ΑΒΓΔΕΖΗΘΙ
ΚΛΜΝΞΟΠΡ
ΣΤΥΦΧΨΩ
ΆΈΉΊΪΫαβγ
δεζηθικλμνξορ
πςστυφχψω
ίϊΐύϋΰόώάέή

Regular

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ ΆΈΉΊΌΎΏΪΫϏ
αβγδεζηθικλμνξοπρςστυφχψω ίϊΐύϋΰόώάέήϗ
ἈἉἊἋἌἍἎἏᾺΆᾸᾹᾼᾈᾉᾊᾋᾌᾍᾎᾏ Ἐ ἙἚἛἜἝ Ὲ Έ Ἠ Ἡ ἪἫ
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ῆῃῂῄᾐᾑᾒᾓᾔᾕᾖᾗῇἰἱἲἳἴἵἶἷὶίῖῐῑῒΐῗὀὁὂὃὄὅὸόῤῥὐὑὒὓὔὕὖὗὺ
ύῦῠῡῢΰῧὠὡὢὣὤὥὦὧὼώῶῳῲῴᾠᾡᾢᾣᾤᾥᾦᾧῷ

Regular Italic

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ ΆΈΉΊΌΎΏΪΫϏ
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Bold

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ ΆΈΉΊΌΎΏΪΫϏ
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Bold Italic

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ ΆΈΉΊΌΎΏΪΫϏ
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ΚΛΜΝΞΟΠΡ
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ΆΈΉΊΪΫαβγ
δεζηθικλμνξορ
πςστυφχψω
ίϊΐύϋΰόώάέή

Medium

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ ΆΈΉΊΌΎΏΪΫϏ
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ῸΌῬὙὛὝὟῪΎῨῩὨὩὪὫὬὭὮὯῺΏῼᾨᾩᾪᾫᾬᾭᾮᾯ
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Medium Italic

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ ΆΈΉΊΌΎΏΪΫϏ
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SemiBold

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ ΆΈΉΊΌΎΏΪΫϏ
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SemiBold Italic

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ ΆΈΉΊΌΎΏΪΫϏ
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Regular

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ÁĂẮẶẰẲẴÂẤẬẦẨẪȀÄẠÀẢȂĀĄÅǺÃÆǼ
ĆČÇḈĈĊDZDŽĐĎĐḌḎDzDžÉĔĚḜÊẾỆỀỂỄ
ȄËĖẸÈẺȆĒḖḔĘẼFĞǦĜĢĠḠĦḪĤḤIJÍĬȈÏḮİỊ
ÌỈÎĪĮĨĴĶLJĹĽĻĿḶLjḺŁṂNJŃŇŅṄṆŊNjṈÑÓ
ŎÔỐỘỒỔỖȌÖȪȰỌÒỎƠỚỢỜỞỠŐȎŌṒ
ṐǪØǾÕṌṎȬŒÞQŔŘŖȐṚȒṞŚṤŠṦŞŜȘṠṢṨ
ẞƏŦŤŢȚṬṮÚŬÛȔÜǙỤÙỦƯỨỰỪỬỮŰȖŪ
ǕŲŮŨṸẂŴẄẀÝŶŸẎỴỲỶȲỸŹŽŻẒáăắặằ
ẳẵâấậầẩẫȁäạàảȃāąåǻãæǽćčçḉĉċðďđḍḏdzdžéĕ
ěḝêếệềểễȅëėẹèẻȇēḗḕęẽəğǧĝģġḡħḫĥḥıíĭȉïḯịìỉîij
īįĩȷȷ́ĵķĸlĺľļŀḷljḻłṃnńňņṅṇŋnjṉñóŏôốộồổỗȍöȫȱ
ọòỏơớợờởỡőȏōṓṑǫøǿõṍṏȭœþŕřŗȑṛȓṟśṥšṧşŝșṡṣ
ṩßſŧťţțẗṭṯuúŭûȕüǚụùủưứựừửữűȗūǖųůũṹẃŵẅ
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ẦẨẪȀÄẠÀẢȂĀĄÅǺÃÆǼĆČÇḈĈĊDZDŽĐĎĐḌḎÉĔĚḜ
ÊẾỆỀỂỄȄËĖẸÈẺȆĒḖḔĘẼFĞǦĜĢĠḠĦḪĤḤIJÍĬȈÏḮİỊÌỈÎĪĮĨĴ
ĶLJĹĽĻĿḶḺŁṂNJŃŇŅṄṆŊṈÑÓŎÔỐỘỒỔỖȌÖȪȰỌÒ
ỎƠỚỢỜỞỠŐȎŌṒṐǪØǾÕṌṎȬŒÞQŔŘŖȐṚȒṞŚṤŠṦŞŜȘ
ṠṢṨẞƏŦŤŢṬṮÚŬÛȔÜǙỤÙỦƯỨỰỪỬỮȖŪǕŲŮŨṸẂ
ŴẄẀÝŶŸẎỴỲỶȲỸŹŽŻẒ

Regular Italic

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ÁĂẮẶẰẲẴÂẤẬẦẨẪȀÄẠÀẢȂĀĄÅǺÃÆǼ
ĆČÇḈĈĊDZDŽĐĎĐḌḎDzDžÉĔĚḜÊẾỆỀỂỄȄË
ĖẸÈẺȆĒḖḔĘẼFĞǦĜĢĠḠĦḪĤḤIJÍĬȈÏḮİỊÌỈÎĪĮĨĴ
ĶLJĹĽĻĿḶLjḺŁṂNJŃŇŅṄṆŊNjṈÑÓŎÔỐỘỒ
ỔỖȌÖȪȰỌÒỎƠỚỢỜỞỠŐȎŌṒṐǪØǾÕṌṎ
ȬŒÞQŔŘŖȐṚȒṞŚṤŠṦŞŜȘṠṢṨẞƏŦŤŢȚṬṮÚŬ
ÛȔÜǙỤÙỦƯỨỰỪỬỮŰȖŪǕŲŮŨṸẂŴẄẀ
ÝŶŸẎỴỲỶȲỸŹŽŻẒáăắặằẳẵâấậầẩẫȁäạàảȃāąåǻ
ãæǽćčçḉĉċðďđḍḏdzdžéĕěḝêếệềểễȅëėẹèẻȇēḗḕęẽəğǧĝģġ
ḡħḫĥḥıíĭȉïḯịìỉîijīįĩȷȷ́ĵķĸlĺľļŀḷljḻłṃnńňņṅṇŋnjṉñóŏ
ôốộồổỗȍöȫȱọòỏơớợờởỡőȏōṓṑǫøǿõṍṏȭœþŕřŗȑṛȓṟśṥšṧ
şŝșṡṣṩßſŧťţțẗṭṯuúŭûȕüǚụùủưứựừửữűȗūǖųůũṹẃŵ
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ÁĂẮẶẰẲẴÂẤẬẦẨẪȀÄẠÀẢȂĀĄÅǺÃÆ
ǼĆČÇḈĈĊDZDŽĐĎĐḌḎDzDžÉĔĚḜÊẾỆ
ỀỂỄȄËĖẸÈẺȆĒḖḔĘẼFĞǦĜĢĠḠĦḪĤḤIJÍ
ĬȈÏḮİỊÌỈÎĪĮĨĴĶLJĹĽĻĿḶLjḺŁṂNJŃŇŅṄ
ṆŊNjṈÑÓŎÔỐỘỒỔỖȌÖȪȰỌÒỎƠỚỢỜ
ỞỠŐȎŌṒṐǪØǾÕṌṎȬŒÞQŔŘŖȐṚȒṞ
ŚṤŠṦŞŜȘṠṢṨẞƏŦŤŢȚṬṮÚŬÛȔÜǙỤÙỦ
ƯỨỰỪỬỮŰȖŪǕŲŮŨṸẂŴẄẀÝŶŸẎ
ỴỲỶȲỸŹŽŻẒáăắặằẳẵâấậầẩẫȁäạàảȃāąåǻã
æǽćčçḉĉċðďđḍḏdzdžéĕěḝêếệềểễȅëėẹèẻȇēḗ
ḕęẽəğǧĝģġḡħḫĥḥıíĭȉïḯịìỉîijīįĩȷȷ́ĵķĸlĺľļŀḷljḻł
ṃnńňņṅṇŋnjṉñóŏôốộồổỗȍöȫȱọòỏơớợờởỡ
őȏōṓṑǫøǿõṍṏȭœþŕřŗȑṛȓṟśṥšṧşŝșṡṣṩßſŧťţțẗ
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ḌḎÉĔĚḜÊẾỆỀỂỄȄËĖẸÈẺȆĒḖḔĘẼFĞǦĜĢĠḠĦḪĤḤIJ
ÍĬȈÏḮİỊÌỈÎĪĮĨĴĶLJĹĽĻĿḶḺŁṂNJŃŇŅṄṆŊṈÑÓŎÔỐ
ỘỒỔỖȌÖȪȰỌÒỎƠỚỢỜỞỠŐȎŌṒṐǪØǾÕṌṎȬŒÞQ
ŔŘŖȐṚȒṞŚṤŠṦŞŜȘṠṢṨẞƏŦŤŢṬṮÚŬÛȔÜǙỤÙỦƯ
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ṞŚṤŠṦŞŜȘṠṢṨẞƏŦŤŢȚṬṮÚŬÛȔÜǙỤÙ
ỦƯỨỰỪỬỮŰȖŪǕŲŮŨṸẂŴẄẀÝŶŸ
ẎỴỲỶȲỸŹŽŻẒáăắặằẳẵâấậầẩẫȁäạàảȃāą
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ỄȄËĖẸÈẺȆĒḖḔĘẼFĞǦĜĢĠḠĦḪĤḤIJÍĬȊÏ
ḮİỊȈỈȊĪĮĨĴĶLJĹĽĻĿḶLjḺŁṂNJŃŇŅṄṆŊNjṈ
ÑÓŎÔỐỘỒỔỖȌÖȪȮỌÒỎƠỚỢỜỞỠŐÔ
ŌṒṐǪØǾÕṌṎȬŒÞQŔŘŖȐṚȒṞŚṤŠṦŞŜȘ
ṠṢṨẞƏŦŤŢȚṬṮÚŬÛȔÜǙỤÙỦƯỨỰỪỬỮ
ŰÛŪṺŲŮŨṸẂŴẄẀÝŶŸẎỴỲỶȲỸŹŽŻẒ
áăắặằẳẵâấậầẩẫȁäạàảȃāąåǻãæǽćčçḉĉċðďđḍḏ
dzdžéĕěḝêếệềểễȅëėẹèẻȇēḗḕęẽəğǧĝģġḡħḫĥḥı
íĭȋȉïḯịìỉîȷīįĩȷȷĵķĸlĺľļŀḷljḻłṃnńňņṅṇŋnjṉñóŏôố
ộồổỗȍöȫȯọòỏơớợờởỡőôōṓṑǫøǿõṍṏȭœþŕřŗȑṛ
ȓṟśṥšṧşŝșṡṣṩßſŧťţțẗṭṯuúŭûȕüǚụùủưứựừửữűûū
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ẤẬẦẨẪȀÄẠÀẢȂĀĄÅǺÃÆǼĆČÇḈĈĊDZDŽÐĎĐḌḎÉĔ
ĚḜÊẾỆỀỂỄȄËĖẸÈẺȆĒḖḔĘẼFĞǦĜĢĠḠĦḪĤḤIJÍĬȊÏḮİỊȈ
ỈȊĪĮĨĴĶLJĹĽĻĿḶḺŁṂNJŃŇŅṄṆŊṈÑÓŎÔỐỘỒỔỖȌÖ
ȪȮỌÒỎƠỚỢỜỞỠŐÔŌṒṐǪØǾÕṌṎȬŒÞQŔŘŖȐṚȒṞŚ
ṤŠṦŞŜȘṠṢṨẞƏŦŤŢȚṬṮÚŬÛȔÜǙỤÙỦƯỨỰỪỬỮŰÛŪṺŲ
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ĆČÇḈĈĊDZDŽÐĎĐḌḎDzDžÉĔĚḜÊẾỆỀỂỄȄ
ËĖẸÈẺȆĒḖḔĘẼFĞǦĜĢĠḠĦḪĤḤIJÍĬȊÏḮİỊȈỈ
ȊĪĮĨĴĶLJĹĽĻĿḶLjḺŁṂNJŃŇŅṄṆŊNjṈÑÓŎÔ
ỐỘỒỔỖȌÖȪȮỌÒỎƠỚỢỜỞỠŐÔŌṒṐǪØ
ǾÕṌṎȬŒÞQŔŘŖȐṚȒṞŚṤŠṦŞŜȘṠṢṨẞƏŦŤ
ŢȚṬṮÚŬÛȔÜǙỤÙỦƯỨỰỪỬỮŰÛŪṺŲŮŨ
ṸẂŴẄẀÝŶŸẎỴỲỶȲỸŹŽŻẒáăắặằẳẵâấậầẩ
ẫȁäạàảȃāąåǻãæǽćčçḉĉċðďđḍḏdzdžéĕěḝêếệềểễȅëė
ẹèẻȇēḗḕęẽəğǧĝģġḡħḫĥḥıíĭȋȉïḯịìỉîȷīįĩȷȷĵķĸlĺľļŀḷljḻł
ṃnńňņṅṇŋnjṉñóŏôốộồổỗȍöȫȯọòỏơớợờởỡőôōṓṑǫ
øǿõṍṏȭœþŕřŗȑṛȓṟśṥšṧşŝșṡṣṩßſŧťţțẗṭṯuúŭûȕüǚụùủư
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ỀỂỄȄËĖẸÈẺȆĒḖḔĘẼFĞǦĜĢĠḠĦḪĤḤIJÍ
ĬȊÏḮİỊȈỈȊĪĮĨĴĶLJĹĽĻĿḶLjḺŁṂNJŃŇŅṄṆŊ
NjṈÑÓŎÔỐỘỒỔỖȌÖȪȮỌÒỎƠỚỢỜỞ
ỠŐÔŌṒṐǪØǾÕṌṎȬŒÞQŔŘŖȐṚȒṞŚṤ
ŠṦŞŜȘṠṢṨẞƏŦŤŢȚṬṮÚŬÛȔÜǙỤÙỦƯỨ
ỰỪỬỮŰÛŪṺŲŮŨṸẂŴẄẀÝŶŸẎỴỲỶ
ȲỸŹŽŻẒáăắặằẳẵâấậầẩẫȁäạàảȃāąåǻãæǽćč
çḉĉċðďđḍḏdzdžéĕěḝêếệềểễȅëėẹèẻȇēḗḕęẽəğǧ
ĝģġḡħḫĥḥıíĭȋȉïḯịìỉîȷīįĩȷȷĵķĸlĺľļŀḷljḻłṃnńňņ
ṅṇŋnjṉñóŏôốộồổỗȍöȫȯọòỏơớợờởỡőôōṓṑǫøǿ
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ẤẬẦẨẪȀÄẠÀẢȂĀĄÅǺÃÆǼĆČÇḈĈĊDZDŽÐĎĐḌḎ
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ḮİỊȈỈȊĪĮĨĴĶLJĹĽĻĿḶḺŁṂNJŃŇŅṄṆŊṈÑÓŎÔỐỘỒỔ
ỖȌÖȪȮỌÒỎƠỚỢỜỞỠŐÔŌṒṐǪØǾÕṌṎȬŒÞQŔŘ
ŖȐṚȒṞŚṤŠṦŞŜȘṠṢṨẞƏŦŤŢȚṬṮÚŬÛȔÜǙỤÙỦƯỨỰỪỬ
ỮŰÛŪṺŲŮŨṸẂŴẄẀÝŶŸẎỴỲỶȲỸŹŽŻẒ

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ǼĆČÇḈĈĊDZDŽÐĎĐḌḎDzDžÉĔĚḜÊẾỆỀỂ
ỄȄËĖẸÈẺȆĒḖḔĘẼFĞǦĜĢĠḠĦḪĤḤIJÍĬȊÏḮ
İỊȈỈȊĪĮĨĴĶLJĹĽĻĿḶLjḺŁṂNJŃŇŅṄṆŊNjṈÑÓ
ŎÔỐỘỒỔỖȌÖȪȮỌÒỎƠỚỢỜỞỠŐÔŌṒṐ
ǪØǾÕṌṎȬŒÞQŔŘŖȐṚȒṞŚṤŠṦŞŜȘṠṢṨẞ
ƏŦŤŢȚṬṮÚŬÛȔÜǙỤÙỦƯỨỰỪỬỮŰÛŪ
ṺŲŮŨṸẂŴẄẀÝŶŸẎỴỲỶȲỸŹŽŻẒáăắặằ
ẳẵâấậầẩẫȁäạàảȃāąåǻãæǽćčçḉĉċðďđḍḏdzdžéĕěḝ
êếệềểễȅëėẹèẻȇēḗḕęẽəğǧĝģġḡħḫĥḥıíĭȋȉïḯịìỉîȷīįĩȷȷĵ
ķĸlĺľļŀḷljḻłṃnńňņṅṇŋnjṉñóŏôốộồổỗȍöȫȯọòỏơớ
ợờởỡőôōṓṑǫøǿõṍṏȭœþŕřŗȑṛȓṟśṥšṧşŝșṡṣṩßſŧťţțẗṭṯ
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Daniel Wallace’s *Big Fish*: A Novel of Mythic Proportions (1998) adapts the epic to the American South, while also incorporating tall tales into its first-person narrative much as Odysseus does in the Apologoi (Books 9-12). The Coen Brothers’ 2000 film *O Brother, Where Art Thou*? is loosely based on Homer’s poem. Margaret Atwood’s 2005 novella *The Penelopiad* is an ironic rewriting of the Odyssey from Penelope’s perspective. Zachary Mason’s *The Lost Books of the Odyssey* (2007) is a series of short stories that rework Homer’s original plot in a contemporary style reminiscent of Italo Calvino. *The Heroes of Olympus* (2010–2014) by Rick Riordan is based entirely on Greek mythology and includes many aspects and characters from the Odyssey. Authors have sought to imagine new endings for the Odyssey. In canto XXVI of the *Inferno*, Dante Alighieri meets Odysseus in the eighth circle of hell, where Odysseus himself appends a new ending to the Odyssey in which he never returns to Ithaca and instead continues his restless adventuring. Alfred, Lord Tennyson in turn expands on this variation in his poem, “Ulysses”, published in 1842. Nikos Kazantzakis aspires to continue the poem and explore more modern concerns in his epic poem *The Odyssey: A Modern Sequel*, which was first published in 1938 in modern Greek. In 2018, BBC Culture polled experts around the world to nominate the stories they felt had shaped mindsets or influenced history. *Odyssey* topped the list.

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Η Οδύσσεια που αποτελείται από 12.110 στίχους, έναντι των 15.693 στίχων της Ιλιάδας, πραγματεύεται γενικά τον μεταπολεμικό νόστο αναδεικνύοντας τα προβλήματα που αντιμετωπίζουν οι παλινοστούντες και ειδικότερα τον περιπετειώδη επαναπατρισμό του ήρωα του Τρωικού Πολέμου και βασιλιά της Ιθάκης Οδυσσέα καθώς και το φόνο των μνηστήρων, οι οποίοι έχοντας εγκατασταθεί στο παλάτι του διεκδικούσαν μέσω της γυναίκας του Πηνελόπης τη βασιλεία. Η Οδύσσεια καταγράφηκε επίσημα στην αρχαία Αθήνα περί τον 6ο αιώνα π.Χ. κατ΄ εντολή του Πεισίστρατου ή του γιου του Ιππάρχου (560-510 π.Χ.), προκειμένου οι τότε ραψωδοί να απαγγέλουν αυτή στις γιορτές των Παναθηναίων χωρίς δικές τους παρεμβολές ή παραλλαγές. Ακολούθως χωρίστηκε από τους Αλεξανδρινούς Γραμματικούς σε 24 ραψωδίες, που αριθμήθηκαν με τα μικρά γράμματα του ελληνικού αλφαβήτου. Κατά ομάδες οι ραψωδίες συναπαρτίζουν: α) την Τηλεμάχεια (α-δ), όπου βλέπουμε το γιο του Οδυσσέα Τηλέμαχο να αναζητά τον πατέρα του, β) τη Φαιακίδα, ή Νόστο (ε-ν), όπου ακούμε τον ίδιο τον ήρωα να αφηγείται στους Φαίακες τις προηγούμενες περιπέτειές του και να φτάνει στην Ιθάκη, και. γ) τη Μνηστηροφονία (ξ-ω), την περιγραφή της τιμωρίας των μνηστήρων. Στις νεοελληνικές εκφράσεις ως «οδύσσεια» χαρακτηρίζεται μεταφορικά κάθε μεγάλη περιπλάνηση, ταλαιπωρία, ή περιπέτεια. Η μεγάλη αξία της Οδύσσειας, όπως και της Ιλιάδας διαφαίνεται από το γεγονός ότι διασώθηκε πλήρως λόγω της μεγάλης διάδοσής της σε αντίθεση με τα κύκλια έπη.

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The Odyssey

The greatest tale ever told?

By Natalie Haynes 22 May 2018

Homer's *Odyssey* has topped our poll of 100 Stories that Shaped the World. Natalie Haynes looks at why the epic poem has survived for millennia.

Why was The Odyssey the first choice?

The Odyssey, Homer's epic poem of the 8th Century BC, topped our poll. Why was it the first choice? According to writer and broadcaster **Natalie Haynes:** "Because it is one of the great foundational myths of western culture; because it asks what it means to be a hero; because it has great female characters in it, as well as men; because it is full of gods and monsters and is properly epic and because it forces us to question the assumptions we might have about quests, war, and the ever-current issue of what it means to return home."

Lisa Appignanesi, novelist and critic, picks out its influence on all that followed, arguing "It's a basic story template – of the journey which is also a return". **Kenneth W Warren,** Professor of English at the University of Chicago, agrees. "There's no getting around how foundational Homer's epic has been for storytelling in the West. *The Odyssey* has provided the architecture for the quest narrative and the template for characterising male and female virtue in ways that shape, enable, and limit our storytelling habits into the present."

David Varno, literary critic, highlights the ingenuity woven through the epic poem: "The many triumphs of wit and grit on the part of Odysseus and Penelope must have counted for something over the millennia." Meanwhile, **Bethanne Patrick**, Contributing Editor of Lit Hub, picks out another strand. "I believe the journey of Odysseus defined a streak of individualism particular to Western culture that has led to much change in the world – good and bad."

And the novelist **Beverley Naidoo** hones in on the ways it has become embedded in wider culture: "The multiple stories within Odysseus' 10-year journey home after the Trojan war, while faithful Penelope waits for him and son Telemachus seeks him, have seeped deep into our cultural consciousness. The human elements within this myriad of stories continue to resonate down the centuries, allowing endless reinterpretation."

More on The Stories that Shaped the World:

► *The 100 stories that shaped the world*
► *The top 100: who voted?*
► *Is The Odyssey the greatest tale ever told?*

BBC Culture's Stories looks at epic poems, plays and novels from around the globe that have influenced history and changed mindsets. The poll of writers and critics will be discussed at the *Hay*

> *Sing in me, Muse, and through me tell the story*
> *of that man skilled in all ways of contending,*
> *the wanderer, harried for years on end,*
> *after he plundered the stronghold*
> *on the proud height of Troy.*
>
> _Translated by Robert Fitzgerald (1961)

If any story can be considered the greatest tale ever told, Homer's *Odyssey* has a better claim than most. Twenty-four books long, it runs to more than 12,000 lines of hexameter verse and follows the adventures of the wily, complicated Greek hero, Odysseus, in the aftermath of the Trojan War. *The Odyssey* has been valued as a cultural highpoint for millennia: in the 5th Century BCE, the Athenian playwright Aeschylus referred to his tragedies as "slices from the banquet of Homer".

Writers from Dante to James Joyce to Margaret Atwood have taken inspiration from this original quest story. But Odysseus' quest itself is an almost mundane affair, amid the gods and monsters which populate the poem. Because it is not about sailing off to find something wondrous and new (a golden fleece, for example, or an undiscovered land). It's about a man trying to get home at the end of a 10-year war.

And this is surely the reason that the poem remains so central to our culture today. It is a story that asks questions about what it means to be a man, particularly when he has been stripped of the context that has previously defined him: Odysseus is a husband away from his wife, a father who has missed his son growing up, a warrior whose war is over, a king who is far from his kingdom, a leader whose men all die, an adulterer who is the plaything of goddesses, and a son whose mother dies of a broken heart because she believes him dead. He is a voyager, a pirate, an adventurer, a refugee.

The ultimate tall tale

The poem also asks its audience to consider the very nature of story-telling, as lies, exaggerations and tall tales vie with one another in a fractured timeline. Odysseus' story is told with varying degrees of accuracy by himself, by bards singing their epic verses as Homer must have done, and even by Odysseus disguised as a bard, fabricating deceit about his voyages for his own purposes.

Odysseus is so desperate not to miss out on any part of his adventure that he has his men lash him to the mast of his ship, so he can hear but not move. Talk about a captive audience. The Odyssey covers the 10-year period that it takes Odysseus to return to his home, Ithaca, from Troy. But it begins near the end of the 10th year, as Odysseus waits on Ogygia, the island where he has been living with the nymph Calypso for the past seven years, gazing out at the sea and wishing he could return home.

Name dropping

It is in Odysseus' nature to lie: constructing an artificial identity. The fantastical elements of *The Odyssey* have made it a source of inspiration to writers in virtually every field. James Joyce used it as the foundation for *Ulysses*. Margaret Atwood wrote *The Penelopiad*, which examines Odysseus' violent homecoming from his wife's perspective. Children in the 1980s watched a Franco-Japanese sci-fi cartoon, called *Ulysses 31*, following the adventures of Ulysses and Telemachus in space. The childlike in 2018 might be playing *Super Mario Odyssey*, in which the hero seeks to rescue Princess Peach from forced marriage to Bowser. It is just such a union which Penelope fears, as she delays her many suitors in *The Odyssey*, hoping that her true love will return before she is compelled to marry anyone else. Mario travels on a ship made out of a giant hat, which is not strictly Homeric, but other parallels are certainly there.

The most recent series of *Prison Break* was clearly written by Odyssey fans: Michael Schofield has been held for seven years in a prison named Ogygia (the name of Calypso's island and the same duration of imprisonment, though Odysseus has a rather nicer time of things than Schofield). He has even adopted Odysseus' alias, Outis, and before the series is completed, he battles an agent codenamed Poseidon, and blinds a one-eyed man. And as Chihiro watches her parents eat too much and turn into pigs, in Miyakazi's 2001 classic film *Spirited Away*, we can only think of Circe turning Odysseus' men into swine in the same way.

The Odyssey is an epic of such depth, detail and complexity that every reader can find something new in its poetry and every writer can take inspiration from its story. In another 2700 years, that will still be true.

Homeric Greek

Homeric Greek is the form of the Greek language that was used by Homer in the *Iliad* and *Odyssey* and in the Homeric Hymns.

1. Phonology

Homeric Greek is like Ionic Greek, and unlike Classical Attic, **in shifting almost all cases of long ᾱ to η:** thus, Homeric *Τροίη, ὥρη, πύλῃσι* for Attic *Τροίᾱ, ὥρᾱ, πύλαις/πύλαισι* "Troy", "hour", "gates (dat.)". Exceptions include nouns like θεᾱ́ "goddess", and the genitive plural of first-declension nouns and the genitive singular of masculine first-declension nouns: θεᾱ́ων, Ἀτρεΐδᾱο "of goddesses, of the son of Atreus".

2. Nouns

First declension | The nominative singular of **most feminine nouns ends in -η**, rather than long -ᾱ, even after ρ, ε, and ι (an Ionic feature): *χώρη* for *χώρᾱ*. However, θεᾱ́ and some names end in long -ᾱ. Some masculine nouns have a nominative singular in short -ᾰ rather than -ης (*ναύτης*, Ἀτρεΐδης): *ἱππότᾰ* for Attic *ἱππότης*. The genitive singular of masculine nouns ends in -ᾱο or -εω, rather than -ου: Ἀτρεΐδᾱο for Attic Ἀτρείδου. The genitive plural usually ends in -ᾱων or -εων: *νυμφᾱ́ων* for Attic *νυμφῶν*. The dative plural almost always end in -ῃσι or -ῃς: *πύλῃσιν* for Attic *πύλαις*.

Second declension | Genitive singular: **ends in -οιο, as well as -ου**. For example, *πεδίοιο*, as well as *πεδίου*. Genitive and dative dual: ends in *-οιϊν*. Thus, *ἵπποιϊν* appears, rather than *ἵπποιν*. Dative plural: ends in *-οισι* and *-οις*. For example, *φύλλοισι* , as well as *φύλλοις*.

Third declension | Accusative singular: **ends in *-ιν*, as well as *-ιδα***. For example, *γλαυκῶπιν*, as well as *γλαυκώπιδα*. Dative plural**: ends in *-εσσι* and *-σι***. For example, *πόδεσσι* or *ἔπεσσι*. Homeric Greek lacks the quantitative metathesis present in later Greek:

- Homeric βασιλ**ῆος** instead of βασιλ**έως**, πόλ**ηος** instead of πόλ**εως**
- βασιλ**ῆα** instead of βασιλ**έᾱ**
- βασιλ**ῆας** instead of βασιλ**έᾱς**

3. Pronouns

First-person pronoun

	Singular	Dual	Plural
Nominative	ἐγώ, ἐγών	νῶι, νώ	ἡμεῖς, ἄμμες
Genitive	ἐμεῖο, ἐμέο, ἐμεῦ μεῦ, ἐμέθεν	νῶιν	ἡμείων, ἡμέων
Dative	ἐμοί, μοι	νῶιν	ἡμῖ(ν), ἄμμι(ν)
Accusative	ἐμέ, με	νῶι, νώ	ἡμέας, ἧμας, ἄμμε

Second-person pronoun

	Singular	Dual	Plural
Nominative	σύ, τύνη	σφῶϊ, σφώ	ὑμεῖς, ὔμμες
Genitive	σεῖο, σέο, σεῦ σευ, σέθεν, τεοῖο	σφῶϊν, σφῷν	ὑμέων, ὑμείων
Dative	σοί, τοι, τεΐν		ὑμῖν, ὔμμι, ὗμιν
Accusative	σέ	σφῶϊ, σφώ	ὑμέας, ὔμμε

Third-person pronoun

	Singular	Dual	Plural
Nominative	—	σφωέ	σφεῖς
Genitive	οὗ, εἷο, ἕο εὗ, ἕθεν	σφωΐν	σφείων, σφέων
Dative	ἑοῖ, οἱ	σφωΐν	σφι(ν), σφίσι(ν)
Accusative	ἕ, ἑέ, μιν	σφωέ	σφε, σφέας, σφας

4. Verb

Person endings | ***-ν* appears rather than *-σαν***. For example, *ἔσταν* for *ἔστησαν* in the Third-person plural Active. The third plural middle/passive often ends in *-αται* or *-ατο*; for example, *ἥατο* is equivalent to *ἧντο*.

Tenses | Future: Generally remains uncontracted. For example, **ἐρέω appears instead of ἐρῶ or τελέω instead of τελέσω**. Present or imperfect: These tenses sometimes take iterative form with the letters **-σκ- penultimate with the ending**. For example, *φύγεσκον*: they kept on running away.

Homer, *Odyssey*

book 1 line 1-43

English Translation by A.T. Murray

ἄνδρα μοι ἔννεπε, μοῦσα, πολύτροπον, ὃς μάλα πολλὰ
πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσεν:
πολλῶν δ᾽ ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω,
πολλὰ δ᾽ ὅ γ᾽ ἐν πόντῳ πάθεν ἄλγεα ὃν κατὰ θυμόν,
ἀρνύμενος ἥν τε ψυχὴν καὶ νόστον ἑταίρων.
ἀλλ᾽ οὐδ᾽ ὣς ἑτάρους ἐρρύσατο, ἱέμενός περ:
αὐτῶν γὰρ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο,
νήπιοι, οἳ κατὰ βοῦς Ὑπερίονος Ἠελίοιο
ἤσθιον: αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἦμαρ.
τῶν ἁμόθεν γε, θεά, θύγατερ Διός, εἰπὲ καὶ ἡμῖν.

ἔνθ᾽ ἄλλοι μὲν πάντες, ὅσοι φύγον αἰπὺν ὄλεθρον,
οἴκοι ἔσαν, πόλεμόν τε πεφευγότες ἠδὲ θάλασσαν:
τὸν δ᾽ οἶον νόστου κεχρημένον ἠδὲ γυναικὸς
νύμφη πότνι᾽ ἔρυκε Καλυψὼ δῖα θεάων
ἐν σπέσσι γλαφυροῖσι, λιλαιομένη πόσιν εἶναι.
ἀλλ᾽ ὅτε δὴ ἔτος ἦλθε περιπλομένων ἐνιαυτῶν,
τῷ οἱ ἐπεκλώσαντο θεοὶ οἶκόνδε νέεσθαι
εἰς Ἰθάκην, οὐδ᾽ ἔνθα πεφυγμένος ἦεν ἀέθλων
καὶ μετὰ οἷσι φίλοισι. θεοὶ δ᾽ ἐλέαιρον ἅπαντες
νόσφι Ποσειδάωνος: ὁ δ᾽ ἀσπερχὲς μενέαινεν
ἀντιθέῳ Ὀδυσῆι πάρος ἣν γαῖαν ἱκέσθαι.

ἀλλ᾽ ὁ μὲν Αἰθίοπας μετεκίαθε τηλόθ᾽ ἐόντας,
Αἰθίοπας τοὶ διχθὰ δεδαίαται, ἔσχατοι ἀνδρῶν,
οἱ μὲν δυσομένου Ὑπερίονος οἱ δ᾽ ἀνιόντος,
ἀντιόων ταύρων τε καὶ ἀρνειῶν ἑκατόμβης.
ἔνθ᾽ ὅ γ᾽ ἐτέρπετο δαιτὶ παρήμενος: οἱ δὲ δὴ ἄλλοι
Ζηνὸς ἐνὶ μεγάροισιν Ὀλυμπίου ἁθρόοι ἦσαν.
τοῖσι δὲ μύθων ἦρχε πατὴρ ἀνδρῶν τε θεῶν τε:
μνήσατο γὰρ κατὰ θυμὸν ἀμύμονος Αἰγίσθοιο,
τόν ῥ᾽ Ἀγαμεμνονίδης τηλεκλυτὸς ἔκταν᾽ Ὀρέστης:
τοῦ ὅ γ᾽ ἐπιμνησθεὶς ἔπε᾽ ἀθανάτοισι μετηύδα:

'ὢ πόποι, οἷον δή νυ θεοὺς βροτοὶ αἰτιόωνται:
ἐξ ἡμέων γάρ φασι κάκ᾽ ἔμμεναι, οἱ δὲ καὶ αὐτοὶ
σφῇσιν ἀτασθαλίῃσιν ὑπὲρ μόρον ἄλγε᾽ ἔχουσιν,
ὡς καὶ νῦν Αἴγισθος ὑπὲρ μόρον Ἀτρεΐδαο
γῆμ᾽ ἄλοχον μνηστήν, τὸν δ᾽ ἔκτανε νοστήσαντα,
εἰδὼς αἰπὺν ὄλεθρον, ἐπεὶ πρό οἱ εἴπομεν ἡμεῖς,
Ἑρμείαν πέμψαντες, ἐύσκοπον ἀργεϊφόντην,
μήτ᾽ αὐτὸν κτείνειν μήτε μνάασθαι ἄκοιτιν:
ἐκ γὰρ Ὀρέσταο τίσις ἔσσεται Ἀτρεΐδαο,
ὁππότ᾽ ἂν ἡβήσῃ τε καὶ ἧς ἱμείρεται αἴης.
ὣς ἔφαθ᾽ Ἑρμείας, ἀλλ᾽ οὐ φρένας Αἰγίσθοιο
πεῖθ᾽ ἀγαθὰ φρονέων: νῦν δ᾽ ἁθρόα πάντ᾽ ἀπέ τισεν.'

Tell me, O Muse, of the man of many devices, who wandered full many ways after he had sacked the sacred citadel of Troy. Many were the men whose cities he saw and whose mind he learned, aye, and many the woes he suffered in his heart upon the sea, seeking to win his own life and the return of his comrades. Yet even so he saved not his comrades, though he desired it sore, for through their own blind folly they perished—fools, who devoured the kine of Helios Hyperion; but he took from them the day of their returning. Of these things, goddess, daughter of Zeus, beginning where thou wilt, tell thou even unto us.

Now all the rest, as many as had escaped sheer destruction, were at home, safe from both war and sea, but Odysseus alone, filled with longing for his return and for his wife, did the queenly nymph Calypso, that bright goddess, keep back in her hollow caves, yearning that he should be her husband. But when, as the seasons revolved, the year came in which the gods had ordained that he should return home to Ithaca, not even there was he free from toils, even among his own folk. And all the gods pitied him save Poseidon; but he continued to rage unceasingly against godlike Odysseus until at length he reached his own land.

Howbeit Poseidon had gone among the far-off Ethiopians—the Ethiopians who dwell sundered in twain, the farthermost of men, some where Hyperion sets and some where he rises, there to receive a hecatomb of bulls and rams, and there he was taking his joy, sitting at the feast; but the other gods were gathered together in the halls of Olympian Zeus. Among them the father of gods and men was first to speak, for in his heart he thought of noble Aegisthus, whom far-famed Orestes, Agamemnon's son, had slain.

Thinking on him he spoke among the immortals, and said: "Look you now, how ready mortals are to blame the gods. It is from us, they say, that evils come, but they even of themselves, through their own blind folly, have sorrows beyond that which is ordained. Even as now Aegisthus, beyond that which was ordained, took to himself the wedded wife of the son of Atreus, and slew him on his return, though well he knew of sheer destruction, seeing that we spake to him before, sending Hermes, the keen-sighted Argeiphontes,1 that he should neither slay the man nor woo his wife; for from Orestes shall come vengeance for the son of Atreus when once he has come to manhood and longs for his own land. So Hermes spoke, but for all his good intent he prevailed not upon the heart of Aegisthus; and now he has paid the full price of all."

Note **ἔννεπε** is the assimilated form of **ἔνσεπε** (from stem **σεπ**), as the Aeolic aorist **ἔτεννα** stands for **ἔτενσα**. We may compare the Lat. word **insece**, which is actually used in the translation of this line by Livius Andronicus, "Virum mihi, Camena, insece versutum."

μοι is enclitic, = 'prithee'; as distinguished from the emphatic dative **εἰπὲ καὶ ἡμῖν**, l. 10. For the order observed as to the place and succession of Enclitics in Homeric Greek, see Monro, *Homeric Grammar, Append*. E.

Μοῦσα = **Μοντια, Μονσα**, from root **μεν**, 'to think.' In l. 10 the muse is called **θύγατερ Διός**, as in Il. 2. 491 **Ὀλυμπιάδες Μοῦσαι, Διὸς αἰγιόχοιο θυγατέρες**. They are represented as nine in number in Od. 24. 607, but their names are first given in Hesiod.

πολύτροπον, 'of many devices,' versutus. This epithet of Odysseus recurs only Od. 10. 330; but it has many equivalents in Il.and Od., e. g. **πολύμητις, πολύφρων, πολυμήχανος, ποικιλόμητις**, the general sense of which seems to fix its meaning. Cp. the phrase by which Odysseus characterises himself, Od. 9. 19 **εἴμ᾽ Ὀδυσεὺς Λαερτιάδης ὃς πᾶσι δόλοισιν**

ἀνθρώποισι μέλω. Nitzsch explains it as equivalent to **πολύπλαγκτος**, and takes the words **ὃς μάλα πολλὰ πλάγχθη** as its epexegesis. Cp. inf. 300 **πατροφονῆα ... ὅς οἱ πατέρα κλυτὸν ἔκτα** , Od. 18. 1 **πτωχὸς πανδήμιος ὃς κατὰ ἄστυ πτωχεύεσκε** , Il. 5. 63; 9. 124; 11. 475; 12. 295; 13. 452; the Homeric usage is in the epexegetical clause. See Lehrs, *Rhein. Mus. 1864, p. 303*, and Nitzsch, *De Odysseae Exordio, Hannov. 1824*.