his adventures. Elsewhere, words of this family always refer to speeches of self-defence against legal attacks or other menaces. Plato's only use of the term is with reference to the *Odyssey* (*Rep.* 10.614B); elsewhere he uses ἀπολόγημα (*Crat.* 436C), ἀπολογία (e.g., *Phaedo*

lose his *nostos* by staying on in Scheria. As Kilb has shown, πομπή is the central theme of the whole Phaeacian episode.[66] To be sure, *we* have known at least since the council of the gods (5.36–42) that the Phaeacians will be obliged by fate to bring Odysseus home; but Odysseus himself does not share our privileged access to the divine point of view, and he is evidently afflicted by considerable uncertainty as to how his Phaeacian adventure will end.[67] His anxiety on this score explains why his very first speeches to both Arete and to Alcinous emphasize his desire to leave: αὐτὰρ ἐμοὶ πομπὴν ὀτρύνετε πατρίδ' ἱκέσθαι / θᾶσσον, ἐπεὶ δὴ δηθὰ φίλων ἄπο πήματα πάσχω (7.151–52), ὑμεῖς δ' ὀτρύνεσθαι ἄμ' ἠόϊ φαινομένηφιν, / ὥς κ' ἐμὲ τὸν δύστηνον ἐμῆς ἐπιβήσετε πάτρης, / καί περ πολλὰ παθόντα (7.222–24). So too it makes intelligible the fact that, at the very beginning of his *apologoi*, his mention of Ithaca veers suddenly into an expression of how deeply he misses his homeland and family:

οὔ τι ἐγώ γε
ἧς γαίης δύναμαι γλυκερώτερον ἄλλο ἰδέσθαι.
ἣ μέν μ' αὐτόθ' ἔρυκε Καλυψώ, δῖα θεάων,
[ἐν σπέεσι γλαφυροῖσι, λιλαιομένη πόσιν εἶναι·]
ὡς δ' αὖτως Κίρκη κατερήτυεν ἐν μεγάροισιν
Αἰαίη δολόεσσα, λιλαιομένη πόσιν εἶναι·
ἀλλ' ἐμὸν οὔ ποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθεν.
ὡς οὐδὲν γλύκιον ἧς πατρίδος οὐδὲ τοκήων
γίνεται, εἴ περ καί τις ἀπόπροθι πίονα οἶκον
γαίῃ ἐν ἀλλοδαπῇ ναίει ἀπάνευθε τοκήων. (9.27–36)

And it is also why, with characteristic shrewdness, in his *apologoi* Odysseus emphasizes the particular danger to which he is exposed by locating its paradigms prominently at the extremities of the two rings. For obviously the peril that confronts him is that he might lose his *nostos* not by being eaten alive, but by being compelled to linger. Just as the Phaeacians surely do not want to be like the Cyclopes (6.2–8)[68] and have no intention of eating him, so too Nausicaa should not be like Circe and Calypso and her parents should let him go home when he wants to. From this point of view, Odysseus' depiction of the Cyclopes and the other anthropophagous monsters is a deliberately extreme caricature of the kind of bad hosts no Phaeacian would wish to be—and his portraits of Circe and Calypso are the most flattering way imaginable in which he can subtly compliment Nausicaa for her beauty but, at the same time, firmly and irreversibly refuse her.

63D, *Apol.* 24B, *Phaedr.* 267A), and ἀπολογοῦμαι (e.g., *Phaedo* 69D, *Apol.* 24B, 30D), all in this legal sense. Aristotle's reference to ὁ Ἀλκίνου ἀπόλογος (*Rhet.* 3.16.1417a14) occurs within a section on speeches of self-defence (cf. ἀπολογουμένῳ 1417a8). Later, of course, the term becomes a simple title. For the link between autobiographical discourses and speeches of legal self-defence, cf. my "Stranger's Stratagem," (above, note 21).

[66] Kilb (above, note 14) 34ff.

[67] Thus a dramatic irony is created which opposes the reader's perspective to the character's. For a smaller example of the same phenomenon, cf. Odysseus' question at 6.119–21 just after Homer's description of the Phaeacians and Athena's visit to Scheria at the beginning of the book.

[68] On the relationship between the Phaeacians and the Cyclopes, cf. J. S. Clay, *The Wrath of Athena. Gods and Men in the Odyssey* (Princeton 1983) 125–32; Redfield (above, note 36) 241–42.; and P. Vidal-Naquet, *Le chasseur noir* (Paris 1981) 64 and n. 150.

Thus, whatever other meanings they may also have, Odysseus' *apologoi* function rhetorically, within their immediate dramatic context, as a *diegesis* furnishing examples to support an argument whose message, if it were put bluntly, would be "Let me go home now." Perhaps it was Odysseus' rhetorical sense that led him to suspect that, put so bluntly, it would be less likely to achieve success, and that the Phaeacians would more probably grant him his wish if he formulated it in this elegantly indirect and thereby flattering way.[69] This is a gamble; but it pays off handsomely.[70] Alcinous, despite his name, is hardly noteworthy for his intelligence;[71] yet even on him the message is not lost: for, when Odysseus finishes his *apologoi*, the king's very first words are

> ὦ 'Οδυσεῦ, ἐπεὶ ἵκευ ἐμὸν ποτὶ χαλκοβατὲς δῶ,
> ὑψερεφές, τῷ σ' οὔ τι πάλιν πλαγχθέντα γ' ὀΐω
> ἄψ ἀπονοστήσειν, εἰ καὶ μάλα πολλὰ πέπονθας. (13.4–6)

Even after this point, to be sure, Odysseus will continue to manifest signs of impatience (13.28ff.): but now his mood will no longer be the gloomy anxiety of a man uncertain of the outcome, but instead the joyful eagerness of one who knows that he has finally gained all that he wanted—ἤδη γὰρ τετέλεσται ἃ μοι φίλος ἤθελε θυμός, / πομπὴ καὶ φίλα δῶρα (13.40–41). Small wonder that, throughout Greek culture, Odysseus was to retain a reputation as ῥητορικώτατος, as the ῥήτωρ σοφώτατος.[72]

[69] In ancient rhetoric, theories of διήγησις always teeter perilously on the razor's edge between admonitions demanding concision and the recognition that detail and expansiveness can of themselves have a powerful persuasive effect: thus Anaximenes, in discussing διήγησις, counsels συντομία, but acknowledges, ταῦτα δὲ πιστεύσουσιν, ἐπειδὴ τοῖς πράγμασιν οὐ παρεγένοντο πραττομένοις, ἐὰν ἐπὶ τοῦ λόγου τὴν προθυμίαν ἡμῶν θεωρῶσι μηδὲν παραλειπόντων, ἀλλ' ἀκριβῶς ἕκαστα ἀπαγγελλόντων (*Ars rhet.* 30.3.1438a14–16).

[70] It might be objected that, by prolonging his story to such length, Odysseus ends up staying an extra day at Phaeacia. But, as Mattes has shown (*op. cit.* [n. 14] 62–70), Homer has constructed Odysseus' stay in Phaeacia to last three days from the beginning: Alcinous' promise to send him home the next day is not a covenant that cannot be broken, but a typical expression of the king's spontaneous and rather thoughtless nature, and need not be taken too seriously, either by Odysseus or by us. It might also be objected that, since Alcinous has told Odysseus at the beginning of Book 8 that it was said that Poseidon was angry with the Phaeacians for giving safe passage to all and would one day punish them (8.564–69), Odysseus is unwise to mention the fact that Poseidon is angry with him (9.526–36). Yet it is part of the stranger's stratagem that the speaker work to establish bonds of solidarity between the listeners and himself: that Odysseus too is the object of Poseidon's anger should provide a link of specific sympathy between the Phaeacians and himself.

[71] Nausicaa says that Odysseus will find her mother working wool (6.306) and her father drinking (309); her comparison of him to an immortal, ἀθάνατος ὥς, forms part of her characterization as a charming, rather naive girl, but tells us little about him. Athena praises Arete's intelligence (7.73–74) but says nothing about Alcinous'.

[72] Philostr. *Heroicus* 34.1; Jul. Apost. *Orat.* 3.113C.

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