

THEOKLYMENOS AND THE LONG ARC OF THE *ODYSSEY*

PAPER PRESENTED AT THE 112TH CAMWS ANNUAL MEETING
BY JUSTIN ARFT, UNIVERSITY OF TENNESSEE
JARFT@UTK.EDU

1. Introduction of the Anonymous Seer (*Od.* 15.222-24)¹

ἦ τοι ὁ μὲν τὰ πονεῖτο καὶ εὐχετο, θυε δ' Ἀθήνη
νηὶ πάρα πρυμνῆ· σχεδόθεν δέ οἱ ἦλυθεν ἀνὴρ
τηλεδαπός, φεύγων ἐξ Ἄργεος ἄνδρα κατακτάς, ...

He was toiling and praying over these things, and he sacrificed to Athena
by the stern of the ship. Near him a man arrived
a man from far off, who was fleeing Argos after killing a man, ...

2. Anticlea Ring (Adapted from de Jong 2001: 279)

- A (170-73) Odysseus requests that Anticlea speak, asking after her **cause of death**.
B (174-76) He requests information about his **household, Laertes, and Telemachus**.
C (177-79) He requests information about **Penelope**.
C' (181-83) Anticlea provides information about **Penelope**.
B' (184-96) She provides information about his **household, Laertes, and Telemachus**.
A' (197-203) She provides information about **cause of death** (πόθος, “longing”)

3. Structure of the Catalogue of Heroines Organized by Sight Entries (εἶ-/ῖδον)

1. 11.235 ἔνθ' ἦ τοι πρώτην Τυρῶ **ῖδον** (“there, in truth, first I saw Tyro”)
2. 11.260 τὴν δὲ μετ' Ἀντιόπην **ῖδον** (“and next I saw Antiope”)
3. 11.266 τὴν δὲ μετ' Ἀλκμήνην **ῖδον** (“and next I saw Alkmene”)
3a. 11.269 ... καὶ Μεγάρην (“... and Megara”)
4. 11.271 μητέρα τ' Οἰδιπόδαο **ῖδον** (“and I saw the mother of Oedipus”)

5. 11.281 καὶ Χλωρίν **εἶδον** (“and I saw Chloris”)
5a. 287 τοῖσι δ' ἐπ' ἰφθίμην **Πηρῶ τέκε** (“and in addition to these [sons] she bore strong Pero”)

6. 11.298 καὶ Λήδην **εἶδον** (“and I saw Leda”)
7. 11.305-06 τὴν δὲ μετ' Ἰφιμέδειαν, Ἄλωϊος παράκοιτιν, / **εἶσιδον**
 (“and next I saw Iphimedeia, wife of Aloeus”)
8. 11.321 Φαίδρην τε Πρόκριν τε **ῖδον** καλὴν τ' Ἀριάδην
 (“and I saw Phaidra and Prokris and fair Ariadne”)
9. 11.326 Μαῖράν τε κλυμένην τε **ῖδον** στυγερὴν τ' Ἐριφύλην
 (“and I saw Maira and Klymene and baneful Eriphyle”)

¹ All Greek text is from von der Mühl 1962. Translations are author's own.

4. Introduction of Melampus in the Catalogue of Heroines (*Od.* 11.287-97)

τοῖσι δ' ἐπ' ἰφθίμην Πηρῶ τέκε, θαῦμα βροτοῖσι,
 τὴν πάντες μνώοντο περικτίται· οὐδέ τι Νηλεὺς
 τῶ ἐδίδου, ὃς μὴ ἔλικας βόας εὐρυμετώπους
 ἐκ Φυλάκης ἐλάσειε βίης Ἴφικληείης 290
 ἀργαλέας· τὰς δ' οἶος ὑπέσχετο μάντις ἀμύμων
 ἐξελάαν· χαλεπὴ δὲ θεοῦ κατὰ μοῖρα πέδησε
 δεσμοὶ τ' ἀργαλέοι καὶ βουκόλοι ἀγροῖῶται.
 ἀλλ' ὅτε δὴ μῆνές τε καὶ ἡμέραι ἐξετελεῦντο 295
 ἄν περιτελλομένου ἔτεος καὶ ἐπήλυθον ὄραι,
 καὶ τότε δὴ μιν ἔλυσε βίη Ἴφικληείη
 θέσφατα πάντ' εἰπόντα· Διὸς δ' ἔτελείετο βουλή.

and in addition to these sons, she bore strong Pero, a wonder to mortals,
whom all those who lived around her tried to court. But not at all would Neleus
 grant marriage to one—unless he could drive out of Phylace
 the curved-horned, broad-faced cattle of mighty Iphicles, 290
 troublesome ones they were. One seer alone [Melampus] undertook
 to drive them out, **but the harsh fate of the god,** in the form of
 troublesome bonds and rustic cowherds, **bound him.**
 But when the months and days were brought to an end
 with the year coming full circle, and the seasons were starting again, 295
 then did mighty Iphicles release him
 after he told him all the prophecies—**and the will of Zeus was being fulfilled.**

5. Interlaced Melampus Tale between books 11 and 15² (organization adapted from de Jong 2001:283):

Book 11

Neleus demanded Iphicles' cattle as a
 bride-price for his daughter Pero (287-91)
 Only the seer promised to get the cattle
 (291-92)

by Iphicles' herdsmen (292-93)

After a year (294-5)
 Iphicles released him (296),
 impressed by his prophecy (297),

Book 15

Melampus lived in Pylos a rich man (226-7)

A promise which he later came to regard as an act
 of folly (233-34).

—He was imprisoned—

in the palace of Phylacus (231-32), while at home
 Neleus confiscated his goods (230-31).

he escaped death (**ἔκφυγε κῆρα**) (in prison) (235).

Melampus returned to Pylos with the cattle,
 took revenge on Neleus (**ἐτείσατο ἔργον ἀεικέες**), gave
 Pero in marriage to his brother (235-8), and fled to Argos
 (228-9, 238-9)

² See also Fenik 1974:236. Cf. de Jong 2001:282-83 on the “highly allusive and elliptical style” of the tale, and Sammons 2010:81n44 and Scodel 2002:132 on the complementary nature of the two entries.

6. Recurrences of the Formulaic Interrogation “τίς πόθεν εἰς ἀνδρῶν...” in the *Odyssey*³

<i>Question</i>	<i>Response</i>
i. 1.170: Telemachus to Athena	Athena lies, Telemachus recognizes Athena in retrospect
ii. 7.238: Arete to Odysseus	Odysseus answers across the Apologue (lies?), Arete recognizes Odysseus as <i>xeinos</i> in <i>intermezzo</i>
iii. 10.325: Circe to Odysseus	Circe halts Odysseus’s answer, recognizes him
iv. 14.187: Eumaios to Odysseus	Eumaios accepts the stranger’s tale (lie), awaits recognition with Telemachus.
v. 15.264: Theoklymenos to Telemachus	Telemachus answers truthfully, receives ally, tale advances
vi. 19.105: Penelope to Odysseus	Odysseus defers, then lies, then is later tricked to answer, climactic recognition
vii. 24.298: Laertes to Odysseus	Odysseus lies, “perfect” recognition sequence follows (Cf. Gainsford 2003)

7. Response to the Inverted Interrogation

[Theoklymenos:] τίς πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις ἠδὲ τοκῆς;” (15.264)
“Who, and from where, are you among men; Where is your city? Your parents?”

[Telemachus:] “τοιγὰρ ἐγὼ τοι, ξεῖνε, μάλ’ ἀτρεκέως ἀγορεύσω. (15.266)

ἔξ Ἰθάκης γένος εἰμί, πατήρ δέ μοι ἐστὶν Ὀδυσσεύς,
εἴ ποτ’ ἔην· νῦν δ’ ἤδη ἀπέφθιτο λυγρῶ ὀλέθρῳ.
τοῦνεκα νῦν ἐτάρους τε λαβῶν καὶ νῆα μέλαιναν
ἦλθον πευσόμενος πατρὸς δὴν οἰχομένοιο.” (15.270)

Well then, *xeinos*, I will answer you with precision:
I am from Ithaca by birth, and my father is Odysseus,
if he ever existed... I’m sure he’s already perished from baneful ruin...
for that reason I gathered my comrades and black ship
and have come hoping to learn of my long gone father.

8. Telemachus and Penelope Respond to Theoklymenos’s True Signs

Theoklymenos announces to Telemachus that his father’s kingdom will be restored (Od. 15.531-34) and to Penelope that Odysseus has in fact returned. (Od. 17.152-61). Penelope and Telemachus offer the same skeptical and formulaic response:

αἶ γὰρ τοῦτο, ξεῖνε, ἔπος τετελεσμένον εἶη:
τῶ κε τάχα γνοίης φιλότητά τε πολλά τε δῶρα
ἔξ ἐμεῦ, ὡς ἄν τις σε συναντόμενος μακαρίζοι (15.536-538; 17.163-165)

Stranger, if only this epos would come to fulfillment,
Then, with speed you would come to know great communion and gifts
from me, so that anyone in your presence would declare you *makar* [blessed in a divine sense].

³ Cf. Arft 2014a/b; See also Floyd 1992 and Webber 1989.

Bibliography

- Arft, J. 2014a. "Immanent Thebes: Traditional Resonance and Narrative Trajectory in the *Odyssey*." *Trends in Classics* 6: 399-411.
- . 2014b. "Micro-multiformity and Tradition: Clues to the *Odyssey*'s Composition." *Kyklos@Classics@*, 2. <http://chs.harvard.edu/CHS/article/display/5676>
- Barker, E. T. E. and Christensen, J. 2008. "Oedipus of Many Pains: Strategies of Contest in Homeric Poetry." *Leeds International Classical Studies* 7: 1-30.
- Bonifazi, A. 2009. "Inquiring into *Nostos* and Its Cognates." *American Journal of Philology* 130: 481-510.
- Cook, E. 2014. "Structure as Interpretation in the Homeric *Odyssey*." In Cairns, D. and Scodel, R. eds. *Defining Greek Narrative*. Edinburgh: Edinburgh University Press. 75-100.
- Danek, G. 1998. *Epos und Zitat: Studien zu den Quellen der Odyssee*. Wien: Österreichische Akademie Der Wissenschaften.
- de Jong, I. 2001. *A Narratological Commentary on the Odyssey*. Cambridge: Cambridge University Press.
- Doherty, L. 1995. *Siren Songs: Gender, Audiences, and Narrators in the Odyssey*. Ann Arbor: University of Michigan Press.
- Edwards, M. 1980. "The Structure of Homeric Catalogues." *Transactions of the American Philological Association* 110: 81-105.
- Fenik, B. 1974. *Studies in the Odyssey*. Wiesbaden: Steiner.
- Floyd, E. 1992. "Who and Whose are You? An Indo-European Poetic Formula." *Word* 43: 399-409.
- Foley, J. M. 1991. *Immanent Art: From Structure to Meaning in Traditional Oral Epic*. Bloomington: Indiana University Press.
- . 1995. "Sixteen Moments of Silence in Homer." *Quaderni Urbinati di Cultura Classica* 50: 7-26.
- . 1999. *Homer's Traditional Art*. University Park: Pennsylvania State University Press.
- Foster, M. 2010. *The Cultural Imaginary of Manteia: Seercraft, Travel, and Charisma in Ancient Greece*. PhD Dissertation. University of California, Berkeley.
- Gainsford, P. 2003. "Formal Analysis of Recognition Scenes in the *Odyssey*." *Journal of Hellenic Studies* 123: 41-59.
- Gaisser, J. 1969. "A Structural Analysis of the Digressions in the *Iliad* and the *Odyssey*." *Harvard Studies in Classical Philology* 73: 1-43.
- Marks, J. 2008. *Zeus in the Odyssey*. Washington, D.C.: Center for Hellenic Studies.
- Minchin, E. 2001. *Homer and the Resources of Memory: Some Applications of Cognitive Theory to the Iliad and the Odyssey*. Oxford: Oxford University Press.
- Montiglio, S. 1993. "La menace du silence pour le héros de l'Iliade." *Metis* 8: 161-86.
- Murnaghan, S. 1987. *Disguise and Recognition in the Odyssey*. Princeton: Princeton University Press.
- Nimis, S. 1999. "Ring-composition and Linearity in Homer." In Mackay, ed. 65-78.
- Page, D. 1955. *The Homeric Odyssey*. Oxford: Clarendon Press.
- Porter, A. 2011. "'Stricken to Silence': Authoritative Response, Homeric Irony, and the Peril of a Missed Language Cue." *Oral Tradition* 26: 493-520.
- Ready, J. 2012. "Zeus, Ancient Near Eastern Notions of Divine Incomparability, and Similes in the Homeric Epics." *Classical Antiquity* 31: 56-91.
- Reece, S. 1993. *The Stranger's Welcome: Oral Theory and the Aesthetics of the Homeric Hospitality Scene*. Ann Arbor: University of Michigan Press.
- . 2011. "Penelope's 'Early Recognition' of Odysseus from a Neoanalytic and Oral Perspective." *College Literature* 38: 101-17.
- Rutherford, I. 2012. "The *Catalogue of Women* within the Greek Epic Tradition: Allusion, Intertextuality, and Traditional Referentiality." In Andersen and Haug, eds. 152-67.
- Sammons, B. 2010. *The Art and Rhetoric of the Homeric Catalogue*. Oxford: Oxford University Press.
- Scodel, R. 2002. *Listening to Homer: Tradition, Narrative, and Audience*. Ann Arbor: University of Michigan Press.
- Tsagalis, C. 2010. "The Dynamic Hypertext: Lists and Catalogues in the Homeric Epics." *Trends in Classics* 2: 323-47.
- von der Mühl, P. 1962. *Homeri Odyssea*. Basel: Helbing & Lichtenhahn.
- Webber, A. 1989. "The Hero Tells His Name: Formula and Variation in the Phaeacian Episode of the *Odyssey*." *Transactions of the American Philological Association* 119: 1-13.
- West, M. 2014. *The Making of the Odyssey*. Oxford.