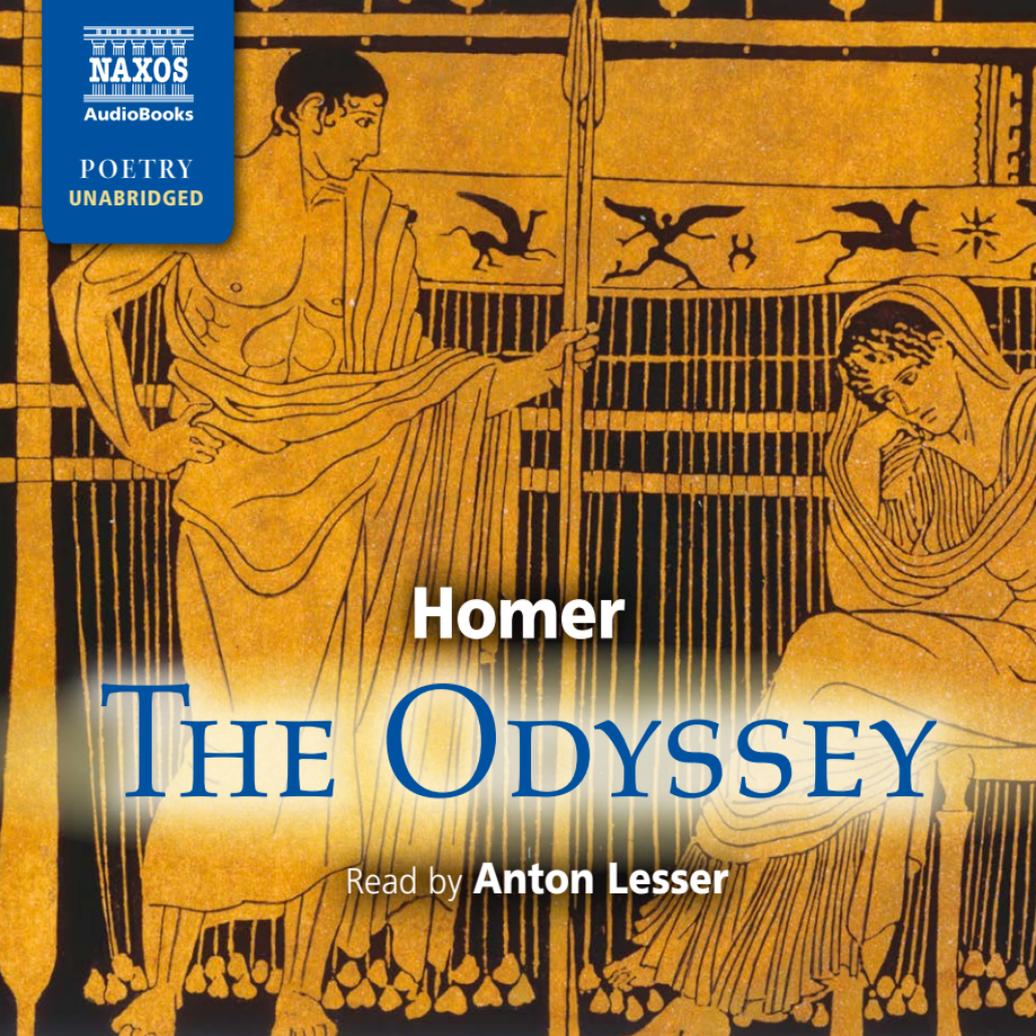




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POETRY
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Homer
THE ODYSSEY

Read by **Anton Lesser**

CD 1

1	Book 1 Athene Visits Ithaca	7:08
2	Athene spoke, then she tied those lovely sandals on her feet	8:47
3	Goddess Athene with the gleaming eyes answered him	7:14
4	In her upper room...	7:35
5	Book 2 Telemachus Prepares for His Voyage	5:35
6	Antinous was the only one to speak	7:52
7	Eurymachus all you other noble suitors....	6:52
8	Antinous it's quite impossible for me to eat...	3:23
9	The dear nurse Euriclea let out a cry...	5:05
10	Book 3 Telemachus Visits Nestor in Pylos	6:33
11	Responding to Telemachus, Geranian horseman Nestor said...	7:09
12	Shrewd Telemachus then said in reply...	3:43

Total time on CD 1: 77:02

CD 2

1	Geranian horseman Nestor then answered Telemachus and said...	6:56
2	Athene, bright eyed goddess then answered Nestor...	7:04
3	Beside Nestor stood young men...	2:39
4	Book 4 Telemachus Visits Menelaus in Sparta	7:47
5	Menelaus spoke. His words stirred a desire...	6:52
6	He finished speaking, then one of his attendants....	6:24
7	Shrewd Telemachus then said in reply...	5:17
8	Once I'd said this, the lovely goddess answered right away...	5:45
9	Son of Atreus why question me on this...	6:47
10	Shrewd Telemachus then said to Menelaus in reply...	6:56
11	Then Medon, an intelligent man said to her...	10:48
12	Book 5 Odysseus Leaves Calypso's Island and Reaches Phaeacia	5:32

Total time on CD 2: 78:52

CD 3

1	But Hermes did not find Odysseus in the cave.	6:52
2	Odysseus finished speaking.	7:16
3	Poseidon spoke, then he drove the clouds together...	5:50
4	Then Athene, Zeus's daughter thought up something new.	7:21
5	Book 6 Odysseus and Nausicaa	5:41
6	When they reached the stream of the fair flowing river...	6:58
7	White-armed Nausicaa then answered him and said...	4:00
8	When Nausicaa had spoken, they heard her words...	5:14
9	Book 7 Odysseus at the Court of Alcinous in Phaeacia	6:49
10	Beyond the courtyard but near the door...	6:57
11	Resourceful Odysseus then answered Alcinous	6:34
12	Alcinous then said in answer to Odysseus...	2:42
13	Book 8 Odysseus is Entertained in Phaeacia	6:27

Total time on CD 3: 78:46

CD 4

1	Once he'd said this Alcinous led them out...	6:14
2	Athene spoke and resourceful lord Odysseus was happy.	7:10
3	Hephaestus finished. Gods gathered at the bronze-floored house...	6:15
4	Odysseus spoke and slung the silver studded sword...	6:47
5	That was the tale the celebrated minstrel sang.	4:07
6	Book 9 Ismarus, the Lotus Eaters, and the Cyclops	7:19
7	Now near the country of the Cyclopes...	6:55
8	We lit a fire and offered sacrifice.	6:52
9	In the evening he came back...	6:47
10	As soon as rose-fingered early dawn appeared...	5:28
11	He finished speaking. I answered him and said...	3:01
12	Book 10 Aeolus, the Laestrygonians, and Circe	8:32
13	We sailed on from there with heavy hearts.	3:20

Total time on CD 4: 78:55

CD 5

1	As soon as rose-fingered early dawn appeared...	7:23
2	After saying this, the killer of Argos pulled a herb out of the ground	6:20
3	Her words persuaded my proud heart...	7:53
4	Circe finished. Dawn soon came on her golden throne.	2:14
5	Book 11 Odysseus Meets the Shades of the Dead	6:10
6	Teiresias finished talking, I drew back...	6:56
7	I considered how in my heart I wished to hold the shade...	6:12
8	Then I saw Leda wife of Tyndaras...	6:56
9	Resourceful Odysseus, Laertes son...	8:45
10	I spoke. Then the shade of swift Achilles moved off...	7:03
11	Book 12 The Sirens, Sylla and Charybdis, the Cattle of the Sun	7:13
12	Circe paused. I answered her directly.	5:26

Total time on CD 5: 78:38

CD 6

1	They paused. The voice that reached me was so fine...	6:45
2	It seems Eurylochus, you're forcing me to stand alone.	6:53
3	Once we'd left that island, no other land appeared...	3:19
4	Book 13 Odysseus Leaves Phaeacia and Reaches Ithaca	6:03
5	When the brightest of the stars rose up...	6:01
6	Alcinous spoke. They were all afraid.	6:10
7	Odysseus finished. Bright-eyed Athene smiled...	6:30
8	Bright-eyed goddess Athene then answered him.	2:58
9	Book 14 Odysseus Meets Eumaeus	6:34
10	Eumaeus finished. Meanwhile Odysseus eagerly devoured the meat...	5:11
11	Alright then. I'll tell you the truth of what you've asked me.	6:51
12	I hung on and was carried off by dreadful winds...	6:18
13	Once he'd said this, with his sharp bronze axe he chopped up wood...	7:22

Total time on CD 6: 77:02

CD 7

1	Book 15 Telemachus Returns to Ithaca	7:09
2	Menelaus spoke. Then Atreus's warrior son...	6:23
3	Once he spoke, they all heard him and obeyed at once.	7:05
4	Then the swineherd, a splendid fellow, answered him.	7:01
5	Odysseus, born from Zeus then answered him and said...	4:21
6	Book 16 Odysseus Reveals Himself to Telemachus	6:03
7	Shrewd Telemachus then answered him and said...	7:00
8	Noble long-suffering Odysseus answered him...	6:54
9	No sooner had he said all this...	6:32
10	Telemachus addressed the swineherd first and said...	1:21
11	Book 17 Odysseus Goes to the Palace as a Beggar	6:34
12	Alright then Mother I'll tell you the truth.	6:25
13	When he saw them, Melanthius started hurling insults.	2:44

Total time on CD 7: 75:40

CD 8

1	Meanwhile Odysseus and the loyal swineherd paused...	6:56
2	You really are a man who cares for pigs...	6:59
3	However Antinous paid no attention to their words.	4:09
4	Long-suffering lord Odysseus then answered him...	3:02
5	Book 18 Odysseus and Irus the Beggar	6:36
6	As he spoke he threw his tattered bag full of holes across his shoulders...	6:11
7	The suitors in their hearts felt immediately overwhelmed...	6:16
8	The servants looked at one another and burst out laughing.	6:29
9	Book 19 Eurycleia Recognises Odysseus	6:24
10	Resourceful Odysseus then answered her and said...	6:55
11	Lady it's difficult to tell you this...	7:04
12	Wise Penelope then answered him and said...	3:35
13	So Autolycus then answered her and said...	5:59

Total time on CD 8: 76:44

CD 9

1	Once Odysseus spoke, the old woman left the room...	6:12
2	Book 20 Odysseus Prepares for his Revenge	0:52
3	Inside him his heart was growling...	6:57
4	Inside Odysseus's lovely home other women slaves were up...	6:43
5	The cattle herder answered him...	6:53
6	Once Telemachus had spoken, Pallas Athene roused them all...	2:53
7	Book 21 The Contest with Odysseus' Bow	7:01
8	After he had said this Telemachus threw off the purple cloak...	6:32
9	As he said this, Odysseus pulled aside his rags...	6:33
10	Then wise Penelope replied...	6:40
11	Book 22 The Killing of the Suitors	6:17
12	Odysseus spoke and Telemachus obeyed his dear father.	6:58
13	Meanwhile the suitors were being driven into action...	8:11

Total time on CD 9: 78:50

CD 10

1	Resourceful Odysseus then said to Telemachus...	6:27
2	Book 23 Odysseus and Penelope	6:58
3	As she spoke lord Odysseus who had been through so much...	6:05
4	Odysseus spoke, and sitting there Penelope went weak...	6:43
5	He began by telling how he first destroyed the Cicones	4:08
6	Book 24 Zeus and Athene End the Conflict	6:15
7	As they talked this way to one another...	6:06
8	So these two talked to one another as they stood in the house...	7:07
9	As Odysseus said these words, a black cloud of grief swallowed up...	6:14
10	Meanwhile rumour the messenger sped swiftly...	6:46
11	Then Athene with the glittering eyes came up...	2:41

Total time on CD 10: 65:38

Total time on CDs 1–10: 12:46:07

Homer

THE ODYSSEY

The Odyssey, one of our oldest, most popular, and most influential epic poems, was originally created in the eighth century (c. 750 BC) as an oral composition for public recitation. It was later codified in written form and became an essential part of classical Greek civilization and, beyond that, of the traditions of European literature. Later cultures in the West, from the Romans right up to modern times, have always found *The Odyssey* an astonishingly rich source of inspiration and delight. Apart from certain Biblical texts, it would be difficult to find another work which has exerted such a long and decisive influence on our culture.

According to ancient Greek traditions, *The Odyssey* was composed by the poet Homer, who also created *The Iliad* and a number of hymns to the gods. However, we have no reliable evidence about anyone called Homer, and there has long been speculation about whether

the name refers to a single person or to a group or family. The old notion that Homer was a blind singer almost certainly owes a great deal to the portrait of the poet Demodocus in *The Odyssey*.

In modern times many people have questioned the idea that *The Iliad* and *The Odyssey* could have been created by the same person. Given the very different visions of the world in the two poems and the much more sophisticated narrative structure in *The Odyssey* one can understand the basis for such a view. There is, however, no external evidence to support or refute such a thesis.

The Odyssey is, most famously, about the return of Odysseus from Troy, the sequence of adventures he has during the ten years it takes him to reach his home in Ithaca and gain control of it once again. These are not presented to us in a simple chronological sequence, for when we first meet Odysseus (in Book 5) most of his

adventures have already taken place, and he has by this point lost all his comrades and his warrior identity, a fact which casts an ironic shadow over those earlier adventures when we do learn about them.

In the sequence of his adventures, Odysseus has to confront and deal with a wide variety of perilous circumstances, from storms at sea, to cannibal monsters, alluring temptresses, and seductive distractions. As a result his character is constantly tested in many different ways. Will he have the ability to cope and resume his journey home? His success at winning through is a celebration of the extraordinary resourcefulness of his character, which uses a full range of human qualities not merely to endure, but to prevail. In that sense, Odysseus is our first great comic hero, a pattern for all those who follow.

The perils Odysseus faces generally speaking fall into three groups: the physical dangers he must overcome with wit, courage, and intelligence (e.g., the episode with the cannibal cyclops Polyphemus), the temptations to surrender to the attractions of

exotic people and places (e.g., the Lotus Eaters, Circe, Calypso), and, most importantly, the desire simply to give up and surrender his body to the sea. But his wide-ranging heroic qualities, which include his ability to endure suffering and humiliation and to use deception and lies effectively, combined with his innate vitality and his fierce desire to get home, enable him to continue his journey, even in the face of offers of immortality in a natural paradise with a beautiful goddess. At the same time, of course, his enduring curiosity about the world and his desire to be known as an important man continue to get him into new difficulties.

One can see in the sequence of Odysseus' adventures a significant transformation from the warrior leader who fought at Troy into a hero with a different sense of priorities. For Odysseus gradually loses all the trappings of a warrior (his ships and men) and is finally tossed up naked on Calypso's island. From that point on, he has to create a new identity for himself in Phaeacia and Ithaca and, when he does so, that identity is based on a series of

relationships with his servants, son, wife, and father. By the end of the poem, the warrior leader in Troy has become fully reintegrated in his own family and society, in a way that gives him an identity significantly different from that of a heroic Achaean warrior-leader who has abandoned his family and home to seek glory at Troy (in that sense, there is a strong sense that *The Odyssey* must have been composed after *The Iliad*).

This sense of a transition away from the heroic qualities celebrated in *The Iliad* is strongly reinforced by Odysseus' encounters with the shades of the dead warriors, especially of Agamemnon and Achilles. The glory of these dead warriors, the poem suggests, is now less important than the ability to survive and enjoy life inside the peaceful human community. One of the most startling moments in *The Odyssey* comes when Achilles, the supreme example of the heroic warrior in *The Iliad*, expressly repudiates that old death-before-dishonour way of life and endorses the values of life itself, no matter how humble. And there are a number of moments in the poem when the Trojan

War is celebrated as a great achievement, but one which Odysseus must now put behind him.

But *The Odyssey* is about a good deal more than Odysseus himself. For while he is striving to get back to Ithaca, his wife, Penelope, faces a crisis at home, as wealthy young suitors seek to win her hand in marriage and through their arrogance and waste threaten the future of her family and the life of her son. She has to deploy her own resources to make sure that Odysseus has a home and family to return to, and Penelope's skill in deceiving the suitors and her faith in her family are an essential part of the story, without which there would be no successful resolution. It is fitting that among Odysseus' final tests are the challenges Penelope sets up for him with the bow and the story of their marriage bed. In the same way, Telemachus, the only child of Odysseus and Penelope, must learn to act decisively and intelligently in order to contribute what he can to the preservation of his family and his home. He must, in other words, make the important transition from childhood into

responsible (and dangerous) adult life.

The importance of home and family is constantly emphasized in *The Odyssey*, for the home makes possible the richest and most rewarding human interactions with others. The gods themselves repeatedly point out that violations of a person's home deserve the sternest punishments, and throughout the poem the conventions of hospitality, which dictate how one should receive strangers into one's home and, conversely, how all guests should respect their hosts are brought out again and again. Such conventions make possible many of the most important joys of life.

Hence, we find in *The Odyssey* a constantly delightful attention to hospitable banquets, warm baths, excellent wine, entertaining conversation, fine singing and dancing, comfortable beds – all the finest aspects of enjoying human company. In the same way, the poem often brings out the aesthetic beauty of particular objects and places in a celebration of beauty for its own sake (a sight which often leaves the viewer lost in wonder). The properly functioning family,

and especially the women in the home, who are the source of so much creativity, make such things possible, and those who contravene hospitality are a direct threat to these important values.

If the family is finally restored by the end of the poem, there is nothing complacent about such a conclusion (which requires the intervention of the gods). For we have learned that human life is a matter of protecting and honouring the home but also of having to leave home to learn about the world and gain the experience that will enable one to defend it. Odysseus, after all, will be continuing his wandering ways soon enough.

Tracing the influence of *The Odyssey* on Western culture is a complex question. Greek and Roman writers drew extensively on the poem and celebrated Homer's achievement as the greatest of poets. However, the Romans were deeply distrustful of Odysseus (or, as they called him, Ulysses), largely because for them he was far too keen to use deception and lies to win through (a characteristic incompatible with the Roman sense of virtue). The Christian tradition inherited

this attitude. Hence, in much of early Western literature, Ulysses is seen as at best a knave and at worst an evil villain. Dante places him deep in hell (in the *Inferno*), and Shakespeare turns him into a cynical Machiavellian deceiver (in *Troilus and Cressida*).

Such a view of Odysseus/Ulysses developed all the more easily once Homer's text was no longer available in the West. Hence, although Homer's name was celebrated and many of the famous episodes of *The Odyssey* were well known, the poem itself was not available. Once Homer's text reappeared in the fifteenth century, however, this tradition began to change, and since that time the direct influence of *The Odyssey* has grown, especially in the last two hundred years. It is comparatively easy to trace the direct impact of the poem in many areas of our culture, from James Joyce's *Ulysses* to the popular culture in Hollywood (*O Brother, Where Art Thou?*) and on television (*Xena the Warrior Princess*).

Notes by Ian Johnston



Anton Lesser is one of Britain's leading classical actors. He has played many of the principal Shakespearean roles for the Royal Shakespeare Company including Petruchio, Romeo and Richard III. His career has also encompassed contemporary drama, notably *The Birthday Party* by Harold Pinter. Appearances in major TV drama productions include *The Oresteia*, *The Cherry Orchard*, *Troilus and Cressida* and *The Mill on the Floss*. He also reads Milton's *Paradise Lost*, Homer's *The Illiad* and *A Tale of Two Cities* for Naxos AudioBooks.

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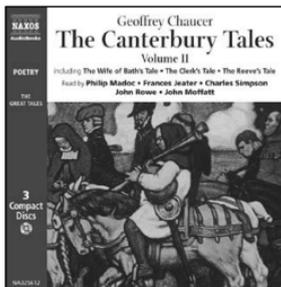
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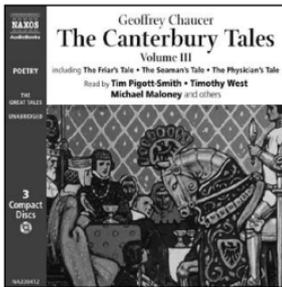
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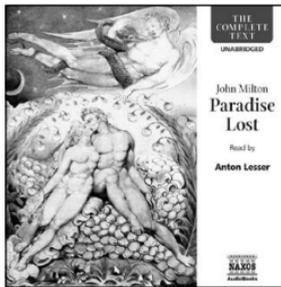
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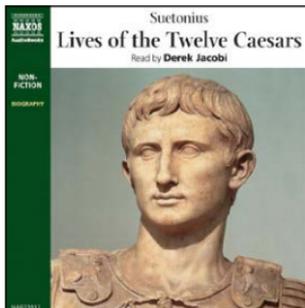
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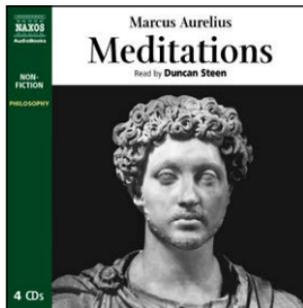
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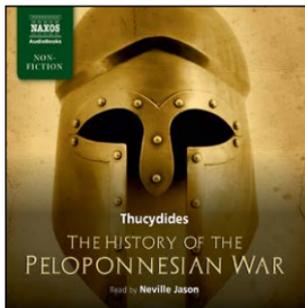
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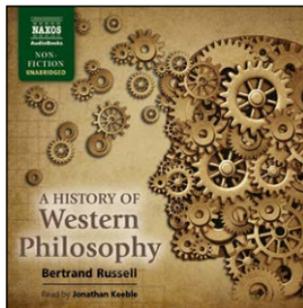
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