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The Design of Homer's *Odyssey*

Peter Pesic*

The two great Greek epics that lie at the origin of Western literature have notably different organizing principles. The *Iliad* is basically a straightforward chronological narrative; the poet asks the Muse to begin from a critical point and the story unfolds directly from there to the funeral of Hector. We meet the hero Achilles immediately and follow the fateful consequences of the quarrel and of his anger. In the *Odyssey*, however, the narrative is far more complex. For the first six books we do not yet see Odysseus, but follow the story of his son Telemachus as he rouses himself from his youthful reveries and nerves himself to travel to Pylos and Sparta in search of news about his father. When at last we encounter Odysseus weeping on the shores of Calypso's island we follow the narrative forward for a while, taking him to the Phaiacian's land and Nausicaa. Then, however, the narrative turns backwards as Odysseus tells the story of his wanderings to his hosts from the point he left Troy. The story only resumes a simpler chronological order when Odysseus arrives on Ithaca, in the very middle of the *Odyssey* (Book 12). Even the Muse, at the opening of the poem, begins not from a certain critical moment but is enjoined, mysteriously, to "start from where you will" (1.10).

Why, then, these remarkable intricacies of narrative? What do they have to do with the central questions of the work? My response will meander, but in this will mirror its circuitous original. Aristotle already recognized that these extraordinary proceedings must somehow be essential to the completeness of Homer's work, in which nothing can be changed without some diminuition of the power of the whole. Aristotle also recognized that the story of Achilles is "simple," in the strict sense of being a single narrative, while that of Odysseus is "complex," not only because there are so many diverse scenes but also because it interweaves two stories, those of the father and of the son.[1]

There is a certain fitness to the story of a man's wanderings itself having a meandering quality. The hearer's mind roves back and forth as it follows Telemachus -- himself following Athena -- and then follows the mirroring counter-motion of Odysseus, moving towards his son. Homecoming, we learn, does not happen in a straight line, at least not the homecoming of a man like Odysseus. Though we meet Nestor and consider his direct and uncomplicated return, we live out Odysseus' zig-zag passage through the narrative. The poet subtly compels us to be a little like Odysseus; if we, like him, want to "know the minds" of all sorts of men, and particularly of such a

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wanderer we must, in turn, experience his inner state from within ourselves. Under the different shaping force that Homer exerts the reader of the *Odyssey* becomes a different person than the reader of the *Iliad*. In the long run, the effects that the *Odyssey* works on the sensibility are incalculable; it may be that much of Western literatury imagination represents different attempts to respond to its intricate enchantment.

The contrast with the *Iliad* always acts to clarify and intensify the force of both epics. It is not only the "simplicity" of the story of the *Iliad* that ordains its narrative. If one follows Aristotle's advice to imagine changing that order, it is evident that anything like the narrative meandering of the *Odyssey* would weaken the tragic force of the *Iliad*'s onrushing sweep. That immense tragedy requires all the directness and simplicity that Homer chooses. However, this does not mean that there is not consummate art in the rhythm that Homer adopts. Here I mean the fuller implications of the Greek term *rhythmos* (ῥύθμος), which goes beyond our musical term rhythm, and beyond also the rhythms of prosody, to the larger realms of articulate structure. When the Greeks referred to the different sorts of "orders" that crown a column, they spoke of Ionian or Dorian or Corinthian *rhythmos*. They meant the whole series of architectural proportions, on the small and large scale, through which an edifice conveys its *style* -- not its *fashion*, in the idle, conventional sense, but the whole way it stands before us, immensely at one.

Scholars have made useful comparison of the *Iliad*'s structure to that of Greek Geometric pottery (Fig. 1), but I am more drawn to an image drawn from the heroic world and from the poem itself: the shield. As we encounter that fateful object throughout the poem we recognize it as a circle composed of circles, whether those circles enclose the terrifying Gorgon on Agamemnon's shield, or the complex images of human life that fill the shield of Achilles. The circular quality of the shield emerge in the poem as patterns of symmetry mirroring about a center, as in Figs. 2-3.[2] Such patterns can be found both on the level of individual books, as well as on an ever larger scale between books and even over the whole epic.

The *Odyssey* also has its share of such geometric rhythms (Fig. 4), which seem particularly surprising when set against the complex motion of the narrative. The same diagram can be rearranged (Fig. 5) to show more clearly certain important echoes. One sees that the episodes of the Wandering come in pairs, on several levels.[3] First, there are contrasting pairs of cities which encircle the central episodes: Troy stands in contrast to Ithaca, and the Ciconians (whom Odysseus sacks just after leaving Troy) contrast with the masterful Phaiacians, whom he approaches as a suppliant and who are the hearers of his Wanderings. Second, there is a pairing by a common theme: the Lotus Eaters and the Sirens (lassitude and absorption in pleasure), Polyphemus and Scylla/Charybdis (monsters who devour the men), Aeolus and the cattle of Helios (the crew's lack of self-control), the Laestrygonians and Scylla/Charybdis (cannibalism),

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Circe and Calypso (goddesses on islands). Third, the episodes pair by another kind of contrast, as indicated in Fig. 4 by the curly brackets ({), showing the successive episodes in which there is a significant reversal: Odysseus sacks the Ciconians, but in the next episode is almost overcome by the Lotos-eaters' lassitude; the generosity of Aeolus is contrasted with the cannibalistic Laestrygonians; the dangers of the Sirens and of Scylla and Charybdis are also contrasting. Finally, often episodes tend to recur or be paired. Circe's island is revisted, as is the pair Scylla-Charybdis, and the hapless Elpenor appears twice.

At the center of this design is the journey to the Dead, notably unpaired with any other episode.[4] I will return later to its larger significance, but for now I want to emphasize its centrality. The encounter with the Dead plumbs the deepest levels of his quest, both personally (his mother) as well as a spectrum of the heroic world (the great heroes and queens). When one has lived by such craft and guile, the gods will at length be angered; even if the goddess of wisdom protects him, Poseidon, god of brute force, stands in his way.[5] He cannot really return to himself in the life he knew in peace without confronting those who have died because of him (his mother, even Elpenor as a hapless member of his crew), or those who died alongside him, while he continued to live (Achilles, Ajax, Agamemnon in a different way).

Not only must Odysseus meet these shades; he must offer them blood so that they can speak. They stand back from his sword, though they are already dead, because they want the blood Odysseus can give them. Since it is not his own blood, it is not that they drain away his life, but they do require a substitute for the blood that, if fully shed, would put him among the dead. The man of wisdom must hear the voices of the dead before his own time has come; he must, in this way, give them life again. His journey to their dark land represents the point of furthest remove in his wanderings not because the land of the dead is so dreadfully far from that of the living -- he is astonished at Elpenor's speedy arrival there -- but because the perspective of the dead is so utterly different from that of living men. Odysseus' mind is not complete until it has heard that side of things, which is essential for his homecoming. He had not seen the world from the perspective of Elpenor, "the youngest in our ranks, none too brave in battle, none too sound in mind" (10.609-610), whose needs in death must claim Odysseus' immediate attention, even past other pressing claims.

Each of the dead has some important contribution to make to Odysseus' understanding, and they wait upon his summons, for Teiresias explains that they will come only when they are called. It is strangely moving to think that the dead await our summons, and not only so that they can prophesy to us. Though Agamemnon gives a dire warning of the dark possibilities of homecoming, more than anything he wants to hear news of his son. Odysseus cannot tell him what he needs to know, and does not follow Agamemnon's advice that "the time for trusting women's gone forever!" But the message *beware* is impressed on one who only longs to fly home.

Odysseus is able to deliver a crucial message to Achilles, who says that he would abandon heroic renown in death for the life of a sharecropper. Achilles' outcry at the hollowness of human glory is rightly remembered as a startling contrast to his decision in the *Iliad* to choose glory above length of days. His bitter comment is far briefer than his volley of questions about his family. What is less remembered is his reaction to what Odysseus tells him about the courage of his only son, Neoptolemus. On hearing that his son still lives unharmed and honored Achilles runs "with long strides across the fields of asphodel, triumphant in all I had told him of his son, his gallant, glorious son" (11.615-616).

Achilles' response quiets the voice of abject admiration, the deep illusion that haunts Odysseus' words: "there's not a man in the world more blest than you -- there never has been, never will be one. Time was, when you were alive, we Argives honored you a a god, and now down here, I see, you lord it over the dead in all your power. So grieve no more at dying, great Achilles." Achilles' desolation indicates the limits of glory. However, without revoking that insight Achilles' joy in a different way renews human hope. Achilles runs swiftly, as he did in life, filled with more joy over his son than the desolation of death and the gnawing uncertainty about his father can overcloud.

At the end of this episode Odysseus encounters Heracles, or at least that shade of Heracles that remains below while his other self dwells with the deathless gods. Achilles tastes something better than this hollow divinization, for he exults not in the endless prolongation of blank immortality but in the vivid mortality of his son. The gods, after all, always outlive their mortal children. Even in his godhood Heracles reminds us that the greatest heroes may find themselves slaving away for some nonentity far inferior to them. His labors completed, there is no child to quicken his monotonous immortality.

Odysseus has just left behind Calypso's offer of immortality, and though the prospect of going to the realm of the dead made him want to die himself, it is fitting that one who has rejected immortality face the truth of mortality. One must reflect about the seven long years he spent with her, and what was his condition then, living with her and yet not tasting the food that would make him immortal. It was not an offer that he could consider and reject in an instant. Yet it is also clear that he was not seriously tempted. The seven years vanish as if he were drugged, unable to stir. On her island time dissolves but is not really filled with life, for if the gods do not die, they do not live either, or not in a way that matters to Odysseus.

It is also fitting that one who has inflicted so much death on others -- and who has destroyed more than one city -- hear the prophecy of his own death. The peaceful homecoming of a man of war raises all kinds of problems, even if one assumes that he was not wantonly violent. The episode of the Ciconians shows that Odysseus and his

men were quite ready to raid a city with which (unlike Troy) they had no quarrel or justification for war, not even a need for supplies. In the case of Odysseus the possibility has even been raised that he was a kind of grave robber, that his exploits verged on desacration.[6] His terrible cleverness indicates a new sort of dilemma. Such guile opens the possibility of unprecedented harm; the ruse of the Trojan horse is particularly disturbing, even if one judged that their city was at fault. More than the application of sheer strength and courage, the resort to such imaginative deceit opens the most disturbing possibilities.

Odysseus may be more terrible than those who first used their minds to forge superlative weapons, including all the artifices of destruction from the simple gun to the atomic bomb, and whose story has become the exemplary drama of our times. After all, they worked as craftsmen, as if under the aegis of Hephaistus, and were not the supreme political leaders who made use of their weapons. Given the admiration of honor and courage and personal strength whose ideal is Achilles, the case of Odysseus is even more problematic. He is clearly not a coward, but is he dishonored by his terrible deceptions? Homer never hides this side of Odysseus: he makes us look at the Gorgon image of the night raid in the *Iliad* and of the Trojan horse. After that, the long wandering, the wrath of the gods, the misery, all seem far more just. But neither does Homer merely moralize; Odysseus will at last return and achieve a singular felicity, as befits his courage and fundamental devotion to the welfare of his companions. Or is it that this terrible and clever man -- the Greek word δFεινός indicates just this mixture -- succeeds because his wiles are so powerful?

At any rate Homer makes us feel Odysseus' problematic quality, which shapes the larger design of the poem. We have been looking at only one section, the Wanderings recounted in Books 9-12, a section which does have a shape and a center. It is embedded in a more puzzling context, for Homer approaches the telling of the Wanderings by means of a flashback to Odysseus on Calypso's island, preceded by the simultaneous events of the Telemachia, the adventures of Telemachus in books 1-6. So the "shield" composition of Books 9-12 is surrounded by a very different sort of narration, which gives the dominant sense of meandering to the whole.

I will offer three interconnected ways of looking at this larger shape. First, I would like to invoke the image of *weaving*. Three times in the poem we are taken to the episode of Penelope's weaving, and the Greek word for *mast* is identical with that with that for *loom* (*ἱστός*). As Odysseus wanders back and forth, his story is also told by alternating motions, and Penelope's clever hands guide the shuttle back and forth through her web. To intensify this image of weaving, we see her also un-weaving, for the gesture of unravelling amplifies the opposed images by which warp and weft are intertwined. Of course, just this artifice is her paradoxical masterstroke, her ingenious device by which she manages to hold off the suitors for three whole years, and which shows her like-mindedness with her wily husband. Throughout her strategy is to weave

aloofness towards the suitors with contradictory implications that she may, finally, favor one of them with her hand. Her inner fidelity to Odysseus is interwoven with her apparantly contradictory assertions that he must, after all, be dead and gone.

This imagery informs Homer's own weaving, which also moves back and forth against itself in order to intertwine the two stories of father and son. Homer also at times unweaves his narrative, as when the narrative fabric of Books 1-9 unravels to the beginning of the Wandering. At the smallest level the accumulation of succesive verses is also a kind of weaving, a turning back and forth which gradually unrolls a whole fabric. Though the usual etymology of the word *verse* points to the back-and-forth motion of the plow cutting its succesive furrows, I do not think that the resemblance of this motion to weaving was lost on Homer. What is more, there are definitely moments in the course of his narrative when one senses him pause to tighten his web, to pound it firm with the comb or rod (*κερκίς*), as the weaver draws the threads more taut.[7]

Images of weaving pervade the whole work. The fates spin out destiny, and the gods "spin misery even for princes" (20.196). Odysseus adjures Athena "Come, weave the design, the way I shall take my vengeance" (13.386), using the verb for weaving (*'υφάινῶ*). That verb is also used inn the Cyclops' cave, where Odysseus "wits kept weaving cunning schemes" (9.422). As Penelope tells Odysseus the story of Philomela, turned into a nightingale, she alludes to an aspect of that tale she does not mention: after she is raped and her tongue cut out, Philomela gets revenge by weaving her story into a tapestry which is seen by her sister. The completing of Penelope's weaving also signals the critical moment; in Hades the suitors recognize it as a wondrous sign, which "shone like the sun or the moon" (24.147) and which emerged just as Odysseus returned.

Odysseus is the man of many turns (πολύτροπος, 1.1), whether that means the turns of fate he must endure or his own manifold twisting and turning to bring about his designs. Like all mortals, his fate is spun out, but he keeps weaving it back and forth ceaselessly. So intricate is his device that one starts to think of it as a kind of *knot*. After the Phaiacians load Odysseus with rich gifts, they invite him to secure the chest, to insure that no one can open it without alerting him. He chooses an "intricate knot (ποικίλον), whose knowledge the lady Circe had taught him" (8.448). This knot carries further the image of weaving, which involves, after all, a kind of intricate knotting, as ποικίλλω means embroidery, something wrought with skill. More than that, the knot intensifies the sense of the contradictory counter-threading which is the work of cleverness, and also of the wily poet. Circe taught Odysseus this knot, after all; it is a divine gift, and one from a deity who delighted in transformations. She is a disturbing figure, and a knot is also more disturbing than ordinary weaving, for it represents a puzzle that excludes and befuddles the unknowing, and even detects attempts to solve it. It is the guard of his deep sleep aboard the Phaiacian vessel.

As much a master of deception as is Odysseus, Circe was able to teach him further subtleties. Was she not able to hide his men in the form of animals, sealing them up with her own special knot? Hermes teaches Odysseus that her spell can only be broken through the counter-magic of the μόλυ plant, which only a god can uproot. This plant is a strange mixture of white and black, and brings to mind the herb of immortality that the unhappy Gilgamesh sought. Beyond the possesion of this critical ingredient, a scene of deceptive encounter must ensue. At last Odysseus can only save his men if he knows the goddess carnally, and the knot is the fruit of that knowledge; did the Greeks also use ceremonial knots in marriage ceremonies, as the Romans did? The knot is Odysseus' kind of weaving: a thread twisted back and forth, but in such a way that it only unweaves for one who knows its secret. And this secret, it seems, can only be gained in the toils of intimate experience, in a place where human and beastly nature can strangely entwine.

Here the image of the knot takes a more definite shape. It is, I suggest, really a *labyrinth*, an intricate maze of turning and re-turning passages. Of course, the labyrinth was the fabulous challenge Theseus braved, and images of it are widely found not only in the most ancient Minoan coins but in many various forms throughout the world (Figs. 6-7).[8] It reaches back into Egyptian times, particularly the great labyrinth next to the pyramid of Amenemhet III (1842-1797 B. C.). Though this labyrinth was destroyed in Roman times, Herodotus saw it and called it "a wonder past words" which cost more labor than all the buildings of the Greeks put together, and which surpassed the pyramids also.[9] It had 3,000 rooms in its intricate maze, half of which were underground and contained the tombs of kings and sacred crocodiles. The exact location of the labyrinth of Minos on Crete has never fully been clarified; some think it was his palace, the "house of the double axe (λάβρυς)", others think it a mazelike cave near Gortyn. Though much controversy surrounds this matter, often there is an association between the labyrinth and the cult of the dead, as in the Egyptian labyrinth. Many labyrinthine tombs use the maze in order to protect the dead from harm either from human intruders or from evil spirits who, it seems, travel in straight lines.

When Virgil brings Aeneas to the land of the Dead, at its gates the Cumaean sybil tells the story of the labyrinth (*Aeneid* 6.20-70), and her shrine is a honeycombed cavern, a labyrinth itself. Standing at the very beginning of the *Odyssey* (1.1-21) Homer in turn crafted an intricate device: an invocation to the Muse which turns back and forth over the whole story, until only in its last line, as if arriving at its center, the poet names his hero: Odysseus.

The Wanderings of Odysseus are a labyrinth of twists and turns all over the Mediteranean, whose mysterious center is at the land of the Dead.[10] And indeed, if one looks at the very center of the central book (11), in its exact middle one finds "Ariadne, the beautiful daughter of malignant Minos" (11.321-322; the whole book has 640 lines).

For his part, Odysseus so much wants to encounter Theseus that he tries to go back into the realm of Hades (11.627-631).[11] However, the "inhuman clamor" of the dead frightens him with the thought that "some gorgonish head" of a monster was coming. The Minotaur does not appear in Homer, and it is not clear what relation that aspect of the story has to Odysseus' traversal of his labyrinth. Did Odysseus sense it as he fled? Or is it possible that the hero is his own Minotaur, as the labyrinthine opening of the *Odyssey* suggests?

Perhaps Homer is using a version of the story which concentrates on the Lady of the Labyrinth.[12] In some versions of the story the slaying of the monster brings back to life the youths and maidens sent as tribute. Certainly Odysseus is only able to return to his life, and to his Ariadne, by offering sacrifice to the dead. In so doing he also restores his kingdom to its proper life and prepares the way for Telemachus to be the true king when Odysseus departs on his final journey.

Here we make connection with the other mention of Ariadne in Homer, which also occurs at a central point, in fact at the center of the shield of Achilles (*Iliad* 18.591-605). There, surrounded by concentric circles of earth, sea, and sky, Hephaistus wrought two cities, one at war, the other at peace. The final image of the peaceful city (which, by its position in the account, is felt to be at the center of the shield) shows

> a dancing floor, like that which once in the wide spaces of Knossos
> Daedalus built for Ariadne of the lovely tresses.

The labyrinth has become a dancing floor on which the youths and maidens run "with understanding feet," back and forth. To this day on Crete a Crane Dance (Γέρανος) is performed, which is said to go back to Theseus, and which represents the intricate turnings of the maze. As Odysseus traverses his labyrinthine voyage he is approaching the dance of the peaceful city, which retraces his arduous twists and turns in the accents of gesture. Through a kind of cruel irony, though Achilles' shield bears this device, he himself will not live to experience the peaceful dance; instead, his dance is mortal combat.[13] Later labyrinths found throughout Europe often bear the significant name of "Troy towns," implying another connection of the labyrinth with the battle for Troy, or with the labyrinthine defenses of that city. Some even suggest that the word *troi* means turning (as in a dance) or labyrinth.[14]

On the other hand, it may be that the shield is most of all forged for others to look upon, not for the one whose place is behind it. Achilles' enemies can only look on it and despair, for they will not find peace but swift passage to the land of the Dead. But Odysseus may see it with understanding eyes, or at least the god contrives a symbol which is a favorable omen for his labyrinthine wanderings. The man of craft and guile may find a way to the city of peace that is denied to the one who excells all in courage and strength. But there remains the question that hangs over Odysseus: by what right

do his shifty twists and turns *deserve* surmounting all the perils of war and peace, even if he happens to carry them off by trickery?

The labyrinth cannot be solved by mere cleverness or by deceit. It is an ultimate test or trial, one which purges and purifies. This is surely clear in the sufferings of Odysseus, for if he has ever acted deceitfully or hatefully, he has been tried sorely in turn. He has had to *endure*, and endurance goes far beyond clever artifice. In this he pays tribute to the highest excellence which he admires in Achilles, namely courage, not only the momentary flash of bravery but even more the heart-rending struggle to hang on, despite everything. It was this that Rilke meant when he wrote: "Who speaks of victories? To endure is everything" (*Wer spricht von Siegen? Überstehen ist alles.)* Each episode has taught him endurance in a different sense, and in ways which none of his companions could learn. Though I do not think he is fundamentally a different man when he returns I do think he has been tested and thereby purged, at least to the extent that such tests re-form what is weak or flawed.

Here Homer is informed by something new in his world, the process of forging, by which rude iron is transformed into a tempered blade. To accomplish this, the metal must be heated red-hot and then quenched in cold water, and the process must be repeated. Forging means not only enduring the extremes many times, it means also somehow not shattering in the process. Homer invokes just this image as Odysseus plunges his sharpened stake into the Cyclops' eye (9.391-394). As he twists and turns around the world Odysseus makes others suffer, but in the process he himself cries out, as the blade screams when it is plunged into cold water. He does not stand aloof in his guile but is engaged in a mutual ordeal in which he is no less at trial than the creatures he confronts. In this he is like Menelaos wrestling with Proteus, having to endure all the terrifying twists and turns, all the frightening changes of form (4.384-572). From the Old Man of the Sea Menelaos learns of Odysseus' condition, and through him Telemachus as well, giving him reason to endure. As for Odysseus, Athena, who loves him, never ceases to test him to the limit.

Even Theseus could not traverse the labyrinth alone. Menelaos depends on Proteus' daughter Eidothea, who taunts him to the test and guides him; despite her Egyptian knowledge, Helen does not appear. For Odysseus, however, Penelope is the Lady of the Labyrinth, without whom there would be no homecoming. However questionable his actions may have been, one is moved to cover them over with her mantle. After the slaughter of the suitors, Odysseus cleanses the house with fire and sulpher, as if purifying a goblet after a libation is poured to the gods. Then, to keep the secret of his homecoming, he orders dancing as if for a wedding (23.131-151). One imagines the youths and maidens doing the Crane Dance, their understanding feet tracing the ancient labyrinth.

Notes

The Homeric poems are referred to by book and line number of the Greek text; I have variously used the translations of Richmond Lattimore and Robert Fagles.

1. Aristotle, *Poetics* 1459b15, 1450b26-1451a6, 1451a34-36.

2. These diagrams are taken from Cedric H. Whitman, *Homer and the Heroic Tradition* (Cambridge: Harvard University Press, 1957), pp. 249-284 (*Iliad*) and 250-209 (*Odyssey*); note also the fascinating fold-out diagram of the whole *Iliad* given at the end of the book.

3. I owe this diagram -- and the impulse to think about these matters -- to a lecture given by Albert Lord twenty years ago.

4. Though there is a brief return to the realm of the dead at the beginning of book 24, called by scholars the "second Nekyia."

5. Here and throughout I have been deeply informed by Nancy Dunning Buchenauer's profound readings in "The Son of Laertes," in *Essays in honor of Robert Bart*, ed. Cary Stickney (Santa Fe: St. John's College Press, 1993), pp. 48-86. I also was much instructed by Cary Stickney's moving essay on "The Tears of Odysseus."

6. This interesting reading is given by Hans Georg Wunderlich, *The Mystery of Crete* (New York: Macmillan, 1974), p. 312 ff, who also asserts that Theseus and other great Greek heros also dared to plunder the riches of the dead; Wunderlich speculates that this is connected with the change in Greek funeral practice from elaborate entombment (with its attendant possibilities of later spoliation by robbers) to cremation.

7. See the diagram of a Greek loom (which stands upright) and the explanation in Georg Autenrieth, *A Homeric Dictionary* (Norman, OK: University of Oklahoma Press, 1975), p. 148.

8. See W. H. Matthews, *Mazes and Labyrinths* (New York: Dover, 1970), Nigel Pennick, *Mazes and Labyrinths* (London: Robert Hale, 1990), and Janet Bord, *Mazes and Labyrinths of the World* (New York: Dutton, 1975), which is especially rich in illustrations.

9. Herodotus, *History* 2.148.

10. I suspect that a more extended comparison could be made with the exact form of the so-called "classical" labyrinth, the form that goes back to Minoan coins and which is based on the generating geometry of nine initial points (see Fig. 7).

11. Odysseus in the *Odyssey* has a number of markedly Mycenaean features that connect him with earlier strata in Greek history; see T. B. L. Webster, *From Mycenae to Homer* (New York: Barnes & Noble, 1960), p. 123.

12. For Ariadne as the Lady of the Labyrinth see Webster, *From Mycenae to Homer*, pp. 49-52, 118.

13. In the *Iliad* the connection between dance and battle is mentioned a number of times, often sarcastically; see 14.507, 16.617, 16.750.

14. The Welsh word *troi* means "to turn", as does the Celtic root *tro*; see Bord, *Mazes*, p. 13.

Figure 1.

124 Eighth-century nobles in a four-horse chariot: a figure scene from a Late Geometric Athenian neck-amphora.

Book I — Book XXIV

1 – 9 – 1 – 12 – 1 – 1 – 1 – 1 – EMBASSY – 1 – 1 – 1 – 1 – 12 – 1 – 9 – 1

Fight, Burial, Wall, Interrupted Battle, night [Doloneia?], Great Battle, Fight, Burial, Games

Figure 2.*

- Plague and funerals
  - Quarrel and seizure
    - Thetis and Achilles — appeal to Zeus
      - Journey to Chrysa
        - Thetis and Zeus — adoption of hero's cause
          - Quarrel on Olympus
          - Quarrel on Olympus
        - Thetis and Zeus — modification of hero's cause
    - Thetis and Achilles — message from Zeus
      - Priam's journey
  - Reconciliation and restitution of Hector's body
- Funeral of Hector

(Book I: Plague and funerals to Quarrel on Olympus; Book XXIV: Quarrel on Olympus to Funeral of Hector)

Figure 3.*

Odyssey 9–12

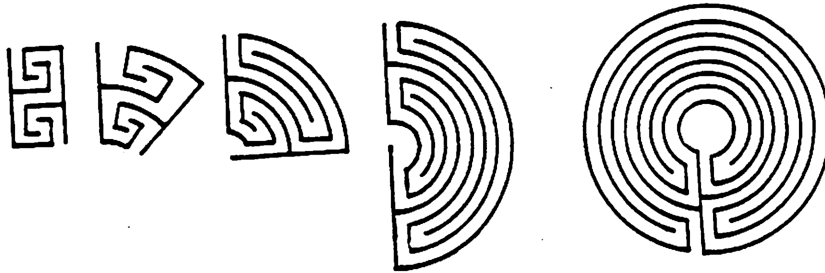
Ciconians
Lotophagi
CYCLOPS
Aeolus
Laestrygonians
CIRCE
Elpenor
NEKYIA
Elpenor
CIRCE
Sirens
Scylla — Charybdis
THRINACIA
Scylla — Charybdis
Calypso

Figure 4.*

* Taken from Cedric H. Whitman, Homer and the Heroic Tradition

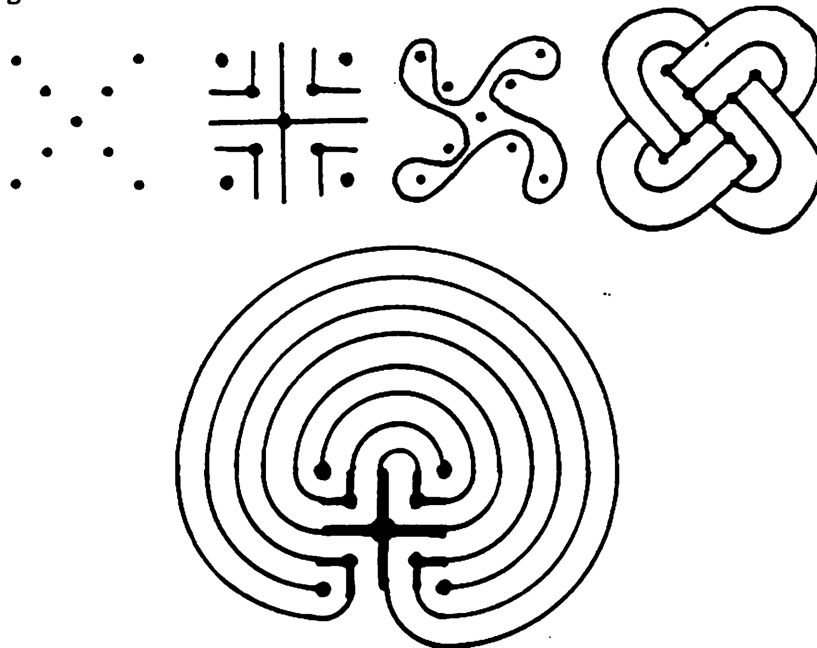
Figure 5:
The Wanderings of Odysseus[1]

Troy Ciconians				
Lotus Eaters	Polyphemus	Aeolus	Laestrygonians	Circe
		The Dead		
Sirens	Scylla/Charybdis	Helios	Scylla/Charybdis	Calypso
				Phaiacians Ithaca



1.3. Derivation of the Classical labyrinth form from the meander pattern by bending it into a circle.

Figure 6.



1.4. The nine-dot pattern, basis for the Classical labyrinth, and its geometrical derivatives used in traditional ceremony and magic.

Figure 7.

[1] This diagram is from Albert Lord.

St. John's College 24000420 Santa Fe, NM