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978-0-521-76354-7 - Homer *Odyssey*: Books XIII and XIV

Edited by A. M. Bowie

Excerpt

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INTRODUCTION

The main fault of the *Odyssey* is that at many points the narrative content is drawn out to excessive length. At these points one feels that the monumental singer is consciously and almost painfully elaborating his material so as to make a great poem which will match the scale of the *Iliad*... It is in conversations between some of the main characters – between the suitors and Telemachus, or the disguised Odysseus and Eumaeus or later Penelope herself – that a certain lack of tension, an excessive leisureliness, become intrusive.¹

Thus wrote Geoffrey Kirk sixty years ago, expressing a view which is still alive in the way that the second half of the poem tends to be less prized and studied than the first.² Recent criticism has however moved to an assessment of the *Odyssey* which is closer to Aristotle's summary, where the sensational aspects of books 6–12 are ignored:

A man is away from home for many years, jealously watched by Poseidon, and has lost his followers; moreover, at home his affairs are such that his property is being wasted by suitors and plots are being laid against his son; he comes home in dire distress, and after disclosing himself makes an attack and destroys his enemies without being killed himself. That is what is proper to the action; the rest of the poem is episodes.³

To borrow Lowe's trenchant words, 'appreciation of the *Odyssey* has been dogged by our perverse modern tendency to see the poem's secondary narrative as primary, and vice versa – as if IX–XII are the "essential" *Odyssey*, and the remaining twenty books mere narrative appendages'.⁴

It will be the task of this commentary to contribute to this rehabilitation of the second half.

¹ Kirk 1962: 357–8.

² In 1960, Lord had been more appreciative, commenting on 'the masterly interweaving of plots by following the lead of the elementary forces in the story itself' (repeated in 2000: 181). A further dissenting voice was Rutherford 1992: 9–16. The *Iliad* does of course contain lengthy discussions, such as that in book 9 about the return of Achilles, but these concern issues central to the story, not false tales or minor exploits.

³ *Poet.* 1455b17–23.

⁴ Lowe 2000: 134. Cf. Redfield 2009: 278: 'the plot of the *Odyssey* is in its second half; the first part of the poem is all prelude'.

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[More information](#)1 BOOKS 13–14 AND THE SECOND HALF
OF THE *ODYSSEY*

1.1 'Closure' and transition

'Books 13–14' cover the transition between the end of the wanderings and the beginning of the long series of episodes on Ithaca. The division into books is almost certainly post-Homeric, and may even be the result of commercial considerations:⁵ it has therefore no especial authority. The most natural place for a pause in this part of the epic would be 13.93, where the sun rises on Ithaca: if the *Odyssey* was, as is possible, performed over two days, this would have made a good opening for the second morning.⁶ However, a notable technique employed in making the transition from the 'fairy-tale' world of the wanderings to the 'real' world of Ithaca is the use of a number of 'closural' techniques,⁷ which suggest at a number of points that we are coming to the close of the episode, but the actual end is constantly deferred in a variety of ways.

The end of book 12 closes Odysseus' story, but not quite the context in which it stands, the evening meal in Alcinous' palace: that closure comes very soon, as the Phaeacians all head for bed (13.17). A new day then sees the beginning of the final preparations for Odysseus' night-time departure. That day then rapidly passes in the text, but not for Odysseus who is impatient to depart.⁸ Night falls once again (13.35), at which point warm farewells are exchanged and the ship is packed with gifts. Odysseus is put to sleep in the boat (13.75–6), and his sleep is especially deep, being described as 'unwaking, very like death' (13.80). The conjunction of night, sleep, death and departure looks classically closural, and this sense is reinforced by the way in which 13.89–92 recall the very first lines of the epic, again suggesting that 'part one' is coming to its close. We are not

⁵ Cf. Commentary p. 91.

⁶ We are at about the mid-point of the *Odyssey*, numerically and in terms of the plot, and if the *Iliad* was performed over three days (cf. Taplin 1992), the *Odyssey* could have been fitted into two: cf. Taplin 1992: esp. 19, 27, 31; Olson 1995: 233–4.

⁷ 'Closure' is a technical term of narratology which applies to the bringing of a *narrative* to a conclusion. It is different therefore from the way in which a *text* ends with its final full stop, in that it is an artificial conclusion because there will always have been events subsequent to the last one narrated. Closure therefore is an artistic means of giving the sense that things have come to a close, even though they must 'in fact' have continued, because time does not stop. There are a wide range of such techniques, the most obvious being nightfall, a marriage ('and they lived happily ever after'), the end of a journey, death and so on.

⁸ This day, on which rather little happens, may seem a little awkward, but it is necessary because Odysseus could not decently be sent on his way after a night of story-telling. Odysseus' own impatience with the length of the day acknowledges, with gentle humour on the poet's part, any impatience the reader might feel.

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however allowed to indulge too much in this sense of an imminent ending, because these closural features are counterpointed by the emphasis on the great vigour and energy of the ship's progress through the sea as it moves the story on to its next stage (13.76–8, 81–8): the combination of peaceful calm and frenetic activity prevent any notion of a closure.

The boat arrives on Ithaca and the day breaks, suggesting a new start (13.93–5), but the expected final departure of the Phaeacians is deferred for a full description of the cave of Phorcys.⁹ Still, the combination of day-break, the depositing of the gifts and the departure of the Phaeacians looks like the end of the Phaeacian episode and the start of the Ithacan phase. However, Homer has a further surprise up his sleeve: right in the middle of the line where the Phaeacians leave (13.125), the story switches suddenly to Olympus for Poseidon's angry outburst to Zeus about the threat to his reputation from Odysseus' escape to Ithaca. It becomes clear that things in the narrative are far from finished where the Phaeacians are concerned, as Poseidon and Zeus plan punishment for their persistent saving of mariners from the dangers of the sea. We then duly return to Scherie for what really does look like the end of the role of the Phaeacians in the epic. But even here, things are not quite as they seem, because closure of this episode is perennially deferred by the fact that it is not clear what is to happen next. Poseidon has threatened to put a mountain on the city of the Phaeacians, but the text leaves it quite unclear whether he does or not:¹⁰ having decided this is the best plan, he turns the ship to stone but then leaves (13.164), and no more is said of him. We are left with the Phaeacians standing anxiously round their altars wondering, like us, what will happen next: for the Phaeacians, there will have been a closure of some sort, a repenting by Poseidon or their destruction, but the audience is denied knowledge of what this closure was. Again, the sense of incompleteness is reinforced by the way that this episode ends, as it began, in the middle of a line, where we return to Odysseus on the shore (13.187).

This too seems like a new start: Odysseus is back on Ithaca and can begin his campaign to regain his home and kingship. Homer however immediately makes it clear that things are not that simple, by having Athena make the island unrecognisable to him (13.188–90). For the audience, the journey is over, but for Odysseus there is no closure yet: he is convinced that he has been fooled by the Phaeacians and has more adventures ahead of him (13.200–2). Athena then arrives and we might expect a speedy freeing of Odysseus from his delusion, but Athena is herself in disguise, as a shepherd, and confuses him further by saying that the island *is* Ithaca but

⁹ A poet keen to finish with the Phaeacians and get on to the next episode could have left the description of the cave until they had gone.

¹⁰ Cf. 13.165–87n.

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describing it in an unfamiliar way. It is then another 150 lines before she finally dispels the mist and Odysseus is convinced that he is indeed home (13.352–3). The audience's perceptions and Odysseus' are now aligned, and the Ithacan part of the epic is clearly under way, though quite where it being is, one now realises, far from clear.

The whole narrative of these 350 or so lines has thus been constructed so that we are given a constant sense that the Phaeacian episode is coming to a conclusion, by the motifs of nightfall, farewells, sleep, death, day-break, destruction and arrival; but at the same time, the closure never quite comes and uncertainty about the fate of the Phaeacians lingers for ever.¹¹

Once the Ithacan episode is under way and Odysseus is transformed from honoured hero to destitute beggar, books 13–14 will begin his transition from beggar to king that culminates in book 23. Odysseus begins on the shore, and at the start of book 14 he moves inland to Eumaeus' farmstead; thence, in book 17, he will move to his home and eventual triumph. There is thus a tripartite structure to the second half, which sees Odysseus move from the seashore to an intermediate place and then to a central position. The sea, the uncultivated wild area, is the opposite of the palace, the centre of human society and civilisation. Eumaeus' farm is then a mid-point between the two: it is separated from the sea, but is still out in the wilds; it is a work of human hands, but not one as sophisticated as a palace; and it contains a society too, but this is essentially one of pigs not of human beings.

This pattern of three-fold transition is in fact one which structures much of the plot of the epic in various ways.¹² In the narrative of the poem as a whole, this 'sea-land' transition can be analysed in two ways. First, there is the pattern 'sea-Scherie-Ithaca'. His wanderings show Odysseus in the grip of the wildness of the sea, in a world which is characterised by the bestial and the fantastic, and where many of the things which normally typify human society, such as cities,¹³ sacrifice, agriculture and sailing, are missing. The Cyclopes 'have no meeting-places where decisions are taken

¹¹ One might compare the way that the closure of the whole epic, with Odysseus' victory and the resolution of the quarrel with the Suitors' relatives, is to be set against the fact that Odysseus will have to leave again to wander to the saltless and sealess land spoken of by Teiresias (11.119–37).

¹² For what follows, cf. especially Segal 1962; Vidal-Naquet 1981. Lowe 2000: 135 notes of many of the episodes in the epic that 'generally they follow the recurrent pattern of a simple linear route from beach or harbour to homestead, city, or palace'. This pattern thus lies at the heart of the macro- and micro-narratives of the poem.

¹³ Aeolus has a polis (10.13), but it is a floating island inhabited only by one family, where brothers and sisters are given in marriage to each other and feast constantly.

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nor laws; they dwell on the tops of high mountains in hollow caves, and each one rules over his wife and children' (9.112–15). The Cyclops eats his meat raw, without sacrifice, and Odysseus' men are forced to make abnormal sacrifices (cf. 9.231–2, 12.353–73). Though they belong to the world of the sea, these people do not sail: 'the Cyclopes have no ships with painted prows, nor craftsmen to build them ships' (9.125–6). In the land of the Laestrygonians, 'there appeared the works of neither oxen nor men' (10.98).¹⁴

That Scherie is a transitional phase is shown by the fact that these human features now appear, but in a way that blends the world of men and the fantasy world of the sea. They have a *demos* and a *polis* (6.3), but all is not entirely like the human world: they sacrifice normally, as if the gods needed to be contacted by the smoke of sacrifice, but the gods dine with them (7.200–3); they sail, but their ships have magical properties (8.564–71); they are agriculturalists, but 'the fruits of the trees never rot nor fail in winter or summer; they exist all year-round. As the west wind continually blows, some are growing and others ripening...' (7.117–19).

It is only when we reach Ithaca that all these activities take place in the normal human way.

Secondly, this pattern can also be seen in a broader spread of the story. In this second form, Calypso's island, where Odysseus is at the start (1.48–51), is 'the *omphalos* of the sea' (1.50), that is, the most 'sea-y' place.¹⁵ Ithaca, which was the final term in the last scheme, is now the middle term: as an island, it is insufficiently earthy. The final term is then the land to which Teiresias says Odysseus must travel when he has killed the Suitors: 'travel then, with a well-poised oar, until you come to men who do not know the sea, do not eat their food mixed with salt, and do not know ships with their painted prows, nor well-poised oars' (11.121–5). There he must sacrifice to Poseidon. This land, with no traces of the sea, is thus the very opposite of Calypso's island.

A similar pattern of transition from a wild to a cultural status can also be seen in the development of Odysseus himself.¹⁶ Again, there are two phases. At the end of book 5, he escapes from the sea and sleeps under leaves 'as when a man hides a torch in black ash at the edge of a field, where there are no neighbours nearby, preserving the seed of the fire' (5.488–90): he is barely of the human world. He then meets the members of the royal family hierarchically, first the princess, then the queen, then the king. His diplomacy enhances his status, and finally his stories lead the Phaeacians to treat him like the great warrior and adventurer that he

¹⁴ Cf. also 9.106–11, 123.

¹⁵ Cf. the way the *omphalos* at Delphi represented the very centre of the earth.

¹⁶ On Odysseus' changing identity, cf. Kahane 2005: 138–50.

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is.¹⁷ He then repeats this pattern on Ithaca, beginning as a very destitute beggar and steadily building up his importance: he meets a servant and then his son in Eumaeus' farmstead, and then another servant, Eurycleia, and finally his wife in the palace. His real identity is revealed (22.35–41),¹⁸ and he sleeps with his wife in the centre of the palace in the bed built round Athena's olive-tree, a position which is the absolute opposite of that at the end of book 13.

In 13.341–3, Athena explains her absence during Odysseus' wanderings as the result of not wanting to annoy her uncle Poseidon, and underpinning these moves from sea to land is the opposition between those two gods, who, in some traditions, broadly represent the cultural world of man and the world of nature.¹⁹ In a number of stories, they come into conflict, and the victor is Athena: at Athens, according to later tradition, she and her cultivated olive-tree were preferred for the patronage of the city to Poseidon and his more elemental salt-spring and war-horse. Similarly in the *Odyssey*, Odysseus escapes from the ravages of the sea through the kind of high intelligence that is also associated with Athena: as she says in 13.296–9, 'we are both clever: you are the best amongst men at scheming (*boulē*) and speaking, and I am famous amongst all the gods for cunning (*mētis*) and cleverness'. A great theme of the *Odyssey* is this triumph of intelligence over more brutal, threatening powers: Odysseus overcomes powerful figures like the Cyclops and, with Athena's help, a horde of Suitors, because he is cleverer than they are.

Books 13 and 14 therefore not only move Odysseus from fantasy world to reality, but also inaugurate his transition from voyager to king in his palace.

1.2 *Disguise, recognition, narrative*

Athena's disguising of Ithaca at the start of the Ithacan episode inaugurates another crucial motif which will run like a thread through the narrative of the second half.²⁰ The scene between Odysseus and Athena

¹⁷ There is also a countervailing motion to this increase in status, in that in his stories he goes from being the Iliadic hero at the start to shipwrecked and alone on Scherie.

¹⁸ In the battle, he dons heavy armour (22.122–4), thus returning to his old Iliadic status.

¹⁹ Cf. esp. Detienne and Vernant 1978: 187–213. This is in fact a little schematic. Though they can be opposed, they sometimes act in concert, as in Eur. *Tr.* 48–97 (cf. perhaps *Od.* 4.499–511); nor does the simple nature/culture divide work for say Soph. *OC* 712–15, where Poseidon is perhaps attributed with the invention of the oar, elsewhere said to be Athena's gift.

²⁰ Cf. Aristotle's description of the poem as having ἀναγνώρισις... διόλου 'recognition throughout' (*Poet.* 1459b15). For recognition on Scherie, cf. Murnaghan

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sets the pattern for the subsequent use of the motif in two different ways.²¹ First, the detailed aspects of the disguises and recognitions foreshadow the four main meetings and recognitions of the second half of the poem, that is, those between Odysseus and (in order of recognition) Telemachus, Eurycleia, Eumaeus (and Philoetius) and Penelope. Athena appears in two disguises, one male, as a princely young shepherd, and one female, as a mature woman, and each disguise looks forward to two later recognitions. Her appearance as a shepherd-prince looks forward first, in her guise of a young prince, to the meeting with Telemachus, and second, in her guise of a shepherd, to the meeting with the swineherd Eumaeus.²² Her second disguise, as 'a fair, tall woman, skilled in fine works' (13.288–9), then looks forward both to the admirable housekeeper Eurycleia, and also to Penelope: the phrase quoted is one used to denote excellence in Homeric women.²³ Book 13 thus acts as a *mise en abyme*²⁴ for the whole of the second half. Not only does this give a pleasing structure to the narrative, but it may also have acted as an aide-memoire for the poet, encapsulating the double sequence of low- and high-status meetings which are to inform the second part. It also functions as an indication to the audience of how the plot is to unfold. We thus get an insight of how the poet went about composing his long epic, taking the important structural features of the story and generating from them smaller and larger episodes.

The meeting of Odysseus and Athena allows us to isolate a very simple narrative matrix consisting of a three-fold scheme with the elements 'disguise', 'recognition' and 'narrative', which Homer will reuse and modify in a variety of different ways throughout the rest of the poem. When a

1987: 91–103. On recognition in literature generally, cf. Cave 1997; on this much discussed aspect of the *Odyssey*, cf. Stewart 1976; Murnaghan 1987; Goldhill 1991: 1–68; Steiner 2010: 20–2. On the ancient scholars' treatment of the theme, cf. N. J. Richardson 1983. Eustathius 2.214.9–10 writes that 'Odysseus was recognised in unexpected and greatly varied ways (παράδοξως καὶ πολυτρόπως) by all those who recognised him, and no recognition is completely like any other'.

²¹ For the structural study of the *Odyssey*, cf. especially Arend 1933 (review in A. M. Parry 1971: 404–7); Thornton 1970: 38–57; Fenik 1974; Nagler 1974; M. W. Edwards 1975; B. B. Powell 1977; Foley 1990: 240–77, 1991: 1–60; Reece 1993; Lord 2000: 68–98, and 158–85 on the *Odyssey*.

²² This link is strengthened by the repetition of the description of her as a mature woman in the Telemachus scene (16.157–8 = 13.288–9). Both the shepherd and Telemachus carry spears (13.225 and 16.40). Cf. 13.217–50n. *sub fin*.

²³ Cf. 13.289n.

²⁴ *Mise en abyme*, a phrase from French heraldry, is used to refer to a passage of a text which contains within itself a smaller version of the whole. For instance, the opening quarrel of the *Iliad*, in which Agamemnon and Chryses quarrel over the girl Chryseis, mirrors the main tale of the quarrel over Helen, and indeed the coming quarrel over Briseis. The equivalent expression in English for *mise en abyme* is 'infinite regress', and the word refers to those heraldic shields which have a smaller shield on them, which itself contains a yet smaller shield and so on to infinity.

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person's identity is sought or discussed, narrative is regularly used to put off the recognition of the disguised figure, so that the story continues to unfold without reaching the recognition which must bring the scene to a close. Disguise is thus essential to the continuation of the narrative, but recognition threatens it, and the various deceptive narratives which populate the books of the second half are what permits a substantial epic to come about. The basic plot of stories like the *Odyssey* is the eventual recognition between husband and wife,²⁵ but this can only be given interest and substance if the theme of disguise is exploited and the recognition deferred. Narration thus becomes an unavoidable aspect of the story. Narration is of course by definition an unavoidable aspect of almost any story, but in the *Odyssey* it is narration by the 'secondary narrators' in the story which carries a good deal of the burden of informing and extending the plot.

In book 13 one can see how this matrix works to allow the poet to create a lengthy episode out of very simple elements when, in order to delay the revelation of the island's and her own identity, Athena disguises the appearance of Ithaca and herself takes on the appearance of a noble young shepherd. Athena eventually reveals to Odysseus that the island is in fact Ithaca, but maintains its disguise and gives a fictional description of it (13.37–49): its identity is thus established but not its appearance. Odysseus is pleased to hear it is Ithaca, but now obscures his real identity,²⁶ replying with a tale which constructs a false one. At this point, Athena reveals herself and that she knows who Odysseus is. This repeats the treatment of the island: her identity is revealed, but her real appearance is still hidden behind another disguise. Odysseus eventually returns to the question of the identity of the island, and this time Athena, having described it in terms familiar to us from Homer's own description (13.96–112), dispels the mist and reveals its true nature. Where Odysseus had earlier 'rejoiced and was delighted that Athena had told him it was his land' (13.251–2), he now 'rejoiced and was delighted with the land of his fathers' (13.353–4): he is no longer relying on hearsay. Thus, the identity of all the major elements of the scene, goddess, mortal and island, is finally established, after the delays through false narratives; the story moves on, with Odysseus now being actually disguised for his encounters in Eumaeus' farm and in the palace.

In book 14, this matrix of disguise, identity and narrative recurs, though the identity revealed is a false one and the true recognition is put off until a

²⁵ For detailed comparison of the *Odyssey* and Sanskrit epic treatments of this theme, cf. N. Allen 2009.

²⁶ Odysseus' caution before an unknown and possibly divine figure contrasts with the Suitors' continual carelessness about Odysseus' identity, despite warnings that he might be a god (cf. 17.483–7, 18.353–5) and other indications that he may be other than he seems; cf. Murnaghan 1987: 67–90.

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later stage. Its operation can most efficiently be appreciated in a schematic summary of the conversation between Eumaeus and the beggar:

A1 Odysseus: *identity* of your master? (115–20).

A2 Eumaeus: *narrative* of Penelope's mistrust of beggars (121–30); *narrative* of Odysseus' presumed fate, including *revelation* of his name (131–47; NB 144).

B1 Odysseus: *oath* that Odysseus will return (148–64).

B2 Eumaeus: *rejection* of Odysseus' return; *narrative* of Telemachus (165–84).

A1 Eumaeus: your *identity*? (185–90).

A2 Odysseus: *narrative* of beggar's life (191–359), including *revelation* of fictional name (14.204) and *narrative* about Odysseus (321–35).

B2 Eumaeus: *rejection* of Odysseus' return and *narrative* of his fate (360–77), his own present life and trick played by the Aetolian (378–89).

B1 Odysseus' *promise*: 'kill me if Odysseus does not return'; Eumaeus' horrified *rejection* (390–408).

There is a simple ABAB pattern, with variations. The first A concerns Odysseus' identity, the second that of the beggar, but they are of course the same person and so this disparity between the audience's knowledge and Eumaeus' generates much of the gentle humour of the scene. In each case, narrative is used to develop the sections by deferring or deflecting awkward questions, while conveying information between the two men, true or false.

The beggar's second false tale, of how he got a cloak on a cold night at Troy (468–502), does not explicitly raise the question of Odysseus' identity, but still does so implicitly, as Odysseus tells a story about himself serving with Odysseus, who provides the clever idea for getting the cloak. We have again play with the question of the identity of the beggar/Odysseus, and again the centrepiece is a narrative.

The recognition-scene involving Telemachus makes less use of narrative, but again uses a matrix, this time of 'parent and child', which figures in the two similes which frame the episode, and is used four times.

When Telemachus arrives, Eumaeus

went up to his master (ἄνακτος) ... Just as a loving father welcomes his son who has come from a far-off land in the tenth year of his absence, an only son and dear for whom he has suffered a great deal, so the god-like swineherd embraced and kissed passionately Telemachus who looked like a god. (16.14–21)

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In the simile a father welcomes a child, but in the story the welcomer is not Telemachus' father, and the 'master' is not Odysseus.²⁷ Telemachus addresses Eumaeus as ἄττα (16.31; cf. 57, 130), a word, derived from IE **atta* 'father', which is used generally by younger men to older,²⁸ and again excludes Odysseus from his parental role. We begin then with a disjunction.

In the second phase, father and son encounter each other for the first time, but there is no recognition: Telemachus addresses his father simply as 'stranger' (16.44), and turns to seek information about him from Eumaeus, who gives a brief narrative (16.57–67). When father and son do talk, the lack of recognition is again marked by the language: Odysseus talks of himself as if of another person, wishing that 'Odysseus himself might come' (16.101), and Telemachus needlessly tells Odysseus about his father (16.119–20).

Athena arrives and seems to herald the revelation of Odysseus' identity by telling Odysseus to 'speak to your son' (16.168), and restoring him to his proper appearance.²⁹ However, expectations of a recognition are defeated, because Telemachus, frightened by the change, turns away and again refers to Odysseus as 'stranger' (16.181). Odysseus reveals his identity (16.188–95), but Homer surprises us again by having Telemachus reject the identification, and Odysseus sits dejectedly down. The possibility arises that Telemachus, like Eumaeus, is not yet to recognise his father, but this is immediately dispelled as Telemachus embraces his father and a parent-and-child simile brings the identification to a close: 'they cried shrilly, more sadly than birds, sea-eagles or vultures with curved talons, whose children countrymen have taken away before they are fledged' (16.215–18).

Recognition has been achieved, and Odysseus finally replaces Eumaeus as 'dear father' (16.222).³⁰

So far we have had one scene involving identity where Odysseus is known to another person but does not initially recognise her; one where he knows the other, who does not recognise him (a pattern replicated with the other swineherds); and one where one person of a pair recognises

²⁷ The juxtaposition in 20 of the synonymous epithets θεοειδέα of Telemachus and δῖος of Eumaeus strengthens the link between master and servant.

²⁸ Cf. also *Il.* 9.607, 17.561 (Achilles and Menelaus to Phoenix); *Od.* 17.6, 599, 21.369 (Telemachus to Eumaeus).

²⁹ This reverses the pattern of the revelation of Ithaca, where its identity is first revealed and then its true appearance.

³⁰ There is a poignant relationship between the sadness felt by father and son on their reunion, achieved through the mediation of a countryman, and that felt by the birds at the loss of their children through countrymen. This clash conveys something of the bitter-sweet nature of this reunion and the mixture of delight mingled with a sense of loss that accompanies it.