THE UNIVERSITY
of EDINBURGH

Brain, Body, and World:
Cognitive Approaches to the *Iliad* and the *Odyssey*

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Ph.D
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2015

Declaration of Originality

This thesis has been composed by the candidate, is the candidate's own work, and has not been submitted for any degree or professional qualification except as specified.

Signed:

<u>Abstract</u>

This thesis investigates the physical, material, and experiential aspects of thought and emotion in the *Iliad* and the *Odyssey*; more specifically, the ways in which the Homeric mind is extended through and by the body, and in which the body and its extensions express, illustrate, and inform psychological processes and mental concepts in Homer. Recent studies in cognitive science—in embodied, extended, embedded, and enactive approaches to mind—demonstrate the extent to which our psychological development is deeply and inextricably shaped not just within the confines of the brain, but also in the body and the world. This thesis seeks to apply these insights to the *Iliad* and the *Odyssey*, in order to show how this is also the case for Homer's characters. In doing so, it primarily argues that Homeric conceptualizations of mind constitute the narrator's way of presenting a "phenomenology of experience" throughout the poems: a reconstruction of the psychological workings of his characters that draws upon the physical, material, perceptual, and interactional aspects of experience.

Lay Summary

The study of thought and emotion is a wide-ranging, interdisciplinary field. In recent years, contributors in cognitive science in particular—in the so-called "second generation" of embedded, embodied, extended, and enactive approaches to mind— have shown, despite an historic tendency to view psychological development as "brain-bound" (occurring solely within the head), that our cognitive functioning is influenced and shaped by our bodies, environment, interactions with other people, and evolution. This thesis applies some of these studies to *Iliad* and *Odyssey* and, in doing so, argues against traditionally held views of the Homeric mind and body as being separate and mutually exclusive. In Homer, as in the every day, brain-body-world interactions underpin the way in which we develop within and perceive our world; this thesis shows how this is so through in-depth analyses of four primary case studies from the corpus.

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Chapter One: Introduction

The Homeric narrator is intensely concerned with the thoughts, emotions, motivations, and intentions of his characters. While the *Iliad* takes as its major focus the μῆνις of Achilles, Odysseus is described as being both πολύτροπος and πόλυτλας, qualities that enable him to achieve a successful homecoming. As is common in Homer, the poet conveys these aspects of his characters' psychology using metaphors, metonymies, and similes that draw their source material from the physical world, as well as nonverbal behaviour as a means of delineating cognitive activity. Idomeneus, for example, articulates bravery and cowardice based on the nonverbal behaviour with which each is associated (*Iliad* 13.267-291), Agamemnon's and Achilles' psychological dissonance is metaphorized using concepts of physical distance (*Il*. 1.6-7), and Penelope's weakening resolve, grief, and longing for her lost husband is compared to snow melting under the onslaught of the West Wind (*Odyssey* 19.205-207). In employing techniques such as these, the narrator consistently advocates an interpretation of mind that consists of the brain, the body, and the world, and presents his cast of characters as individuals whose psychological experiences are structured by the interaction between them.

This psychosomatic account of cognition is the primary focus of this study, which investigates the physical, material, and experiential aspects of thought and emotion in the *Iliad* and *Odyssey*. It examines the ways in which the Homeric mind is extended through and beyond the body, and in which the body and its extensions express, illustrate, and inform mental processes and concepts in Homer. These issues have, more broadly, been the concern of cognitive science, which contends that all human thought and emotion is structured by physical, developmental, evolutionary, material, and interactional modes of experience. In examining the Homeric data, I have found that this approach provides the greatest insight to presentations of psychological functioning in the *Iliad* and the *Odyssey*.

For readers of ancient poetry, and of Homer in particular, an analysis of this kind has two primary functions: first, it elucidates the interplay between the mental and the

physical as it is presented by the poems; and second, it enables more accurate speculation about the types of associations made by the narrator between different concepts, ideas, and modes of experience. In doing so, it proposes a radically different view of Homeric psychology than was assumed by early commentators such as Snell (1953), Adkins (1970), and Jaynes (1976). More recent studies of the Homeric data, such as those of Cairns (2005, 2012, 2013), Minchin (2001a, 2001b, 2008) and Scodel (2002, 2008, 2014), have, accordingly, applied insights from cognitive science with considerable success. These re-examinations of Homeric psychology demonstrate the value in interdisciplinary dialogue between the humanities and the sciences.

Studies such as these have also been the concern of scholars working on other phases of literature. Critics such as Turner (1998), Boyd (2009), and Zunshine (2006, 2011, 2015) contend that literary minds are as complex and multi-modal as our own; cognitive science plays a central role in demonstrating how this is the case. This thesis therefore also occupies a place in a wider scholarly movement, loosely termed as "cognitive poetics". It not only seeks to demonstrate the explanatory power of cognitive approaches to mind for students of the *Iliad* and the *Odyssey*, but also asserts, contrary to previous thought, that Homeric psychological functioning is highly complex and cohesive.

With these considerations in mind, Chapter Two seeks to orient this study in relation to both Homeric scholarship of mind and, more broadly, work done on other literary genres. In doing so, it outlines the theoretical frameworks and methodological approach adopted in the successive chapters of this thesis, following four specific approaches to cognition in the sciences: from embedded, extended, embodied, and enactive approaches to mind. These fields of study have important implications for articulations of psychological functioning in the *Iliad* and the *Odyssey*. This chapter thus establishes, as far as it can, (first) the basic premises that underlie cognitive science, (second) how it articulates the relationship between the brain, the body, and the world, and (third) how insights from these approaches to mind have been used to interpret literary minds. This chapter concludes with a brief survey of recent

applications of cognitive science to Homer, and establishes the contribution that this study seeks to make to current scholarship.

The remainder of this thesis is structured around four case studies that I have found to be especially illustrative of brain-body-world interactions in Homer. The first of these is in *Iliad* 13 (274-294), where Idomeneus, in attempting to appease Meriones, describes the function of nonverbal behaviour in discerning the psychological activity of others. My discussion addresses two overarching aspects of the passage: the perceived affective quality of emotions on the body and its implications for a psychosomatic account of experience in Homer, and the communicative potential of these phenomena, via this nonverbal behaviour, for characters, audiences, and narrators. It takes place in three parts. Section One establishes that Homer's characters are able to speculate and make inferences about the mental lives of others. In the second section, I address the symptoms that characterize Idomeneus' brave and cowardly men, showing how they constitute an important dimension of cognitive activity that incorporates the physical and the psychological. Finally, and with respect to affective approaches to mind, I examine the extent to which Idomeneus perceives the body as entering and influencing emotional experience.

Chapter Four focuses on extended and enactive approaches to cognition, with special reference to and discussion of Odysseus, Penelope, and Eurycleia in *Odyssey* 19. In doing so, I argue that their interactions are especially good examples of these phenomena because they present a full picture of how Homer's characters build, explore, and structure relationships, and how these external systems play active roles in an individual's cognitive life. My discussion takes place in four parts. I first establish that the Homeric narrator presents external resources (material media, environments, and other people) as playing active roles in his characters' psychological functioning. I then turn to Odysseus' use of disguise, showing how it demonstrates awareness of both extended and enactive cognition in the epics.[1] Section Two examines the role of memory and imagination in Book 19, with

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[1] This is not to say that the Homeric narrator had knowledge of enactive and extended cognition as scientific theories; rather, that the ideas expressed in these fields of scientific inquiry are implicit in the narrative.

reference to ancient and modern thought on concepts of mental imagery, imagination, and communication. The third section then shifts focus to Odysseus' and Penelope's interview from the perspective of social cognition. It especially aims to show how recent research on shared remembering in intimate relationships, as expressed by recent and popular elaborations of extended mind theory, aids understanding of their exchange. Finally, this chapter examines Eurycleia's and Odysseus' encounter from the perspective of attachment theory, studies of deimatic behaviour, and nonverbal communication.

Chapter Five narrows its focus to Penelope's mindedness in *Odyssey* 19, which is problematized by the question of whether she has yet recognized Odysseus-Aethon as her returned husband, and the ambiguity with which her mental states are presented in the narrative. Though reports of her behaviour in the *Odyssey* consistently emphasize her virtue and loyalty, the narrator provides us no direct insight to Penelope's intentions and motivations. He remains frustratingly ambiguous on these points; Penelope's actions in relation to her husband, son, and suitors are thus difficult to rationalize in any concrete sense. This chapter examines how audiences infer and attribute mental states to others when there is no concrete information available to them. It takes place in four parts. The first section briefly outlines contextual considerations that influence Penelope's mental state in *Odyssey* 19. Sections Two and Three then examine Penelope's own accounts of her psychology, with particular reference to Laertes' funeral shroud and the nightingale simile. The final section discusses how others—the Suitors and Odysseus in particular—interpret Penelope's mindedness throughout the narrative, with reference to theory of mind and studies of nonverbal behaviour.

This thesis concludes with an examination of the opening sequence of *Odyssey* 20 (5-30). Ancient and modern scholarship alike has commented on its dense psychological imagery and interplay; it is important, in these senses, because it demonstrates the full range of ways in which the Homeric poet conceptualizes his characters' internal experiences. Chapter Six thus discusses the cognitive aspects of this passage in depth, with respect to its place in the broader context of the Homeric

corpus and with reference to insights from cognitive science. It takes place in four parts. I first examine the narrator's use of metaphor, simile, and embedded narrative in his descriptions of internal organs (5-13) and monologues. Sections Two and Three investigate the hungry man (24-28) and canine similes (14-15), with especial reference to evolutionary theory, psychophysical aspects of emotion experience, and conceptual metaphor. The final section examines Odysseus' didactic use of memory, but especially as it related to the Polyphemus episode of *Odyssey* 9.

Chapter Seven reiterates the key areas of focus and major arguments of this study, and suggest some implications for future research.

This thesis does not aim to provide an exhaustive account of psychological functioning in Homer. The Homeric data, as I hope to demonstrate, is so fruitful that I believe it would take more extensive further study to do the material justice. This thesis instead offers itself as a starting point for future analysis of the poems; in doing so, it demonstrates the explanatory power of cognitive science in elucidating the full extent of brain-body-world relationships in the *Iliad* and the *Odyssey*. It is for this reason that I have chosen to focus on providing full and thorough accounts of choice passages from the corpus; these excerpts, I argue, not only tell us important things about Homeric psychological functioning, but also are (with respect to other, similar passages in the corpus) illustrative of the narrator's poetic craft on a larger scale. In taking this approach, I hope to show how insights from cognitive science enrich our understandings of the mechanics underlying these scenes.

Before moving to the theoretical frameworks that have informed my approach, I would like to briefly discuss one passage that I think is especially interesting for our purposes, so to establish how rich and multi-modal is the Homeric data.

II. A Brief Look at *Odyssey* 19.221-243

Book 19 of the *Odyssey* is concerned, for the most part, with the night-time interview between the disguised Odysseus and his wife, Penelope. This exchange, which takes place in two sequences (170-120, 508-604), contains one of the most extensive

descriptions of Odysseus' adopted persona: the Cretan prince Aethon, who, now a beggar, has found temporary and uneasy refuge in Ithaca, and whose continued presence in the royal house depends upon his success in negotiating the fraught and dangerous politics between its mistress, heir, servants, and guests. Aethon's story is elaborate: he explains that he traces his lineage to King Minos of Crete as the son of Deucalion and the brother of Idomeneus; additionally, he claims to have hosted Odysseus for twelve days while the hero was on his way to Troy (185-202). Penelope challenges Aethon on three aspects of his story that, combined, will verify his identity and their established guest-friend relationship: (first) the clothing Odysseus wore when he met Aethon, (second) his appearance and bearing, and (third) his companions (215-219). Aethon addresses each of these points in his response (221-243),

"ὦ γύναι, ἀργαλέον τόσσον χρόνον ἀμφὶς ἐόντα
εἰπεῖν· ἤδη γὰρ τόδ' ἐεικοστὸν ἔτος ἐστίν,
ἐξ οὗ κεῖθεν ἔβη καὶ ἐμῆς ἀπελήλυθε πάτρης·
αὐτάρ τοι ἐρέω, ὥς μοι ἰνδάλλεται ἦτορ.
χλαῖναν πορφυρέην οὔλην ἔχε δῖος Ὀδυσσεύς,
διπλῆν· ἐν δ' ἄρα οἱ περόνη χρυσοῖο τέτυκτο
αὐλοῖσιν διδύμοισι· πάροιθε δὲ δαίδαλον ἦεν·
ἐν προτέροισι πόδεσσι κύων ἔχε ποικίλον ἐλλόν,
ἀσπαίροντα λάων· τὸ δὲ θαυμάζεσκον ἅπαντες,
ὡς οἱ χρύσεοι ἐόντες ὁ μὲν λάε νεβρὸν ἀπάγχων,
αὐτὰρ ὁ ἐκφυγέειν μεμαὼς ἤσπαιρε πόδεσσι.
τὸν δὲ χιτῶν' ἐνόησα περὶ χροῒ σιγαλόεντα,
οἷόν τε κρομύοιο λοπὸν κάτα ἰσχαλέοιο·
τὼς μὲν ἔην μαλακός, λαμπρὸς δ' ἦν ἠέλιος ὥς.
ἦ μὲν πολλαί γ' αὐτὸν ἐθηήσαντο γυναῖκες.
ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῇσιν·
οὐκ οἶδ', ἢ τάδε ἔστο περὶ χροῒ οἴκοθ' Ὀδυσσεύς,
ἦ τις ἑταίρων δῶκε θοῆς ἐπὶ νηὸς ἰόντι
ἤ τίς που καὶ ξεῖνος, ἐπεὶ πολλοῖσιν Ὀδυσσεὺς
ἔσκε φίλος· παῦροι γὰρ Ἀχαιῶν ἦσαν ὁμοῖοι.
καί οἱ ἐγὼ χάλκειον ἄορ καὶ δίπλακα δῶκα
καλὴν πορφυρέην καὶ τερμιόεντα χιτῶνα,
αἰδοίως δ' ἀπέπεμπον ἐϋσσέλμου ἐπὶ νηός.
καὶ μέν οἱ κῆρυξ ὀλίγον προγενέστερος αὐτοῦ
εἵπετο· καὶ τόν τοι μυθήσομαι, οἷος ἔην περ·
γυρὸς ἐν ὤμοισιν, μελανόχροος, οὐλοκάρηνος,
Εὐρυβάτης δ' ὄνομ' ἔσκε· τίεν δέ μιν ἔξοχον ἄλλων
ὧν ἑτάρων Ὀδυσεύς, ὅτι οἱ φρεσὶν ἄρτια ᾔδη."

"My lady, it's difficult for me, away for such a long time, to tell you, since it's the twentieth year for him, from when he went from there and left my

fatherland. But I will tell you as my *ētor* depicts it to me. God-like Odysseus had a purple cloak of wool, double-folded. And the pin was gold and made with double grooves, and the front was cunningly wrought. A dog held a spotted fawn with his front paws, gripping it as it was struggling. Everyone admired it, how, although the figures were of gold, the dog held the fawn, strangling it, while the fawn struggled as it tried to escape him with its feet". And I saw the glittering garment about his skin, of such a sort as the peel of a dried onion. It was soft, and it was radiant as the sun. Many of the women were gazing at it. I will tell you another thing, and cast it into your *phrēn*, I do not know either if that which Odysseus wore about his skin was from this house, or if some companion gave it to him going onto his swift ship, or a stranger, since Odysseus was a friend to many people. Few of the Achaians resembled him. I gave him a bronze weapon and a double-folded mantle, beautiful and purple, and a fringed tunic, and sent him off with respect upon his well-benched ship. And a herald, a little older than him, went with him. I'll tell you what he was like, too. Round in the shoulders, dark-skinned, wooly-haired, his name was Eurybates, and Odysseus valued him beyond his other comrades, in that he knew in his mind thoughts that suited him".[2]

This speech tells us several interesting and important things about presentations of the Homeric mind. On a preliminary note, it reflects the cunning and mental aptitude with which Odysseus approaches and overcomes the final difficulties of his journey. In this particular case, it does so because it engages Penelope in several different ways: (first) as a woman, whose personal honour and reputation are partially invested in the items she creates for her household, (second) as a wife, for whom Odysseus' clothing are especially potent relics of her marriage, and (third) as a host, who is even more obliged to offer Aethon her hospitality if he can prove his prior link to her husband. The success with which Odysseus appeals to these different identities demonstrates his skill as a manipulator *par excellence*, the recovery of which is essential for the re-invigoration of his heroic identity. But is also reflects the famous like-mindedness that he shares with Penelope; in this sense, it is by mutually engaging in these psychological challenges that Odysseus demonstrates the intimacy with which he understands his wife and the enduring bond between them.

One of the reasons we are able to understand the cognitive aspects of this speech is because of Odysseus' reliance on material media—but especially garments and

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[2] All translations are my own, unless where otherwise indicated.

textiles—in engaging Penelope's mindedness. This short discussion highlights some of the different ways that this occurs.[3]

Odysseus' clothing—described by the poet as σήματα—evokes Penelope's position as wife and matriarch in the Ithacan household. Similar tokens are, elsewhere in the *Odyssey*, important indicators of Odysseus' identity and relationships with others: while Eurycleia (19.392-394) and Eumaeus (21.221-222), for example, recognize Odysseus because of his scar, it is Odysseus' correct identification of the process by which he made the marriage bed—another of these σήματα—that leads to Penelope's public recognition of him as her returned husband (23.183-230). The garments of this speech operate in a similar way, in that they are first and foremost σήματα that are highly personal and recognizable items for Penelope of her role as Odysseus' wife. As craftswoman and caretaker of her household's textiles, Penelope herself would have made these garments, store and maintained them in the house, and supplied them to Odysseus to use as clothing; she confirms this final point in particular at the close of Aethon's speech ("αὐτὴ γὰρ τάδε εἵματ' ἐγὼ πόρον, οἷ' ἀγορεύεις, πτύξασ' ἐκ θαλάμου", 255-256). They are thus especially potent symbols for the intimacy that exists between herself and Odysseus; they are representations of a wife's care for her household and her husband. On a more personal level, the technical aspects of the clothing allude to the emotional bond between them: the cloak is voluminous, the tunic soft and glittering, and the pin golden and elaborately decorated. While these details doubtlessly make Odysseus' outfit more unique and memorable, and reflect his social status in the Homeric world, they are also costly, labour-intensive, and time-consuming to produce. In this sense, Penelope's effort in obtaining the clothing also reflects the emotional investment she has with its owner; the value of the brooch, furthermore, hints at the expense to which she has gone to complete an already costly outfit.

The clothing's primary function as a gift is likewise important, but especially because of the memories with which it is associated. Odysseus' garb, as other

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[3] I provide a more thorough and in-depth analysis of this speech—and *Odyssey* 19 more generally—in the fourth and fifth chapters of this thesis.

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σήματα, recalls an important historical event that has poignant connotations for both the immediate and broader narrative action: his departure for Troy, his separation from his family, and the point at which Penelope's role as wife and matriarch is thrown into turmoil. In describing these items, Aethon not only meets Penelope's challenge and verifies his false identity, but cuts to the heart of her present anxieties: her dilemma regarding the Suitors, and the external pressures she faces to resolve her situation. He also aims to evoke emotions associated with Penelope's husband, the painful memory of his departure, and the reality of his continued absence (and possible demise). This strategy is especially useful, as Penelope begins crying at the close of Aethon's speech (249-260). Weeping is, elsewhere in Homer, a common response to painful memories: Odysseus weeps during Demodocus' tales of Troy (8.521-534), and Laertes cries as a disguised Odysseus informs him of his son's death (23.280). Penelope cries twice in this sequence: (first) when Aethon tells her that we met with Odysseus in Crete (205-212); and second, after he correctly identifies her husband. Both examples operate as proof for Odysseus, as in the case of Laertes, of Penelope's loyalty and faithfulness to his memory. This is essential because, as Agamemnon (11.440-444) and Athene (13.333-338) warn Odysseus, verifying Penelope's trustworthiness is an important step in reclaiming his position as Ithaca's patriarch.

Aethon's speech also appeals to Penelope's honour and reputation, particularly when it describes the reaction of the Cretan women to his fringed tunic (235). In the Homeric world, textile production is a source of τιμή and κλέος for the women who create them, as an indicator of their skill at weavers (van Wees 2005, 47; Thomas 1988, 61). "Penelope uses weaving as a ruse to forestall the suitors", Thomas (1988, 261) argues, "but it is clear that she is an expert at the loom in creating physical as well as intellectual products". Odysseus' clothing is especially rich: his cloak, as discussed above, is double-folded and purple; it is secured with an elaborate golden pin; and it is worn with a tunic that is shimmering, as soft as the skin of a dried onion, and as radiant as the sun. The admiration that the tunic in particular garners from the Cretan women is an effort, on Odysseus' part, to appeal to Penelope's ego. The Cretan woman, more specifically, recognize her prowess as a weaver, and this

acknowledgement increases her reputation beyond the limits of her own household.

Odysseus also establishes a link, through material media, between Penelope and the fictitious women of his account, in which there is a form of relationship between the clothing's creator and its admirers. But these issues of textile-centred communication between women are especially important when Aethon describes the weapon and clothing given to Odysseus upon his departure from Crete (226-228). On one level, these gifts are particularly rich, and therefore quantify the relationship between the Cretan and Ithacan households as one of great value to both parties; the material worth of the items, in other words, directly reflects the importance of the newly established relationship between Crete and Ithaca. On another, it reflects well on Aethon as Odysseus' host, as it communicates to Penelope that he followed the proper conventions of guest friendship. This is a useful means by which Odysseus ensures his continued presence as a guest of the house until he can take revenge on the suitors.

This gifted clothing might also have been the same handiwork of the women who had admired Penelope's craftsmanship. If Odysseus had returned to Ithaca with this clothing, then the skill of these women would have fulfilled the same function as Penelope's in Crete. Odysseus' description of these guest gifts might, thus, be understood as a physical link between Penelope and these anonymous Cretan women that operates in three temporal phases: (first) the past, because Odysseus' narrative relates to events that have already happened, which partially acts as a trigger for Penelope's memories; (second) the present, in which Aethon's guest-gifts assure that Penelope will act as host to her disguised husband (and thereby ensure his continued presence in the house until the time he can reclaim it; and (third) the future, in which the exchange and display of clothing—a process that is intensely relateable to a Homeric woman—is emblematic of a persistent relationship between the Ithacan and Cretan household. Put more simply: if we understand the giving and receiving of clothing as a means of embodying relationships between two Homeric houses and their craftswomen, we might be able to see how Odysseus' description creates intangible connections between Penelope and the Cretan women; connections that

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are reified and represented by material objects.

The Cretan women's reaction also appeals to Odysseus' ego. Aethon uses αὐτὸν when describing their reaction, thus making ambiguous whether the women admire Odysseus' clothing or the man himself. If the latter, then it is possible that Aethon's comment reflects Odysseus' continued tendency for conceit and self-praise; this is also the case for the preceding lines, in which Aethon expresses doubt about the origin of Odysseus' clothing by citing his wide-ranging popularity (237-240). In doing so, Odysseus also attempts to incite Penelope's jealousy in two different ways: (first), because other women—all of whom are of comparable social standing to Penelope—admired her husband; and (second), because the uncertain origin of Odysseus' outfit suggests a liaison with another woman, one who is skilled and wealthy enough to produce and gift elaborate clothing. "Clothes and pin", Mueller (2010, 5) argues, "act as Penelope's signature on Odysseus"; it is in this same way that another woman's clothes have the potential to "mark" Odysseus. These possibilities demonstrate how reference to the Cretan women can serve several different motives: it is a strategy by which Odysseus can not only praise Penelope, but also himself; in this latter sense, it also provides the audience with additional insight to his personality.

Aethon's speech is also framed by conceptual metaphors that provide insight to the complex mental mechanics underlying his interactions with Penelope. In the first case, Aethon states that—although it has been twenty years since he met with Odysseus—he will describe him as depicted by his *ētor* ("αὐτάρ τοι ἐρέω, ὥς μοι ἰνδάλλεται ἦτορ", 224). Aethon, on a preliminary note, presents his ἦτορ as a personified entity capable of producing images drawn from their shared memories. This particular statement is also important for what it tells us about ancient concepts of memory and imagination; of ἐναργεία and φαντασία. Second, Aethon instructs Penelope to cast the information provided by his *ētor* and communicated by his speech into her *phrenes* ("ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν", 236), and he, third, describes the well-made pin holding Odysseus' clothing together. In the first two cases, Aethon employs physical imagery in describing the processes of

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reproduction, reconstruction, and communication taking place between himself and Penelope; in the third, his description of the pin comments on Odysseus' rhetorical skills that figuratively bind the different elements of his speech into a coherent, successful whole.

This short case study aims to show how even brief and superficial analyses of excerpts from the Homeric poems reveals a plethora of complex psychological processes and interactions. The third and fourth chapters of this thesis discuss both Aethon's speech and the episode to which it belongs in much greater depth; but it is important to point, for now, to some of the ways in which it is interesting and important to a study of body-brain-world relationships in Homer.

There are ways of thinking about Aethon's speech that complement modern studies of mind, cognitive embodiment, imagination, and memory. As stated above, insights from cognitive science have, in recent years, demonstrated the extent to which thought, emotion, and human reasoning are influenced by physical, material, interactional, and evolutionary aspects of experience. The following chapter outlines some of these theoretical frameworks, with a view to show, throughout the rest of this thesis, how similar influences that shape our minds in the everyday are also at play in the *Iliad* and the *Odyssey*. Psychological experience in Homer is deeply psychosomatic, complex, and multi-modal; composed of mind, body, and world. Any plausible account of Homeric psychology, therefore, must consider these physical aspects experience as playing an indispensible role in cognitive development and functioning; this thesis aims to show the ways in which this is the case.

Chapter Two: The Embodied Mind in Science and Literature

The development of an individual's cognitive abilities is deeply and inextricably shaped by physical, material, interactional, and evolutionary modes of experience. Studies demonstrate that, within an hour of birth, an infant mimics the facial expressions and eye movements of its caregivers (Gallagher 2005; Plotkin 1997). In their first year of life, they not only learn the boundaries and capabilities of their bodies by manipulating their environment through play, but also able to attribute false belief to others (Buttelmann, et al. 2014, 2015). Children of two years have a basic concept of intentionality and causation (Meltzoff 1995). At four years, a child has fully functioning capacity to attribute thoughts, emotions, and beliefs to those around them. The physical and concrete so permeate our psychological development that they also shape our understanding of abstract concepts: studies in this area demonstrate that linguistic development and expression are primarily sourced in physiological experiences, many of which are universal (Lakoff and Johnson 1980; Lakoff and Turner 1989; Kövecses 2000; Fauconnier and Turner 2008). "What we call 'mind' and what we call 'body' are not two things", Johnson (2007, 1) argues, "but rather aspects of one organic experience, so that all our meaning, thought, and language emerge from the aesthetic dimensions of this embodied activity". The body plays a central role in each stage of our cognitive development; we are, first of all, embodied beings.

This cognitive-phenomenological approach to the human mind is the central focus of linguists, philosophers, neuroscientists, developmental psychologists, and sociologists working within cognitive science. What unites their areas of study is the basic premise that all our thought, emotion, and sense making is framed and shaped by the outer experiences of the body. In doing so, they steer from Cartesian "brain-in-a-vat" interpretations of cognition that dichotomize psychological and physiological functioning (Lakoff and Johnson 1999; Rowlands 2010). This chapter examines how these fields of study articulate the intimate relationship between brain, body, and world, with particular focus on embodied, embedded, extended, and enactive approaches to mind.

My discussion takes place in four parts. Section One briefly defines these four major areas of thought in cognitive science and, in doing so, outlines how they articulate different kinds of psychological embodiment. The second section discusses the universalist approach to nonverbal behaviour, using Ekman's preliminary investigations of facial expression and emotion concepts as a case study. Our theory of mind abilities are also important in terms of how we intuit the mental activity of others. This section, thus, discusses contributions to this area from evolutionary and developmental psychology, as well as neurobiology. It concludes by examining some recent applications of these ideas in literary analysis. Section Three discusses how bodily experiences provide structure for mental concepts, both in everyday and poetic metaphor. The final section of this chapter surveys previous applications of cognitive science to the *Iliad* and the *Odyssey*. I conclude this chapter with a comment, based on the material covered below, on my thesis' contribution to scholarship of the Homeric mind.

The primary aim of this chapter is thus to orient my study with respect to current understandings of mind in cognitive science, literary analysis, and Homeric scholarship. In the successive chapters of this thesis, I demonstrate how analysis of the *Iliad* and *Odyssey* on these terms can tell us interesting and important things about psychological functioning, embodied cognition, and conceptual metaphor in the poems.

I. Embodied Approaches to Cognition

According to Wilson (2002, 626), cognitive approaches to mind make six major claims of the relationship between brain, body, and world: (first) that cognition is primarily embedded in real-world environments, and thus "inherently involves perception and action" (626); (second) that, because of the speed with which our brains function in performing everyday tasks, cognition is highly "time-pressured" (626); (third), that we often use external resources in performing mental tasks in order to "reduce the cognitive workload" (626); (fourth) that our environment is heavily enmeshed with our cognitive functioning: "the information flow between

mind and body is so dense and continuous that the mind alone is not a meaningful unit of analysis" (626); and (sixth), that even when cognition is "de-coupled" from its immediate context (for example, in recollecting the past), it is still deeply and inextricably shaped by bodily experiences (626).

These six claims fall under umbrella-terms that, combined, constitute the "4E" approach to cognition: to embodied, embedded, enacted, and extended approaches to the human mind (Rowlands 2010, 3). In arguing for psychological, physical, and environmental cohesion, it opposes dualistic, Cartesian approaches to mind that view brain and body as mutually exclusive entities. "Each of these ideas", Rowlands (2010, 3) explains, "has been understood as denying… the central assumption of Cartesian cognitive science: [that] mental processes are identical with, or exclusively realized by, brain processes". This section briefly defines each of these four approaches to cognition.

Cognitive embodiment espouses the view that psychological functioning involves body-based structures and mechanisms (Damasio 1999; Shapiro 2004, 186; Rowlands 2010, 53).[4] As Shapiro (2004, 190) explains,

> Psychological processes are *incomplete* [author's emphasis] without the body's contributions. Vision for human beings is a process that includes features of the human body… [p]erceptual processes include and depend on bodily structures. This means that a description of perceptual capacities cannot maintain body neutrality, and it also means that an organism with a non-human body will have non-human visual and auditory psychologies.

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[4] "Embodiment in the field of cognitive science", Gibbs (2005, 1) explains, "refers to understanding of the role of an agent's own body in its everyday, situated cognition". See also Varela, Thompson, and Rosch (1993, 172-173), who argue that, "By using the term *embodied* we mean to highlight two points: first, that cognition depends upon the kinds of experience that come from having a body within various sensorimotor capacities, and second, that these individual sensorimotor capacities are themselves embedded in a more encompassing biological, psychological, and cultural context". In emphasizing the role of cultural and biological embeddedness, their definition of embodied cognition also incorporates theories of extended and embedded cognition; but it is important to point out that, although I define each of these methods of embodiment separately, they are inherently entwined. As Dawson (2014, 62) points out, "In viewing cognition as embedded or situated, embodied cognitive science emphasizes feedback between an agent and the world. We have seen that this feedback is structured by the nature of an agent's body… [t]his in turn suggests that agents with different kinds of bodies can be differentiated in terms of degrees of embodiment… [e]mbodiment can be defined as the extent to which an agent can alter its environment".

Rowlands (2010, 53) elaborates on this example of human vision in further illustrating Shapiro's argument. The size, placement, and number of our eyes, he (2010, 53) claims, determine how we visually gauge depth and perspective; our "visual-depth information", therefore, is partially governed by our bodily structure. "The same is true", Rowlands (2010, 53) continues, "of other perceptual abilities: the way in which we hear, touch, smell, and taste is, in other words, also defined by the kinds of bodies we possess—by our ears, fingers, noses, and tongues". These aspects of our experience are thus primarily embodied, and play a role in the formation of our mental processes. These features of our experience also determine how we structure abstract concepts. Gallagher and Zahavi (2008) refer to this idea as "semantic embodiment", and argue that the structure, composition, and motor abilities of the body determine both how we experience the world and how we create meaning within it. Lakoff and Johnson (1980) in particular propose that our conceptual frameworks are determined not only by our spatial and motor behaviours, but also our bodily experiences in the world. I explore these ideas in greater depth in the third section, which focuses especially on conceptualizations of conceptual metaphor.

Extended approaches to mind consider cognitive functioning as partially comprised of external resources such as mobile phones, computers, tablets, and notebooks. It differs from embodied cognition theory in the sense that it considers these nonorganic media as equal components of psychological functioning. Clark and Chalmers (2010[1998]) coin this idea as the "parity principle" or "active externalism".[5] In a more recent discussion of the extended mind theory, Tollefson (2006, 141) describes its implications for our use of objects such as smart phones and palm pilots:

> They are functionally equivalent to mechanisms like short- and long-term memory, mental images and calculations, and so on. We would have no problem accepting them as part of the cognitive process if they were located in the head and so, according to the parity principle, these devices ought to be considered

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[5] For more recent studies of extended mind theory, see (for example), Menary's edited volume, *The Extended Mind* (2010).

part of the cognitive process of a system that includes human body and environment.[6]

An external medium of this kind must fulfil four basic criteria: (first) it must be accessible and oft-used; (second) it must be trustworthy as "something retrieved clearly from biological memory" (Tollefson 2006, 142); (third) the information contained within must be easily accessible; and (fourth) the information "must have been previously endorsed by the subject" (Tollefson 2006, 142). In this way, extended mind theorists argue, "cognition is not an activity of the mind alone, but is instead distributed across the entire interacting situation, including mind, body, and environment" (Wilson 2002, 629-630).

In illustrating their point, Clark and Chalmers use the analogy of a game of tetris (2010[1998], 27-29), and outline three distinct scenarios. In the first (1), an individual mentally rotates shapes on a screen until they fit their sockets. In the second (2), they either physically (with a button) or mentally (through imagination) manipulate the shape. The final (3) scenario takes place in a technologically advanced future, in which the player has a "neural implant" that performs the same function as the button in (2). The player can chose whether to use the implant or his imagination; "each resource", Clark and Chalmers (2010[1998], 29), "makes different demands on attention and other concurrent brain activity". Which scenario requires the highest level of cognizing? Clark and Chalmers propose that, on the surface, scenario (1) and (3) are more closely aligned than (2), which is clearly distributed over brain, body (pressing the button), and world (the button itself). But Clark and Chalmers deny that there is any real boundary between them in terms of cognition. Scenario (3), they argue, should be considered as containing the same level of cognizing as (1) and (2) (2010[1998], 29). Clark and Chalmers (2010[1998], 29) conclude that,

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[6] See also Rowlands (2010, 59), who identifies the four basic premises of Clark's and Chalmer's extended mind approach: "(1) The world is an external store of information relevant to processes such as perceiving, remembering, reasoning… (and possibly) experiencing; (2) Cognitive processes are hybrid—they straddle both internal and external operations; (3)The external operations take the form of *action*, broadly construed: the manipulation, exploitation, and transformation of environmental structures—ones that carry information relevant to the accomplishing of a given task; and (4) At least some of the internal processes are ones concerned with supplying the subject with the ability to appropriately use relevant structures in its environment".

> In these cases, the human organism is linked with an external entity in a two-way interaction, creating a *coupled system* that can be seen as a cognitive system in its own right. All components in the system play an active causal role [author's emphasis].

The extended mind thesis is primarily one of "composition" and "constitution" (Rowlands 2010, 67); it espouses the view that "some cognitive processes are partly composed of environment process" (67). By contrast, embedded mind theory proposes that cognitive functioning is dependent upon these environmental features. It suggests that, "cognitive processes are often (and on some versions, essentially) embedded in the environment" (2010, 67). In this view, interactions between the body and its environment not only restrict the behaviour of individuals, but also influence the cognitive functions arising from these interactions.

The fourth cognitive approach to mind is the enactive mind thesis, which proposes that the function of perception is action. These bodily interactions with the world, furthermore, shape our cognitive processes. Valera, Thompson, and Rosch first coined the term "enactivism", who argue that it emphasizes (1993, 9),

> …the growing conviction that cognition is not the representation of a pre-given world by a pre-given mind but is rather the enactment of a world and a mind on the basis of a history of the variety of actions that a being in the world performs.

While enactivism agrees with the extended mind thesis that cognizing is not limited to the brain, it differs in emphasizing the special role of the body. Bodily experiences, it contends, shape and contribute to the development of our cognitive abilities in an irreplaceable way; it is thus most closely related to embodiment theory. Mackay (1962, 1967, 1973), for example, describes the motor-sensory issues implicit in holding a bottle, in which an individual discovers information about it through interaction: by touching it, looking at it, or manipulating it. The sensory aspects of this experience, he argues, determine how an individual forms a mental representation of a bottle (O'Regan and Nöe 2001, 945; Wilson 2002, 70). In a later elaboration of Mackay's discussion, O'Regan and Nöe explain (2001, 945),

> You have the impression of seeing a bottle if there is knowledge in your nervous system concerning a certain web of contingencies. For example, you have knowledge of the fact that if you move your eyes up towards the neck of the bottle, the sensory stimulation will change in a way typical of what happens when a narrower region of the bottle comes into foveal vision; you have knowledge expressing the fact that if you move your eyes downwards, the sensory stimulation will change in a way typical of what happens when the white label is fixated by central vision.

Our concept of what a bottle is, how it feels, and how it looks, in this view, is shaped directly by our physical interactions with the world; these interactions, in turn, provide structure for mental models of external stimuli.

II. Nonverbal Behaviour and Theory of Mind

Each of these approaches to mind assert that cognition extends into, and is influenced by, the body and the world. While there are differences between these four approaches—embodied, embedded, extended, and enactive—there is also ample overlap between them. This approach has, over the past decades, signalled considerable change in our understanding of cognitive development. This is the case for both science and literature, in which analysts of the latter argue for the explanatory power of cognitive science for artistic expression.

Nonverbal behaviour is an important means by which individuals embody thought and emotion. The human body is capable of communicating numerous unspoken messages by way of facial expression, gesture, body language, and paralanguage. In these senses, nonverbal behaviour is both an important component of psychological functioning and inherently communicative. Darwin's early studies of nonverbal behaviour emphasize its universality, making the claim that the expression of certain emotions are shared by human and nonhuman primates, as well as by other animals (2009[1872]). Though contemporaries of Darwin dismissed his work, more modern studies of emotion expression lend weight to his original interpretations. Ekman (1982[1972]), for example, demonstrates the universality of facial expressions in embodying certain emotions.[7] He and Friesen explain (2003, 24):

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[7] Ekman's work stands, as Darwin's, in opposition to cultural relativists, who deny this universalist approach to emotion. He addresses some of their criticisms in his edition of Darwin's *Expression* (2009[1872], 363-393).

> Since Darwin's time, many writers have emphatically disagreed [with his work]. Just recently, however, scientific investigations… [show] that the facial appearance of at least some emotions is indeed universal, although there are cultural differences in when these expressions are shown.

Ekman shows how six basic emotions—happiness, anger, sadness, surprise, disgust, and fear—share specific facial expressions that are identifiable by members of different cultures.[8] One of these experiments tested the emotional response of Japanese and American students to "stress-inducing" films, first, when watching the video alone, and second, with a member of the participant's own culture (2003, 23). Both the American and Japanese participants responded with similar facial expressions when they viewed the video alone. In company, however, "the Japanese masked their facial expressions of unpleasant feelings more than did the Americans" (2003, 23). While members of different cultures may express certain emotions in similar ways, therefore, there are certain modifiers that differ between cultures (2003, 24):

> This study was particularly important in demonstrating what about facial expression is universal and what differs for each culture. The universal feature is the distinctive appearance of the face for each of the primary emotions. But people in various cultures differ in what they have been taught about managing or controlling their facial expressions of emotion.

Ekman determined two further conclusions from these findings: (first) he coined the term "leakage", which he and Friesan define as, "the non-intended betrayal of a feeling the person is trying to conceal" (2003, 144), and (second) that there is notable distinction between contrived and genuine facial expressions.[9] One further

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[8] In limiting his study to these six facial expressions, Ekman recognizes that there are very likely other emotions that are also expressed by the face. In a more recent work, *Unmasking the Face*, both he and Friesen (2003, 22) comment that, "There are probably other emotions conveyed by the face—shame and excitement, for example; but these have not yet been as firmly established". In this work, however, Ekman and Friesen describe both facial expressions for these six emotions and for thirty-three "blends", which, they argue, means that, "quite a large portion of the emotional repertoire [are] represented".

[9] Ekman and Friesen (2003, 144) also point to "deception clues", which "tell you that facial management is occurring, but not what the concealed emotion is; you simply know the something is amiss". Using the example of anger, they continue on that: "When a person is attempting to neutralize the anger he actually feels, if he does a poor job, you may still see a trace of his anger (leakage). Or he

experiment tested North American, Japanese, Chilean, Argentinian, and Brazilian participants who, after being shown photographs of different facial expressions, were asked to identify their associated emotions. The majority of participants, regardless of language or culture, attributed the same emotions to the same facial expressions (Ekman and Friesen 2003, 25 [adapted from Fig. 2]):

	United States	Brazil	Chile	Argentina	Japan
Fear	85%	67%	68%	54%	66%
Disgust	92%	97%	92%	92%	90%
Happiness	97%	95%	95%	98%	100%
Anger	67%	90%	94%	90%	90%

Both these experiments show how nonverbal facial expressions are both universally determined and culturally specific. "It is not just that", Cairns (2008, 44) argues, "cultures share facial expressions; according to Ekman, they also share the association between those expressions and their evaluations of certain types of scenarios".[10]

This short case study shows not only how nonverbal behaviour plays a crucial role in embodying and extending psychological states and processes, but also how this behaviour can be both universally determined and culturally specific. In the latter case, this is partially because we share the same physiological structure, and are thus limited as to how we express emotions by the confines of our bodies. But, despite our similar physiology, we also live and operate within cultures and are thus, to a certain extent, bound by their specific norms and traditions. While recognizing the universality of cognitive functioning and development is important, therefore, it is

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may successfully neutralize it with a poker face, but his face looks sufficiently awkward for you to know that he is not showing how he really feels (deception clue)".

[10] This is also the case for other types of nonverbal behaviour. Poyatos (1993, 316), for example, points to work undertaken on high-intensity calls by both human and non-human primates, but especially that of van Lawick-Goodall (1971, 241-242, 263-266). He explains of this study that, "It would first establish animal cries as means of conveying information about basic needs and instinctive drives (e.g., attention, hunger, aggression, etc.), and human cries as responding also to basic situations of survival, to which man adds the expression of his emotions".

also essential to examine culturally specific deployments of universal aspects of experience.

The processes by which we attribute mental states to others based on this behaviour are best explained by our theory of mind (hereafter ToM) abilities.[11] "Theory of Mind", Leverage et al. (2010, 1) explain, "Is mind reading, empathy, creative imagination of another's perspective; in short, it is simultaneously a highly sophisticated ability and a very basic necessity for human communication". There are two major subdivisions of ToM. The first is "theory-theory", which asserts that understanding others occurs via an inferential process until the best approximation of their mental state is reached (Carruthers 1996). "Mental states such as beliefs and desires", Colombetti (2014, 171) explains, "are posited as theoretical entities that, to the best of one's knowledge, explain and predict the other's behaviour". The second is "simulation theory", in which individuals understand others by simulating their mental states. "I put myself in another's situation", Colombetti (2014, 171) describes, "Decide what I would think or feel in that situation, and eventually ascribe that thought or feeling to another". Following Zahavi (2011), Colombetti identifies the unifying principle of these approaches as being that, "the mental states of others are private and hidden, and therefore understanding the other requires 'getting at' these hidden mental states via an intermediate inferential process" (2014, 171-172).[12]

ToM is universal; shared not only by humans, but also by non-human primates and other animals (Premack and Woodruff 1978; Avis and Harris 1991; Horowitz 2003; Dally et al. 2010). Theorists speculate that this is because it is grounded in evolutionary development. ToM, Kidd and Castano claim (2013, 377), is one of the most complex evolutionary features of human cognition, primarily because, "it allows successful navigation of complex social relationships and helps to support the empathic responses that maintain them". Evolutionary psychologists typically place

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[11] It is called a "theory" insomuch as there is, as yet, no proven neurobiological or evolutionary basis for these capacities; though (as I will discuss below), ToM has been widely and compellingly linked to the existence and function of mirror neurons, as well as expanding social groups in our far-flung evolutionary history, debate continues on about its underlying brain-based processes.

[12] For further studies on these two subdivisions of theory of mind, see Goldman and Sripada (2005), Tomasello, et al. (2005), Rattcliffe (2007), and Gallagher and Zahavi (2008).

the development of ToM in the "massive neurocognitive evolution" of the Pleistocene era (1.8 million to 10,000 years ago) (Zunshine 2011, 64). "The emergence of these adaptations", Zunshine (2011, 64) argues, "was evolution's answer to the staggeringly complex challenge faced by our ancestors, who needed to make sense of the behaviour of other people in their group".[13]

Dunbar best articulates the possible evolutionary origins of ToM (1992a, 1992b). He observed not only that human and non-human primates have a tendency to form social groups, but also that there was correlation between the size of the neocortex—the sector of the brain that governs memory, emotion, language, and learning—and the size of a social group. "In lemurs", Oatley (2001a, 15) explains of these findings, "the cortex is about 1.2 times the size of the rest of the brain, in cebus monkeys about 2.4 times, in chimpanzees about 3.2 times, and in humans about 4.1 times". This size difference is partially accounted for by changes in attachment and relationship-building practices, which differ in larger social groups. Dunbar (1993, 2003) notes that human and non-human primates establish relationships through grooming; but demands on time mean that this strategy becomes unfeasible, as social groups grow larger. ToM abilities accordingly developed from man's need to navigate and interpret the behaviour of others in an environment of larger-scale social groups and more complex interpersonal networks. From an evolutionary perspective, our empathic abilities thus reflect both our status as deeply social animals and our need to form bonds with larger numbers of people. This necessity is partially based in social pressures (Dunbar 2000, 36-37):

> The main reason that primates live in groups is as a defence against predators… group size increases, and to support this, their social relationships shift to being ever more intensely bonded, presumably in order to ensure that individuals stick together and come to each other's aid when necessary.

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[13] Baron-Cohen (1995, 21) also argues that: "Attributing mental states to a complex system (such as a human being) is by far the easiest way of understanding it… [that is, of] coming up with an explanation of the complex system's behaviour and predicting what it will do next". See also Baron-Cohen, et al. (2000) for another example of his work, but especially as it relates to neurobiological perspectives of theory of mind.

From a neurobiological standpoint, the brain-based processes underlying these abilities have been widely (though controversially) attributed to mirror neurons (Borenstein and Ruppin 2005, 229).[14] Studies focusing on ToM in human and non-human primates suggest that, "an action is understood when its observation causes the motor system of the observer to 'resonate'" (Borenstein and Ruppin 2005, 229). When an individual observes another's behaviour, in other words, "the same population of neurons that control the execution… becomes active in [his own] motor areas" (Rizzolatti, et al. 2001, 662). Our brain, thus, activates the same areas that come into play when we ourselves perform certain actions; it is in this way, from a neurobiological standpoint, that we understand the behaviour of others. In this sense, the brain does not distinguish between others' and our own actions (Zunshine 2011, 64; Goldman and Sripada 2005; Goldman 2006). Zunshine (2011, 64-65) concludes that, "our neural circuits are powerfully attuned to the presence, behaviour, and emotional display of other members of our species. This attunement begins early… and it takes numerous nuanced forms as we grow into our environment".

Primate cognitive features that have been linked to mirror neurons include, for example, empathy (Preston and de Waal 2002, Decety 2002, Decety and Jackson 2004; Gallese and Goldman 1998; Gallese 2001), language (Porter et al. 1980, McCarthy and Warrington 1984, 2001; Marslen-Wilson 1973), and imagination (Chartrand and Bargh 1999; Lakin and Chartrand 2003; van Baaren, et al. 2003; Kosonogov 2011), while experiments using fMRIs, EEGs (electroencephalography), and MEGs (magnetoencephalography) suggest that the same sections of the brain are active when individuals experience emotions as when they observe similar processes in others (Botvinick et al. 2005; Cheng et al. 2008; Morrison et al. 2004, Jabbi et al.

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[14] There is some doubt, however, about the existence and function of mirror neurons. See Hickok et al. (2009), for example, who argue that it is unclear whether they differ as a distinct type of neuron; they doubt, furthermore, whether their function is a distinct response or just a part of the brain's overall motor functioning. "The early hypothesis", Hickok (2009, 1242) goes on to claim, "that these cells underlie action understanding is… an interesting and *prima facie* reasonable idea. However, despite its widespread acceptance, the proposal has never been adequately tested in monkeys, and in humans there is strong empirical evidence, in the form of physiological and neuropsychological (double-) dissociations, against the claim". See also Lingnau et al. (2009), Kilner et al. (2009) and Kosonogov (2012) for other objections to the concept of mirror neurons.

2007).[15] While there is still debate as to the existence and function of mirror neurons and their potential role in ToM, these studies suggest the possibility that our ability to empathize and connect with others is based not only in our evolutionary roots, but also in neurobiological processes.

ToM abilities are present from infancy and develop in the first years of a child's life through interactions with their caregivers (Meltzoff 1995; Carruthers 2013, 167).[16] Wimmer and Perner (1983) explored this idea through a series of tasks that tested false belief. In one of these—the "unexpected transfer task"—children from four- to nine-years-old were given a scenario and question such as (109):

> Maxi is helping his mother to unpack the shopping bag. He puts the chocolate into the GREEN cupboard. Maxi remembers exactly where he put the chocolate so that he can come back later and get some. Then he leaves for the playground. In his absence his mother needs some chocolate. She takes the chocolate out of the GREEN cupboard and uses some of it for her cake. Then she puts it back not into the GREEN but into the BLUE cupboard. She leaves to get some eggs and Maxi returns from the playground, hungry.
>
> Where will Maxi look for the chocolate?

Doherty (2007, 9) explains that this test creates notable distinction between Maxi's beliefs and that of the participant's; it measures, "whether subjects have an explicit and definition representation of the other's wrong belief" (Wimmer and Perner 1983, 106). Maxi, who did not witness his mother move the chocolate, falsely believes that it will be in the green cupboard. In order to correctly answer the scenario's accompanying question, the participant must reasonably predict Maxi's behaviour based on *his* knowledge, rather than on what they know to be the case. Wimmer and Perner found that, while children were able to successfully pass the test at four to five years of age, success rates increased markedly in the 6-7 and 8-9 brackets (1983, 110):

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[15] Other studies have, furthermore, widely linked autism in humans with mirror neuron deficiency (Baron-Cohen 1995; Baron-Cohen et al. 2000, Oberman et al. 2005).

[16] Understanding belief and desire, Doherty (2007, 3) claims, is among the most basic of these early developments: "If I *want* a cookie", he explains, "I *believe* reaching inside the cookie jar will get me a cookie, then I will reach inside the cookie jar".

	Number of correct answers		
Age (years)	2	1	0
4-5	4	2	6
6-7	11	0	1
8-9	11	1	0

A second test—the "unexpected contents" task—explored whether young children were able to recognize false belief in others after having experienced it themselves (Hogrefe et al. 1986). Participants were first asked to guess the contents of a box of matches; after (typically) responding with the case's label, the container was opened to show that it contained chocolate (1986, 570). They were then asked what another child—one who was waiting outside the room—would think was in the box. "This procedure", they (1986, 570) argue, "greatly emphasized subjects' insight into how one can be misled by the external appearance of a box. This should have made the false belief attribution fairly easy". Results showed that only 50% of three-year-olds were able to correctly identify that the other child would not know what was in the box ("Does [name] know what is really in that box or does he not know that?"); this rose to 75% of four-year-olds, and 95% in children of five years (Hogrefe et al. 1986, 571). Accordingly, only 21% of three-year-olds were able to recognize that, before looking in the box, the other child would think it contained matches ("What will [name] say is in this box?"); this rose to 71% in four-year-olds, and 86% in five-year-olds (Hogrefe et al. 1986, 571).

The first test shows that, while children have ability to attribute false belief in others at four- and five-years-old, they are better able to do so in their next few years of life. The second test, by contrast, demonstrates that while some children had ability to attribute false belief to others, the rate of success was exponentially higher for four- and five-year-old children. Wimmer and Perner (1983) and Wimmer, Perner, and Hogrefe (1986) were able to demonstrate that, based on these results, children have a functional, well-developed ToM at the age of four; they also show that these abilities become more sophisticated by the age of nine.

III.I. Theory of Mind in Literature

The same processes that enable ToM in the everyday are also implicit in literature. Dunbar accordingly describes three levels of ToM: (first) awareness of our own thoughts; (second) ability to make sense of others' emotions; and (third) ability to imagine the reactions and behaviour of potential (imagined) audiences (1996, 101). This third level is in particular enables us "to write stories that go beyond simple description of events as they occurred to delve more and more deeply into why the hero should behave the way he does, into the feelings that drive him ever onwards in his quest" (1996, 102). Recent studies of literary ToM, such as those undertaken by Doherty (2007), Leverage (2010), Oatley (2011), Auyoung (2013), and Zunshine (2014), lend weight to Dunbar's claim. Oatley (2011b, 18) labels this form of ToM "Theory of Minds"; that is, "the idea that narrative fiction is a model or simulation of the real world". In *Tess of the D'Urbervilles*, for example, Hardy describes Tess' turbulent emotions based on her facial expressions (2005[1891], 119):

> Her face had latterly changed with changing states of mind, continually fluctuating between beauty and ordinariness, according as the thoughts were gay or grave. One day she was pink and flawless; another pale and tragical. When she was pink she was feeling less than when pale; her more perfect beauty accorded with her less elevated mood; her more intense mood with her less perfect beauty.

In making connections between her change of facial expressions and her fluctuating mindedness, Hardy claims that (first) nonverbal behaviour is a functional part of Tess' emotional experience, and (second) that observing audiences gain insight to Tess' mood changes based upon these external outputs. Internal audiences understand these ideas because they possess ToM abilities akin to Hardy's readership who, in the latter case, not only bring these abilities to bear in interpreting the text, but also use them constantly in everyday life. Similar processes are at play in Austen's *Pride and Prejudice* (2005[1813], 111),

> Elizabeth could not help observing, as she turned over some music books that lay on the instrument, how frequently Mr. Darcy's eyes were fixed on her. She hardly knew how to suppose that she could be an object of admiration to so great a man; and yet that he should look at her because he disliked her, was stranger still. She could only imagine, however, at last that she drew his notice

because there was something about her more wrong and reprehensible, according to his ideas of right, than in any other person present. The supposition did not pain her. She liked him too little to care for his approbation.

Elizabeth considers two potential reasons for Darcy's frequent visual attention; her reasons for rejecting the more optimistic of the pair is based not only on his greater social standing, but also on her own feigned feelings about him (she liked him too little to care). At the same time, however, she expresses confusion based on her understanding of how people behave when they dislike another person (that he should look at her because he disliked her was stranger still). "Elizabeth", Doherty (2007, 2) summarizes, "notices Darcy's *attention*, and tries to infer his *attitude* and *intention*. She uses opinion about his particular *beliefs* of what is good and bad in other people [author's emphasis]". Austen continues appealing to our ToM abilities as the scene develops. After neglecting to respond to one of Darcy's questions, Elizabeth (2005[1813], 111)…

…having rather expected to affront him, was amazed at his gallantry… and Darcy had never been so bewitched by a woman as he was by her. Miss Bingley saw, or suspected enough to be jealous; and her great anxiety for the recovery of her dear friend Jane received some assistance from her desire of getting rid of Elizabeth.

This is not the only important narrative point for our purposes; immediately prior to this, and upon Darcy's inquiry as to Elizabeth's silence, she had responded that, "You wanted me, I know, to say 'Yes' [to dancing], that you might have the pleasure of despising my taste; but I always delight in overthrowing those kind of schemes, and cheating a person of their premeditated contempt" (2005[1813], 111).

Darcy, however, refutes Elizabeth's assessment of him; Elizabeth, in return, is shocked (Elizabeth… was amazed at his gallantry). Elizabeth, therefore, must navigate yet more intentions, beliefs, and emotions in her exchange with Darcy: (first) her initial (pessimistic) assessment of his attitude towards her ("he watches me because he disapproves of me, rather than because he admires me"), (second) her feelings about his attitude ("I don't like him, anyway"), (third) her predictions about his motives ("he wants to accuse me of having bad taste in music", (fourth) self-

knowledge ("I like surprising people by acting in unexpected ways), and (finally) Darcy's own description of his motives ("I'd never do such a thing"). Elizabeth is primarily shocked because her speculation about Darcy's state of mind is incorrect— she possesses false belief about him, his opinion of her, and his motives in questioning her. Darcy, in the mean time, is "bewitched" by Elizabeth; thus we are also given insight to the reasons for both his prior (his watching Elizabeth) and current (questioning her about the music) behaviour.

Miss Bingley senses the mutual attraction between Darcy and Elizabeth by observing their interactions with each other. The reader, additionally, is given insight to her own feelings about a potential romance between them, in that she not only feels jealous of Darcy's attention towards Elizabeth, but also perceives Elizabeth as a potential threat to her own efforts with Darcy. It is for both these reasons, Austen informs us, that she begins feeling greater anxiety about Jane Bennett's illness: a prompt recovery, the reader might extrapolate, means that Elizabeth will leave more quickly, thus putting her out of Darcy's immediate reach (and thereby eliminating the threat).

Both *Tess* and *Pride and Prejudice* demonstrate how ToM is important in constructing of fictional narratives. In the former case, we understand the relationship between Tess' outer behaviour and inner mental state because it echoes the means by which we interpret others' thoughts and emotions in the every day. In the latter, their fully developed ToM makes the complex exchange that takes place between Elizabeth, Darcy, and Miss Bingley possible. As readers, we are able to navigate and understand these interactions because we, too, possess a theory of mind that we bring to bear in our everyday lives. In this sense, fictional scenes such as these are also a form of training, in which we refine and test our cognitive abilities for real-world use. "It is possible, then", Zunshine (2008, 1.4) argues, "that certain cultural artifacts, such as novels, test the functioning of our cognitive adaptations for mind reading while keeping us pleasantly aware that the 'test' is functioning quite smoothly". When we are led to explore Elizabeth Bennett's mindedness, she goes on to argue, we know that we are gauging the mental state of another (fictional) person;

in successfully doing so, thus, "I am being made aware that my Theory of Mind must be functioning quite well" (Zunshine 2008, 1.4).[17]

Childrens' ability to speculate about the mental states of others is also implicit in literature aimed at an audience younger than Austen's or Hardy's. A good example of this is in *Winnie the Pooh*, in which Rabbit, jealous about the new arrival of Kanga and its possible implications for stealing the attention of Christopher Robin, reveals his plan to kidnap Baby Roo (1925, 91):

> "The best way", said Rabbit, "would be this. The best way would be to steal Baby Roo and hide him, and then when Kanga says, 'Where's Baby Roo?' we say, '*Aha!*'".
> "*Aha!*", said Pooh, practicing, "*Aha! Aha!* …of course", he went on, "we could say 'Aha!' even if we hadn't stolen Baby Roo".
> "Pooh", said Rabbit kindly, "you haven't any brain".
> "I know", said Pooh humbly.
> "We say '*Aha!*' so that Kanga knows that *we* know where Baby Roo is. '*Aha!*' means, 'We'll tell you where Baby Roo is, if you promise to go away from the forest and never come back'".

Making sense of Rabbit's and Pooh's conversation requires that we understand several different cognitive processes and predictions: (first) that Rabbit is jealous of and feels threatened by Kanga's arrival; (second) that Kanga cares enough about Baby Roo's whereabouts that the prospect of finding him is sufficient blackmail; (third) that Kanga will understand the 'Aha!' to signal a shared conspiracy on Rabbit's and Pooh's part; and (fourth) that Kanga's departure will ensure Christopher Robin's continued attention. "To understand this passage", Doherty (2007, 2) claims, "Amongst other things children need to understand Rabbit's *jealousy*, and that Rabbit *thinks* that, when they say 'Aha!', Kanga will *know* that the conspirators *know* where Baby Roo is". We can see how Milne appeals to our mind reading abilities in concocting this fictitious scenario; though the average readership of *Winnie the Pooh* might not be old enough to understand the psychology underpinning this exchange in its entirety, passages such as these demonstrate that authors expect younger readers to possess some form of ToM that we also see at play in Austen and Hardy. Doherty (2007, 2) goes on to claim, accordingly, that this level

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[17] For a study of Austen's work from the perspective of neuroscience, see Phillips (2015).

of complex reasoning is typically only available to children of seven years; but, "whether or not children understand them, children's books are stuffed with references to mental states" (Doherty 2007, 2).[18]

III. Cognitive Linguistics and Conceptual Metaphor

This section turns to the field of cognitive linguistics, particularly as it articulates constructions of conceptual metaphor in everyday and poetic language. Cognitive linguistics is primarily concerned with how the body provides structure for understanding experience; with the foundations of concepts expressed in and through language. "The peculiar nature of our bodies", Lakoff and Johnson (1999, 19) argue, "shapes our very possibilities for conceptualization and categorization". Abstract concepts (target domains) are conceptualized, in this view, using mental models derived from bodily experience (source domains). Kövecses (2000, 4) explains that,

> Conceptual metaphors bring two distant domains (or concepts) into correspondence with one another. One of the domains is typically more physical and concrete than the other (which is thus more abstract). The correspondence is established for the purpose of understanding the more abstract in terms of the more concrete.

Individuals, in other words, systematically map points of correspondence between elements of source and target domains. The mappings themselves are motivated by image schema: persistent cognitive structures formed of our bodily experiences (Lakoff 1987; Mandler 2004).[19] These linguistic features—termed "conceptual metaphors"—allow individuals to express highly complex thought and emotion concepts via metaphorical mappings. It is accordingly through linguistic metaphors

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[18] See Dyer et al. (2000) for an analysis of children's books in particular, who argue that, "because storybooks for young children frequently center on the actions and interactions of people or personified animals, they may also contribute to children's understanding of mind" (2000, 18). In testing this hypothesis, Dyer et al. survey ninety children's books (forty-five for three- and four-year-olds and forty-five for five- and six-year-olds), "for references to mental states in three ways: (a) via words and expressions in the test, (b) via the pictures, and (c) via ironic situations" (2000, 17). They concluded that, based on this study, "the rate of textual references to mental state was high for both groups, with a mental state token occurring on average every three sentences in books for both age groups (2000, 17).

[19] Johnson (1987) gives an excellent summary and description of image schemata as they relate to metaphor construction. He explains, for example, that (1987, xiv), "An image schema is a recurring dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience".

that concepts are expressed in their greatest complexity (Kövecses 2000, 3-4). Metaphor is thus an essential feature of both thought and language. It is not only that our experience is embodied in the sense that it is composed of mind, body, and world, but also that these embodied aspects of experience provide structure for the way we understand and express psychological functions and processes.

Lakoff and Johnson articulate this theory of conceptual metaphor in its earliest form in *Metaphors We Live By* (1980). Their main aim is to demonstrate how these linguistic features permeate everyday language.[20] "Metaphor", Lakoff and Johnson (1980, 3) argue, "is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature". As a brief example, psychological dissonance is sometimes understood using image schemata derived from concepts of physical combat and aggression. Lakoff and Johnson (1980, 4-5) describe this image schema as, "Argument is War"; examples of which include, "Your claims are indefensible", "He attacked every weak point in my argument", and "He won the argument". In each of these cases, an abstract concept (mental discord) is understood by making points of comparison with physical behaviour (martial aggression). Lakoff and Johnson (1980, 4) argue that,

> It is important to see that we don't just *talk* about arguments in terms of war. We can actually win or lose arguments. We see the person with whom we are arguing as an opponent. We attack his position and defend our own. We gain and lose ground. We plan and use strategies. If we find a position indefensible, we can abandon it and take a new line of attack. Many of the things we *do* in arguing are partially structured by the concept of war [author's emphasis].

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[20] Though the field is, unsurprisingly, much expanded since. For studies that have developed from Lakoff and Johnson's original investigation, see (for example) Kövecses (1986, 2002, 2003, 2006, 2007) on metaphor and emotion, Lakoff (1987) and Johnson (2007, 2010), Talmy (1988), and Sweetser (1990) on the role of image schemata and mental imagery, Stockwell (2002, 2007), Turner (1998, 2007), and Mandler (2004) on cognitive/linguistic development in infancy and childhood. Fauconnier and Turner (2002, 17) argue that, "Conceptual framing has been shown to arise very early in the infant and to operate in every social and conceptual domain. Metaphoric thinking, regarded in the common sense view as a special instrument of art and rhetoric, operates at every level of cognition and shows uniform structural and dynamic principles, regardless of whether it is spectacular and noticeable or conventional and unremarkable".

Lakoff and Johnson claim that the "Argument is War" image schema is so pervasive that it has become a framework through which we understand the concept itself; in other words, that our understanding of arguments is inextricably shaped by concepts of physical aggression and martial activity.

Concepts of justice and virtue are likewise metaphorized using physical aspects of experience. Common metaphors for justice, for example, draw on concepts of balance, in which one weighs conflicting arguments, describes biased or bad judgements as being "skewed", and conceives of an emerging victor as having the scales "tip" in their favour. These metaphors are derived not only from physical experience, but also from the common personification of justice as blind folded and carrying scales. In this sense, both everyday metaphors for justice and the personification of the concept is derived from very basic physical experiences. Virtue, additionally, is metaphorized in terms of vertical orientation, in which individuals can be "upstanding" citizens and immoral or unkind behaviour is described as being a, "low blow" (Kövecses 2007, 40-41).

Metonymy is another major area of concern in cognitive linguistics. Lakoff and Turner (1989, 103-104) explain that, despite its similarity to metaphor, metonymy has some distinctive features,

> 1. In *metaphor*, there are two conceptual domains, and one is understood in terms of the other.
> whereas
> *Metonymy* involves only one conceptual domain. A metonymic mapping occurs within a single domain, not across domains.
>
> 2. In *metaphor*, a whole schematic structure (with two or more entities) is mapped onto another whole schematic structure.
> whereas
> *Metonymy* is used primarily for reference: via metonymy, one can refer to one entity in a schema by refereeing to another entity in the same schema.
>
> 3. In *metaphor*, the logic of the source-domain structure is mapped onto the logic of the target-domain structure.
> whereas
> In *metonymy*, one entity in a schema is taken as standing for one other entity in the same schema, or for the schema as a whole.

The similarities between them, according to Lakoff and Turner, are (1989, 104):

> Both, however, are conceptual in nature.
> Both are mappings.
> Both can be conventionalized, that is, made part of our everyday conceptual system, and thus used automatically, effortlessly, and without conscious awareness.
> In both, linguistic expressions that name source elements of the mapping typically also name target elements. That is, both are means of extending the linguistic resources of a language.[21]

Metonymical mappings, therefore, occur between one part of a conceptual domain and another. Consider, for example, "The saxophone (= saxophone player) has the flu today", "I have a new set of wheels (= a new car/motorcycle)", and "The *Times* (= the reporter from the *Times*) has not arrived yet" (Lakoff and Johnson 1980, 35-36). The second case in particular is termed by more traditional rhetoricians as *synecdoche* (part as whole), in which one attribute of a domain is used to describe the overall concept. Lakoff and Johnson (1980, 36) also argue that metonymy can also provide additional understanding. Using "The *Times*" metonymy as an example, they argue that, "When we say, 'The *Times* hasn't arrived at the press conference yet', we are using 'The *Times*' not merely to refer to some reporter or other but also to suggest the importance of the institution the reporter represents" (1980, 36). This metonymy, thus, "means something different from 'Steve Roberts has not yet arrived for the press conference', even though Steve Roberts may be the *Times* reporter in question".

Conceptual domains—and the image schemata of which they are formed—are thus essential for understandings of metaphor and metonymy in everyday language. That they are derived from bodily aspects of experience demonstrates that thought- and emotion-concepts are metaphorically embodied. These processes are universal: Kövecses, for example, shows how conceptual metaphor underlies common linguistic phrases in a range of different language systems (2000).

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[21] See also Kövecses (2000, 4-5), for the differences between metaphor and metonymy.

Another important subdivision of cognitive linguistics is termed as "conceptual integration", or "double-scope blending". In *The Way We Think* (2002), Fauconnier and Turner describe it as the process by which two disparate source domains are combined within a "generic space", the comparable structures between them merged, and the resulting blend used to produce a third mental model. "Conceptual blending", Turner (1998, 93) argues, "is a fundamental instrument of the everyday mind, used in our basic construal of all our realities, from social to scientific". More recently, Turner (2007, 214-215) demonstrates the mechanics of this process by describing a wedding participant. The participant fulfils a roll in the "wedding story", in which there are parts, participants, plots, and goals (2007, 214). While the man focuses on enacting his part in the story (2007, 214), "he is remembering a different story, which took place a month before… where he and his girlfriend went diving in hopes of retrieving sunken archaeological treasure". In recalling this story as he participates in the wedding, the participant is cognitively able to interweave the two narratives without becoming confused by them; he would not, for example, confuse the bride for his girlfriend, nor does he, "swim down the aisle or speak as if through a snorkel (2007, 214). Turner argues that the participant is able, however, to match comparable parts of the story in order to produce a new mental model. In comparing the bride to his girlfriend, for example, he might daydream that he is at his own wedding. Turner concludes that (2007, 214),

> The blended story is manifestly false, and he should not make the mistake, as he obediently discharges his duties at the real wedding, of thinking that he is in the process of marrying his girlfriend. But he can realize that he likes the blended story, and so formulate a plan of action to make it real. Or, in the blended story, when the bride is invited to say "I do", she might say, "I would never marry you!". Her response might reveal to him a truth he had sensed intuitively but not recognized.

The wedding and the scuba diving narratives are thus compared and combined to result in a new, third narrative (2007, 215). The first two narratives are "organizing frames" with different features that may "clash" in some ways, but are comparable enough in others to allow for mapping between them. It is by making systematic connections between the organizing frames (the narratives) in the "generic space" that the wedding participant produces an "emergent structure"—a successfully

blended narrative (Turner 1998, 83). Fauconnier and Turner provide a simple diagram showing how these blends operate (2002, 46 [Fig. 3.6]),
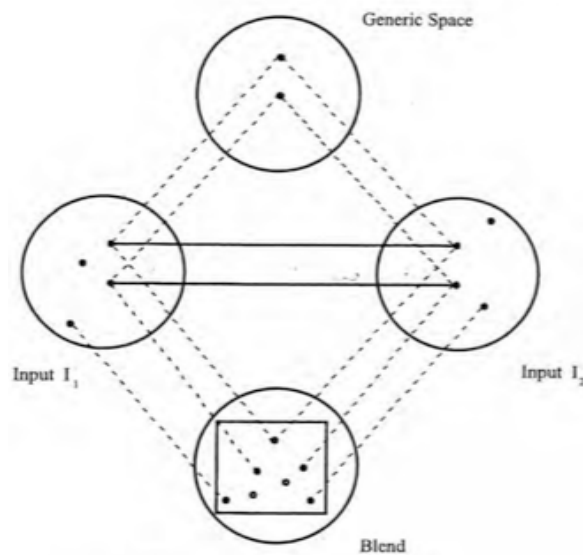
Input 1 represents the wedding narrative, while Input 2 denotes the scuba diving memory. A blend occurs when the participant maps comparable features in each organizing frame in the generic space (as shown by the connecting triangles). These points of contact (the bride and groom with the participant and his girlfriend) are then used to produce the blend, while points of disconnect (the bride's acceptance and the girlfriend's potential refusal) are also mapped onto the third, emergent structure. This new blend may produce new understanding for the participant of his circumstances: either that he wants to marry his girlfriend, or that his relationship is in jeopardy.

The above example outlines an instance in which an individual consciously forms a cognitive blend. This form of double-scope integration, however, also operates on a more mundane, subconscious level. A common blend, Turner (2007, 216) argues, is formed of human and animal physiologies. Seals and humans, for example, share some common characteristics; because of these points of contact, we may perceive ourselves as "sharing a category" with a seal: "Compelling and evident analogies leap out at us", Turner (2007, 216) explains, "between the seal's appearance and ours… the result is a conception of a seal that has not only all the seal's

appearance… but a feature we know only of ourselves—the possession of mind".
Turner amends the original blending diagram to accommodate and illustrate this
analogy (2007, 217 [Fig. 10.2]):
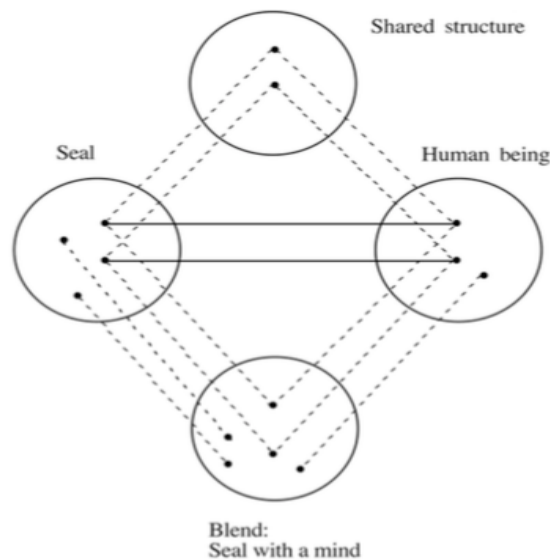
This demonstrates that blends need not be elaborate narratives, but can operate
subconsciously, in everyday cognitive processing. The difference between the two
examples it the level of effort required in constructing a blend; the wedding/scuba
narratives, in this view, require more conscious effort to interweave than blends
between humans and animals.

III.I. Metaphor in Poetry

Conceptual metaphor, metonymy, and blends permeate everyday language, thought,
and understanding. This is also the case for poetry, of which Lakoff and Turner argue
(1989),

> Recent discoveries about the nature of metaphor suggest that metaphor is
> anything but peripheral to the life of the mind. It is central to our understanding
> of ourselves, our culture, and the world at large. Poetry, through metaphor,
> exercises our minds so that we can extend our normal powers of comprehension
> beyond the range of metaphors we are brought up to see the world through.[22]

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[22] For recent studies that apply these insights to different phases of literature, see Lakoff and Turner
(1989) on Shakespeare, Dante, and Dickenson; Boyd (2008) on Homer and Geisel, and Zunshine
(2006) on Woolf, James, and Dostoyevsky; also Zunshine (2015) for an introduction and collection of
articles on cognitive applications to literature in general.

Despite an historical tendency to view the construction and understanding of poetry as an elevated and isolated process, poetic expression and imagination are inextricably embedded in everyday language and experience. Poets, therefore, rely on basic, subconscious metaphors employed in everyday language to construct meaning in their work.

Lakoff's and Turner's preliminary analysis of poetic metaphor has been instrumental in demonstrating how these subconscious practices permeate the history of literature. In doing so, they claim that poetic metaphor is not only sourced in everyday linguistic expression, but is also a universal, timeless impulse. Their analysis focuses particularly on Shakespeare, Dante, and Dickinson; but others have more recently applied these insights to other forms of literature. Boyd (2008), for example, focuses on Homer and Geisel in emphasizing the role of evolution in the way that stories are compiled and understood by their audiences,[23] while Zunshine (2006), in focusing upon Woolf's work, discusses how awareness of ToM can enrich our understanding of interactions between characters in literature.[24]

Lakoff and Turner dedicate a considerable portion of *More Than Cool Reason* to poetic metaphors of life, death, and time. These concepts, they argue, are commonly metaphorized in literature using everyday image schemata such as, "Life is a

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[23] Though Boyd focuses especially on the *Odyssey* in Homer, his analysis is somewhat disappointing. Boyd's study of Homer focuses on the narrative from only the broadest point of view, arguing, in a general sense, about what kinds of stories might appeal to audiences of the *Iliad* and *Odyssey*. In doing so, his discussion is rather limited and unsatisfying; in the thesis that follows, I hope to provide more thorough and specific analysis of the Homeric epics, to show how evolutionary aspects of experience operate on a deeper and more pervasive level.

[24] Lakoff and Turner's work, however, continues to be one of the most influential in the field. More recent contributions include: *The Oxford Handbook of Cognitive Linguistics* (2007), which includes contributions from (for example) Turner, Fauconnier, Tomasello, and Zlatev, which focuses primarily on linguistic structure, language use, grammar, and metaphor; Stockwell (2002, 2007), who provides excellent and thorough analysis of how cognitive science can enrich our reading of poetry and literature; *The Oxford Handbook of Cognitive Literary Studies* (2015), which takes a less language-based approach to literature and, instead, focuses on topics such as emotion-concepts, empathy, literary experience, and imagination; and *Imaginative Minds* (2007), which especially focuses on recent and extremely fruitful advances in ideas of imagination, metaphor, and memory. The fact that this is only a very small selection of the available literature demonstrates the level of interest, over time, in these fields of study. That they have been so successfully applied to different phases and types of literature, furthermore, demonstrates how widely applicable and fruitful are, I think, these approaches.

Journey", "Death is Departure", "People are Plants", and "Death is going to a Final Destination". Frost's *The Road Not Taken* (1916), for example, begins with,

> Two roads diverged in a yellow wood, and sorry I could
> not travel both and be one traveller. Long I stood and
> looked down one as far as I could to where it bent in the undergrowth.

And ends with,

> Two roads diverged in a wood, and I—I took the one less
> travelled by, and that has made all the difference.

Frost famously uses concepts of journeys in constructing his metaphor for life in this poem. We might make this connection because we, as readers, use these types of metaphors in everyday speech, in which important decisions are forks in the road, different choices are diverging pathways, difficulties are rough terrain, and death is a final destination: these ideas are implicit in commonly used metaphors such as, "He came to a crossroads" and "He's gone to a better place". We see a comparable process taking place in the beginning of Dante's *Divine Comedy*, Lakoff and Turner note, which describes life as a road to be traversed: "In the middle of life's road,| I found myself in a dark wood". "Knowing the structure of this metaphor", Lakoff and Turner (1989) argue, "means knowing a number of correspondences between the two conceptual domains of life and journeys"; they list them as,

> The person leading a life is a traveller.
> His purposes are destinations.
> The means for achieving purposes are routes.
> Difficulties in life are impediments to travel.
> Counsellors are guides.
> Progress is the distance travelled.
> Things you gauge your progress by are landmarks.
> Choices in life are crossroads.
> Material resources and talents are provisions.

Frost thus conceptualizes two choices—or ways of living life—as roads down which his speaker could travel. In taking the "road less travelled", however, we are meant to infer that he chose the less conventional path. Death is also conceptualized in poetry as an agent who guides one on their journey to the afterlife: the Grim Reaper,

for example, is one common articulation of this theme, as is the idea of life being "taken" by a personified agent. Mythologies from different cultures, Lakoff and Turner point out, similarly conceive both of death as a journey and of a personified agent who guides them to their destination: the Hermes and Charon lead the Suitors and Odysseus (respectively) to the Underworld in the *Odyssey*, while, in the Biblical tradition, Heaven, Purgatory, and Hell are conceptualized as locations to which one's soul departs after death. Dickinson's *Because I Could Not Stop For Death*, Lakoff and Turner argue, is another, particularly good articulation of this theme. It begins with,

> Because I could not stop for Death –
> He kindly stopped for me –
> The Carriage held but just Ourselves –
> And Immortality.
>
> We slowly drove – He knew no haste
> And I had put away
> My labor and my leisure too,
> For His Civility –

The speaker initially describes life as a journey, and Death as an agent that conveys her through each stage until, finally, they reach their destination: "We paused before a House that seemed| A Swelling of the Ground –| The Roof was scarcely visible –| The Cornice – in the Ground –"; in other words, the gravesite and the burial mound in which the speaker will have their "final resting place". "Life is a journey", "Death is a destination", and "Death is an agent" are not the only metaphors at work in this poem, however; in the third stanza, for example,

> We passed the School, where Children strove
> At Recess – in the Ring –
> We passed the Field of Grazing Grain –
> We passed the Setting Sun – [25]

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[25] Another famous example of these same metaphors, Lakoff and Turner (1989) point out, is in the twenty-third psalm:

> The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul: he leadeth me in paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil; for thou art with me, thy rod and thy staff they comfort

This stanza interweaves the "People are plants", "Lifetime is a day", and "Death is night" (a sub-division of the "Lifetime is a day" image schema). Death leads the speaker past children at mid-point through their school day and fields of "grazing grain"—both images that evoke ideas of immaturity. Dickinson perhaps leads the reader to make complex connections between them: between (first) the stalks-and-heads of the grain and the bodies of children, (second) the movement of playing children and the sway of fields of grain, and (third) between planting, growth, and harvest and birth, life, and death. On this final note, there is perhaps a comparison to be made between the growth and harvest of grain with children completing their lessons—becoming adults, or reaching maturity, and with death. Death, in this sense, is the farmer—thus we have, in common conceptions of the Grim Reaper, his scythe—who harvests lives as a farmer harvests a field at the end of the season. What Dickinson describe is life as a cycle of the seasons; as birth, life, and death concretized with images from the natural world. She does so not only by drawing connections between the playing children and the fields of grain, but also by portraying Death as a personified agent who oversees the process. The reason why we, as readers, might make these connections so easily is because "we know subconsciously and automatically many basic metaphors for understanding life, and Dickinson relies on our knowledge of these metaphors to lead us to connect the sequence she gives to the sequence of life-stages" (Lakoff and Turner 1989). A personified agent, in other words, leads the speaker through each stage of her life, patiently and "kindly" waiting until they have achieved their goals ("Because I could not stop for Death| he kindly stopped for me"). Once the sun has set, however, the

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me… surely goodness and mercy shall follow me through all the days of my life: and I will dwell in the house of the Lord forever.

There are compelling and notable similarities between Dickinson's poem and the psalm: in particular, that (first) God is constructed as a personified agent—a shepherd—who guides the speaker through life and into death; (second) life and death are metaphorized through images of the natural world (the "green pastures" and "valley of death"), and (third) heaven—or the afterlife—is a final destination—a "house" to which the speaker is eventually led. "The life-as-a-journey metaphor", Lakoff and Turner (1989) argue, on this point, "is so taken for granted in the Judeo-Christian tradition that we instantly understand that God is a guide, that there are alternative paths of good and evil through life, and that death hands over us throughout".

speaker is finally conveyed to their final destination—to the house/burial mound that will be their final resting place.

IV. Homeric Scholarship and the Embodied Mind

I have so far outlined the theoretical frameworks that inform my reading of Homer in the successive chapters of this thesis. It describes how cognitive science articulates the relationships between brain, body, and world and, in doing so, presents a view of mind that is deeply and inherently psychosomatic. The final section of this chapter turns to applications of insights from cognitive science to the Homeric epics, as well as earlier accounts of Homeric psychology. I then conclude this chapter by describing my contribution to discussions of Homeric physiology and psychology and by outlining my methodological approach to the material.

IV.I. Early Accounts of Homeric Psychology

Early studies of Homeric psychology focus mainly on the organ terms that, combined, loosely denote a Homeric lexicon of mind. Pelliccia (1993, 16) points, for example, to scholarly discussion of internal monologues that typically regard them as either (first) "literary and dramatic techniques" (Leo 1908; Schadewaldt 1926; Böhme 1929) or (second) "evidence for psychology" (Snell 1953); it is on the latter category that I place my focus. Of these, Snell's *Discovery of the Mind* has been one of the more influential works on Homeric psychology that, similar to traditional Cartesian dualism, adopts a fragmented approach to concepts of physiological and psychological aspects of experience. "The early Greeks did not", Snell (1953, 7) argues, "either in their language or in visual arts, grasp the body as a physical unit". Snell justifies this claim by arguing that, because there was no word denoting a whole, unified man that encapsulates both body and mind—his study points only to words that correspond, for example, to the outer skin of the body—the early Greeks must not have possessed the concept itself.[26] Adkins (1970) and Dodds (1951) likewise take a dualistic approach to Homeric psychology. In *From the Many to the One* (1970), Adkins explains of internal organs that, "the presentation of separate

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[26] Purves (2014), accordingly, states that it is only after death that the Homeric body is described using a single word: σῶμα (body).

springs capable of impulse, emotion, and through, the existence of, so to speak, separate 'little people' within the individual, seems natural in light of Homeric psychology" (1970, 2), while Dodds argues in *The Greeks and the Irrational* that, "A man's *thymos* tells him that he must now eat or drink or slay an enemy, it advises him on his course of action… [h]e can converse with it, with his 'heart' or his 'belly', almost man to man".[27]

These views have received strenuous objections over the years.[28] Pelliccia (1993, 17 n.12), for example, compares Snell's argument with the Sapir-Whorf Hypothesis,[29] which proposes that, because Eskimo languages possess no unified word for "snow", they must not possess the concept.[30] Pelliccia ultimately argues of Snell that (1993, 17-18):

> It was desirable [for Snell] to describe the constituent organs as being as autonomous as possible: the fewer restrictions on the organs' capabilities, the more plausible the claim that there is no sense of union or self. What we find in Homer, then, is not simply a forceful way of describing a familiar psychological condition, "the divided self"—for Snell denied that Homeric man had a self, and *a fortiori* a divided self: conflict between Odysseus and his *thumos*, according to Snell, is an argument between two separate and independent entities.

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[27] See also Voigt (1934) whose argument is similar to that of Snell's, Adkins', and Dodd's.

[28] In addition to Pelliccia's (1993) and Halliwell's (1990) objections below, see also Schmitt (1990), who attributes his (and Voigt's) views to both existentialism and philosophical concepts of aesthetics. In his review of Schmitt, Cairns (1992, 1-2) expresses criticism of this approach, however, in stating that, "his gradualist and detailed approach needlessly postpones the 'punchline', that Snell's criteria for freedom of decision are totally unreasonable".

[29] Pelliccia is not the only scholar to do so; Padel (1992, 45f.) likewise refers to the Sapir-Whorf Hypothesis in her repudiation of Snell's claims, but, as Pelliccia (1993, 19 n. 16), endorses it in her discussion. "This hypothesis", Pelliccia (1993, 17 n. 12) argues, "is controversial; the illustration has been shown to misrepresent the evidence of Inuit and Yupik (i.e. "Eskimo") entirely". For other objections to the Sapir-Whorf hypothesis, see Martin (1986), Murray (1987), Pullum (1991) and Eastman (1990). Pelliccia refers to objections made of another of Whorf's studies on Hopi perceptions of time; this is by Comrie (1985, 4), who objects that, "In some instances, the claim that a certain culture lacks any concept of time, or has a radically different concept of time, is based simply on the fact that a language in question has no grammatical device for expressing location in time, i.e. has no tense… [P]erhaps the most famous of such equivocation is in Whorf's account of the Hopi, where the absence of straightforward past, present, and future categories and the overriding grammatical importance of aspect and mood is taken to be indicative of a radically different conceptualisation of time".

[30] "Eskimo" languages, rather, have a set of words that denote different aspects of snow; Pelliccia (1993, 17 n. 12) points, for example, to "falling snow" and "snow in a drift" in his discussion.

Halliwell (1990, 34-42) similarly objects to Snell's, Adkins', and Dodd's conceptualizations of Homeric psychology.[31] He identifies two main principles underlying their views: first, as Pelliccia noted, the lack of a word which denotes a unified being in Homer; and second, the multiplicity of words that form the Homeric lexicon of mind (1990, 37).[32] In objecting to this view, Halliwell rightly states that this lexicon of mind should not supersede in importance the presentation of psychology in Homer's broader narrative; that, "it should not be one particular area of vocabulary, but the entire narrative and dramatic style of the poet, and the images created in this style, which give expression to a view of men and the workings of their mind" (1990, 38). His discussion of the opening passage of *Odyssey* 20 (which occupies the sixth chapter of this thesis), lends further weight to his repudiation of Snell's, Adkins', and Dodds' view of Homeric psychology. In briefly examining this passage, Halliwell (1990, 39) contends that, "the conflict of impulses *within* Odysseus is exactly that"; he continues,

> It is only because we know what it is for an individual mind to be caught in an agitated dilemma of contending impulses, and yet for the experience to be played out within an integral state of consciousness, that we can understand this remarkable scene and implicitly relate it to other possible experiences of psychic tension.

The *Odyssey* 20 passage also demonstrates, Halliwell argues, "a dynamic and expressive flexibility" of Homeric organ terms that discourages a fragmented view of the mind; that, in other words, the interchangeability of the ἦτορ, καρδία, and θυμὸς suggests that they are not independent, detachable entities.

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[31] "In their attempts to deny to the Homeric epics", Halliwell (1990, 37) argues, "and, by doubtful extrapolation from them, to the world in which they were produced, recognition of the basic unity of human consciousness, Snell and others have applied a faulty method and drawn unwarranted conclusions from it.". Halliwell refers especially to Adkins' argument that (1970, 13), "Homeric language… would have tended to encourage the fragmentation of Homeric man's psychological experience", which he argues, "implies that Homeric man and his language existed outside the poems" (1990, 37 f. 4). He similarly refers to Long (1970, 122), who considers the language of the Homeric poems a "direct record" of the culture in which it was produced.

[32] Dodds (1951, 16), for example, argues of these terms that the capacities they denote, "are not felt as a part of the self, but show themselves as 'detached entities'". Commenting on these two underlying principles in particular, Halliwell argues that (1990, 37): "Both halves of this argument are impaired by what one might call a lexical bias—an assumption, to which I have already referred, that individual lexical items and locutions, or lack of them, are the most significant facts about the way in which a language shapes the conceptions expressible within it".

More recently than Snell, Adkins, and Dodds is Jahn's study of these different organ terms (1987), which concludes that certain terms denoting mental capacities—θυμὸς, φρήν/φρένες, ἦτορ, κῆρ, and κραδίη/καρδία—are (to a certain extent) synonymous, operating within a formulaic system. Padel, in her *In and Out of the Mind* (1992), devotes a chapter of her work to a description of the nature and function of internal organs in the Homeric psychology imbued with mental or emotional capacities. While her aim is to establish a context for later Classical conceptualizations of psychology and physiology (which, she argues, are based in Homer) (1992, 18), her summary is useful here because it focuses in particular on the physical aspects of emotions on these internal organs. Clarke's *Flesh and Spirit in the Songs of Homer* (1993) endeavours "to gain an inkling of the earliest knowable ancestor of this idea of the 'little world' of man, by asking how the Greeks of the early first millennium BC conceived of human identity in relation to the visible substance of the body" (1993, 3). The first four chapters of Clarke's inquiry focus on Homeric perceptions of body and soul, where he argues against a dualistic view of the mental and physical as "insidious" and limiting (1999, 39-42).[33] Instead, Clarke places emphasis on body and soul as a single, unified entity, and then begins locating and analysing Homeric perceptions of the "mental life" of the individual through taxonomy of the physical aspects of the mind. These four chapters provide a basis for the remainder of his study: an examination of the "unified" Homeric body in relation to death and dying.[34] Pelliccia, in his *Mind, Body, and Speech in the Songs of Homer and Pindar* (1993) provides discussion of the speech capabilities of organs in Homer and Pindar.

IV.I. Homer and Cognitive Science

There has been increasing interest, in recent years, in the application of insights from

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[33] See also Claus (1981) for a study of ψυχή in Homer.

[34] Other studies that have explored Homeric organ terms, but have not contributed to the formation of my own research, include the work of scholars such as Darcus-Sullivan (1979b, 1979b, 1980a, 1980b, 1981, 1988) and Caswell (1990). Darcus-Sullivan devotes the majority of her work on Homeric psychology to listing the many occurrences, contexts, and usages of Greek words associated with thought and emotion, while Caswell presents taxonomy of the semantic associations and usages of θύμος in early Greek epic. Despite the value of these works for contributing to our understanding of linguistic patterns and usages of these concepts, these works fail to provide a comprehensive picture of Homeric psychology, owing to their highly limited scope. Because of this, my study avoids this kind of investigation.

cognitive science to the Homeric poems, which has resulted in a lively and burgeoning re-examination of body-brain-world relationships in the *Iliad* and *Odyssey*.[35] Cairns (2001, 2003, 2005a, 2009, 2012, 2013) in particular examines nonverbal behaviour (including the use of dress) and conceptual metaphor in both Homer and Greek literature more generally, with a special emphasis on emotion concepts. In *Vêtu d'Impudeur et enveloppé de chagrin* (2012), Cairns focuses on metaphors for experiences such as αἰδώς and ἄχος that, he determines, are constructed based on physical uses of dress. In introducing his study, he argues that (2012, 175),

> Les categories émotionnelles d'une culture s'appuient sur l'experience; elles sont fondées sur l'interaction physique d'êtres humains en chair et en os et de leur environnement et prolongées *via* des metonymies et des metaphors qui dérivent d'une telle experience. Les proprieties de ces emotions ne sont pas données objectivement, mais ressenties; elles dépendent non seulement de processus concrets dans le corps, dans le monde, mais aussi de la représentation de la phenomenology de tells processus dans le système intersubjectif qu'est le langage.

For example, Cairns examines a passage from *Theogony* in which Gaia is "covered" by Uranus (126-127, ἵνα μιν περὶ πάντα καλύπτοι). The image schema that underlies this metaphor, Cairns argues, includes (first) the "celestial", (second) the sexual ("male covers female"), and (third) the "moral (Gaia is a female being whose nakedness *must* be covered)" (Cairns 2012, 180). Another good example of similar phenomena, Cairns argues, is in garment metaphors that describe death or fainting, as in *Od*. 20.351-357. In this passage, Theoclymenus perceives the suitors' heads, faces, and knees "clothed" in "night" (351-352, νυκτὶ μὲν ὑμέων εἰλύαται κεφαλαί τε πρόσωπά τε νέρθε τε γοῦνα); "this metaphorical and physical clothing", Cairns (2012) argues, "represents at once their own deaths and their lamentation at their own deaths". In other studies such as "Bullish Looks and

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[35] This is likewise the case for other phases of Greek literature (and music). Cairns' work (2012, 2013), while placing most of its emphasis on the Homeric poems, also considers examples from tragedy. Budelmann and Easterling (2010) apply theory of mind studies to tragedy, while Budelmann and LeVen (2014) borrow work done in cognitive linguistics on conceptual blending in their analysis of Timotheus. Meineck (2011, 2012) focuses on the theatrical mechanics of tragedy, but especially on neuroscientific approaches to the "tragic mask" and visuo-spatial experiences in the Greek tragic theatre. Canevaro's (2015) work focuses on cognitive applications to the Hesiodic corpus. Similar work is also being done for Latin; see Short (2011, 2012a, 2012b, 2013), who focuses especially on conceptual metaphor in the Latin language.

Sidelong Glances" (2005a), "Weeping and Veiling" (2009), and "A Short History of Shudders" (2013), Cairns examines the role of nonverbal behavior (including, in the second, uses of dress) in the conceptualization and performance of emotion. Borrowing from modern studies of mind, for example, Cairns φρίκη in Greek literature, which he argues is a common dimension of both "emotional and non-emotional events" (2013). In doing so, he argues that (2013), "there are substantial aspects of emotional experience that depend on the biological heritage of our species and are deeply rooted in basic mechanisms of bodily regulation that human beings share with other animals". Ancient Greek emotion concepts are, thus, partially defined by evolutionary pressures; common conceptualizations of emotions typically associated with φρίκη, such as fear, are also partially constructed using the affective quality of those emotions on the body.

Minchin (2001a, 2001b, 2005, 2006, 2012) and Scodel (2002, 2014) both contribute valuable discussions of memory, narrative, and nonverbal communication in Homer. A major contribution to these fields is Minchin's *Homer and the Resources of Memory*, which applies cognitive theory to the *Iliad* and the *Odyssey*. Minchin's discussion primarily focuses on how stories are compiled by narrators from memory, as well as communicated to and understood by their audiences (2001b, 1). At the heart of Minchin's analysis, thus, is how the Homeric narrator was able to recite and communicate the Homeric poems from memory; Minchin convincingly argues that studies on memory from cognitive science can aid us in understanding this process.[36] Minchin (2006, 2007), however, is also interested in how memory functions for Homer's characters in an intra-narrative sense. In "Describing and Narrating in Homer's *Iliad*" (2007), for example, she focuses on the mnemonic function of material objects, while in "Memory and Memories" (2012), she applies insights from cognitive science in distinguishing between personal, social, and cultural memory in Homer. Scodel (2002) is also interested in intra-narrative memory in Homer; in "Homeric Signs and Flashbulb Memory", for example, she considers the Odysseus-Eurycleia episode of *Odyssey* 19 with respect to modern studies of flashbulb

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[36] I discuss Minchin's work on memory further in Chapter Five of this thesis, with regard to Aethon's comments about the process by which he will respond to Penelope's challenge.

memory.[37] I discuss these ideas in greater depth in my own discussion of the passage.

More recently, Minchin (2012) and Scodel (2014) examine nonverbal behaviour in Homer from two different perspectives. Minchin employs modern studies of nonverbal behaviour to Homeric examples such as the Hector-Andromache-Astyanax episode of *Iliad* 6, the "embassy" scene of *Iliad* 9, and Patroclus' weeping in *Iliad* 16. In doing so, she argues that body language plays as important a role in communication for Homer's characters as it does in the everyday; in this sense, it can successfully replace speech when communicating meaning within the narrative. But, according to Minchin, it also serves an extra-narrative purpose: in describing especially vivid and "pictureable" behaviour, the narrator makes his poem more memorable for his audience (2012, 38):

> The economy with which gestures, facial expressions, physical movements, physiological reactions, and behaviours such as touching and standing close may be described, the richness of the information that they individually encapsulate for the audience, and the vividness—the 'pictureability'—of these universally recognizable behaviours ensure the memorability of these moments for the poet who composes as he sings—and for the audience who follow the tale.

Minchin, thus, places the relationship between narrators and audiences at the fore of her studies of Homeric nonverbal behaviour. In contrast to this, Scodel (2014) has recently applied theory of mind studies to Homer in "Narrative Focus and Elusive Thought in Homer". She demonstrates how Homer's characters and audiences employ these capacities in speculating about others' mental states, even when there is little concrete information at hand.[38] Characters, Scodel (2014) argues, "read" the nonverbal behaviour of others in intuiting and inferring their mental states; this is similar to the processes (as described in modern theory of mind studies) in which we engage in the everyday). She terms efforts to do so "gap management".

A more extensive (though earlier) study of nonverbal behaviour in Homer is

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[37] On applications of cognitive science to Homeric memory, see also Clay (2010), who argues that concepts of memory, imagination, and mental imagery usually attributed to later Greek literature is already explicit and fully utilized in the Homeric poems.
[38] A related work by Scodel, *Epic Facework* (2008) demonstrates how Homer's characters manage "face" in the epics; in doing so, she applies the work of Goffman in particular.

Lateiner's *Sardonic Smile* (1995), which examines Homeric gesture, body language, facial expression, and paralanguage in (primarily) *Iliad* 24 and the *Odyssey*. In line with modern studies of nonverbal behaviour, Lateiner identifies five main categories that underlie his methodological approach to the Homeric material (1995, 11): "A. Ritualized and conventional gestures, postures, and vocalics; B1. Affect display: psychophysical, out-of-awareness emotional signs; B2. Subconscious, out-of-awareness gesticulation and vocalics; C. Objects, tokens, clothes (external adaptors); D. Social manipulation of space and time (proxemics and chronemics); and E. Informal, in-awareness gestures, postures, and verboids".

V. Conclusions

This study briefly outlines the theoretical frameworks that have influenced my reading of Homer in the successive chapters of my thesis. As I show above, there has been increasing interest, in recent years, in applying these insights to the Homeric poems; scholars such as Cairns, Scodel, Lateiner, and Minchin have been instrumental in demonstrating the explanatory power of this methodological approach for archaic poetry in particular. There is, however, no single, extended study focused solely on body-brain-world relationships in the Homeric poems. While Cairns fruitfully and convincingly interweaves cognitive science in his reading of the *Iliad* and *Odyssey*, his work also focuses on Greek literature more generally. Minchin, in the mean time, focuses most specifically on how cognitive science elucidates issues of memory and imagination, but especially in narrator-audience relationships. Scodel's main area of interest is in narratology. While Lateiner's study is useful and insightful, finally, it (first) focuses exclusively on nonverbal behaviour, (second) takes the *Odyssey* as its major focus, and (finally) precedes recent and important developments in cognitive science over the past two decades.

Earlier studies of Homer have avoided some of the issues that I aim to investigate in my own research. While Pelliccia's *Mind, Body, and Speech* is insightful and comprehensive, it is limited for the purposes of my investigation in the sense that it discusses a very specific kind of mind-body interaction: more precisely, it focuses only on communication with internal organs to the neglect of the many other aspects

of mental-physical contact and influence in the Homeric poems. Other works, such as Padel's *In and Out of the Mind* and Clarke's *Flesh and Spirit* focus in part on the physical aspects of the mind, these investigations are intended for other purposes; Padel uses her discussion of Homeric psychology as context for later Classical views of the mind, and Clarke is predominantly interested in death, dying, and the "afterlife" of body and soul. Other studies on Homeric psychology, such as the work of Claus and Bremmer, focus on the study of one particular organ; while these studies are useful, they provide only a limited and partial view of the Homeric mind.

This thesis aims to contribute to current scholarship by presenting the first extended, concentrated study of cognitive approaches to the *Iliad* and *Odyssey*. In doing so, it not only seeks to follow in the footsteps of Cairns, Minchin, and Scodel, but also focuses primarily on conceptual metaphor, simile, nonverbal behaviour (gesture, facial expression, paralanguage, and dress), and individual interaction with environment and other people. My work, in other words, aims to differentiate itself from the previous scholarship by offering analysis and discussion of cognitive embodiment that focuses specifically and exclusively on the Homeric epics. Halliwell's (1990) claim that Homeric psychology is not just presented by the narrator through the organ terms is an important one: as this thesis will show, the psychological functioning of Homer's characters is as complex as our own, primarily because it is based in physical, developmental, material, interactional, and evolutionary aspects of experiences that were as persistent in the ancient world as they are, for us, in the everyday. With this in mind, I begin my study with a discussion of Idomeneus and Meriones in *Iliad* 13 and, more specifically, with Idomeneus' claims about the explanatory power of nonverbal behaviour.

Chapter Three: Idomeneus' Brave and Cowardly Men, *Iliad* 13.274-294

On his way to the battlefield in *Iliad* 13, Idomeneus crosses paths with Meriones who, having broken his spear on Diomedes' shield, has returned to the Achaian camp to obtain a new one. After offering Meriones one of the many he has captured in the past, Idomeneus attempts to reassure his companion that he is well aware of his martial skill and valour, despite the implications of his initial boast (274-294):

> τὸν δ' αὖτ' Ἰδομενεὺς Κρητῶν ἀγὸς ἀντίον ηὔδα·
> "οἶδ' ἀρετὴν οἷός ἐσσι· τί σε χρὴ ταῦτα λέγεσθαι;
> εἰ γὰρ νῦν παρὰ νηυσὶ λεγοίμεθα πάντες ἄριστοι
> ἐς λόχον, ἔνθα μάλιστ' ἀρετὴ διαείδεται ἀνδρῶν,
> ἔνθ' ὅ τε δειλὸς ἀνὴρ ὅς τ' ἄλκιμος ἐξεφαάνθη·
> τοῦ μὲν γάρ τε κακοῦ τρέπεται χρὼς ἄλλυδις ἄλλῃ,
> οὐδέ οἱ ἀτρέμας ἧσθαι ἐρητύετ' ἐν φρεσὶ θυμός,   280
> ἀλλὰ μετοκλάζει καὶ ἐπ' ἀμφοτέρους πόδας ἵζει,
> ἐν δέ τέ οἱ κραδίη μεγάλα στέρνοισι πατάσσει
> κῆρας ὀϊομένῳ, πάταγος δέ τε γίγνετ' ὀδόντων·
> τοῦ δ' ἀγαθοῦ οὔτ' ἂρ τρέπεται χρὼς οὔτέ τι λίην
> ταρβεῖ, ἐπειδὰν πρῶτον ἐσίζηται λόχον ἀνδρῶν,   285
> ἀρᾶται δὲ τάχιστα μιγήμεναι ἐν δαῒ λυγρῇ·
> οὐδέ κεν ἔνθα τεόν γε μένος καὶ χεῖρας ὄνοιτο.
> εἴ περ γάρ κε βλεῖο πονεύμενος ἠὲ τυπείης
> οὐκ ἂν ἐν αὐχέν' ὄπισθε πέσοι βέλος οὐδ' ἐνὶ νώτῳ,
> ἀλλά κεν ἢ στέρνων ἢ νηδύος ἀντιάσειε   290
> πρόσσω ἱεμένοιο μετὰ προμάχων ὀαριστύν.
> ἀλλ' ἄγε μηκέτι ταῦτα λεγώμεθα νηπύτιοι ὣς
> ἑσταότες, μή πού τις ὑπερφιάλως νεμεσήσῃ·
> ἀλλὰ σύ γε κλισίην δὲ κιὼν ἕλευ ὄβριμον ἔγχος".

Then Idomeneus, lord of the Kretans, answered him in return, "I know your valour and who you are. Why do you need to speak about it? For if now alongside the ships all the best of us were to gather in a hidden place, there the excellence of men would be best distinguished, where the brave and cowardly show themselves clearly. The skin of the coward changes one way and then another, and the *thumos* in his *phrenes* cannot restrain him to sit steadily, but he shifts from one leg to another, and then settles on both feet, and the *kardia* inside his chest pounds violently, thinking of the death spirits, and his teeth become chattered together. But the brave man's skin does not change colour, nor is he very frightened whenever he takes his place at the forefront in the hidden position, but he prays to meet quickly in bitter division. There none could find fault with your battle strength or your hands. For even if you were to be wounded in your toil from a spear-cast, the weapon would not strike you in the back of the neck, nor in the back, but would strike into your chest or belly as you rush forwards through the meeting of champions. So come, do not let us any longer stand and talk about this like fools, for fear that someone arrogantly reproach us. But go to my shelter and choose a heavy spear for yourself".

This dichotomy between bravery and cowardice on the battlefield—and the nonverbal behaviour with which each is associated—is at the heart of Idomeneus' speech. While the coward is restless and fearful, with chattering teeth, pale skin, and a rapidly beating heart, the brave man is focused and determined, exhibiting none of his companion's physical symptoms. Within this context, Meriones is doubtless comparable to the brave man, who rushes eagerly to the forefront of battle and is not, unlike the coward, afraid of dying. In establishing this dichotomy, Idomeneus not only claims that one gains insight to the inner workings of the mind by observing these external outputs, but also defines bravery and cowardice based primarily on their somatic, affective qualities. This is also the case more generally for the *Iliad* and *Odyssey*, in which in- and out-of-awareness nonverbal behaviour—body language, gesture, facial expression, and paralanguage—constitutes, as in the everyday, an important dimension of cognitive activity.[39] And as in the every day, Homer's characters process and interpret this behaviour based on their theory of mind abilities, which enables them to attribute mental states to others through their own subjective, first-person familiarity with similar physiological and psychological experiences. "For literary characters", Lateiner (1989, 22) argues, "as well as in real-life situations, facial expressions, postures, and gestures communicate emotional states, convey urgent messages, and allow individuals to avoid explicit and non-negotiable conflicts".

This chapter unpacks Idomeneus' claims about nonverbal behaviour and its function in understanding the psychological activity of others. It takes as its focus two major aspects of the passage: (first) the perceived affective quality of emotions on the body and its implications for a psycho-somatic account of experience in Homer; and (second) the communicative potential of these phenomena, via this nonverbal behaviour, for characters, audiences, and narrators. Modern studies of nonverbal behaviour and theory of mind, such as those explored in the previous chapter, can

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[39] Recent studies on the role of gesture and expression as nonverbal indicators of thought and emotion include the works of Cairns (2005a, 2005b, 2013), Föllinger (2009), Minchin (2008), Lateiner (1989, 1995), and Scodel (2008); conversely, see Boegehold (1999) for the absence of gesture in ancient Greek literature more generally.

help us access some of the ways in which Homeric poets and characters understand the body as an active component of psychological experience. That this nonverbal behaviour is based in physical, material, interactional, and evolutionary experience might also make the internal processes of Idomeneus' imagined men more accessible on an extra-narrative level. In exploiting phenomenological aspects of experience that are deeply ingrained in our earliest development, the poet foregrounds cognition in the narrative through the body and makes it possible for audiences to identify and empathize with his characters.[40]

In a more specific narrative sense, Idomeneus and Meriones are at pains to assure one another that, despite their presence in the Achaian camp, they are not avoiding their martial responsibilities.[41] Both men are here concerned with protecting their own reputations and avoiding confrontation; in lingering away from the battlefield, moreover, they are keenly aware that they may invite the judgment of others, were they to be seen (291-292). Issues of shame, honour, and censure are thus integral to this exchange as a whole; but Idomeneus' speech is particularly interesting for the purposes of this study because it draws intimate connections between psychological and physical modes of experience. Exploring this perceived relationship in greater depth, and with respect to similar examples from elsewhere in the corpus, reveals more about the function of nonverbal behaviour as a means of delineating cognitive activity, demonstrates that Homer's characters possess a theory of mind that they automatically employ in their interactions with others, and illustrates the perceptual, interactional, neurological, and evolutionary roots of the poet's presentation of emotion concepts and experience in the narrative.

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[40] Minchin (2008, 25) refers to this idea as "pictureability": that the audience of the poems are able to understand the narrator's use of body language because they are able to picture it in their minds and relate it to their own experiences. According to Minchin, this also makes the narrative more memorable: "Not only can we empathize with and evaluate these behaviours, we can also picture them in our mind's eye. And, because these moments are 'pictureable', they are readily memorable: they linger in our minds". Minchin's argument thus interacts with ancient concepts of ἐναργεία (clearness, vividness) and φαντασία (imagination, representation/appearance of images, mental imagery).

[41] Scodel (2008, 50-51) identifies this passage an attempt at responding to "face threats" to which Homeric heroes are particularly sensitive. "The boast that protects his [Idomeneus'] own face threatens that of Meriones'", she argues, "Idomeneus then must work to repair the damage, but realizes that the time he is spending on this remedial exchange exposes both of them to face-damaging notice. This episode is a miniature comedy of heroic manners" (51).

The material for this chapter falls into two major parts. First, building on my previous discussion of theory of mind, I establish that Homer's characters are able to speculate and make inferences about the mental lives of others. In doing so, I show how mindreading studies and extended mind approaches can help to elucidate the complex mental mechanics used and assumed by Idomeneus, in the hopes of further unpacking his claim that nonverbal behaviour provides a "window" to the character and experiences of others. Second, I address the symptoms that characterize Idomeneus' brave and cowardly men, showing how they constitute an important dimension of cognitive activity that incorporates both the physical and psychological. Here, physiological, neurobiological, and evolutionary approaches to mind demonstrate how the universality of some aspects of nonverbal behaviour enables characters and audiences to access the psychological through their awareness of and familiarity with the physical.[42]

I. Understanding Other Minds

In a recent study of affective-scientific approaches to emotion, Colombetti (2014) focuses, in part, on the extent to which the body occupies the foreground of emotional experiences and the mechanics underpinning others' interpretation of them. In doing so, she places particular emphasis on face-to-face interaction, where simulation, mimicry, and inference have been understood as playing integral roles in understanding the mental lives of others (171-173).[43] It is on the broad umbrella term under which these are categorized—theory of mind (or mind-reading)—which I want to focus here. As discussed in the previous chapter, theory of mind explores our

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[42] In making a claim for the universality of nonverbal behaviour, I acknowledge that it is also culturally determined. My analysis focuses primarily on universality, however, as it has been articulated in scientific approaches to nonverbal behaviour.

[43] Colombetti, as stated in the previous chapter, identifies two major sub-divisions of theory of mind in her work: "theory-theory", which posits that understanding of others occurs via an inferential process until the best approximation of their mental state is reached: "mental states such as beliefs and desires are posited as theoretical entities that, to the best of one's knowledge, explain and predict the other's behaviour" (171); and "simulation theory", in which individuals understand others by simulating their mental states: "I put myself in the other's situation, decide what I would think or feel in that situation, and eventually ascribe that thought or feeling to the other" (171).

ability to intuit mental states and processes such as thoughts, emotions, beliefs and desires based on the behaviour of others.[44] As Zunshine (2006, 2.1) explains:

> We engage in mind-reading when we ascribe to a person a certain mental state on the basis of observable action; when we interpret our own feelings based on our proprioceptive awareness; and when we intuit a complex state of mind based on a limited verbal description.

The ability to make these complex mental calculations derives from infancy and refines in the first few years of a child's development until, by the age of four, he possesses a fully developed capacity for attributing thoughts, emotions, intentions, and beliefs to both himself and others.[45]

I.I. Theory of Mind in Homer

The valuable insights these studies provide are a concern not only of scientific but also, more recently, literary analysis. Work in this area, of which Zunshine has been a recent contributor, aims to show how the same mental processes underpinning our mind-reading abilities in the everyday are also inherent in literature.[46] Along these lines, there is ample evidence in Homer which suggests not only that its characters possess a full-fledged theory of mind which they bring to bear in their interactions with others, but also that the poet, in constructing scenes which foreground theory of mind, expects his audience to exercise their own mind-reading abilities as they interpret the narrative. In a recent article, Scodel (2014, 65) demonstrates how Homer's characters and audiences employ these capacities in speculating about others' mental states, even when there is little concrete information at hand; she terms efforts in the latter case as "gap management". In illustrating her point, Scodel

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[44] Certainly, theory of mind abilities underlie all interpretations of others' nonverbal behaviour; in turn, our own understanding of human mind-reading abilities makes it possible for us to send specific nonverbal messages or intentionally deceive others. Tomasello, et al. (2005, 675), however, prioritize one particular aspect of our mind-reading abilities: "[a]lthough the pinnacle of mind reading is understanding beliefs—as belies are indisputably mental and normative—the foundation skill is understanding intentions", because intentions are key to understanding why someone is behaving or acting in a particular way.

[45] Apperly (2001, esp. Ch. 2), Carruthers (2013, 167), Doherty (2009, 37-41). For a fuller description of the development of theory of mind capacities from infancy, see Chapter Two (18-23).

[46] For other studies on theory of mind and literature, see Auyoung (2013), Herman (2008), and Palmer (2004).

focuses on a scene from Book One of the *Iliad* where, having withdrawn from the Achaian assembly, Achilles receives a delegation of Agamemnon's heralds at his shelter (327-333):

> τὼ δ᾽ ἀέκοντε βάτην παρὰ θῖν᾽ ἁλὸς ἀτρυγέτοιο,
> Μυρμιδόνων δ᾽ ἐπί τε κλισίας καὶ νῆας ἱκέσθην,
> τὸν δ᾽ εὗρον παρά τε κλισίῃ καὶ νηὶ μελαίνῃ
> ἥμενον· οὐδ᾽ ἄρα τώ γε ἰδὼν γήθησεν Ἀχιλλεύς.
> τὼ μὲν ταρβήσαντε καὶ αἰδομένω βασιλῆα
> στήτην, οὐδέ τί μιν προσεφώνεον οὐδ᾽ ἐρέοντο·
> αὐτὰρ ὃ ἔγνω ᾗσιν ἐνὶ φρεσὶ φώνησέν τε·

> They went against their will beside the beach of the barren salt sea, and came to the shelters and the ships of the Myrmidons. The man himself they found sitting beside his shelter and his black ship. Achilles took no joy at all when he saw them. These two, terrified and in awe of the king, stood waiting quietly, and did not speak a word at all nor question him. But he knew the whole matter in his *phrēn*, and spoke first.

The narrator provides us the bare minimum about his characters' mental processes: (first) that the heralds approach Achilles unwillingly (ἀέκοντε, 327), (second) that Achilles is displeased by their presence (οὐδ᾽ γήθησεν, 330), (third) that the heralds are terrified (ταρβήσαντε, 331) and awed (αἰδομένω, 331), and (fourth) that this physically manifests itself in a reluctance to speak.[47] In order to interpret the psychology motivating these aspects of the exchange, the audience is forced to undertake Scodel's "gap management": it might speculate, for instance, that the heralds are afraid of and intimidated by Achilles because of his martial prowess and renowned temper (especially given his behaviour at the assembly from which he has just withdrawn); that, because of this, they are afraid of how he might react once they announce the purpose of their visit; that they fear an impending confrontation with Agamemnon, should Achilles refuse to willingly relinquish Briseis; and that Achilles is displeased because the heralds' very presence confirms Agamemnon's intent to follow through on his threat. In the mean time, the heralds' silence is an indication for Achilles of their mental state and its possible underlying motivations (Scodel

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[47] Silence in Homer can communicate fear, grief, disappointment, reluctance, or amazement. For examples of this, see *Il*. 24.358-360 [Priam, fear], 18.22.27 [Achilles, grief], 2.169-171 [Odysseus, disappointment], 7.293 [the Achaians, reluctance], 24.482-484 [Achilles, amazement]. See Montiglio (2000, 54-55) on the *Iliad* 1 passage and on silence in Homer more generally (but especially Chapter Two). She quotes ancient commentators on Homer (particularly Eustathius 112.8-9), who speculate that silence is a nonverbal behaviour characteristic of fear, grief, and amazement.

2014, 59). We have confirmation that Achilles has understood this link between the heralds' external behaviour and internal mental processes when he initiates a conversation in their stead (αὐτὰρ ὃ ἔγνω… φώνησέν, 333). The content of his speech in the proceeding lines, moreover, qualifies that this process of inference and interpretation has taken place: ἢ γάρ μ' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων| ἠτίμησεν· ἑλὼν γὰρ ἔχει γέρας αὐτὸς ἀπούρας (335-336).

Achilles, thus, exercises his mind-reading abilities in speculating about and interpreting the heralds' behaviour based on the cognitive activity it delineates. In doing so, he attempts to access their underlying motivations, emotions, and beliefs. But this is also the case for the poem's audience, who are required to intuit and keep track of these background considerations and pre-verbal calculations. In other words, all these inferences take place prior to speech during which, by managing the gaps, both characters and audiences must rely on their theory of mind. We witness similar processes at play in *Iliad* 9, where Aias nods at Phoenix (222-224):

> αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἕντο,
> νεῦσ' Αἴας Φοίνικι· νόησε δὲ δῖος Ὀδυσσεύς,
> πλησάμενος δ' οἴνοιο δέπας δείδεκτ' Ἀχιλῆα·

> When they had put aside their desire for eating and drinking, Aias nodding to Phoenix, and brilliant Odysseus saw it. He filled a cup with wine, and lifted it to Achilles.

In her analysis of this passage, Minchin (2008, 26-29) points to the nod as an indicatory nonverbal gesture that, when undertaken by equals and paired with eye contact, signifies that it is time to act.[48] This is clearly the case in this passage: Aias,

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[48] See *Il.* 1.524, 27, 29, 8.246, 9.223, 620, 17.209; *Od.* 16.283, 17.330, 18.237, 21.129 for further examples of nodding and its nonverbal significance in Homer. Eye-contact in Homer is, more generally, a powerful means of earning attention. An excellent example of this phenomenon is in *Odyssey* 19 where, after seeing Odysseus' scar and recognizing him for her returned master, Eurycleia attempts to catch Penelope's attention (476-479). In this case, the pair of women are explicitly unable to communicate because, with Athene' intervention, Eurycleia is unable to make eye-contact with Penelope; it is clear that doing so would enable her to nonverbally transmit the message about her returned husband (or, at least, indicate a desire to speak). Doing so, in a wider narrative context, would subvert Athene's intention for Odysseus to remain incognito until after he has taken revenge on the suitors. Rutherford (1992, 190) points out, accordingly, that this nonverbal contact is essential in Penelope's recognition of Odysseus at this crucial point in the narrative. In his investigation of sight in ancient Greek literature, Cairns (2005, 123) points to scientific studies of early childhood development, noting that, "The way that the infant makes, withdraws, then re-establishes eye-contact

sensing that it is the correct moment to begin presenting their case for Achilles to return to the fighting, nods at Phoenix to encourage him to speak. In this sense, the nod is also an acknowledgement of a pre-determined plan and represents, thus, a shared intentionality that Aias assumes Phoenix will read and interpret in the absence of speech.[49] Despite the fact that Aias clearly intends the gesture for Phoenix, however, Odysseus undermines this process by taking control of the situation. In Minchin's (2008, 27) words:

> It is clear that Odysseus has interpreted the nod quite correctly as an instruction to proceed with negotiations—and it is clear also that he has overridden the instruction addressed to Phoenix to the extent that he, Odysseus, has seized the floor.

Agamemnon's delegation, then, rely on their shared intentionality and theory of mind abilities in this charged narrative moment; that Odysseus subverts this, furthermore, signals not only that he has understood the messages that Aias attempts to nonverbally convey, but also that he believes himself best-suited to put their plan into motion. In this sense, and as both Hainsworth (1993, 92) and Minchin (2008, 27-28) argue, it also reflects Odysseus' beliefs about his own mental aptitude, and his own calculation about his role in the meeting.[50] That Odysseus' initial attempts are unsuccessful demonstrates that he has misunderstood Achilles' mindedness: it is more likely that his childhood mentor, Phoenix, will be the one to persuade him and that Odysseus, in miscalculating the moment, has compromised the effectiveness of the meeting. This scene, therefore, is particularly powerful in what it can tell us

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with others is the origin of the characteristic ambivalence in human interaction between contact-seeking and contact-avoidance". I will discuss this passage, and another instance of similar phenomena—that of Athene turning her face from Hector's offered gift in *Iliad* 6—in the next chapter, similarly as a refusal to communicate.

[49] This idea of collaboration and shared goals, while not directly relevant to the Idomeneus passage, is an especially interesting aspect of the *Il*. 9 excerpt. In line with this, Tomasello, et al. (2005) have dubbed such collaborative efforts as "shared intentionality", which they argue is a uniquely human development that arises partially out of biological pressures. "The motivations and skills for participating in this kind of 'we' intentionality", they argue, "are woven into the earliest stages of human ontogeny and underlie young children's developing ability to participate in the collectivity that is human cognition'"(676). Aias' nod and the shared goal it represents is in this sense, therefore, not only an example of theory of mind capacities in Homer, but also of an awareness of shared intentionality.

[50] Minchin also comments on Odysseus' failure when she argues that (2009, 28): "Achilles appears to suspect Odysseus (as a representative of Agamemnon) and his motives (308-313) in a way that we would not suspect Phoenix, whom he trusts".

about the complex mental mechanics underlying even momentary interactions between individuals.

I.II. ἐκφαίνω and διαείδω

Passages such as these show that Homer's characters possess robust ability to speculate about and interpret the mental states of others. Within the scope of these exchanges, nonverbal behaviour constitutes an important tool in delineating this cognitive activity. Similarly, I think that theory of mind best accounts for Idomeneus' claims in the *Iliad* 13 passage, in which he informs Meriones that it is through the nonverbal and external that one gains insight to the tendencies, personalities, and mental experiences of his imagined men (ἀρετὴ διαείδεται ἀνδρῶν… ἄλκιμος ἐξεφαάνθη, 277-278). The two compound verbs used here, ἐκφαίνω (278, in the aorist passive) and διαείδω (277, in the present middle/passive), are instrumental in understanding the mechanics of this process.

In the case of the former, ἐκφαίνω (I bring to light, show forth) denotes the disclosure of knowledge, of revelations and, more mundanely, of physical objects (including bodies) coming to view.[51] In the more specific context of the *Iliad* 13 passage, this suggests that nonverbal behaviour literally and physically extends (or "brings to light") the act of cognizing beyond the boundaries of the body. This is the case for Achilles, whose emotional reaction to the new-forged armour presented by Thetis is rendered using the same verb in *Iliad* 19 (15-17):

<div align="center">
αὐτὰρ Ἀχιλλεὺς
ὡς εἶδ', ὥς μιν μᾶλλον ἔδυ χόλος, ἐν δέ οἱ ὄσσε
δεινὸν ὑπὸ βλεφάρων ὡς εἰ σέλας ἐξεφάανθεν·
</div>

Only Achilles looked, and as he did his anger came greater, and his eyes shone terribly from under his lids, as a flame.

The narrator regularly employs fire imagery in characterizing Achilles in the later books of the *Iliad*; shining eyes, too, are common nonverbal representations of

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[51] See, for example, *Il.* 19.46, 104; *Od.* 10.260, 12.441.

several emotional experiences in Greek literature.[52] But we also have similar expressions in English: as Kövecses (2000, 212) points out, "bright eyes" often function as physical expressions of happiness. In the *Iliad* 19 passage, ἐκφαίνω clearly hints at the communicative function of this nonverbal expression, in which the preposition ἐκ, "out of", gives a sense of external projection (projected beyond the surface of the skin and out into the world), and φαίνω suggests that they (Achilles' eyes) make present and visible what might otherwise be hidden (his anger). For both Achilles and Idomeneus' imagined men, therefore, emotions are extended by the body via this nonverbal behaviour; witnesses of these phenomena, in turn, come to know of experiences that would otherwise be invisible and hidden based on these external outputs.

In contrast, διαείδω (I discern, see through) encapsulated ideas of seeing, knowing, and learning. Here, the preposition διά (through, by means of) may suggest the function of the body as a conduit for internal processes. In other words, and put more simply, the body acts as an intermediary for and a part of the activity taking place in the brain, which is extended into the world for an observing audience. εἴδω, related to ὁράω (I see) and οἶδα (I see with the mind's eye, I know) marries ideas of seeing and knowing. The links between sight, knowledge, and communication are important for Idomeneus' claims because they present a picture of nonverbal behaviour in Homer that emphasizes its role as representative of inner mental process: that, in observing nonverbal behaviour, internal and external audiences are provided insight to the psychological. The use of διαείδω (278) and οἶδα (276) helps not only affirms this link between perception (observing nonverbal behaviour) and knowledge (the psychological state of an individual), but also ties together two aspects of the passage: as an audience would come to know the personality of brave and cowardly

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[52] For a collation and discussion of examples of fire motifs used of Achilles in the *Iliad*, see in particular Whitman (1958, 137-147), who describes the connection between fire and Achilles' armour (138): "As he puts on the panoply, the motif of fire is closely conjoined with images of agony, lonely despair, and the heavenly bodies: in his eyes are the flash of fire, but in his heart his unendurable grief sets him in contrast to the other Myrmidons". For a discussion of eyes in Greek literature that takes into account modern studies of nonverbal behaviour, see Cairns (2005). Other examples of "shining" eyes in Homer include *Il*. 1.104, 200, 16.645. In a similar category is, perhaps, the formulaic ὑπόδρα ἰδὼν,"looking darkly", an in-awareness nonverbal gesture that commonly occurs (*Il**17 [i.e. 1.148, 5.888, 17.141] *Od**8 [i.e. 8.165, 18.388, 22.60]), in the *Iliad* and *Odyssey* to communicate anger to others.

men by observing their nonverbal behaviour, so too does Idomeneus have irrefutable proof about Meriones' martial valour from past observational experiences. In this sense, Idomeneus also clearly highlights the instructional function of nonverbal behaviour that might be implicit in διαείδω and οἶδα in appeasing Meriones.

In the only other use of this verb in the Homeric corpus, Hector tells the Trojan assembly that Diomedes' conduct on the battlefield (or, more specifically, in reaction to Hector's advance), might teach him something about his own heroic qualities (*Il.* 8.535-536):

> αὔριον ἣν ἀρετὴν διαείσεται, εἴ κ' ἐμὸν ἔγχος
> μείνῃ ἐπερχόμενον·
>
> Tomorrow he will learn of his own strength, if he can stand up to my spear's advance.

External behaviour and conduct, according to Hector, provides not only a witnessing audience with opportunity to make inferences about others, but also a means for self-reflection. In both these cases, διαείδω thus encapsulates the process by which others learn important things about the psychological states of others, and by which individuals come to know themselves.

In using ἐκφαίνω and διαείδω, Idomeneus appeals primarily to the communicative and didactic capacities of nonverbal behaviour that, in a modern sense, is best accounted for with reference to our universal theory of mind abilities. The processes that Idomeneus describes in this passage, implicit in the meanings of both words, tap into abilities to intuit and speculate about the mental states of others that take shape at the earliest stages of human development, in which the body is an integral component for representing and projecting psychological states. In this sense, and with respect to extended approaches to mind, nonverbal behaviour may also function as a component of the "external loop" of cognition. It is not just that nonverbal behaviour, in other words, reflects internal mental processes: these external outputs (in each of the three passages discussed here), in operating as a part of cognition, extend the boundaries of the mind beyond the body. In this sense, thus, nonverbal

behaviour might be considered evidence of the "mind in the world", or cognizing taking place as much in the world as within the confines of the brain and body. In exhibiting this in-awareness (Phoenix and the brave man) and out-of-awareness (the heralds and the cowardly man) behaviour, these passages operate as evidence for an understanding of the cognitive activity that transgresses boundaries between brain, body, and world.

II. Nonverbal Universals and the Body in Emotion Experience

The mechanics by which we intuit cognitive activity in others, therefore, points to the body (first) as an important component of psychological functioning and (second) as a communicative and didactic tool. In representing the physical and interactional aspects of experience in these ways, Idomeneus alludes to a theory of mind that, in a broader sense, is universally possessed by humans and shaped in the earliest stages of cognitive development. As audiences of Homer, it is possible to navigate scenes such as these because we share the same mind-reading abilities as the characters that, within the narrative, speculate about the cognitive activity of others. Characters and audiences, furthermore, interpret certain behaviour as being indicative of bravery and cowardice based on their own subjective, first person experiences with similar phenomena. To be precise, and as I discussed in the previous chapter of this thesis, nonverbal behaviour is both culturally determined and universally non-specific.[53] In the latter sense, it is because some of our most fundamental physiological experiences are timeless and universal that we, as an audience, make sense of the nonverbal behaviour in passages such as these.

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[53] The face, for example, while capable of displaying thousands of different expressions, is an entity with physical boundaries that limit what it is able to communicate to its audience. As explored in the previous chapter, the work of Ekman (1982, 1999a, 1999b, 2003, 2004) in particular shows how the execution and reception of facial expressions are partially determined by universal, evolutionary factors. See also Keltner and Lerner (2010, 322), who identify the value in taking a Universalist approach to body language and embodied cognition: "The study of signalling behaviour has enabled the developing science of emotion. Comparisons of human and nonhuman emotional display reveal the evolutionary origins of specific emotions, for example, that embarrassment evolved out of appeasement process in nonhuman primates, that laughter and smiling evolved out of distinctive affiliative displays in other primates, and that human emotion vocalizations related to food, sex, affiliation, caretaking, and play". Boyd (2008, 20-25), however, warns against dichotomizing evolution and culture, arguing that they are deeply entwined (25): "It makes no sense to set biology in opposition to society or culture. Sociality occurs only within living species, and hence within the biological realm, through genes that encourage social animals to associate. Culture occurs only within the social and therefore, again, the biological realm".

With these considerations in mind, this chapter now turns to the nonverbal behaviour of Idomeneus' account. In doing so, I am especially concerned with the psychophysical, evolutionary, neurobiological, and linguistic origins underpinning the nonverbal dimension of emotion experience. I argue that exploring these bases can enrich our understanding of the passage as a whole. Furthermore, I show how the narrator highlights these aspects of human experience in presenting the psychological functioning of his characters.

II.I. The Biology of Fear: Idomeneus' Cowardly Man

Idomeneus introduces the first of his two imagined warriors at 280, whose pale skin, chattering teeth, pounding heart, and restless demeanour characterize his dread at the prospect of battle (280-284):

> "τοῦ μὲν γάρ τε κακοῦ τρέπεται χρὼς ἄλλυδις ἄλλη,
> οὐδέ οἱ ἀτρέμας ἧσθαι ἐρητύετ' ἐν φρεσὶ θυμός,
> ἀλλὰ μετοκλάζει καὶ ἐπ' ἀμφοτέρους πόδας ἵζει,
> ἐν δέ τέ οἱ κραδίη μεγάλα στέρνοισι πατάσσει
> κῆρας ὀϊομένῳ, πάταγος δέ τε γίγνετ' ὀδόντων"·

> "The skin of the coward changes one way and then another, and the *thumos* in his *phrenes* cannot restrain him to sit steadily. He shifts from one leg to another, and then settles on both feet, and the *kardia* inside his chest pounds violently as he thinks of the death spirits, and his teeth become chattered".

It is primarily through the nonverbal that Idomeneus conceptualizes and explains the coward's emotional processes. We are given only the briefest direct insight to his thoughts (κῆρας ὀϊομένῳ, 284) and so must rely on interpreting physical behaviour for a full, cohesive picture of his cognitive activity. In this sense, thus, it is not only that Idomeneus places emphasis on the affective quality of emotional experience, but also that the poem's internal and external audiences are given access to the psychological almost solely through the physical. This is the case more generally in Homer, where similar physical symptoms are used to articulate experiences of fear and anxiety.[54] Agamemnon, for example, describes a rapidly beating heart, trembling

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[54] For further references of similar nonverbal behaviour, see *Il*. 17.33, 21.412 (τρέπεται χρὼς); *Il*. 11.486, 745, 17.729; *Od*. 6.138 (ἄλλυδις ἄλλη); *Il*. 3.33, 5.862, 6.137, 8.452, 10.95, 11.117, 14.506,

limbs, and physical restlessness when, concerned by Achilles' absence from the battlefield and its implications for the Achaian army, Nestor finds him roaming the camp sleeplessly[55] in *Iliad* 10 (91-95).[56] Hector and his Trojan comrades, too, exhibit similar physical symptoms in *Iliad* 7 (214-218) as they watch Aias' approach on the battlefield:

> τὸν δὲ καὶ Ἀργεῖοι μὲν ἐγήθεον εἰσορόωντες,
> Τρῶας δὲ τρόμος αἰνὸς ὑπήλυθε γυῖα ἕκαστον,
> Ἕκτορί τ᾽ αὐτῷ θυμὸς ἐνὶ στήθεσσι πάτασσεν·
> ἀλλ᾽ οὔ πως ἔτι εἶχεν ὑποτρέσαι οὐδ᾽ ἀναδῦναι
> ἂψ λαῶν ἐς ὅμιλον, ἐπεὶ προκαλέσσατο χάρμῃ.

> And the Argives looking upon him were glad, while the Trojans were taken every man in the knees with trembling and terror, and for Hector himself his *thumos* beat hard in his *stēthos*, but he could not find means to take flight and shrink back into the throng of his men, since he in his pride had called him to battle.

Evolutionary, neurobiological, and psychophysiological approaches to emotion, especially with regard to "flight-or-fight" responses and experiences of fear, can shed light on the physical symptoms of these passages. Cannon (1929) was the first to articulate the "fight-or-flight" impulse from a neurobiological standpoint. His work shows that humans and animals respond to threats with a general discharge of the sympathetic nervous system—one of the two parts of our autonomic system that regulates unconscious action. More specifically, the adrenal medulla (a part of the

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19.14, 20.44, 22.136; *Od*. 18.88, 24.29 (τρόμος); *Il*. 11.41, 12.149, 20.168 (πάταγος γίγνετ᾽ ὀδόντων).

[55] Sleeplessness is a common symptom of anxiety in Homer: Zeus, for example, is unable to sleep at the beginning of *Iliad* 2, where he deliberates how he will fulfil his promise to Thetis (1-34), while Odysseus lies awake the night before he slays the Suitors and punishes the maidservants, deliberating how he will take revenge on them (*Od*. 20-3-4). I will discuss both these passages in greater detail in the seventh chapters of this thesis, which deal specifically with internal monologues and deliberative scenes in the *Iliad* and *Odyssey*, with special reference to Agenor's debate in *Iliad* 21 and Odysseus in the opening sequence of *Odyssey* 20.

[56]
> πλάζομαι ὧδ᾽ ἐπεὶ οὔ μοι ἐπ᾽ ὄμμασι νήδυμος ὕπνος
> ἱζάνει, ἀλλὰ μέλει πόλεμος καὶ κήδε᾽ Ἀχαιῶν.
> αἰνῶς γὰρ Δαναῶν περιδείδια, οὐδέ μοι ἦτορ
> ἔμπεδον, ἀλλ᾽ ἀλαλύκτημαι, κραδίη δέ μοι ἔξω
> στηθέων ἐκθρῴσκει, τρομέει δ᾽ ὑπὸ φαίδιμα γυῖα.

> "I am driven thus, because the ease of sleep will not settle on my eyes, but fighting and the cares of the Achaians perplex me. Terribly I am in dread for the Danaans, nor does my pulse beat steadily, but I go distracted, and my *kardia* is pounding through my chest, and my shining limbs are shaken beneath me".

adrenal gland) produces hormones that discharge catecholamines (but especially norephinephrine and epinephrine/adrenaline) into the body. With respect to nonverbal behaviour, catecholamines can cause physiological changes that prepare an organism for quick action and strenuous physical activity: some of these effects include increases in heart rate, blood pressure, muscle tensity, and glucose levels.[57] This physical process is essential for self-preservation and survival. Where "fight" is an option, the body stimulates an excess of energy aimed towards overcoming potentially fatal threats. In "flight" scenarios, however, the body slows down in the interests of preserving energy and facilitating escape; the physical effects, here, include a decrease of activity in the digestive and circulatory systems, muscle contraction, and breathing. Both the *Iliad* 13 and 7 passages are clear instances of a "fight" response: Idomeneus' coward, Hector, and the Trojans all variously experience accelerated heart-rates, muscle contractions (shuddering limbs and chattering teeth), increases in blood pressure, and physical restlessness.

But these same symptoms are also consistent with modern studies of fear and anxiety, which suggest that both emotions have strong bases in evolutionary development. In a recent article, Öhman (2008, 709) argues that fear and anxiety are "closely related emotional phenomena originating in evolved mammalian defense systems".[58] He continues (2008, 710):

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[57] For a more recent discussion of the neurobiological underpinnings of this process, see Jansen et al. (1995). For a discussion of "fight-or-flight" responses and play, see Boyd (2008, 92-93), who argues that these impulses might be the reason that humans develop games specifically aimed at refining and rehearsing their skills and abilities in these areas ("flight" games might include chase, tag, running, whereas "fight" games include wrestling and throwing, and recovery of balance includes skiing, surfing, and skateboarding). In line with this, Boyd (92) argues that, "The more often and the more exuberantly animals play, the more they hone skills, widen repertoires, and sharpen sensitivities. Play therefore has evolved to be highly self-rewarding. Through the compulsiveness of play, animals incrementally alter muscle tone and neural wiring, strengthen and increase the processing speed of synaptic pathways, and improve their capacity and potential for performance in later, less forgiving circumstances". On this point, see also Bekoff (2007, 100).

[58] The distinction between fear and anxiety as two emotional experiences is still a topic of debate in the sciences. The American Psychiatric Association identifies anxiety as a "pre-stimulus" (anticipatory or propositional) response to perceived future threats. Fear, on the other hand, is "post-stimulus" in that it has a current, identifiable target (Öhman 2005, 710). Öhman (2005, 710), following Lader and Marks (1973), explains the distinction between the two: "Fear denotes dread of impending disaster and an intense urge to defend oneself, primarily by getting out of the situation. Clinical anxiety, on the other hand, has been described as an ineffable and unpleasant feeling of foreboding". In contrast to both these arguments, however, Epstein (1972, 311) concludes that fear and anxiety are defined by different coping behaviour: "*Fear* is an avoidance motive. If there were no

> Fear is a functional emotion with a deep evolutionary origin, reflecting the fact that earth has always been a hazardous environment to inhabit. Staying alive is a prerequisite for the basic goal of biological evolution… even the most primitive of organisms have developed defense responses to deal with life threats in their environment.

In line with this, a study by Arrindell et al. (1991, 79) identify four basic motivating factors in experiences of fear: (first) interpersonal events or situations (criticism, rejection, and conflict), (second) death, injury, blood, and illness, (third) animals, and (fourth) agoraphobia. Each of these factors, Öhman (2008, 711) argues, has its basis in evolutionary pressures, where urges to survive and propagate, establish safe kin groups and secure environments, and avoid social humiliation and status threats drive the development of certain phobias and shape our most commonly occurring fears. Put more simply (Öhman 2008, 712),

> Evolution has equipped humans with a propensity to associate fear with situations that threatened the survival of their ancestors… thus the development of phobias is jointly determined by genetic predispositions and specific environmental exposures.

Idomeneus' description of the coward evokes a fear of death (κῆρας ὀϊομένῳ, 284) that may be intrinsically connected to this urge for self-preservation and, therefore, taps into our most ingrained evolutionary urges and neurobiological responses to threat. Within the specific context of the narrative, the reasons for this are perhaps obvious: the coward waits in a hidden location prior to an ambush; death is thus an immediate and very real possibility. Similar considerations also underpin the emotional experience of Hector, the Trojans, and Agamemnon: while Hector and the Trojans, like Idomeneus' coward, are in a situation that directly threatens them in a physical sense, Agamemnon anticipates the losses to his army that Achilles' absence from the fighting will cause, and thus his failure to make amends not only poses a threat to his status and reputation as a capable leader, but also points to his anxieties

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restraints, internal or external, fear would support the action of flight. *Anxiety* can be defined as unresolved fear, or, alternatively, as a state of undirected arousal following the perception of threat".

about the survival of his kin group. They all, accordingly, exhibit different kinds of physical behaviour consistent with "flight-or-fight" impulses, as well as experiences of fear and anxiety: the coward's, Hector's, and Agamemnon's heart-rates accelerate (μεγάλα πατάσσει); the coward's skin changes colour (ἄλλυδις ἄλλη); and the coward (οὐδέ οἱ ἀτρέμας ἧσθαι… θυμός), the Trojans (τρόμος… γυῖα ἕκαστον), and Agamemnon (τρομέει δ' ὑπὸ φαίδιμα γυῖα) are unable to control the shudder of their muscles; and the coward's teeth chatter (πάταγος δέ τε γίγνετ' ὀδόντων).

In an early and foundational account of the affective aspects of fear on the body, Darwin (2009[1872], 291) not only describes just these symptoms, but also alludes to their possible evolutionary and neurobiological roots:

> The heart beats quickly and violently, so that it palpitates or knocks against the ribs; but it is very doubtful whether it works more efficiently than usual, so as to send a greater supply of blood to all parts of the body; for the skin instantly becomes pale, as during incipient faintness. This paleness of the surface, however, is probably in large part, or exclusively, due to the vaso-motor centre being affected in such a manner as to cause the contraction of the small arteries of the skin. That the skin is much affected under the sense of great fear, we see in the… manner in which perspiration immediately exudes from it. The hairs also on the skin stand erect; and the superficial muscles shiver.[59]

Homeric conceptualizations of fear, then, complement both Darwin's early observations and more modern empirical data from neurobiological and evolutionary analyses. These connections are compelling: they suggest that Homeric poets (first) had implicit understanding of the universality of some of the affective aspects of emotion on the body, and (second) that they monopolized on this physical dimension in articulating important emotional processes in the narrative. More specifically, the pounding heart may point to increases in activity in the body's circulatory system produced by hormonal discharges in the sympathetic nervous system; changes in skin colour may be derived from increased skin conductance that, for example, Hamm, et al. (1997) and Hare and Blevings (1975) note in experiments that

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[59] Darwin continues on to hint at how these bodily processes are used in formulating language about their underlying emotional processes (291): "This exudation is all the more remarkable, as the surface is then cold, and hence the term 'a cold sweat'; whereas, the sudorific glands are properly excited into action when the skin is heated". In addition to this, Darwin also identifies changes in skin temperature, increases in breathing, and decreased activity in the saliva glands (291). On increases in respiratory activity, see Ax (1953).

measured individual responses to specific fears;[60] shuddering or uncontrolled muscles, finally, might be based in increased glucose levels in the body designed to overcome threat.

What the Homeric poet represents, thus, is a picture of emotional experience based primarily on how they *feel*; these affective qualities, in turn, have their bases in everyday physical experience and bodily processes. In appealing to the universal aspects of emotional affectivity, both Idomeneus and the narrator facilitate audience understanding and interpretation of otherwise invisible psychological processes, and present a cohesive picture of individual experience. While our theory of mind abilities allows us to attribute thoughts and emotions to Idomeneus' coward, Agamemnon, Hector, and the Trojans, it is our physical experiences of similar psychological processes, grounded in and actualized by the body, that enable us to identify what characters might be thinking or feeling.

This psychosomatic account of experience is important not only in terms of accessing the thoughts and emotions of characters, but also in providing source material for metaphors of fear in the narrative. In Book Ten, for example, Diomedes and Odysseus pursue Dolon during their night-time expedition (374-376):

> ὃ δ᾿ ἄρ᾿ ἔστη τάρβησέν τε
> βαμβαίνων· ἄραβος δὲ διὰ στόμα γίγνετ᾿ ὀδόντων·
> χλωρὸς ὑπαὶ δείους·
>
> And Dolon stood still, terrified, gibbering: and through his mouth there was a chattering of his teeth in green fear.

On a preliminary note, Dolon experiences what is termed within the modern sciences as thanatosis or tonic immobility (ὃ… ἔστη τάρβησέν, 374), an adaptive behaviour in which an animal "plays dead" in the hopes of escaping the notice of a predator.[61]

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[60] There is a wealth of studies suggesting that an accelerated circulatory system is a common physiological response to fear stimuli. For further work in this area, see Keane et al. (1998), who examines psychophysiological responses to stress tasks in Vietnam veterans; Cuthbert et al. (2003) in patients with personality disorders; Hoehn-Saric and MacLeod (2000); and Lang et al. (2005).
[61] Researchers have identified thanatosis in a very broad range of animals, including sharks (Whitman, et al. 1986; Watsky and Gruber 1990; Franklin and Grigg, 1993; and Heithaus, et al. 2002), chickens

Diomedes has just exhorted Dolon to remain still, informing him that, regardless of his attempts to escape, he and Odysseus will catch him (369-371). In order to demonstrate the inevitability of capture, Diomedes throws his spear, intentionally missing and aiming, instead, at just scraping Dolon's shoulder (372-373). Within the context of the passage, and with respect to "fight-or-flight" responses, Dolon is aware that neither fight or flight is an option; his reaction is, therefore, a defense mechanism designed to escape notice. Again, Darwin (2009[1872], 290) pre-empted future scientific analysis of this condition in humans when he identified it as a symptom of fear: "[t]he frightened man at first stands like a statue motionless and breathless, or crouches down as if to instinctively escape observation". Like Idomeneus' coward, too, Dolon's teeth chatter, suggesting increased muscle tensity characteristic of "flight-or-flight" impulses and experiences of fear.

But the metaphor here is particularly interesting: the narrator describes the source of Dolon's external behaviour as "green fear" (χλωρὸς ὑπαὶ δείους, 376). This is a relatively common metaphor in Homer for describing fear, appearing four times in the *Iliad* and six times in the *Odyssey*.[62] Its adjective, χλωρὸς (greenish-yellow, pale green) is used to describe pale honey (*Il*. 11.631), young wood (*Od*. 9.378-379, 16.47) and, in later texts, sand (Soph. *Aj*. 1064) and fresh cheese (Lys. 23.6). Beekes (2010, 1638-1639), accordingly, links χλωρὸς etymologically to χλόη (first green shoots, young verdure); he also notes, more broadly, that, "[t]he Greek words for vegetation belong to a group of words which is represented in Baltic, Slavic, and Latin in the same meaning" (2010, 1638). He lists these as being: *želti/želiù* (to green, sprout), *želmuō* (plant, shoot growth), and *žālias* (green, raw, uncooked) for Lithuanian; *helus, (h)olus, -eris* (green plants, vegetables, cabbage) for Latin; and *hari-* (fallow, greenish) and *zairi* (yellow) for Indo-Iranian (2010, 1638). The relation between these different times is, I think, in ideas of freshness and "newness", in which there are conceptual links between young plants and fresh or uncooked food. When used of people, χλωρὸς can signify pale or pallid skin, as in the *Shield*, where

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(Gilman, Marcuse, and Moore 1960), mice and rats (Griebel, Stemmelin, and Scatton 2005), and lizards (Pestrude and Crawford 1970).

[62] Other instances of the same metaphor occur at *Il*. 7479, 8.77, 10.376, 15.4; *Od*. 11.43, 633, 12.243, 22.42, 24.450, 533.

the personified Mist is described as being "green" (265). But the use of χλωρὸς in this passage might be derived from increases in skin conductance and colour change that, as was discussed above, are common symptoms for responses to fear stimuli, and exhibited by both Idomeneus' coward in *Iliad* 13 (χρὼς ἄλλυδις ἄλλῃ) and Dolon in *Iliad* 10. In line with this, Kövecses points out that metaphors for fear are "constituted by a large number of conceptual metonymies" such as "Drop in Body Temperature", "Physical Agitation", and "Increase in Rate of Heartbeat", and that, thus, "the physiological aspect of the concept is greatly elaborated in language" (2000, 23-24). From the standpoint of cognitive semantics, therefore, Dolon's "green fear" is a good example of this phenomena, in which physiologically felt aspects of an emotion are used in describing the emotion itself within the narrative.

II.II. Bravery on the Battlefield: Idomeneus' Brave Man

Having identified cowardice based on its nonverbal behaviour, Idomeneus turns his attention to his brave man who, unlike his comrade, has no thoughts of death as he waits in ambush (284-291):

> "τοῦ δ' ἀγαθοῦ οὔτ' ἄρ τρέπεται χρὼς οὔτέ τι λίην
> ταρβεῖ, ἐπειδὰν πρῶτον ἐσίζηται λόχον ἀνδρῶν,
> ἀρᾶται δὲ τάχιστα μιγήμεναι ἐν δαῒ λυγρῇ·
> οὐδέ κεν ἔνθα τεόν γε μένος καὶ χεῖρας ὄνοιτο.
> εἴ περ γάρ κε βλεῖο πονεύμενος ἠὲ τυπείης
> οὐκ ἂν ἐν αὐχέν' ὄπισθε πέσοι βέλος οὐδ' ἐνὶ νώτῳ,
> ἀλλά κεν ἢ στέρνων ἢ νηδύος ἀντιάσειε
> πρόσσω ἱεμένοιο μετὰ προμάχων ὀαριστύν".

> "But the brave man's skin does not change colour, nor is he very frightened whenever he takes his place at the forefront in the hidden position, but he prays to meet quickly in bitter division. There none could find fault with your battle strength or your hands. For even if you were to be wounded in your toil from a spear-cast, the weapon would not strike you in the back of the neck, nor in the back, but would strike into your chest or belly as you rush forwards through the meeting of champions".

Idomeneus achieves his characterization of his two men by means of a contrast: unlike the coward, the brave man's skin remains the same colour, he is not physically restless, and his position at the forefront of battle reveals his eagerness to fight. Additionally, the location of their wounds is an indication of courage and cowardice:

the coward, who presumably flees from battle, would be more likely to be injured in the back, whereas the brave man, rushing forwards into battle, is struck in the front of his body. While the coward is therefore characterized by his lack of control and reticence to fight, the brave man is determined, confident, and self-possessed; this is reflected, again, by his physical behaviour, which is described interchangeably with his thought processes (ἀρᾶται δὲ τάχιστα μιγήμεναι ἐν δαὶ λυγρῇ, 286).

This link between courage and control is elsewhere conceived of in Homer by means of comparison to the natural world, but especially using concepts of physical stability and animal aggression. In the previous section, I briefly explored the way in which bodily experiences are used in metaphors for thought and emotion (Dolon's green fear). The same might be said for metaphorical descriptions of bravery, which likewise borrow from observable behaviour in articulating courage and martial eagerness. A good example of this is in the Book Twelve of the *Iliad*, where the Lapithae defend the Achaian gates (131-136):

> τὼ μὲν ἄρα προπάροιθε πυλάων ὑψηλάων
> ἕστασαν ὡς ὅτε τε δρύες οὔρεσιν ὑψικάρηνοι,
> αἵ τ' ἄνεμον μίμνουσι καὶ ὑετὸν ἤματα πάντα
> ῥίζῃσιν μεγάλῃσι διηνεκέεσσ' ἀραρυῖαι·
> ὣς ἄρα τὼ χείρεσσι πεποιθότες ἠδὲ βίηφι
> μίμνον ἐπερχόμενον μέγαν Ἄσιον οὐδὲ φέβοντο.

> Now these two, who had taken their place in front of the high gates, stood there like two oaks who rear their crests in the mountains and through day upon day stand up to the wind and the rain-beat, since their great roots reach far and are gripped in the ground. So these two, in the confidence of their strength and their hands' work, stood up to tall Asios advancing upon them, nor fled.

The simile in 132-134 is the first of a triplet describing the Lapithae's courage, their ferocity in battle, and the odds against which they fight.[63] For the purposes of this study, only the first simile is directly relevant to the Idomeneus passage, and is important in terms of explaining the links between courage and physical control to which he alludes. Here, we can see that the Lapithae are compared to two great oaks,

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[63] The two other similes occur from 146-153 and 154-158. In the first instance, the ferocity of the Lapithae is compared to that of two boars, which destroy the forest around them as they wait for hunters and dogs to close in on them; in the second, the stones being flung at the Achaian wall by the Trojans are likened to snowflakes.

whose roots "reach far and are gripped into the ground" (ῥίζησιν μεγάλῃσι διηνεκέεσσ' ἀραρυῖαι, 134), and who withstand the harsh elements for "all days" (ἤματα πάντα, 133). In his commentary of these lines, Hainsworth (1993, 333) observes that the description of verse 134 is "under-represented" in the Homeric corpus. He points to one additional use in Hesiod, however, in which it recurs with ἀρηρώς and is used metaphorically to describe the gates of Tartaros (*Th*. 811-812):

> ἔνθα δὲ μαρμάρεαί τε πύλαι καὶ χάλκεος οὐδός,
> ἀστεμφὲς ῥίζῃσι διηνεκέεσσιν ἀρηρώς.

> There are the glistening gates and the threshold of natural bronze set fast and unbroken, fixed to continuous rooted foundations.

The use of διηνεκής (continuous, unbroken, unceasing) in the *Theogony* passage evokes concepts of immovability and inflexibility. When applied to the Lapithae of *Iliad* 12, this same adjective fittingly describes both their body language and their mental state. In the case of the former, διηνεκής describes the physical resolve with which they wait for Asios at the Achaian gates which, perhaps, is similar to that of Idomeneus' brave man in *Iliad* 13. In this sense, the solidity of their physical presence is literally reflected in μίμνω (to stand fast, remain): they remain at their post, and stand as tall and steadfast as the oaks in the mountains, who are likewise as unyielding in the face of constant wind and rain (also described using the same verb, μίμνουσι). The Lapithae's physical behaviour (and the simile used to describe it) is thus comparable to that of Idomeneus' brave man, whose body is unmoving and controlled as he waits eagerly for battle. In the latter case, διηνεκής reflects the determination and constancy characteristic of courage, and their confidence in their martial prowess (τὼ χείρεσσι πεποιθότες ἠδὲ βίηφι, 135); the Lapithae, additionally, have no thoughts of fleeing (οὐδὲ φέβοντο, 136), unlike the cowardly man who is struck in the back as he runs away.

What this passage describes to us, thus, is both physical and mental courage as two halves of a cohesive experience. The double meaning of διηνεκής in the simile not only communicates this, but also suggests the interchangeability of an image that describes both physiological and psychological toughness. There are, in other words,

direct links between the deep roots that stabilize the oaks under the onslaught of the elements, the firmly placed feet of the Lapithae that keep them at their posts, and the mental toughness that enables them to withstand the onslaught of the Trojans. I think that this simile primarily relates to their physical behaviour, however, which is, in itself, an extension and a part of their psychological processes. As in the case of Idomeneus' cowardly and brave men, we are led to infer a certain mental state; the simile, in drawing close connections between the Lapithae's nonverbal behaviour and the deep-rooted trees, explores further how this is the case.

The Lapithae therefore demonstrate the same courage and confidence similarly demonstrated by Idomeneus' brave man in the *Iliad* 13 passage; the connection between them is their physical and mental fortitude, which is, in the *Iliad* 12 passage, metaphorized using images from the natural world. For the purposes of this study, the simile is so interesting and important (first) because it combines both body and mind in one cohesive experience by describing both in terms of solidity and constancy, and (second) because bodily experiences (the physical toughness of brave men) are here used in constructing similes that describe psychological states.

Metaphors for physical and mental toughness and resolve that use ἔμπεδος in Homer are likewise interesting for our purposes. In his Greek etymological dictionary, Beekes (2010, 1160-1161) identifies πέδον (soil, earth, ground), and its compounds, (first) ἔμ-πεδος (firm, standing on the ground) and its derivative ἔμ-πεδόω (to confirm, consider inviolable), (second) ἄ-πεδος (flat, having one surface), and (third) πεδο-βάμων (earth-walking). A derivative, he (2010, 1160) notes, furthermore, is πεδίον (surface, plain, field), which has a possible etymological derivation is *ped-* (foot). Notably, Beekes (2010, 1161) also explains that among its cognate forms are: (first) the Hittite *peda-* (place), (second) the Sanskrit *padá-* (footstep, piece of ground), (third) the Latin *oppidum* (fort), (fourth) the Armenian *het* and the Lithuanian *pėdà* and *pēdas* (footprint), (fourth) the Latvian *pêda* (footsole, footstep). ἔμπεδος, thus, is a verb that has firm grounding in concepts from the natural world, in that πέδον and its derivatives denote soil, earth, steadfastness, and immobility. When it is used to describe individual psychology,

ἔμπεδος accordingly denotes the same physical and mental steadfastness likewise demonstrated by Idomeneus' brave men and the Lapithae. Zeitlin (1995, 125-126) explains that,

> *Empedos* as an adjective is a highly prized trait of human behaviour. In the world of warriors, it characterizes a man's strength, vigour, wits, heart, mind, feat, and limbs, as well as his shield and spear… [t]he obverse is a man who is past the flowering of his youth and can no longer count on such steadfast strength, and its negation is fear and timidity as opposed to courage.

In a psychological sense, therefore, ἔμπεδος describes the antithesis of cowardice and helplessness (both in the sense of being overcome with fear or old age):[64] its associations are with bravery, certainty, youth, and resourcefulness. It is also associated with faithfulness: we see in *Odyssey* 23, for example, that Odysseus' bed is described as being ἔμπεδος in three major ways: (first) in that it is literally "rooted" in the earth (23.190-201); (second) that it is a sure sign of his identity—it is one of the many secrets shared by himself and Penelope (23.109-110); and (third) it is evidence of Penelope's faithfulness to their marriage—the immovable bed is a sign of her constancy (23.202-204). "As a double-sided sign", Zeitlin (1995, 120) argues, "of identity for him, fidelity for her, it is meant to be the visual proof of a private and unique relationship".[65] As the *Iliad* 12 and 13 passages, these ideas are underscored primarily by movement: ἔμπεδος and διηνεκής are immoveable, unchanging, and constant. Another good example of these ideas is in *Odyssey* 10, where Circe transforms Odysseus' men into pigs (239-240):

> οἱ δὲ συῶν μὲν ἔχον κεφαλὰς φωνήν τε τρίχας τε
> καὶ δέμας, αὐτὰρ νοῦς ἦν ἔμπεδος ὡς τὸ πάρος περ.

> They had the head, hair, voice, and shape of pigs, but their minds were steadfast, as they had been before.[66]

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[64] For youth as being ἔμπεδος, see *Il*. 7.157, 11.670, 19.33, 20.183, 23.627; *Od*. 14.468, 503.

[65] See also Newton (1987, 17) on this point; also Murnaghan (2011[1987], 116), who argues that, "Its inalienable quality is essential to its use as a token of Odysseus' identity to Penelope and as a sign of Penelope's fidelity to Odysseus: that quality allows it to signify that Odysseus is not simple an acceptable stranger but Penelope's husband and that Penelope would not accept a stranger in her husband's place".

[66] For further instances of ἔμπεδος being used to describe mental fortitude, see *Il* 4.314, 5.254, 11.813, 18.158; *Od*. 10.240, 493. For body language as ἔμπεδος, see *Il*. 13.37, 15.622, 683, 16.107; *Od*. 11.628, 12.434, 13.86, 18.215, 19.493, 22.226. Helen describes Paris' *phrenes* and being

Though the bodies of Odysseus' companions change from being those of men to animals, their minds remain the same. The narrator achieves this comparison primarily by use of ἔμπεδος, which evokes concepts of immobility and steadfastness. The underlying image, here, is one of motion, in which the sudden "movement" of their bodies between forms is compared to the steadfastness—the lack of "movement"—in their minds. While the men's bodies undergo change, in other words, their minds remain firmly rooted in place: they continue to posess human minds, and they continue to be aware of their surroundings. The narrator contrasts their distinction primarily in his metaphorical use of ἔμπεδος, which draws heavily on ideas from the physical and natural world.

This double use of διηνεκής and ἔμπεδος is also accounted for in cognitive linguistics, where abstract concepts can be metaphorized in terms of structural integrity and solidity, in image schemata such as "Arguments are Buildings". Consider, for example, statements such as, "We're building on solid foundations" and "You need to construct a strong argument" (Lakoff and Johnson 1980, 98-99). Though this image schema is not directly applicable, here, it should be noted that ideas of strength and wholeness are being used in order to describe the soundness and quality of arguments. In this sense, it may be the case that, for the *Iliad* 12 and *Odyssey* 10 passages, that διηνεκής and ἔμπεδος serve similar purposes, in constructing ideas of courage, bravery, and mental steadfastness as being physically constant and sound. Mental instability is, conversely, reflected in ontological metaphors such as "The Mind is a Brittle Object", where one might say (for example), "he broke under cross-examination", "she is easily crushed", and "I am going to pieces" (Lakoff and Johnson 1980, 27).

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changeable and unstable using ἔμπεδος when she informs Hector that she would rather be a wife to a better man than him: "τούτῳ δ' οὔτ' ἀρ νῦν φρένες ἔμπεδοι" (*Il*. 6.352). Helen, here, identifies the antithesis of ἔμπεδος as being weak-mindedness; it is an insult that she levels at a husband that she now despises.

But battlefield courage and prowess are more often described in Homer using animal similes,[67] as is the case for Idomeneus in *Iliad* 13, who is likened to a boar while he awaits an enraged Aeneas on the battlefield (13.469-475):

βῆ δὲ μετ' Ἰδομενῆα μέγα πτολέμοιο μεμηλώς.
ἀλλ' οὐκ Ἰδομενῆα φόβος λάβε τηλύγετον ὥς,
ἀλλ' ἔμεν' ὡς ὅτε τις σῦς οὔρεσιν ἀλκὶ πεποιθώς,
ὅς τε μένει κολοσυρτὸν ἐπερχόμενον πολὺν ἀνδρῶν
χώρῳ ἐν οἰοπόλῳ, φρίσσει δέ τε νῶτον ὕπερθεν·
ὀφθαλμὼ δ' ἄρα οἱ πυρὶ λάμπετον· αὐτὰρ ὀδόντας
θήγει, ἀλέξασθαι μεμαὼς κύνας ἠδὲ καὶ ἄνδρας·

He went against Idomenus, being greatly eager for battle. But no desire for flight seized Idomenus like a child, but he was as a boar in the mountains when, being persuaded by his battle strength, remains against a tumult of men coming upon him in a solitary place, his back bristling from above. His two eyes shine with fire, and he sharpens his teeth, desiring to ward away both dogs and men.

Like the Lapithae, Idomeneus has no desire to flee (ἀλλ' οὐκ Ἰδομενῆα φόβος λάβε, 470), is confident in his martial abilities (ἀλκὶ πεποιθώς, 471), and faces his opponents unflinchingly (ὅς τε μένει… πολὺν ἀνδρῶν, 472-473). This description of bravery draws heavily from threat displays in both animals and humans, and thus has a strong basis in evolutionary development. Idomeneus' physical behaviour is likened to that of a boar, who glares at his opponents (ὀφθαλμὼ… πυρὶ λάμπετον, 475), bristles his back threateningly (φρίσσει δέ τε νῶτον ὕπερθεν, 474), and grinds his teeth (αὐτὰρ ὀδόντας θήγει, 474). In line with this, Redican (1982) identifies hostile facial expressions as something that is inbuilt for humans and animals. Based on studies conducted on aggressive emotion displays in nonhuman primates, he describes the facial movements that typically accompany a threat display (1982, 226-227):

In its complete form, as often seen in most taxa of Old World monkeys and apes, the display is characterized by a slightly to full open mouth with upper lip tensed over the teeth and corners of the mouth brought forward, and the upper and often lower teeth are not usually visible; especially in profile; the ears are

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[67] Lion and boar similes are especially common in Homer (but moreso in the *Iliad*) in this sense. For examples of lion similes, see *Il*. 3.23, 5.136, 5.299, 476, 554, 782, 10.297, 10.485, 11.129, 173, 293, 12.42, 16.823; *Od*. 10.433, 11.611; for boars, see *Il*. 4.253, 783, 8.338, 9.539, 11.293; *Od*. 11.611.

usually flattened against the head; the gaze is fixed upon the percipient; the eyebrow may be faces; and the nostrils may be flared.[68]

This connection between the expression of aggression in humans and animals is also attested in Homer, where threat displays on the battlefield sometimes involve a baring of teeth from beneath a bristled brow.[69] In these cases, the "bristled brow" is described using the adjective βλοσυρός. The word βλοσυρός itself, as Kirk (1990, 262) comments, is a complicated term of uncertain origin; translators typically gloss it as "terrible", "grim", or "threatening". βλοσυρός, however, does not seem to be strictly understood in this sense until Aeschylus.[70] It is used in early hexameter poetry to denote an animal's shaggy or bristling coat.[71] Several Iliadic warriors, likewise, bare or grind their teeth on the battlefield as expressions of aggression. Lateiner argues, acorrdingly, that teeth most often appear in Homer as instruments of violence and destruction for both humans and animals (1989, 18): "Teeth in Homer bite other creatures to destroy them, to block ineffectively a superior weapon's thrust wielded at their owner's face, or to keep words from escaping the mouth".[72]

There is a link, thus, between human and animal threat displays that is deeply grounded in evolutionary development, which is reflected in the similarities between human and animal nonverbal behaviour (baring teeth, glaring) both in Homer and in the every day. We can see this link more obviously in the *Iliad* 13 passage, in which the bristling back of the boar is meant to reflect Idomeneus' aggressive physical demeanour, confidence, and eagerness to fight. This connection is more easily made

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[68] For other examples of the application of this threat displays (but especially mirthless smiling) in Homer, see Clarke (2005, 38-39). See also Goffman (1967, 24-26) on the aggressive use of "face-work".

[69] *Il.* 7.211-213, 15.607-609.

[70] Beekes (2010, 222), similarly, is uncertain about its meaning, but (like other translators) speculates that it might be "terrible", based on its uses in the *Iliad*.

[71] For examples from Hesiod, see *Sh.* 175, 191.

[72] For examples of teeth as weapons or expressions of aggression in Homer, see *Il*. 11.114, 175, 17.63; *Od*. 12.91-92. Scylla, especially, is described as having teeth "full of black death" (σμερδαλέη κεφαλή, ἐν δὲ τρίστοιχοι ὀδόντες, πυκνοὶ καὶ θαμέες, πλεῖοι μέλανος θανάτοιο) at *Od*. 12. 91-92, which, as Lateiner (1989, ft. 1) argues, indicate her "monstrous destructiveness". The violent capacity of teeth is also attested outside Homer, and especially in the *Shield of Heracles*. In a first example, Panic is described as having "dreadful" (δεινῶν) and "terrible" (ἀπλήτων) teeth: τοῦ καὶ ὀδόντων μὲν πλῆτο στόμα λευκαθεόντων| δεινῶν, ἀπλήτων (146-147). In the second, the snakes coming from the Gorgones' girdles teeth gnash as they pursue Perseus across the shield: "ἐπὶ δὲ ζώνῃσι δράκοντε| δοιὼ ἀπῃωρεῦντ' ἐπικυρτώοντε κάρηνα·| λίχμαζον δ' ἄρα τώ γε, μένει δ' ἐχάρασσον ὀδόντας| ἄγρια δερκομένω" (233-236).

for an audience not only because of its solid evolutionary basis, but also because it mirrors commonly occurring aggression displays in the every day.

I think that Idomeneus' description of bravery is best understood with reference to other examples of battlefield courage and aggression, in which the determination, eagerness, and confidence of a warrior is highlighted using images of stability, fortitude, constancy. In each these cases, both the mental and physical dimensions of experience are described as interchangeable, and the kind of behaviour exhibited by each warrior (Idomeneus and the Lapithae) are in direct contrast to Idomeneus' described coward: where the coward trembles and shivers with fright, his skin changes colour, his heart beats rapidly, and his teeth chatter, brave men are physically stoic and calm, hold their ground, and grind their teeth in a display of martial aggression and confidence. In the case of both Idomeneus' imagined men, these external outputs are best understood and explained with reference to their evolutionary, neurobiological, and psychophysical background, which reveal (first) the narrator's awareness of the intrinsic role of the body in emotion, and (second), given the descriptive consistency of bravery and cowardice in the poems, his awareness of the universality of some aspects of psychological experiences for both his characters and audiences.

III. The Body in Emotion Experience

The final section of this chapter turns, briefly, to affective approaches to mind, but especially as they explore the extent to which the body is felt in emotional experience. So far, I have explored the mechanics and influences underpinning different types of nonverbal behaviour and its interpretation by observing audiences. But I think it is also important to identify, as far as we can, the extent to which Idomeneus perceives the body as entering and influencing emotional experience. By doing so, I argue, we can better understand how Idomeneus perceives and expresses the relationship between the body and the mind, and the role of physiologically felt aspects of psychological functioning within the specific context of his account.

With respect to affective approaches to mind, James (1884, 1894) and Lange (1922[1885]) were among its pioneers who, contrary to the traditional Cartesian model that dichotomizes body and mind, proposed that phenomenal arousal precedes and prompts emotional experience. The physical dimension of emotional experience are primary, in other words, and an emotion is experienced when the brain reacts to information received via the body's nervous system (James 1884, 189). Although this theory (commonly referred to as the "James-Lange Theory") has been amended and criticized over time—psychologists such as Feldman-Barrett (2012) point, for example, to more specific subjective and contextual considerations as influencers in emotional experience—James and Lange's initial observations on the relationship between mind and body remain enormously influential for psychologists, neurologists, philosophers, and biologists working within the affective sciences.[73] In a very recent examination of bodily affectivity and emotional experience, Colombetti (2014) seeks to enrich and refine James' account by exploring, in further detail, the ways in which the body enters emotional experience. In doing so, Colombetti, following the work of other recent contributors to the debate such as Gallagher (2005), Zahavi (2005), and Legrand (2007), considers the body both as a locus of experience and as a medium through which one experiences the world.

For the former, Colombetti (2014, 115) distinguishes (first) between the body as central and peripheral to individual attention (when I specifically touch my arm, as opposed to the tension in my left shoulder as I focus on typing on a keyboard with my hands), and (second) between the *Leib* (the lived body, as when I stretch my legs beneath the desk) and the *Körper* (the body as any other extended object, as when I measure my waistline). In the latter case—bodily *feeling through*—the body is taken as a medium or "obscurely felt" object of experience (Colombetti 2014, 122-124). In order to illustrate her precise meaning, Colombetti uses the analogy of sitting on a delayed train. An individual's attention might, in this scenario, be focused on surrounding objects rather than on the body (the time indicated on a watch, the

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[73] For more recent discussions and applications of the James-Lange Theory, see Dalgleish (2004), Redding (2011), and Prinz (2003).

train's speed, and the driver's announcements). According to Colombetti, however, it is never completely absent from experience; rather (2014, 122),

> [I]t contributes to my feelings of anxiety, and specifically to my experience of the situation as tight and confining; in particular, it is *through* my tense and constrained body that I experience the situation as such.[74]

In this way, Colombetti argues, the body might be metaphorically considered as "a transparent window out of which one looks at the world", in which background bodily feelings are comparable to coloured panes of glass (2014, 123):

> One may be mainly oriented toward the world and nevertheless experience it as affectively toned (coloured) depending on how one's body is felt-through in the background (depending on the colour of the glass); different emotions affect the body (colour the glass) in different ways, and the affective quality of the experienced world (the perceived colour of the world beyond the glass) changes accordingly.

Within the context of these definitions, the coward's body is a conspicuous object of experience; his bodily feelings are diffuse, in that they involve his entire body (as when the entire body feels warm when one is embarrassed, or when the entire body is energized in experiences of happiness).[75] In an earlier work on diffuse bodily feelings, Frijda (1986) defines it primarily as "action readiness": that is, diffuse bodily feelings as an urge to act as when, as Colombetti describes, one might feel like grabbing, shaking, and hitting in anger, or running and jumping with joy (2014, 119). Accordingly, Idomeneus lists the coward's heart, muscles, teeth, skin, and limbs as involved in his emotional experience. Additionally, as explored in the previous sections of this chapter, the coward's physical symptoms are consistent with

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[74] Colombetti further illustrates her point through the analogy of a dog chasing her down a river (2014, 122): "Although my attention is directed toward he dog, I also sense my bodily vulnerability and agitation—I have a nonattended sense of my body as rigid and ready to be attacked, through which I attend the dog". For further discussions of bodily feeling-through, see Colombetti (2011), Colombetti and Thompson (2008). In contrast to Colombetti's account, Damasio (1994, 149-151) distinguishes between three different types of feelings: (1) basic emotions (happiness, sadness, etc.), (2) secondary emotions (euphoria, shyness, etc.) and (3) background bodily feelings. In the final case, these "background feelings" are conscious representations of "background emotions" unattended bodily changes, constantly occurring, that operate as a part of an individual's "self-regulatory activity". "A background feeling", he argues (1994, 150), "corresponds to the body state prevailing *between* emotions".

[75] For further discussion on diffuse bodily feelings, see Colombetti (2014, 118-199), and Ryle (1949, 84).

"fight-or-flight" responses to threatening situations, which, depending on the individual's plan of action, either provides the body with a burst of energy with which to fight, or slows its respiratory and circulatory systems in order to conserve energy for flight. These diffuse bodily feelings, within the scope of Frijda's account, are geared principally towards action; this might coincide with phenomenological accounts of emotion developed by Sheets-Johnstone (1999, 2009) that emphasize the kinetic dimension of emotional experience.

Conversely, I think that the brave man's body is a peripheral object of experience: his thoughts are focused on the coming battle (οὔτέ τι λίην ταρβεῖ… ἀρᾶται δὲ τάχιστα μιγήμεναι ἐν δαὶ λυγρῇ, 286-287), and his body and bodily feelings, outwardly calm and under control, are not central to his experience. For both men, however, it should be noted that their bodies are *mediums* of experience: in describing their thoughts and emotions (death and fear for the coward, fighting and eagerness for the brave man) concurrently with their emotions, Idomeneus alludes to an account of bodily feelings as a lens through which they perceive their circumstances.

IV. Conclusions: οἶδ᾽ ἀρετὴν οἷός ἐσσι

This chapter has explored the ways in which Idomenus conceptualizes and articulates bravery and cowardice based on their physical, experiential, and interactional dimensions. It draws (first) from theory of mind studies that explore how others interpret nonverbal behaviour based on its potential underlying cognitive activity, (second) from neurobiological, evolutionary, and psychophysical studies whose findings, I argue, underlie each imagined man's symptoms, (third) from cognitive linguistics, which demonstrates how emotions are metaphorized based on their associated phenomenal experiences, and (fourth) from affective-scientific approaches to mind, which examine how the body enters and influences emotional experience. I argued that applying these approaches to the passage, and with reference to similar examples in the Homeric corpus, enriches our understandings of how Idomeneus constructs realistic and relatable accounts of bravery and cowardice for Meronies. In this sense, Idomeneus' role in the passage also mirrors that of the Homeric narrator

who, in appealing to real-world, universal aspects of psychological experiences, presents accessible, comprehensible pictures of his characters' thoughts and emotions for his audiences.

The considerations underpinning Idomeneus' response to Meriones, in other words, are also those of the Homeric narrator, whose cohesive and inclusive conceptualization of psychological functioning incorporates brain, body, and world; we see this especially in Idomeneus' claims about the role of nonverbal behaviour as a communicatory device. The Idomeneus passage is not just a study of Homeric manners and concepts of shame and censure, therefore, but is also important in that it reveals the extent to which, as in the everyday, sense-making and meaning in Homer are shaped and constrained by bodies and environments.

Idomeneus' account in *Iliad* 13 primarily depends upon the contrast between observable nonverbal behaviour exhibited by brave and cowardly men. In this sense, it is important that they are both on the battlefield: we see that while the brave man is largely unaffected by his surroundings (indeed, they seem to have a positive affect on him), the cowardly man is consumed both by his environment and thoughts of what is to come. Environment thus plays a crucial role in their psychological states. The primary differences between them are accordingly grounded in the extent to which each man has control of his own body: while the brave man is stoic and self-possesses, the coward's nonverbal behaviour is one of frenetic physical movement.

In establishing this dichotomy, Idomeneus doubtlessly likens Meriones to the brave man who, in rushing eagerly to the forefront of battle, shares none of the coward's fear of death. Idomeneus' description of the two ways in which men respond to impending battlefield dangers is, thus, an elaboration of his initial assurance to Meriones that he knows what sort of a man he is ("οἶδ' ἀρετὴν οἷός ἐσσι· τί σε χρὴ ταῦτα λέγεσθαι;", 274): as one gauges the inner qualities of men based on their nonverbal behavior, so too has Idomeneus observed Meriones' martial valour and bravery on the battlefield. Idomeneus' account is therefore interesting from a psychological perspective in what, above all, it is meant to be doing: in its capacity

as a conciliatory speech, it is aimed towards engaging with Meriones on a psychological level.

As an explanation of the mechanics by which one comes to know of the psychological character and experiences of others, Idomeneus' account might also have a strong didactic function for the narrative's external audiences. On one level, the poet reinforces the importance of nonverbal behavior in coming to know others. In order to do so, he provides two case studies (the brave and cowardly men) in which the audience, as well as Meriones, might engage with Idomeneus' imagined men and draw conclusions about their mental states. In doing so, he foregrounds our theory of mind abilities, highlight processes in which, in the everyday, we engage automatically and subconsciously. On another level, and as Boyd (2009, 92-93) and Bekoff (2007, 100) argue from an evolutionary perspective, the opportunity to practice and refine skills necessary to real-world engagement is a central functioning of art. In this sense, passages such as these might enable an audience to hone their theory of mind abilities as they listen to and interpret the narrative for themselves.

Idomeneus' narrative is not just an exercise in mind reading for Meriones, in other words, but for the audience who listens to the poet's performance. It thus fulfills, in conclusion, several different psychological functions: (first) it is an exploration of the role of nonverbal behavior and theory of mind as communicatory tools; (second) for the more immediate narrative context, it seeks to assuage Meriones' concerns about Idomeneus' opinions about his bravery; and (third) it is an explanatory and instructional verse for the audience who, in processing the ideas put forward by the poet, both hone their own theory of mind skills and explore the concepts laid out in full in the narrative.

The next chapter of this thesis turns from issues of nonverbal behaviour and theory of mind to extended cognition in Homer. Though my discussion of some of the issues in this chapter persists, I place more emphasis on how individuals establish, maintain, explore, and re-affirm relationships with each other, primarily through their use of material media. *Odyssey* 19, in which a disguised Odysseus interacts

with both Penelope and Eurycleia in a pair of night-time interviews, is an especially good example of how these ideas operate in Homer. In the introduction to this thesis, I identified one passage in particular—Odysseus-Aethon's response to Penelope's challenge—as being especially rich in what it tells us about psychosomatic structures of experience in Homer. But I think that this passage—and the Book to which it belongs—deserves more thorough analysis.

On these grounds, thus, I focus my attention on cognitive approaches to *Odyssey* 19 in the following study, but especially on recent insights from social cognition, memory and imagination studies, and the extended mind.

Chapter Four: Odysseus, Penelope, and Eurycleia in *Odyssey* 19

When Odysseus first returns to Ithaca in Book Thirteen of the *Odyssey*, he is met by a disguised Athene who, after listening to his concocted tale of how he came to be there, reveals her true identity and praises him for his cleverness (330-336):

> "αἰεί τοι τοιοῦτον ἐνὶ στήθεσσι νόημα
> τῶ σε καὶ οὐ δύναμαι προλιπεῖν δύστηνον ἐόντα,
> οὕνεκ' ἐπητής ἐσσι καὶ ἀγχίνοος καὶ ἐχέφρων.
> ἀσπασίως γάρ κ' ἄλλος ἀνὴρ ἀλαλήμενος ἐλθὼν   333
> ἵετ' ἐνὶ μεγάροισ' ἰδέειν παῖδάς τ' ἄλοχόν τε·
> σοὶ δ' οὔ πω φίλον ἐστὶ δαήμεναι οὐδὲ πυθέσθαι,
> πρίν γ' ἔτι σῆς ἀλόχου πειρήσεαι".

> "Always you have such thoughts in your *stēthos*, and so I am unable to leave you, unhappy as you are, because you are courteous, shrewd, and sensible. Another man, returned from wandering, would gladly hurry to see his wife and children in his hall. But it is not dear to you to learn or discover until you have tested your wife".

Athene's words are a homily to the traits that distinguish Odysseus from most others in the Homeric world: to, primarily, the μῆτις that she herself personifies and that, eventually, enables him to achieve a successful homecoming. The narrator makes clear, however, that Odysseus' νόστος is equally contingent upon his relationships with his family and longtime servants. "The permanence of Odysseus' claim to his position", Murnaghan (2011[1987], 21) argues, "may mimic the timeless power of the gods, but it actually rests on the durability of his domestic relationships, on his capacity to recover a series of roles defined by his relations with others". This is especially the case for Penelope and Telemachus, both of whom share in Odysseus' character-defining intellect: while Penelope figuratively and literally weaves wiles in order to delay her remarriage until her son's maturation or her husband's return, Telemachus, aided by Athene-Mentes (and, eventually, by Odysseus himself), exhibits the first signs of his inherited tact and cunning in his dealings with Nestor (3.120-125), Menelaus (4.609-611), and the Suitors (20.257-269).[76]

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[76] Nestor and Menelaus both comment on the similarities between Telemachus and Odysseus. Nestor in particular, after praising Odysseus' famed cunning, states (3.120-125):

Odyssey 19 focuses primarily on the way the Ithacan royal family employ these intellectual capacities, but especially as they are brought to bear in their interactions with each other, and especially as they are facilitated and structured by different kinds of external media.[77] This chapter examines the mechanics underpinning these interactions, with particular reference to extended, embedded, enactive, and embodied approaches to mind. In doing so, it focuses on (first) how external stimuli operate as part of extended cognitive systems in Homer, (second) how the narrator embodies these complex interpersonal relationships and networks through metaphor, simile, and nonverbal behaviour, and (finally) how cognition is enacted through material media. I ultimately argue, in line with recent studies on the extended mind, enactivism, embodiment, and social cognition, that Homeric minds are as capable of integrating and using a range of external media as our own. In doing so, I argue that these external dimensions not only act as much of a part of individual cognizing as

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"ἔνθ' οὔ τίς ποτε μῆτιν ὁμοιωθήμεναι ἄντην
ἤθελ', ἐπεὶ μάλα πολλὸν ἐνίκα δῖος Ὀδυσσεὺς
παντοίοισι δόλοισι, πατὴρ τεός, εἰ ἐτεόν γε
κείνου ἔκγονός ἐσσι· σέβας μ' ἔχει εἰσορόωντα.
ἦ τοι γὰρ μῦθοί γε ἐοικότες, οὐδέ κε φαίης
ἄνδρα νεώτερον ὧδε ἐοικότα μυθήσασθαι."

"There was no man who desired to be set up in *mētis* against him, since god-like Odysseus far surpassed them in all kinds of strategems; your father, if you are truly his son. Wonder seizes me, looking at you. For your words, at least, are like his, nor might one think that a younger man could say things so like him".

Telemachus' inherited mental capacities are also implicit in the epithet most commonly assigned him, πεπνυμένος (68*; thoughtful, wise). In the final instance—his dealings with the Suitors—Telemachus' behaviour demonstrates his final maturation, a process that Lateiner (1995, 74) argues is best mapped throughout the epic by the Suitors' nonverbal behaviour, but especially lip-biting and sudden silence: "This formulaic nonverbal act marks three stages in Telemakhos' emergence into manhood and the insertion of himself into adult community… Homer intensifies these three scenes by having Telemakhos speak in an increasingly goading manner". The narrator also very explicitly references Telemachus' inherited abilities in the last of these three instances, at *Od*. 20.257, when he describes him as "wielding wiles" (κέρδεα νωμῶν).

[77] I identified one particular example of this in the introduction to this thesis—in which a disguised Odysseus-Aethon describes the clothing, demeanour, and companions of Penelope's lost husband—as being especially important for what it tells us about Homeric presentations of mind. In doing so, I argued that Odysseus' use of material media acts as scaffolding for different kinds of psychological engagement with those around him. More specifically, I argued that it is through these items that he (first) affirms his status as a manipulator *par excellence*, (second) demonstrates his understanding of the most deep-seated and affecting aspects of Penelope's identities as mother, wife, and matriarch, and (third) appeals to and engages with their persistent ὁμοφροσύνη.

the "brain matter" within the head, but also, as elsewhere in Homer, provide structure for metaphorical conceptualizations of thought and emotion in the epics.

This chapter focuses on four main aspects of *Odyssey* 19. First, building on discussions of extended cognition, I establish that the Homeric narrator presents external resources as playing an active and indispensible role in his characters' psychological functioning, particularly in Helen's weaving in *Iliad* 3 and Hector's supplication of Athene in *Iliad* 6. That the narrator does so has important implications for Odysseus' use of disguise. The remainder of this section therefore examines the material aspects of Odysseus' adopted personae, both in *Odyssey* 19 and the poem more generally. Section Two examines the role of memory and imagination in Book 19. Both ancient and modern thought on concepts of mental imagery, imagination, and communication are relevant here; weaving these insights together, I argue, enables a better understanding of the mechanics underpinning this exchange.

My focus then shifts, in Section Three, to Odysseus' and Penelope's interview from the perspective of social cognition. In particular, I aim to show how modern research on shared remembering in intimate relationships, which takes as its starting point the belief that other people can operate as part of an individual's extended mental "machinery", helps us in unpacking their exchange. Section Four examines Eurycleia's and Odysseus' encounter, but especially how nonverbal behaviour reflects the intimacy shared by and dominance/subordinance implicit in the pair. The next chapter takes a closer look at the long-debated question of Penelope's mindedness; at how the narrator presents her motives, intentions, and deceptive capacities using material media, theory of mind, and embodied imagery.

The main focus of the next two chapters is, thus, on how different types of external resources operate as part of an individual's extended cognitive system; as part of the machinery of mind. While the previous chapter focused especially on theory of mind and nonverbal behaviour, the present and following studies place more emphasis on nonorganic (in the sense of not belonging to the subject's body-matter) extensions of

thought and emotion: on material objects, other people, and environments. In these senses, I consider different Homeric models of communication with the outside world: instances in which individuals not only communicates their thoughts and emotions to others, but also incorporates external resources as active components of cognition. *Odyssey* 19 is a particularly good example of this phenomenon because it presents a full picture of (first) how Homer's characters build, explore, and structure relationships with their environment, and (second) how these external systems play an active role in an individual's cognitive life.

I. Extending the Mind

In a seminal study on extended approaches to cognition, Clark and Chalmers (2010[1998]) introduce the analogy of Otto and Inga who, upon hearing of an exhibit, simultaneously travel to a museum. Otto, who has early-onset Alzheimer's, has a notepad containing vital day-to-day information that he consults for directions. Inga, who requires no such external media, is able to recall the information she requires from memory. In discussing the process by which the pair navigates its way to their destination, Clark and Chalmers argue that, for Otto, the notepad fulfills the role performed by Inga's memory. In this sense, therefore, the notepad should be considered a part of the external "hardware" or "machinery" of the mind that plays as equal a role in Otto's psychological functioning as memory otherwise would for Inga (33-34). Clark and Chalmers term the idea behind this "coupled system" (organic and nonorganic dimensions of psychological functioning) the "parity principle" or "active externalism" (Clark and Chalmers 2010[1998], 44; Tollefson 2006, 141). In a more recent study, *Supersizing the Mind*, Clark provides an alternate analogy of pen and paper. In arguing that the "output" of the activity—the writing—forms part of the cognitive process itself, he concludes that (2011, 1):

> Such considerations of parity, once we put our bioprejudices aside, reveal the outward loop as a functional part of the extended cognitive machine. Such body- and world-involving cycles are best understood… as quite literally extending the machinery of the mind out into the world—as building extended cognitive circuits that are themselves the minimal material bases for important aspects of human thought and reason.[78]

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[78] For Clark and Chalmers' original definition, see 2010[1998] (644).

Clark stipulates that external media must fulfill four main criteria to operate in this way (2004, 6): (first) the resource must be accessible and oft-used (the notebook, which functions as Otto's primary cognitive aid, is with him at all times); (second) the resource must be trustworthy as "something retrieved clearly from biological memory"; (third) the information contained within must be easily accessible; and (fourth) the information "must have been previously endorsed by the subject" (it was Otto himself who wrote the museum address in his notebook) (Tollefson 2006, 142). This theory has been enormously influential in scholarly discussions of mind and has, in recent years, been further developed and successfully applied to a wide-ranging body of data, from material objects, to collective memory, to group intentionality.[79] This chapter will discuss some of the elaborations most immediately useful to a scientific reading of *Odyssey* 19.

I.I. Extended Cognition in Homer

There is ample evidence to suggest that, in Homer, external stimuli operate as part of an individual's psychological functioning and that, in this sense, brain, body, and world constitute an extended, inclusive cognitive system.[80] A good example of this is

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[79] Borghi (2005), for example, provides a compelling study of material objects and extended cognitive systems. There is also a growing number of studies in social psychology that examine the role of other people as extended cognitive systems, of which Tollefson (2006) and Tomasello, et al. (2005) have been recent and influential contributors. These initial studies have most recently been applied to areas of study such as shared remembering; for this, see Barner, Sutton, and Harris (2008, 2013) in particular, who examine shared remembering in long-term intimate couples. I will discuss these issues in greater depth in the fourth section of this chapter, with reference to the Odysseus/Penelope and Menelaus/Helen relationships.

[80] In general, modern scholarship acknowledges the psychological significance of Homeric material objects as personal, social, cultural, and political media. Following Foley, for example, Zeitlin (1995, 117) argues that, "all material objects in both the *Iliad* and the *Odyssey* are invested with psychological and cognitive resonances that go far beyond the details of their mere description and exemplify a typical and indispensible mode of charting social and mental experience". For more recent studies that of how material objects operate as mental tools in Homer, see Bouvier (2002), Criedlaard (2003), Mueller (2007, 2010), Grethlein (2008), Minchin (2007), and Guiei (2005) for a response to Bouvier's work. Most recently, L.G. Canevaro's Leverhulme project, "Women and Objects in Greek epic" explores these ideas with a particular emphasis on gender. In using insights from extended mind theory, however, I take a somewhat more radical approach to material objects, in considering them as playing as equal a role in psychological functioning as the cognizing that takes place "in the head". While my work builds on these earlier studies, therefore, I argue that theories of cognitive extension reveal that material objects play a more active role in Homer than has been previously considered.

in *Iliad* 3, where Iris finds Helen weaving the story of the Trojan War on her loom (125-128):

τὴν δ' εὗρ' ἐν μεγάρῳ· ἣ δὲ μέγαν ἱστὸν ὕφαινε
  δίπλακα πορφυρέην, πολέας δ' ἐνέπασσεν ἀέθλους
Τρώων θ' ἱπποδάμων καὶ Ἀχαιῶν χαλκοχιτώνων,
οὕς ἑθεν εἵνεκ' ἔπασχον ὑπ' Ἄρηος παλαμάων·

> Helen was weaving at a loom a large double-folded purple mantle, and was
> sprinkling in the many ordeals of the horse-taming Trojans and the bronze-
> armoured Achaians, those they had suffered because of her under the hands of
> the God of war.

Helen's loom is not the only aspect of her environment that contributes to her cognitive functioning—as Atchity (2014[1978], 28) comments, "an image-galaxy of disorder" consisting of loom, bed, house, and web surrounds her—but it is the most overt, as the narrator establishes direct links between her psychological state, the act of weaving, and the events she memorializes.[81] To be specific, Helen weaves her web as she includes narrative of the Trojan War; both ὑφαίνω (weave, 125) and ἐμπάσσω (sprinkle in, 126) appear in the same lines and imperfect tense, suggesting that these are continuous acts that occur simultaneously. The narrator, additionally, provides us brief insight to Helen's perspective about her own role as an instigator of conflict: the fighting represented in the web, he tells us, was undertaken for her sake (οὕς ἑθεν εἵνεκ' ἔπασχον, 128).[82] Helen's physical locale might also play a role: Helen weaves in the bedchamber she shares with Paris—a place that she closely associates with shame in the successive narrative (410-412)—as he prepares to duel Menelaus at Hector's suggestion (86-94). In switching between the bedchamber,

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[81] The links between weaving and psychological functioning in Homer are well established. Studies that consider weaving in this sense focus primarily on metaphorical uses of ὑφαίνω (to weave). For examples of some of these metaphors, see *Il*. 3.211-13, 6.187-89, 7.324-25; *Od*. 4.677-80, 5.356-57, 9.420-23, 13.303-7, 13.386-88. Cairns (2012) has recently discussed weaving and garment metaphors in Greek literature, with an especial focus on Homer; but see also Snyder (1981), Jenkins (1985), and Kruger (2001). I will further discuss these points in the next chapter, in a discussion of Penelope's weaving of the funeral shroud.

[82] Although van Wees (2005b, 47) points out that her weaving could as equally be a method of self-glorification: "Helen's chosen motif might be seen both as self-expression and self-glorification, since the war was for her simultaneously a cause of guilt and a source of future fame, as she was keenly aware". See also Mueller (2010, 1) on this point, who argues that, "Helen's *peplos* attests to the potential for handcrafted objects to immortalize those who have made them. It also serves as a useful reminder that even within Homeric epic, which in itself is an outstanding example of male *kleos*, various technologies exist for men *and women* [author's emphasis] to craft their own *kleos*".

Helen's weaving, her psychological state, and the action that takes place on the battlefield, the narrator highlights the intimate connection between them—all of which are encapsulated by the subject matter of her web.

The finished product—the embroidered robe—thus constitutes more than a record of the Trojan War and Helen's craftsmanship: taken with the other material (marriage bed), environmental (her bedchamber), and contextual (the duel) elements of the narrative, it forms an extended, continuous cognitive loop that incorporates brain (the cognizing in her head), body (the physical act of her hands weaving the threads), and world (her surrounding environment, the material objects that symbolise her life with Paris, and the action taking place on the battlefield); all of these things impact upon and constitute her psychological perspective of her past. In doing so, it fulfils the criteria stipulated in Clark and Chalmers' "parity principle": (first) Helen's loom is, as a tool that enables her to fulfil one of a Homeric woman's essential duties, accessible and oft-used; (second) the events Helen incorporates in her web are clearly retrieved from her memory; (third) the information contained within the physical spectrum of the robe is easily accessible; and (fourth) the narrative, being events that Helen has herself witnessed and partially instigated, has been previously endorsed by her. As a component of her psychological functioning, therefore, we might understand Helen's weaving as "thinking on the loom": in a similar sense that Clark proposes that writing with a pen is "thinking on paper", Helen actively explores her culpability through the physical act of weaving. As a continuation of a thought process that takes place outside the mind, this weaving is an equal and indispensable part of her psychological functioning.

Material media can also operate as "scaffolding" that facilitates cognitive interaction between parties, thus operating as an extended and enactive mechanism for inter-subjective exchange. We witness this process at play in *Iliad* 6 where Hector, motivated by Helenus' prophecy (73-101), instructs his mother (273-278):

> "τὸν θὲς Ἀθηναίης ἐπὶ γούνασιν ἠϋκόμοιο,
> καί οἱ ὑποσχέσθαι δυοκαίδεκα βοῦς ἐνὶ νηῷ
> ἤνις ἠκέστας ἱερευσέμεν, αἴ κ' ἐλεήσῃ   275

ἄστυ τε καὶ Τρώων ἀλόχους καὶ νήπια τέκνα,
αἴ κεν Τυδέος υἱὸν ἀπόσχῃ Ἰλίου ἱρῆς
ἄγριον αἰχμητὴν κρατερὸν μήστωρα φόβοιο".

"Place it upon the knees of lovely-haired Athene, and promise to sacrifice
twelve cows in the shrine, yearlings untouched by the goad, if she will show
mercy to the city of the Trojans, and its wives, and its infant children, if she
holds the son of Tydeus from sacred Ilion, the savage spearman, the mighty one,
author of flight".

Borghi (2005), in an investigation of enactive cognition, argues that abstract
concepts should be regarded "as a set of sensorimotor patterns that allow the
organism to interact with the physical world, rather than as a collection of abstract
symbols" (Pecher and Zwaan 2005, 3). Her specific focus is on material objects,
stating that we are able to access a range of cognitive processes when we use them;
in this way, we enact cognition when we come in contact with and utilize physical
items (Borghi 2005, 9-10). The πέπλος of the *Iliad* 6 passage accordingly expresses
the hopes of one party and their intention to form a temporary, potential bond with
another: Hector's desire to establish a mutually beneficial relationship with Athene,
in which he honours the goddess with valuable goods in exchange for her favour and
protection from Diomedes.[83] It includes a promise of future gifts: if Athene accepts
the offering and fulfils Hector's request, then he will sacrifice a dozen cows in her
honour. On one level, thus, the πέπλος is a physical extension of three different
aspects of Hector's mindedness: (first) his desire for victory on the battlefield;
(second) his hopes to secure Athene's aid and his eventual effort to do so; and (third)
as a promise for the future, in which the Goddess' potential aid might result in the
gifting a more valuable items. On another, it is also a medium that facilitates a
potential change in relationship between two parties; it is a physical means by which
they enact and navigate a delicate negotiation. It is representative, and acts as a part,
of a potential reciprocal agreement. In other words, and with respect to Borghi's

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[83] It is common in Homer for the giving of gifts to operate as a means of establishing long-lasting
friendships. This can be the case for both supplication and guest-friendship contexts; I further discuss
these ideas elsewhere in this chapter, on the mnemonic functions of material objects.
For supplicatory scenes, see Priam's petition of Achilles in *Iliad* 24 and Agamemnon's offer of goods
to Achilles in Book 9 for good examples of how material objects are used in this way. I will discuss
gift-exchange in guest-friendship relationships in greater depth with respect to Odysseus and Penelope
in the final section of this chapter.

study, it is a medium through which several parties are able to access, interact with, and enact different cognitive processes.

Athene also enacts her own cognition on the item, though her response to Hector and Hecuba's offering is negative. After receiving the πέπλος, she throws her head back in an aggressive and abrupt refusal: Ὣς ἔφατ᾽ εὐχομένη, ἀνένευε δὲ Παλλὰς Ἀθήνη (311).[84] Grasiozi and Haubold (2010, 165-166) suggest several potential reasons for Athene's rejection of the item. First, that Theano goes beyond Helenus' original prophecy and requests Diomedes' death (301-310). Second, that Athene, having sworn an oath never to aid the Trojans in battle, might already be disinclined to accept the offer (*Il*. 20.313-317). Third, that the πέπλος itself, acquired during Paris' return to Troy from Sparta, is associated with past events that make it an undesirable gift. Though we are left to speculate the reasons for Athene's refusal—as an audience, we employ our theory of mind abilities to "fill the gap"—we can see how, in interacting with the past and present significance of the πέπλος and providing her response to Hector by means of nonverbal behaviour, Athene's cognitive functioning is extended, via the textile, by the body and the world. This is also the case for Hector and Hecuba, who enact their own cognition through the physical medium of the πέπλος; the πέπλος is thus an item that facilitates different psychological processes between cognizing individuals.

These accounts of "active externalism" in *Iliad* 3 and 6 may also resonate with more traditional phenomenological approaches to material culture—most specifically, to that of Heidegger's insights on the way in which individuals interact with objects. In Heidegger's view, there is always a complex interaction between people and "things" that incorporates function (its use), environment (culture and society), and its personal significance; the significance of an object is thus in both its functionality and its relationship to the individuals using them (1962, 51). For Heidegger, additionally, "Dasein" is "being-in-the-world"; as Rowlands (2010, 76) explains, "The being of each of us consists in a network of related practices. Each of these

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[84] For uses of the verb ἀνανεύω elsewhere in Homer (4× *Il*. 1× *Od*.), all of which denote refusal of a request, see *Il*. 16.250, 252, 22.205; *Od*. 21.129.

practices are embedded in a wider system of instruments". Heidegger, therefore, repudiates not only the Cartesian separation of mind and body, but also earlier discussions in the western philosophical tradition of the relationship between people and objects as being uninvolved and analytical. Individuals, in other words, have deep and multifaceted connections to the objects they use. His interpretation of individual relationships to objects fall into two categories: "present-at-hand" (an observer views an object as a thing for contemplation) and "ready-at-hand" (an individual uses an object, and thus directly engages with it—also known as a "thing-for") (Hall 1993, 125). In order to illustrate this distinction, Heidegger uses the analogy of a hammer. While using the hammer, Heidegger argues, its status as an object becomes less important than the task at hand; it thus becomes part of a network involving the hammer, nails, roof tile, and rafter (1962, 97). When the hammer breaks down—when one is unable to continue using it—it becomes a "present-at-hand" object: an item for which we contemplate its use, rather than actively utilize as a tool.

For Hector and Hecuba, the primary significance of the πέπλος is in its function as an intermediary item: in its use as a supplicatory item that they hope will facilitate an alliance between themselves and Athene. In doing so, they engage with the πέπλος as a usable objects—as a "ready-at-hand" or "thing-for". This is also the case for Helen, for whom the loom—and the πέπλος she weaves on it—is less important (at the time) as a usable object, and more so as a constituent part of an overarching cognitive process. The narrator makes this clear by foregrounding her emotional progression in *Iliad* 3, from her bedchamber, to her interview with Priam, to her eventual encounter with Paris. Athene, by contrast, uses the πέπλος both as a "ready at hand" and "present-at-hand" object: in rejecting the πέπλος, Athene also rejects Hector's and Hecuba's supplication, thereby using it in its former sense; but in the latter sense, she passively contemplates its problematic history, thereby viewing it as a "present-at-hand". The point, here, is not only that there are many and complex ways of interacting with objects in Homer; but also that, in using these items, Helen's, Hector's, Hecuba's, and Athene's cognizing clearly does not take place only within the head. Rather, we might consider that, in each of these scenes, individual,

other people, environments, and objects are networks in which cognition is embodied, embedded, and extended.

II. ἴσκε ψεύδεα πολλὰ λέγων ἐτύμοισιν ὁμοῖα: Odyssean Disguises

In *Iliad* 3 and 6, therefore, we see how material media operate as important components of individual and inter-subjective cognizing for Homer's characters. These items form a "coupled system" that extends beyond the boundaries of the body and the brain; they are also objects by which individuals can enact their cognition in the world. This is also the case for Odysseus' use of external media, but especially as it pertains to the μῆτις for which he is especially well-known and loved by Athene; to the deceptive capacities by which he figuratively and literally navigates his way home from Troy. It is accordingly Odysseus who, of all Homer's characters, most frequently and successfully manipulates the thoughts, emotions, memories, and expectations of others. He does so through metaphorical and literal disguise: by employing physical concealments and clever, convincing stories, and by appealing to the most deep-seated and affecting aspects of his audiences' psychologies. It is in these ways that he not only re-affirms his heroic identity, but also achieves a successful homecoming. "The return of Odysseus is not a simple revelation", Block (1985, 11) argues, "but a process through which deception identifies a hero by concealing him, as clothing identifies a man by covering him".[85]

This section examines how Odysseus' cognizing is comprised of a system that incorporates brain (lying tales), body (nonverbal behaviour and physical disguise), and world (environments and other people). It explores this idea in three ways: (first) the cultural and social connotations of the beggar's garb, and (second) disguise as a

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[85] Murnaghan (2011[1987]), Pucci (1987), and Stewart (1981) provide extensive discussions of Odysseus' capabilities for successful disguise in the *Odyssey*, especially as it relates to identity and mindedness. Murnaghan (2011[1987] 4-5) argues that Odysseus' singular affinity for disguise distinguishes him not only from others in the Homeric world, but most significantly and notably from other Homeric heroes. Odysseus is, however, not always successful in denying his own identity. This has considerably disastrous effects at some points of the *Odyssey*. In Book Nine, for example, Odysseus is able to escape Polyphemus' cave by naming himself, "Nobody" (364-368). After leaving the island, however—and despite his companions' warnings—he cannot resist identifying himself to Polyphemus as his attacker (500-505). In response, Polyphemus supplicates Poseidon to prevent Odysseus' homecoming (525-535), thereby putting into motion the events that will lead to his losing his ship, his spoils from Troy, and his companions.

functional, extended part of his cognition and as a means for enacting his deceptive capabilities in his interactions with others, and (third) as a medium through which others can speculate about and attempt to alter his identity.

II.I. Odysseus and Aethon

Though Odysseus frequently adopts disguises during his journey home to Ithaca, he spends the majority of the *Odyssey* as the prince-cum-beggar Aethon, a false persona that he maintains from the point at which Athene disguises him in Book 13 (431-438) until the final unveiling of his identity at the start of *Odyssey* 22 (1-7). Aethon's story is elaborate, and most fully articulated during his interview with Penelope in *Odyssey* 19.[86] He explains that he traces his lineage to King Minos of Crete as the son of Deucalion and brother of Idomeneus (178-183). He claims, furthermore, to have hosted Odysseus for twelve days while the hero was on his way to Troy (185-202), but now wanders, exiled, from country to country, dependent on the good will of others for his survival.[87] Odysseus' story depends both on his ability to deceive others with clever rhetoric and on the physical disguise that, shortly after returning to Ithaca, Athene bestows on him (13.431-438):

> κάρψε μέν οἱ χρόα καλὸν ἐνὶ γναμπτοῖσι μέλεσσι,
> ξανθὰς δ' ἐκ κεφαλῆς ὄλεσε τρίχας, ἀμφὶ δὲ δέρμα
> πάντεσσιν μελέεσσι παλαιοῦ θῆκε γέροντος,
> κνύζωσεν δέ οἱ ὄσσε πάρος περικαλλέ' ἐόντε·   434
> ἀμφὶ δέ μιν ῥάκος ἄλλο κακὸν βάλεν ἠδὲ χιτῶνα,
> ῥωγαλέα ῥυπόωντα, κακῷ μεμορυγμένα καπνῷ·
> ἀμφὶ δέ μιν μέγα δέρμα ταχείης ἔσσ' ἐλάφοιο,
> ψιλόν· δῶκε δέ οἱ σκῆπτρον καὶ ἀεικέα πήρην,
> πυκνὰ ῥωγαλέην·

While she withered the handsome skin on his supple limbs, she made the blond hair disappear from his head, and over all of his limbs she put the skin of an aged old man, and made dim his eyes that up until now had been handsome. And around him she threw another tattered garment and a tunic, ragged and filthy with the ill effects of smoke. And she put around him the great skin of a swift deer. And she gave him a staff and a meagre pouch, full of holes.

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[86] Odysseus also tells an extended, elaborate version to Eumaios in *Odyssey* 13 (191-359) in which is the son of the Cretan Kastor and a concubine.

[87] This final point is especially important because of Homeric ideas about guest-friendship: if Aethon did indeed host Odysseus in Crete, this means that Penelope is now even more obliged to offer him the hospitality of her house. I will discuss this point in further depth in the third section of this chapter.

Odysseus' disguise mediates and conditions the way that others perceive and treat him. It does so because clothing, in general, is an important indicator of one's social and economic status in the Homeric world: the colour, embellishment, and amount of cloth convey nonverbal messages about the political and social clout of its wearer. A lack of clothing, conversely, indicates destitution and dependency. "Tunic and cloak were worn by everyone, from aristocrat to slave", van Wees (2005a, 44) says, "It was the mark of a beggar to have no cloak, and make do with an old deerskin". Clothing thus has an important representative function in the Homeric world, in that it is perceived as accurately reflecting the identity of its wearer. Disguise undermines this process by exploiting the social importance of clothing. Pucci (1987, 85) argues that the signifiers embedded in clothing, when used as disguise, mislead others by presenting false identity cues:

> The uncanny nature of disguise depends on its seeming capability to meddle successfully with a system of "signs". Disguise seems to imply that the signs that "represent" an entity are, as it were, detachable from the entity: when the disguise is recognized for what it is, that is, a simulation, the disguising signs appear as "artificial", "added", and "controllable".[88]

Odysseus, as we see above, is dressed in tattered (ῥωγαλέα, 436), ragged (ῥάκος, 435), and filthy (ῥυπόωντα, 436) clothes; they are choked with smoke (κακῷ μεμορυγμένα καπνῷ, 436); he wears a deerskin around his body, and he carries an old, battered pouch (πυκνὰ ῥωγαλέην, 438). His disguise suggests the opposite of who he really is. Both he and his fellow beggar Iros, accordingly, are described as being badly dressed (κακοείμων), which characterizes and reflects their low social status (*Od*. 18.41). It is for this reason that Odysseus is subject to the abuse of Melantho (*Od*. 18.326-336, 19.65-69), Melanthios (17.215-238), and the Suitors (19.72), all of whom primarily interact with the kinds of nonverbal messages sent by his rags.

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[88] For Odysseus' manipulation of the symbolic meaning of his clothing, see also Stewart (1976) and Murnaghan (2011). Lateiner (1995, 182), discussing Odysseus' disguise in particular, argues that, "Odysseus' disguise as a homeless, hungry, and aged beggar represents *negative display* [author's emphasis], a diminution of ego and identity that substantively advances his projected plot of survival and succession".

Penelope's attitude towards Aethon is similarly conditioned by his clothing; this is especially the case in Book 23, when, after Telemachus chides his mother for not approaching her husband, Odysseus informs him that (115-116),

"νῦν δ' ὅττι ῥυπόω, κακὰ δὲ χροῒ εἵματα εἶμαι
τοὔνεκ' ἀτιμάζει με καὶ οὔ πώ φησι τὸν εἶναι".

"But now I am filthy, and wear a base garment on my skin, she holds me in no honour and does not say that I am that man".[89]

This same garb also marks him out as a suppliant in Ithaca. Both Eumaios and Penelope, along these lines, make judgements about his status based on his clothing: while the former explains that it is his duty to take him in (14.55-61) and, in accordance with Homeric social norms, feeds him (72-79), the latter states that she had pitied Aethon as a suppliant in her house before he proved his past connection to her husband (19.253-254). Odysseus' disguise is thus successful because of the social, political, and economic significance Homeric characters place in the types of clothes worn by others, and in their inherent understanding of the nonverbal messages sent by textiles and garments.

But, with respect to extended approaches to mind, Odysseus' garb is also a part of his cognitive functioning. This is perhaps an obvious point: after all, it is essential that Odysseus disguise himself if he is to remain incognito in Ithaca until the right moment. But it is important to emphasize that the disguise does not just fulfil the function of concealing him: it is a means by which he enacts the plot constructed with Athene after his return to Ithaca (*Od*. 13.372-428). Odysseus' return, accordingly, is entirely dependent on the success with which he can deceive those around him; his beggar's garb, thus, is essential not only because is reinforced and substantiates his false tale, but also because, as a socially significant set of items, it controls and manipulates the kinds of inferences others make about him. Both these considerations are at play in his interview with Penelope in *Odyssey* 19, in which the

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[89] The narrator (94-95) also informs us that the beggar's garb prevents Penelope from recognising her Odysseus. In this vein, see also 14.506, where Odysseus claims to Eumaios that he is subject to the swineherd's bad treatment because of his clothing: νῦν δέ μ' ἀτιμάζουσι κακὰ χροῒ εἵματ' ἔχοντα" ("Now they dishonor me because I wear filthy clothing upon me").

clothing (first) physically and outwardly substantiates Aethon's identity, (second) mediates his interactions with Penelope, (third) manipulates the way in which Penelope engages with Odysseus psychologically, (fourth) forestalls recognition until he can test her loyalty to his memory, and (finally) represents his status as a manipulator *par excellence*.

On the one hand, then, this clothing is both an extension of Odysseus' mindedness (of his active efforts to conceal his identity) and a set of material objects that facilitates false interpretation and psychological engagement between husband and wife. On the other, Odysseus' disguise is an articulation of his true identity, even if it conceals it from others: as Block (1985, 11) argues, "Odysseus' concealments expose his power to make the false express the true, and the truth come clear through lies". Aethon's clothing, therefore, operates within a constellation of resources that, taken together, contribute to both individual (Odysseus') and inter-subjective (Odysseus' and Penelope's) cognizing within the *Odyssey* 19 sequence.

II.II. Stripping Away Disguise: Eurycleia and Helen

These are not the only ways in which Odysseus' mindedness—and the mindedness of others—is extended and enacted through the clothing he wears throughout the *Odyssey*. The stripping away of his disguise, for example, is synonymous with both the revelation of his identity and his ruse: Odysseus reveals himself to Eumaios and Philoetius (21.217-222), and Laertes (24.331-335) by lifting his rags to display his scar, and he removes his clothing after stringing the bow and announcing his identity (22.1-2).[90] In Book 19, too, Eurycleia ultimately recognizes Odysseus when, lifting his rags so that she can wash his feet (467-471):[91]

> τὴν γρηῢς χείρεσσι καταπρηνέσσι λαβοῦσα
> γνῶ ῥ' ἐπιμασσαμένη, πόδα δὲ προέηκε φέρεσθαι·
> ἐν δὲ λέβητι πέσε κνήμη, κανάχησε δὲ χαλκός,

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[90] Although they do not yet seem to recognize him at this point, and even doubt him after he explicitly identifies himself (22.45-59). The narrator, however, attributes this to the Suitors' lack of mental aptitude (31-33), and thus the issue here might not be in the clothing themselves, but the Suitors' foolishness.

[91] Earlier in the narrative, Odysseus inwardly expressed this same concern as, upon realizing the identificatory power of his scar, he turns his face from the fire (388-391).

ἂψ δ᾽ ἑτέρωσ᾽ ἐκλίθη· τὸ δ᾽ ἐπὶ χθονὸς ἐξέχυθ᾽ ὕδωρ.
τὴν δ᾽ ἅμα χάρμα καὶ ἄλγος ἕλε φρένα, τὼ δέ οἱ ὄσσε
δακρυόφιν πλῆσθεν, θαλερὴ δέ οἱ ἔσχετο φωνή.

The old woman, holding it with her downturned hands, knew the scar, having
touched it, and threw off her hold of his foot. His shin fell into the basin, and the
bronze rang out, immediately tilting to one side, and water spilled out on the
floor. Pain and joy seized her *phrēn* at once, and her eyes were filled with tears,
and her stout voice was held in check.

Eurycleia instantly recognizes Odysseus because his scar is a σῆμα: a persistent
mark of identity.[92] But it also prompts a sudden and vivid memory for Eurycleia,
who recalls both its origin and the events immediately before and after the boar hunt
during which it was inflicted (399-468). This type of remembering, both Minchin
(2012, 88) and Scodel (2002, 108-11) point out, is termed "flashbulb memory" in the
modern sciences. Flashbulb memory—a form of autobiographical or episodic
memory—was first coined by Brown and Kulik (1977), and is characterized by its
personal significance, emotional investment, and surprise (Scodel 2002, 105).
Autobiographical memory, in general, consists in specific episodes and events that,
combined, constitute what we might understand as "individual memory"; flashbulb
memory, in respect to this, is usually sudden, vivid, emotionally significant, and
persistent (Brown and Kulik 1977; Conway, 1995; and Pillemer 1990). "Although
flashbulb memories are not completely accurate", Scodel (2002, 105) explains, "they
decay less over time than other memories, and their strength does not appear to
depend on how often they are recited". They thus typically endure over a lifetime,
though they are not always immediately accessible in a person's long-term memory;
they depend on certain external cues in order to prompt recall (Cohen, et al, 1990).
We can see that, in this passage, Eurycleia's spontaneous recollection and sudden
emotional arousal[93] fits in with this kind of memory: it happens in an instant and is
prompted by the sight of Odysseus' scar.[94] She also has an obvious emotional

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[92] Other σήματα include Penelope's and Odysseus' marriage bed, Odysseus' bow, the grove of trees
in the Ithacan Palace, and the historic brooch and cloak.

[93] Rutherford (1992, 189) interprets Eurycleia's emotional reaction as being "grief at Odysseus'
ragged condition and fear for his safety". He also identifies similarly powerful emotions in other
recognition scenes: *Od*. 22.500-501, 23.210-212, 231-240.

[94] Scodel (2002, 104-105) also identifies *Iliad* 2.350-353 and *Odyssey* 2.172-176 as further examples
of flashbulb memory in Homer. In the first example, Nestor recalls Zeus' thunder as they embarked
for Troy; in the second, Halitherses articulates his prophecy of Odysseus' return to Ithaca. "Homer
had no special term for such memories, of course", Scodel (2002, 106), "but the experience of intense

response: she knocks over the basin, her eyes fill with tears, and she is unable to speak.[95] In his commentary on these lines, Rutherford (1992, 189) places especial emphasis on the rapidity of this process:

> The whole passage from 467-73 is marvellously vivid, with fast movement, sudden noise of metal and water (469, 470), and three clauses describing the nurse's overwhelming emotional response to her discovery… [her] instant reaction reminds us that the whole scar-narrative has filled only a split second of "real" time.

The unveiled scar, thus, is important not only because it extends and represents Odysseus' identity, but also because it is a powerful means by which Eurycleia can interact with her own. To be precise, it prompts recollection of an important biographical detail from her life—one that also represents her intimate connection and persistent relationship with Odysseus. Though Odysseus soon lets his disguise fall back in place and returns to Penelope, the poet gives us access to a moment of spontaneous and powerful cognitive interaction between master and nursemaid that involves memory, cognitive extension, interpersonal exchange, and external stimuli. On an extra-narrative level, the scene as a whole demonstrates that, although the narrator may not have been aware of flashbulb memory in its modern scientific sense, it is clearly in operation in his epics.

Helen, too, engages with Odysseus' true and false identities by stripping away his disguise. In *Odyssey* 4, she recollects meeting him in Troy (247-456):

> "ἄλλῳ δ' αὐτὸν φωτὶ κατακρύπτων ἤϊσκε
> δέκτῃ, ὃς οὐδὲν τοῖος ἔην ἐπὶ νηυσὶν Ἀχαιῶν·
> τῷ ἴκελος κατέδυ Τρώων πόλιν, οἱ δ' ἀβάκησαν
> πάντες· ἐγὼ δέ μιν οἴη ἀνέγνων τοῖον ἐόντα,   250
> καί μιν ἀνειρώτευν· ὁ δὲ κερδοσύνῃ ἀλέεινεν.
> ἀλλ' ὅτε δή μιν ἐγὼ λόεον καὶ χρῖον ἐλαίῳ,
> ἀμφὶ δὲ εἵματα ἕσσα καὶ ὤμοσα καρτερὸν ὅρκον,
> μή με πρὶν Ὀδυσῆα μετὰ Τρώεσσ' ἀναφῆναι,   254
> πρίν γε τὸν ἐς νῆάς τε θοὰς κλισίας τ' ἀφικέσθαι,
> καὶ τότε δή μοι πάντα νόον κατέλεξεν Ἀχαιῶν".

memory is universal and the *Odyssey's* main recognitions depend on durable signs that prompt individual flashbulb memories".
[95] See Russo (1992, 95), who notes that Homer highlights how suddenly Odysseus' disguise is destroyed; also de Jong (2001, 476-477), who comments on the tension in this narrative moment.

"Concealing himself he seemed like another man, a beggar, who was nothing alike the one by the ships of the Achaians. In this likeness he went down to the city of the Trojans, and they all took no heed. But I alone recognized him, and I questioned him. But he avoided me cunningly. But when I had bathed him, and anointed him with oil, and set a garment around him, and swore a great oath, to not make Odysseus known in the midst of the Trojans, at least before he had reached the swift ships and the camp, at that time he set out the whole plan of the Achaians".

Helen's treatment of Odysseus is synonymous with the final un-veiling of his identity; it succeeds where questions fail. But what is also important about this passage is that Helen and Odysseus engage each other psychologically through the physical medium of his disguise and the new garments in which she re-clothes him. Helen is a character who herself is particularly adept at seeing through the disguises of others: she is able to identify the Horse for what it really is (*Od*. 4.274-289), she correctly identifies Aphrodite on the walls of Troy (*Il*. 3.396-398), and she recognises Telemachus instantaneously upon her arrival to the Spartan banquet (*Od*. 4.138-146). In this passage, she recognizes (ἀνέγνων, 250) Odysseus even despite his beggar's garb. This passage, thus, not only demonstrates Odysseus' cunning and his ability to manipulate the expectations of and inferences made by others, but Helen's, who is able to see past the disguises used by others. In other words, and more specifically, the way that both characters engage with the garments in this scene speaks primarily to their mental aptitude; they physically represent the psychological capabilities of the pair, and facilitate cognitive interaction between them.

II.III. Odysseus in Scheria

This section has so far discussed the way in which clothing—Odysseus' in particular—is an active part of cognitive processes and interactions. It has explored how, in being a part of Odysseus' extended cognitive system, others are able to engage with his disguise, both intellectually (Helen) and mnemonically (Eurycleia). I now shift my focus to the way in which individuals impose abstract desires and motivations on Odysseus—in which they illustrate and enact future hopes—through gifted clothing. As stated above, clothing is an important indicator of social status in the Homeric world; in Scheria, it physically represents attempts by different

members of the royal household to encourage Odysseus into or dissuade him from different roles. This is the case for all the women with whom Odysseus comes in contact on his journey home. "By giving clothing to Odysseus", Yagamata (2005, 540) argues, "these women are trying to control his identity, to make him what they want him to be".[96]

Nausicaa cultivates Odysseus as a potential spouse by dressing him in garments from her trousseau. This is not just a practicality, as we know from the episode's broader context that courtship is at the forefront of Nausicaa's mind: Athene had encouraged her to prepare for her future wedding in a dream (6.25-40), and Alcinous had understood her unspoken intentions when she had asked permission to leave the house (66-67).[97] Within the context of this exchange, clothing is one means by which Nausicaa's intentions towards Odysseus and the relationship she aims to establish with him are represented by the narrator. It does so because (first) the clothing from her trousseau operates as a metonym for marriage, in which the production and provision of clothing is one of a wife's key responsibilities, (second) the gifted clothing occurs within a broader episode that is already heavily loaded with undertones of courtship, and (finally) Nausicaa, described as a παρθένος ἀδμής (228) while Odysseus is dressing, is explicitly presented as a marriageable option. But these considerations are especially important when Odysseus first arrives at the Phaeacian court and encounters Arete, who recognizes the clothing as her own handiwork (7.233-235):[98]

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[96] Block (1985, 10) similarly argues that, "Each woman in Odysseus' life clothes him in ways appropriate to her own role and the aspect of his identity with which she is concerned".

[97] Subtexts of marriage, sex, and courtship permeate the entire Phaeacian episode, but especially this initial exchange between Nausicaa and Odysseus. In particular, the location of their meeting—the flowery meadow— is overtly sexual as, elsewhere in early Greek epic, it is often the site of erotic activity; see Schein (1995, 21) on this point, who argues that an inversion of this motif is the "Sirens" episode, and Vernant (1996, 186). Other examples include: (1) Odysseus describes the conditions of a good marriage to Nausicaa (178-185); (2) Alcinous' offer of Nausicaa as a bride for Odysseus (17.311-315); and (3) Demodocus' song about Aphrodite and Ares' affair, and Hephaestus' retaliation (8.266-365). Garvie (1994, 140) and Besslich (1996, 91), furthermore, note that the simile that occurs at lines 224-237 to mark Odysseus' rejuvenation, partially brought on by Nausicaa's gifted clothing, present him as a bridegroom. For discussions of this same simile elsewhere in the *Odyssey*, see Kilb (1973, 161-163) and Rutherford (1992, 57).

[98] The classic scholarly analysis of this exchange is in Schadewaldt (1959), who comments on the tension that stems from her initial recognition of his garments. For further discussion that builds upon Schadewaldt's work, see Hölscher (1960) and Krischer (1989).

τοῖσιν δ' Ἀρήτη λευκώλενος ἤρχετο μύθων·
ἔγνω γὰρ φᾶρός τε χιτῶνά τε εἵματ' ἰδοῦσα
καλά, τά ῥ' αὐτὴ τεῦξε σὺν ἀμφιπόλοισι γυναιξί·

White-armed Arete was the first among them to speak, for she recognised the
cloak and the tunic, having seen the fine clothing, the ones she herself had made
with her attendants.

It has been established that Homer's characters use their theory of mind abilities in
supplying mental states and motives for others when there is little other available
information. The cognitive process through which Arete undergoes in this passage is
signalled by γιγνώσκω (234), which represents the pattern of inferences she makes,
based on his clothing, about the newly arrived supplicant and his potential
relationship with her daughter. Nausicaa's garments, then, fill a cognitive gap in that
they represent her "signature" on Odysseus that Arete is able to interpret where there
is little other information about his identity available to her.[99] Arete articulates her
confusion about the discrepancy between his supplicant status and the familiarity of
his garments in her following address (238-239):

"τίς τοι τάδε εἵματ' ἔδωκεν;
οὐ δὴ φὴς ἐπὶ πόντον ἀλώμενος ἐνθάδ' ἱκέσθαι;"

"Who gave you those garments? Did you not say to have come from the roving
sea?"

These two questions operate as additional confirmation that Arete has used
Odysseus' clothing as source material with which she can interpret Nausicaa's
motives and intentions. In order to discourage Odysseus from the role that her
daughter envisions for him, Arete gifts him with two additional sets of clothing
during his stay in Scheria (8.438-41, 13.66-67); this ensures that, as Yagamata (2005,
541) argues, his place in the Phaeacian household is "honoured guest" rather than
"potential suitor". Throughout the Phaeacian episode, therefore, clothing is an
extended means by which Odysseus' identity is manipulated to fit different potential
roles. In doing so, they express the intentions and motivations of both Arete and

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[99] On possible connections with the *Odyssey* 19 exchange, Garvie (1994, 212-213) comments that the
questions asked by Arete of Odysseus are similar to those posed by Penelope at 19.104-105.
Additionally, the textiles of both scenes play a similar role for their characters in that they help to "fill
the gaps" in the host-supplicant relationship.

Nausicaa in that they operate as cognitive "tools" and physical extensions of their mindedness.

III. "ὥς μοι ἰνδάλλεται ἦτορ": Memory, Imagination, and Pictureability

The garb in which different women (Athene, Helen, Arete, and Nausicaa) clothe Odysseus in the *Odyssey* is (first) a powerful mark of identity, (second) an active component of his psychological functioning, and (third) a medium through which others can explore their own mindedness. *Odyssey* 19 is no exception, as clothing—both real (his disguise) and imagined (historic textiles)—plays a key role in his attempt to engage Penelope psychologically. It is to the more immediate context of Aethon's speech that I now turn, but especially to his introductory remarks about how he will respond to her challenge (221-224):

> "ὦ γύναι, ἀργαλέον τόσσον χρόνον ἀμφὶς ἐόντα
> εἰπεῖν· ἤδη γὰρ τόδ᾽ ἐεικοστὸν ἔτος ἐστίν,
> ἐξ οὗ κεῖθεν ἔβη καὶ ἐμῆς ἀπελήλυθε πάτρης·
> αὐτάρ τοι ἐρέω, ὥς μοι ἰνδάλλεται ἦτορ".

> "My lady, it's difficult for me, away for such a long time, to tell you, since it is the twentieth year for him, from when he went from there and left my fatherland. But I will tell you as my *ētor* depicts it to me".

Aethon states that, although it has been twenty years since he last saw Odysseus, he will recall and describe him as imagined (ἰνδάλλεται, 224) by his ἦτορ. The use of ἰνδάλλομαι (to seem, appear) to describe the mechanics of this process reinforces the idea that the source material from which Aethon's ἦτορ draws are mental images, reproduced by the mind's eye and derived from memories that the beggar himself struggles to recall. Accordingly, Eustathius explains of these lines in his commentary that,

> ἀλλὰ καὶ ὡς ἐρέω ὥς μοι ἰνδάλλεται ἦτορ, τουτέστι φαντάζεται ἀνειδωλοποιεῖται, ἅ περ εἴποι ἂν ὁ δυσχερῶς μεμνημένος τινὸς, ἐπιφέρει.

> But I will speak as my ἦτορ pictures it to me, that is to say, makes it present to the mind's eye [represents in imagery]. He adds the sort of thing that a person who was having difficulty remembering something would say.

Both ancient and modern thought on the role of mental imagery and imagination—the latter of which is usually associated with φαντασία in Greek (Sheppherd 2014a, 361)—are, I think, at the heart of the process of recall and description on which Odysseus embarks in the narrative to follow.[100] In his influential work on the mind's eye in science and literature, Paivio (1983, 1990) proposes that individuals recall information in a dual-coded approach that involves images and words, the former being more memorable and accessible when they are more vivid, the latter a crucial element in communicating these images to others. This is particularly useful in decoding the role of the storyteller who, in providing vivid and coherent pictures that he reproduces in speech, is able to both connect with his audience and involve them emotionally in his tale.[101] But the debate on mental imagery, memory recall, and creative imagination—"how we imagine"—is much broader, and deserves some extra discussion.

In a general sense, modern study of imagination and memory is a wide-ranging, inclusive field that spans both the sciences and the humanities. The most fully articulated form of imagination—creative imagination—not only has a long evolutionary history, but may also have enabled *homo sapiens* to flourish in contrast to other members of their genus (Mithen 2007, 5). The ability to produce, manipulate, and navigate complex networks of mental images is thought to be at the heart of how imagination functions from cognitive and neuroscientific perspectives. Described by Pearson (2007, 187) as, "a quasi-perceptual state of consciousness in which the mind appears able to simulate or re-create sensory life experience", mental imagery and imagination have also been linked to our ability to perform different creative tasks, such as conceptualizing scientific theories (Miller 1984) and problem-solving and decision-making processes (Finke 1990; Kauffmann 1988). Accordingly, anecdotal evidence from Einstein (Gardner 1993), Tesla (Miller 2000), and Feynman (Miller 1984) all suggest that the ability to conceptualise complex theory through

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[100] Sheppard (2014a, 363) also links it to the Latin *imaginatio*. For more on the Latin term, see Watson (1998).

[101] There have been numerous discussions about how this might work in the context of the Homeric poems. Minchin in particular has argued along these lines for Homeric similes (2001a, 2009).

mental imagery is at the heart of scientific progress.[102] Mental images are also inherently dynamic in nature (Paivio 1983, 8). As Minchin (2001, 27) points out, "We can transform and manipulate them; we can scan a scene which we hold in the mind's eye; we can focus on events to one side; and we can move back and forward through sequences with little effort".

Foundational studies by Finke, Pinker, and Farah (1989) and Finke and Slayton (1988) tested two potential theories for the mechanics of imagination: (first) guided mental synthesis, (second) creative mental synthesis.

In Finke, et al.'s (1989) studies, participants were guided through a mental task that required them to reproduce and manipulate sets of shapes into a single image. Participants were instructed to draw the final image for their interviewer at the end; if the instructions were followed correctly, then they would have produced an easily identifiable image. Of these participants, 60% were able to follow instructions on their interviewer's verbal cues; 70% of these produced a recognizable object. "Participants were able", Pearson (2007, 191) concludes of their findings, "to reinterpret their images as resembling familiar objects or scenes without any additional support from an external perceptual source… the mental image itself was sufficient to provide a basis for the discovery".

Finke and Slayton (1988) devised an experiment termed the "creative synthesis task" which, in contrast to the guided method, focused more on independent generation of mental imagery. In this experiment, participants were given fifteen numeric and geometric shapes that they memorized until they were able to produce them based on verbal cues. They were then given three symbols and asked to combine and manipulate them mentally until they formed a recognizable shape in short periods of time. Results in these tests showed that participants were able to produce familiar objects 40% of the time (Pearson 2007, 193), even given limited time frames and restrictive choices in shapes as source material.

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[102] See Pearson (2007, 188-190) for a more detailed discussion of some of this anecdotal evidence.

These studies show that human beings are adept in re-creating, combining, and manipulating mental images using different methods, and for different purposes. Aethon, in describing Odysseus' historic clothing, appearance, and companions to Penelope, engages in a guided mental synthesis task. More specifically, he leads Penelope through a set of instructions that, combined, encourage her towards formulating recognizable images based on vivid and detailed mental images. He notably does so without any external stimuli: the clothing in question is historical—lost during his long absence from Ithaca—and thus does not exist in any actual, material sense. In synthesizing each separate component into one cohesive image, Odysseus is able to connect with her psychologically. The success of this process is implicit in the lines following Aethon's speech, in which the narrator describes Penelope's reaction (249-250):

> ὣς φάτο, τῇ δ' ἔτι μᾶλλον ὑφ' ἵμερον ὦρσε γόοιο
> σήματ' ἀναγνούσῃ, τά οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς.

> Thus he spoke, and in her the desire to weep was stirred up even more,
> recognizing the steadfast signs that Odysseus pointed out.

Penelope's recognition of the different elements described by Aethon is described using the compound ἀνα + γιγνώσκω (to know again/perceive well, 250); additionally, they stir up (ὄρνυμι, 249) the desire in her to weep, which suggests genuine emotional involvement with his story. This not only verifies the success of Odysseus' attempts to connect with his wife on a psychological and emotional level, but also reflects the ability for embodied imagery to act as an intermediary between two individuals; the narrator, in his use of language, primarily emphasizes the significance of these described textiles as mental cues and as a means of psychological engagement.[103]

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[103] These lines might also, according to Scodel (2002, 107), signify that Penelope has had a flashbulb memory. In a more general sense, Scodel (2002, 107) points to the formula ἵμερον ὦρσε γόοιο (249) as indicating, "the response to memory of the dead or to thoughts of those who are alive but unreachable. It indicated an unrealizable longing to make actual contact in place of the intense mental connection the character feels to an absent friend" (see also *Il*. 23.14, 108, 153, 24.507; *Od*. 4.113 for further examples of this formula). In describing the clothing, however, "he arouses Penelope's precise memory of one moment, while pretending to evoke another, when the women admired Odysseus' clothing" (108). In this sense, Scodel (2002, 107) argues, Penelope's reaction to Odysseus' historic clothis is "both intellectual and emotional".

Ancient concepts of ἐναργεία and φαντασία are also useful here. In a seminal study of these terms in rhetorical manuals, Webb (2009, 87) defines ἐναργεία as, "the quality of language that appeals to the audience's imagination", but particularly as it engages with their emotions.[104] In contrast to this, φαντασία (appearance, image) is most often associated with the English "imagination". Aristotle (*de An.* 428a5) views it as the faculty of imagination; Philostratus (*Vita Apolonii* 6.19), additionally, associates it with creative imagination; Longinus (*Sublime* 3.1) credits it as the use of images in literature. As Sheppard (2014a, 354) argues of Longinus' understanding of the term in particular,

> *Phantasia* is connected explicitly with visualization by the writer and the recreation of such visualization in the audience… this way of talking about visualization is very common in ancient literary criticism and is closely linked to concepts of *enargeia*.

While ἐναργεία is the quality that makes a particular description vivid, memorable, or "emotional", therefore, φαντασία is the imagery that constitutes a particular description. Although Homer does not explicitly refer to the function of ἐναργεία and φαντασία in either their intra- or extra-narrative contexts, Sheppard (2014a, 354-355) argues that the "seeds of the later theory are already present… Homer is concerned with the poet and his ability to tell a story as if he had been present himself; the idea that he makes his audience feel as if they in their turn had been present is at best implicit" (355). In *Odyssey* 8, for example, Odysseus praises Demodocus for the skill with which he tells of events in the Trojan War (489-491):

> "ἢ σέ γε Μοῦσ᾽ ἐδίδαξε, Διὸς πάϊς, ἢ σέ γ᾽ Ἀπόλλων·
> λίην γὰρ κατὰ κόσμον Ἀχαιῶν οἶτον ἀείδεις,
> ὅσσ᾽ ἔρξαν τ᾽ ἔπαθόν τε καὶ ὅσσ᾽ ἐμόγησαν Ἀχαιοί,
> ὥς τέ που ἢ αὐτὸς παρεὼν ἢ ἄλλου ἀκούσας".

> "Either the Muse, Zeus' daughter, or Apollo taught you, for truly, in good order,
> do you sing the fate of the Achaians, all the Achaians had done and suffered, as
> if you had been there yourself, or heard it from one who was".

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[104] Webb provides the most thoroughly and influential work to date on ἐναργεια in the ancient world, but especially as it was used in first century C.E. rhetorical texts. Eden (1986, 72-73), however, argues that theories about ἐναργεια were already developed in the fifth century B.C.E., in which the narrator "set out to reproduce the vividness of ocular proof through language". See also Watson (1988, 1994) and Sheppard (1991, 2014a, 2014b).

Like the Homeric narrator himself, inspiration for Demodocus' art comes from the divine: from the Muses or Apollo (ἢ σέ γε Μοῦσ' ἐδίδαξε, Διὸς πάϊς, ἢ σέ γ' Ἀπόλλων, 489). But, as Sheppherd argues, the mechanisms underlying epic poetry (and its recitation) to which Odysseus alludes are best encapsulated by concepts of ἐναργεία. Garvie argues (1994, 332) of 489-490 (λίην… κόσμον) that, "the phrase… combines the sense of aesthetic arrangement with the accurate reproduction of things as they were, and perhaps also appropriateness to the requirements of the audience".[105] Though Homer makes no overt reference to it in Odysseus' praise of Demodocus, they clearly underpin his statements. Odysseus, accordingly, has an obvious emotional reaction in the succeeding lines when, after Demodocus sings of the Trojan horse, he begins weeping in the manner of a women being dragged into slavery (521-531). Demodocus, then, is not only able to reproduce—as a conduit of the Muses or Apollo—a vivid, eyewitness account of the events he narrators, but also engages his audience (here, Odysseus) emotionally in his tale.

I want to linger on the Homeric narrator's art a little longer, but especially as it relates to his potential relationship with his audience. In a discussion of Homeric simile, Minchin (2001) analyzes the narrator's use of mental imagery that facilitates understanding and insight for his audience. She is especially concerned with how scientific studies on mental imagery elucidate aspects of Homer's craft and, in doing so, identifies three main purposes of simile in the *Iliad* and *Odyssey* (2001, 33-34):

> [T]he function of similes fall into three broad categories: some are ideational, for they express new ideas about the topic; some are interpersonal, in that they build new relations between speaker and listener; and some, since they are concerned with the organization and presention of the message, are textual.

With respect to the second sense—building relations between speaker and listener—Minchin argues that the production of detailed and multi-sensory narratives is essential in establishing links between poet and audience. This is especially the case when the images contained within a particular narrative relate to the experiences of

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[105] See also Walsh (1984), Adkins (1972, 16-17), and Gostoli (1986, 158-159) on these points.

his audience. "Intimacy may develop", Minchin (2001, 33) explains, "between a speaker and his or her audience when the speaker chooses vehicles for comparison that refer directly to the experience of the audience". These images are usually "readily pictureable" to an audience. Elsewhere in this thesis, I have shown how this is the case in (for example) similes likening the Lapithae to great oaks and Idomeneus to a boar. In illustrating her point, Minchin discusses, among others, a simile likening Achilles to a lion in *Iliad* 24: Πηλείδης δ' οἴκοιο λέων ὣς ἆλτο θύραζε (572). The audience, Minchin (2001, 35-36) argues, is led to draw comparisons between the behaviour of Achilles as he prepares to desecrate Hector's body with that of a wild animal's. Certain features of the lion are especially important, and held in the mind's eye as we interpret the image: his paws, mane, and sharp teeth. But Minchin (2001, 36) also states that,

> What is more important is that we also bring to bear on the issue what we know of the instinctive behaviour of lions and the fear which men and animals feel in their presence. So when we compare Achilles to a lion we are observing that the hero shares the lion's readiness for action, his uncompromising single-mindedness, and his power to terrify.

Intimacy is created between poet and audience because the "finished product"—the simile—contains images which are both exceptionally pictureable and derived from the audience's own experiences. In accessing these experiences and bringing them to bear in their interpretation of the simile, Minchin (2001, 36) argues, audiences establish relationships with both the narrative and its narrator.

Both internal (Demodocus) and external (the Homeric poet) narrators thus engage in similar processes when constructing their narratives for their audiences. This is also the case for Odysseus in *Odyssey* 19. His own tale, he claims, is comprised of mental images, derived from his memory and produced by his ἦτορ that, when described for Penelope, enables her to reconstruct them in her own mind and thus affirm Aethon's identity. These ideas are underpinned both by ancient concepts of ἐναργεία and φαντασίαι and modern studies of creative imagination and mental imagery. We have also seen that, in making sense of Aethon's tale, Penelope begins weeping. It is therefore clear that she has real emotional engagement in his story, both because of

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its content—it is clear that she clings close to the memory of her husband—and because, being derived from her own experience, she engages in complex mental mechanics in reproducing the images for herself. Intimacy is thus established between the disguised husband (narrator) and his wife (audience) partially through this process; Odysseus articulates this intersubjective exchange succinctly in the opening lines of his speech.

It is also important to note that the cognitive processes in Aethon's speech are primarily framed using cognitive metaphors. At line 236, for example, Aethon instructs Penelope to "cast" the information he relates in her φρήν ("ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν", 237). This is an example of the "Mind is a container" and "Communication is sending [conduit metaphor]" image schemata. Lakoff and Johnson (1980, 29) have accordingly shown that container metaphors are common linguistic features in several languages. Obvious containers, they argue, are rooms and houses; moving from one room or house to another is moving between containers. This can also be the case for events, actions, and states, which can be conceptualized metaphorically in a similar way. Of conduit metaphors, additionally, Lakoff and Johnson (1980, 10) explain: "The speaker puts ideas (objects) into words (containers) and sends them (along a conduit) to a hearer who takes the idea/objects out of the word/containers". Reddy (1993[1979], 286-287), in a study of conduit metaphors, argues that this kind of metaphor accounts for up to seventy percent of the conceptual expressions used in the English language; examples of these include phrases such as, "It's hard to get that idea across to him", "I have you that idea", "It's difficult to put my ideas into words". With this in mind, we might be able to better understand the way in which Aethon conceives of the cognitive processes underlying his exchange with Penelope: here, her φρήν is clearly described as a container (ἐνὶ φρεσὶ βάλλεο, 237) in which ideas can be placed, stored, or (in Penelope's case) processed; Aethon's described images, in turn, are likened to objects that he "sends" to Penelope as he describes the clothing to her. Additionally, Aethon cites the "well-made" (δαίδαλος, 227) pin that holds the χλαῖνα in place, which may be a comment on the composition of the speech itself and (pre-emptively) its overall success: the superb craftsmanship is a reflection upon Odysseus' skill as a rhetorician, which

"holds" his speech together. Aethon's use of metaphor and embodied imagery thus articulates the cognitive process that occurs in the background of the exchange, in which a disguised husband attempts to generate a successful, "well-made" tale and establishes a psychological link with his cautious wife via the reproduction and communication of mental images. On an extra-narrative level, this enables the audience to gain insight to the mental processes taking place in the scene.

IV. Empathy, Group Cognition, and "Feeling Others"

The previous chapter of this thesis explored, in part, the processes by which we intuit mental states and processes based on observable nonverbal behaviour. It argued that Homer's characters possess robust theory of mind abilities that they bring to bear in interacting with and formulating judgements about other people. Idomeneus, for example, describes bravery and cowardice based on their affective, somatic qualities, and argues that it is by these "outputs" that one discerns the character of an individual. This is also the case for Odysseus throughout the *Odyssey*, whose identity—social, political, personal, and economic—is concealed based upon the types of disguises he dons on his way home from Troy. In these instances, clothing is a medium of interpretation for the people around him. Both Arete and Nausicaa, in a similar vein, enact their own cognition on Odysseus with the clothing they gift him during his time among the Phaeacians. The removal of his disguise, additionally, enables Eurycleia to explore their shared history as she identifies Aethon as her returned master. I argued that, inasmuch as these disguises take an active role in Odysseus' psychological functioning and represent the cognizing of others, they operate as part of extended cognitive systems that incorporate brain, body, and world.

One recent and popular scientific elaboration of extended cognition theory addresses group minds, collective intentionality, and social cognition. Tollefson, a pioneer in this area, incorporates Clark's and Chalmer's original "parity principle" in describing

her objection to more traditional accounts of group minds in scientific discourse (2006, 140):[106]

> The resistance to collective mental states is motivated by the view that mental states are located in minds and minds are located in heads. Since groups do not have heads or brains, they cannot have mental states… but if "the mind ain't in the head",[107] then this removes a major barrier preventing the acceptance of the idea that groups are bearers of states.

In contrast to what Tollefson terms Clark's and Chalmer's "solipsistic systems"—cognitive loops that involve artefacts such as computers, books, and tablets—these extended networks are "collective systems": "coupled systems that are constituted primarily by humans" (2006, 141). This idea also has a firm basis in evolutionary development: as Tummolini and Castelfranchi (2006) point out, the human species is deeply co-operative. "Our ability to act together with our conspecifics", they (2006, 97) state, "vastly surmounts that of other animals (including our closest primate relatives) both in its scale and its temporal extension".[108]

I find these ideas deeply compelling, and think that they can aid us in understanding the Odysseus-Penelope interview of *Odyssey* 19, which is, at its heart, a demonstration of how empathy, inter-subjectivity, co-operation, and social cognition are at work in the Homeric poems. Odysseus and Penelope are renowned for their ὁμοφροσύνη: for their one-ness of mind that differentiates them from other Homeric couples. This section argues that, along the lines of recent studies conducted on married couples, Odysseus and Penelope represent a "collective system"—that they are active parts of each other's psychological functioning.

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[106] See Bratman (1993) and Tuomela (1992), for example; also Searle (1990, 1995), who advocates for group minds retaining a sense of individualism within them in arguing that "we-intentions" and "we-beliefs" are a collection of individual mental states and processes. On a similar vein, Gilbert (2002, 2003) ambiguously promotes the idea of "plural subjects", though she alludes to group beliefs as being the beliefs of individuals.

[107] For the origin of this phrase, see McDowell (1992), which appears as a variation of Putnam's (1975) saying, "meaning ain't in the head".

[108] See also Tomasello, Carpenter, Call, Behne, and Moll (2005), and Tummolini and Castelfranchi (2006), who discuss the evolutionary basis of shared cognition and its potential for group mindedness further.

Odysseus and Penelope's interview occupies most of *Odyssey* 19 and is, as an example of inter-subjective cognition, multi-faceted and complex. Because of this, I think it is helpful to fully outline the aspects of this exchange that are important for my discussion:

First half of the Odysseus-Penelope interview

107-120	Aethon praises Penelope and likens her fame to that of a well-respected and god-fearing king, but requests that she not ask him about his identity, since his past is too painful to remember.
124-129	Penelope refutes Aethon's initial claims, citing the toll her grief takes on her, and stating she would be even more famed, were Odysseus to return.
137-156	*The weaving of Laertes' funeral shroud/deception of the Suitors*.
157-161	Penelope's parents and son are anxious for her to remarry; particularly Telemachus, whose inheritance is diminished by her suitors.
165-171	After her insistence that Aethon identify himself, he warns Penelope that retelling his story will make him unhappy ("ἦ μέν μ' ἀχέεσσί γε δώσεις πλείοσιν ἢ ἔχομαι"), but states that he will still cede to her request.
172-202	*Aethon's backstory*
185-202	Aethon claims to have hosted Odysseus for twelve days while he was on his way to Troy.

Penelope's reaction to Odysseus' lying tale, and her challenge

203	Odysseus is able to make his lies convincing for Penelope (ἴσκε ψεύδεα πολλὰ λέγων ἐτύμοισιν ὁμοῖα).
204-209	[Simile] As snow thaws (κατατήκετ') on mountain-tops (ἀκροπόλοισιν ὄρεσσιν), thawed (κατέτηξεν) by the East wind and poured down (καταχεύῃ) by the West wind… so Penelope's cheeks melted (ὣς τῆς τήκετο καλὰ παρήϊα) as she shed tears (δάκρυ χεούσης) for her husband.
209-212	Though Odysseus feels pity for Penelope, he remains outwardly unmoving (ὀφθαλμοὶ δ' ὡς εἰ κέρα ἕστασαν ἠὲ σίδηρος ἀτρέμας ἐν βλεφάροισι), maintaining his disguise.
215-19	Penelope challenges Aethon on three points of his story: (first) the clothing Odysseus wore at the time, (second) his appearance, and (third) the companions who were with him.

Aethon's response to Penelope's challenge

221-224	Though it has been twenty years since he last saw Odysseus, he will describe him to Penelope as his *ētor* pictures him.
225-231	Description of Odysseus' double-folded, purple mantle and golden brooch…
232-235	…and the shining, fringed tunic that was admired by many of the Cretan women.
236-240	Aethon expresses doubt about the origin of the clothing and cites Odysseus' popularity.
241-248	Aethon informs Penelope that he sent Odysseus off with proper guest-gifts and describes his companion, the herald Eurybates.

Penelope's reaction to Aethon's response

249-50	Penelope recognizes the proof offered by Aethon and, because of them, weeps a second time.
253-260	She informs Aethon that, because of this, he is a friend, rather than a suppliant in her house and confirms that she herself had supplied Odysseus with the clothing he describes to her, but insists that he will not return home.

| 261-305 | Aethon reveals to Penelope that Odysseus is soon to return, recounts some of his troubles since leaving Troy, and praises his good judgment in collecting wealth on his way home (ὡς περὶ κέρδεα πολλὰ καταθνητῶν ἀνθρώπων οἶδ' Ὀδυσεύς). He is close at hand. |
| 308-334 | Penelope expresses doubt about Aethon's story, and instructs her maidservants to wash his feet and prepare a bed for him. |

[interlude with Eurycleia]
Second half of the Odysseus-Penelope interview

508-53	Penelope expresses her inner turmoil about whether she should marry again, or stay in Odysseus' house, and recounts her dream of the geese and the eagle.
554-8	Odysseus confirms that the dream spells the destruction of the Suitors…
560-9	…though Penelope again doubts its meaning, and points out the ambiguity of dreams.
570-87	Penelope informs Aethon that she will set up the contest of the bow; Aethon urges her to do so quickly.
588-604	Penelope concludes the interview, returns to her rooms, and weeps until Athene puts her to sleep.

This section first addresses how Penelope and Odysseus interact with each other in the two halves of their interview, but especially on a psychological and mnemonic level. I argue that, in line with modern studies of cognition in intimate relationships, they form a "coupled system". I then contrast their relationship with that of Menelaus' and Helen's, who engage in what I call, "competitive remembering". In this sense, their relationship is the antithesis of Odysseus' and Penelope's, whose interactions are deeply co-operative. The third portion of this section focuses specifically on Aethon's use of material media. After providing a brief survey of how material objects facilitate remembering for Homer's characters in general, I examine the different ways in which Odysseus' clothing engages Penelope's mindedness.

Eurycleia and Odysseus, by contrast, share a history as former-nursemaid and nursling; their relationship his one of a (pseudo) mother and her child. In Homer, such relationships are partially represented through nonverbal behaviour that is grounded in evolutionary and early cognitive development. The next section discusses how the narrator presents the intimacy—and aggression—between the pair from the perspective of modern science.

IV.I. Remembering Together: Memory Recall in Intimate Relationships

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Recent discoveries in extended and social cognition found that—despite more traditional thinking in the sciences—groups can "share" minds and mental states. Tollefson, as stated above, is especially influential in this area; but, more recently, experiments undertaken by (for example) Harris and Sutton have explored how group minds and extended cognition function more specifically in long-term, intimate relationships (2011, 2013). In general, these studies found that there are benefits for members of these relationships in "remembering together". This is typically termed "transactive memory theory", which denotes, "the process by which benefits for memory can occur when remembering is shared in dyads (couples) or groups" (Harris, et. al. 2011, 267). Recent experiments by Harris et al. (2011, 2014) aimed to test this theory in four separate studies (2014, 288-289):[109]

Study One tested 12 couples, aged 60-89, and married for 26-60 years. Each couple was tested twice (first as individuals and then as a pair two weeks later). The couples were tested on three separate tasks: (first) recalling a word list, (second) recalling a list of personal import, and (third) recalling a shared event in an interview.

Study Two tested 19 couples, aged 69-86, and married for 15-62 years. Each couple was tested twice in the same session, half recalling (first) individually and (second) collaboratively, while the other half recalled individually both times. Again, couples were asked to perform three tasks: the first two tasks of Study One, and (third) recalling two autobiographical events in detail. Harris et al., furthermore, distributed the Memory Compensation Questionnaire to "assess couples' reported day-to-day memory strategies" (2008, 288).

Study Three tested 20 couples, aged 70-88, and married 38-65 years. Each couple was tested using the same programme as in Study Two. They performed a memory task developed from the Episodic Recombination paradigm (Addis et al., 2008), "in which couples elicited and then remembered in detail six autobiographical events that they had experienced together".

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[109] Details of these studies are summarized from Harris, et. al. (2014, 288-289); I have here adapted their descriptions from the original for the purposes of my analysis.

Study Four administered Study Three with 13 couples, aged 26-42, and married 2-19 years, in order to test whether findings from the first three studies were limited to older couples.

Despite marked differences in success levels—some couples collaborated better as a unit, while others performed better individually—Harris et al. were able to identify four main benefits—termed "emergence"—for couples recalling significant autobiographical events: (first) new information became available when couples collaborated, versus when they remembered alone, (second) the described events were "emotionally richer and more vivid collaboratively" (Harris et al. 2014, 291), and (third) couples were able to reach a better understanding of the event; "the same event was now understood differently" (Harris et al 2014, 291). While the amount recalled by couples was not *increased* through collaboration, therefore, working together meant that the autobiographical event in question was *richer* and *more productive*. In illustrating their point, Harris et al. (2014, 290-291) provide an example of one such interview, in which a couple were asked to recall a holiday together:

Interviewer:	And how many trips did you do? There's the Greek islands.
Wife:	South America.
Husband:	We did South America, yes, we did Peru and Brazil and Argentina and Bolivia and the Andes. We went up to… do you remember munching on the coca leaf to try…
Wife:	Oh yes.
Husband:	We went up to The Andes at 5,000 meters, and munching on coca leaf, and [wife] decided she needed to have a pee.
Wife:	So we were on the road here, you see, but the little latrine was up on the top.
Husband:	It was about 50 meters higher.
Wife:	So we had to climb up from the road.
Husband:	So I said, all right, I'll take you up there. By the time I got down, which at 5,000 meters climbing, I'd just about had it.
Wife:	Yes, we thought we were going to faint, but we didn't. But those coca leaves were very good. I rather liked them.

In this example, we see how—though the interviewer struggled to keep the couple on-track—the husband and wife engage in "collaborative remembering": in taking

cues from each other, they were able to reconstruct an autobiographical event more easily and with greater detail than if they recalled them individually. "In this case", Harris et al. (2014, 291) conclude, "the rich cuing that occurs with a partner means that detailed, specific memories can be recalled that neither individual is able to access when tested by themselves". Additionally, several theorists claim that this shared remembering can also alter individual memory in different ways; that collaboration produces affects for each member of the married unit, as well as for the relationship as a whole (Theiner and O'Connor, 2010; Wegner, 1987).

Penelope and Odysseus—even despite his disguise—engage in collaborative remembering in the *Odyssey* 19 interview. We see them take cues from each other: (first) Aethon states that he hosted Odysseus in Crete for twelve days (185-202), (second) based upon this information, Penelope requests that he elaborate on three points of his tale (215-219), (third) Aethon provides a more detailed account of the Cretan episode, addressing each of Penelope's points (221-248), and (fourth) Penelope, in confirming the truth in Aethon's response, adds to the memory by describing the origin of the clothing (255-260):

> "αὐτὴ γὰρ τάδε εἵματ' ἐγὼ πόρον, οἷ' ἀγορεύεις,
> πτύξασ' ἐκ θαλάμου, περόνην τ' ἐπέθηκα φαεινὴν
> κείνῳ ἄγαλμ' ἔμεναι. τὸν δ' οὐχ ὑποδέξομαι αὖτις
> οἴκαδε νοστήσαντα φίλην ἐς πατρίδα γαῖαν.
> τῷ ῥα κακῇ αἴσῃ κοίλης ἐπὶ νηὸς Ὀδυσσεὺς
> ᾤχετ' ἐποψόμενος Κακοΐλιον οὐκ ὀνομαστήν."

> "For I myself provided the cloak, as you speak [of it], folding it from out of the inner room, and I set the radiant pin on it, to be that person's ornament. But I won't welcome him again having returned home to his dear fatherland. Then, by evil destiny, on a hollow ship Odysseus went to look on Evil Ilium, a name not to be spoken".

The memory from which Odysseus' historic clothing is drawn is a significant autobiographical event: the day on which he left for Troy. Penelope's responses serve to fill the gaps in Aethon's narrative: in describing the clothing's origin and providing context for how Odysseus came about them, she not only engages in his tale, but also makes the act of remembering richer and more vivid. In addition to this, they derive new understanding account of their shared remembering: (first) their

exchange becomes more intimate after they have engaged in the exercise (Penelope, for example, confides her dream in Aethon and asks for his advice in interpreting its meaning, 535), and (second) Penelope states that their shared connection to Odysseus has changed their relationship from matriarch-beggar to hostess-guest. In this back-and-forth between husband and wife, therefore, we can perhaps see how the same kind of remembering as witnessed in Harris et al.'s experiments are implicit in the Homeric data.

Odysseus and Penelope, as stated above, are famed in the *Odyssey* for the like-mindedness (ὁμοφροσύνη) that distinguishes them from other Homeric couples. It is here, I think, that we have our closest approximation to the shared mindedness explored by modern studies of social cognition. Because of this, I think it important to briefly consider one further example of how this manifests in the *Odyssey*. Odysseus articulates his and Penelope's ὁμοφροσύνη most fully to Nausicaa during their initial meeting on the beach in Scheria (6.181-184):

> "ἄνδρα τε καὶ οἶκον, καὶ ὁμοφροσύνην ὀπάσειαν
> ἐσθλήν· οὐ μὲν γὰρ τοῦ γε κρεῖσσον καὶ ἄρειον,
> ἢ ὅθ' ὁμοφρονέοντε νοήμασιν οἶκον ἔχητον
> ἀνὴρ ἠδὲ γυνή".

> "May they grant you a husband and a house, and good *homophrosyne*. For nothing is stronger and better than this, than when two people, harmonious in mind, keep a house as man and wife".[110]

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[110] A further defining passage for ὁμοφροσύνη is in *Odyssey* 13, where Athene claims mental concord with Odysseus herself (13.296-299):

> "ἀλλ' ἄγε μηκέτι ταῦτα λεγώμεθα, εἰδότες ἄμφω
> κέρδε', ἐπεὶ σὺ μέν ἐσσι βροτῶν ὄχ' ἄριστος ἁπάντων
> βουλῇ καὶ μύθοισιν, ἐγὼ δ' ἐν πᾶσι θεοῖσι
> μήτι τε κλέομαι καὶ κέρδεσιν".

> "But come, let's talk about this no longer. Both of us know wiles, since you are the best of mortal men for counsel and stories, and I am famous among the divinities for *metis* and wiles".

Despite this profession of like-mindedness, however, Athene goes on to confirm her superiority (299-300): "οὐδὲ σύ γ' ἔγνως Παλλάδ' Ἀθηναίην" ("And yet you never recognized Pallas Athene"). While Odysseus' and Athene's relationship might involve ὁμοφροσύνη, therefore, Athene's divine nature means that she will always supersede her mortal counterpart in mental aptitude. But, as Murnaghan (1995, 72) comments, Odysseus is ultimately dependent upon his and Athene's ὁμοφροσύνη for his survival: in Book One, for example, it is Athene's patronage and favour that earns him a reprieve from Poseidon's wrath (44-95); and it is her aid in both Scheria and Ithaca that

While this persistent bond between Odysseus and Penelope is a recurring theme throughout the *Odyssey*, we have already seen how their mental concord is at play in their initial interview of *Odyssey* 19.[111] Penelope and Odysseus demonstrate a high level of emotional intimacy throughout the first half of the interview; Penelope, additionally, demonstrates unusual comfort in Aethon's presence, even despite his relative strangeness and the fact that this is—as far as Penelope is concerned—the first time they have spoken at length.

Evidence of their mental closeness persists in Book 20, however, where the narrator describes both Odysseus' and Penelope's restlessness in similar terms. With respect to this, Russo (1982, 12) comments on the "striking complementarity in their physiological and psychological rhythms", and Rutherford (1992, 201) states that, "[a]fter the encounter with Penelope, Odysseus and his wife sleep separately, and both have restless and unhappy nights. Lines 1-55 (Odysseus) and 56-91 (Penelope) complement one another". The narrator partially constructs this psychological symmetry by stressing the concordance in their physiological and mental behaviour (56-58, 88-90, 92-94):

> εὖτε τὸν ὕπνος ἔμαρπτε, λύων μελεδήματα θυμοῦ,
> λυσιμελής, ἄλοχος δ' ἄρ' ἐπέγρετο κεδνὰ ἰδυῖα,
> κλαῖεν δ' ἐν λέκτροισι καθεζομένη μαλακοῖσιν.

> When sleep took hold of him, a limb-relaxing one, unbinding the cares of the *thumos*, then his caring wife woke, and sat up in her soft bed, crying.

> "τῇδε γὰρ αὖ μοι νυκτὶ παρέδραθεν εἴκελος αὐτῷ,
> τοῖος ἐὼν, οἷος ἦεν ἅμα στρατῷ· αὐτὰρ ἐμὸν κῆρ
> χαῖρ', ἐπεὶ οὐκ ἐφάμην ὄναρ ἔμμεναι, ἀλλ' ὕπαρ ἤδη".

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ensures his success in returning home. In this sense, it is his relationship with the Goddess that is the most significant of all those in the *Odyssey*.

[111] For a recent study of ὁμοφροσύνη in Homer, see Bolmarcich (2001). Discussion of their mental concord, however, is long-standing and rich. Zeitlin (1995, 120-121) examines the mutual challenge of the marriage bed in particular, ultimately arguing that Penelope demonstrates herself as "his match in those very same qualities that characterize him (and therefore identifies her as a suitable wife for him, his 'other half')" (142). For other interpretations of the trick of the bed, see Suzuki (1989) and Katz (1991); also Russo (1982) for the couple's ὁμοφροσύνη in general.

> "For on this night, one like him slept by my side, as he had been when he went with the army. My *kēr* was happy, since I did not think it was a dream, but at last real".

> τῆς δ' ἄρα κλαιούσης ὄπα σύνθετο δῖος Ὀδυσσεύς·
> μερμήριξε δ' ἔπειτα, δόκησε δέ οἱ κατὰ θυμὸν
> ἤδη γινώσκουσα παρεστάμεναι κεφαλῆφι.

> God-like Odysseus heard her voice as she cried, and debated anxiously thereafter, and in his *thumos* it seemed like she had aldready recognized him [and was] standing by his head.

In the first passage, Penelope wakes just after Athene puts Odysseus to sleep; in the second, she cites an unnerving feeling that Odysseus had been with her; in the third, Odysseus fancies her physically close as he hears her weep, and wonders whether she has already recognized him. The narrator establishes the enduring bond between them in three primary ways: (first) by their mutual disquiet and restlessness after their interview, (second) by the shared feeling of physical closeness and the symmetry in their thought processes (Penelope senses that Odysseus is near/Odysseus wonders whether Penelope has recognized him), and (third) by shifting rapidly between them in the narrative; here, the thoughts of Odysseus and Penelope blend almost seamlessly together. Accordingly, de Jong (2001, 484) terms this shift in focus the "interlace technique", stating in her commentary of these lines that, "the effects of the 'interlace' technique are… to stress… the distance between the two, who have still not been reunited, and their mental closeness, since each dreams/fantasizes about the other". Their psychological closeness is thus partially constructed using concepts of physical closeness, felt and expressed by them both in the narrative.

Menelaus and Helen, meanwhile, are psychologically disparate; the narrator describes their relationship as one of discord and inherent unhappiness. This is only tenuously masked by the drugs provided by Helen, which barely succeeds in providing emotional numbness from their difficult memories (220-226).[112] The underlying tension in their relationship is clear, however, in their attempts to undercut each other as they recall their past. This competitive remembering is

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[112] See Bergren (2009) on Helen's use of drugs in *Odyssey* 4.

implicit in the Spartan banquet of *Odyssey* 4 where, having arrived in the Hall, Helen immediately recognizes Telemachus and embarks on a story about his father; I discussed this passage with respect to Odysseus' use of disguise in the first section of this chapter. After recounting the tale, Helen professes her persistent loyalty to her husband and homeland (259-264):

> "ἔνθ' ἄλλαι Τρῳαὶ λίγ' ἐκώκυον· αὐτὰρ ἐμὸν κῆρ
> χαῖρ', ἐπεὶ ἤδη μοι κραδίη τέτραπτο νέεσθαι
> ἂψ οἰκόνδ', ἄτην δὲ μετέστενον, ἣν Ἀφροδίτη
> δῶχ', ὅτε μ' ἤγαγε κεῖσε φίλης ἀπὸ πατρίδος αἴης,
> παῖδά τ' ἐμὴν νοσφισσαμένην θάλαμόν τε πόσιν τε
> οὔ τευ δευόμενον, οὔτ' ἂρ φρένας οὔτε τι εἶδος".

> "The other Trojan women cried out shrilly, but my *kēr* was happy, since by now my *kardia* had turned about going back home, and I regretted my *atē*, that which Aphrodite gave me, when she led me from my own faitherland. I deserted my daughter, my bedchamber, and my husband, who lacks for nothing, neither in *phrenes* nor wit".

Rather than embellish upon the memory, Menelaus contradicts Helen's profession of loyalty by offering a counter-tale (285-289):

> "ἔνθ' ἄλλοι μὲν πάντες ἀκὴν ἔσαν υἷες Ἀχαιῶν,
> Ἄντικλος δὲ σέ γ' οἶος ἀμείψασθαι ἐπέεσσιν
> ἤθελεν· ἀλλ' Ὀδυσεὺς ἐπὶ μάστακα χερσὶ πίεζε
> νωλεμέως κρατερῇσι, σάωσε δὲ πάντας Ἀχαιούς·
> τόφρα δ' ἔχ', ὄφρα σε νόσφιν ἀπήγαγε Παλλὰς Ἀθήνη".

> "Then all the rest of the Achaeans' sons were silent. Anticlus was the only one wanting to respond. But Odysseus was pressing on his mouth unceasingly with his strong hands, and saved all of the Achaians. He held him, until Pallas Athene led you away from us".

Menelaus claims that Helen was not as loyal as she would have them believe. In presenting his own tale about the past, he contradicts his wife and engages in competitive remembering—they do not, as Odysseus and Penelope, work in co-ordination with each other. Accordingly, several commentators note the tension in the first Spartan episode; Olson, for example, claims that this exchange is indicative of their struggling marriage (1989, 391):

The stories Helen and Menelaus tell about Odysseus are thus not only inspiring accounts of a great hero's exploits, but are also subtle acts of self-justification, self-explanation, and mutual recrimination… these tales touch, on their deepest level, on the problems and dangers in the relationship between husband and wife.

Odysseus' and Penelope's recollection of past events is collaborative and productive; Helen's and Menelaus' is competitive and antagonistic. This not only reflects the ὁμοφροσύνη possessed by Odysseus and Penelope, but also the inherent discord in Helen's and Menelaus' relationship. But Odysseus and Penelope, in engaging with their shared autobiographical history in this way, also provide a co-operative account that is emotionally rich and vivid. Prior to Penelope's challenge of Aethon, the narrator vividly describes the empathy and emotional engagement of husband and wife. Aethon claims to have hosted Odysseus for twelve days in Crete; his skill is such that the false tale sounds convincing (ἴσκε ψεύδεα πολλὰ λέγων ἐτύμοισιν ὁμοῖα, 203). Penelope is moved to tears (204-209):

> τῆς δ' ἄρ' ἀκουούσης ῥέε δάκρυα, τήκετο δὲ χρώς.
> ὡς δὲ χιὼν κατατήκετ' ἐν ἀκροπόλοισιν ὄρεσσιν,
> ἥν τ' εὖρος κατέτηξεν, ἐπὴν ζέφυρος καταχεύῃ,
> τηκομένης δ' ἄρα τῆς ποταμοὶ πλήθουσι ῥέοντες·
> ὣς τῆς τήκετο καλὰ παρήϊα δάκρυ χεούσης,
> κλαιούσης ἑὸν ἄνδρα, παρήμενον.

> As she listened her tears ran and her body melted. As snow thaws on lofty mountains, the East Wind's thawed after West Wind pours it down, and, when it melts, flowing rivers are filled with it, so her fair cheeks melted as she shed tears and cried for her husband, sitting at her side.

On a preliminary note, this simile is important both because of its position in the narrative, and because of the rich psychological imagery that provides structure for Penelope's emotional experience. For the former, this excerpt occurs just before Penelope issues her challenge to Aethon; it therefore expresses her mental state in the narrative to follow. The latter depends not only on embodied imagery, but also on specific cultural understandings of cognitive metaphor. The narrator likens the tears streaming down Penelope's cheeks to melting snow on a mountain (ὡς δὲ χιὼν… ὄρεσσιν, 205), and the extremity of her emotional reaction to the flooding banks of a river (τηκομένης…πλήθουσι ῥέοντες, 207). He partially achieves this through

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repetition of language that maps her nonverbal behaviour with the images from the natural world: the East Wind "thaws" (κατέτηξεν, 206) and the West Wind "pours down" (καταχεύῃ, 206) melted snow in the same way that a person shed tears from their eyes; the snow thaws on the mountains (κατατήκετ', 205) under the onslaught of the East and West winds just as cheeks melt beneath tears (τήκετο, 208) and bodies melt (τήκετο, 204). Audiences of Homer, I think, understand Penelope's mental state in two primary ways.

The first way is by mapping the image of a mountain onto the physical contours of Penelope's face, in which the peaks are her eyes, the slopes are the curves of her cheeks, and the melted water is the tears that pour down them in reaction to the beggar's words. We see a similar process occur in more modern contexts, where the physical contours of a body are compared with images from the natural world. Lakoff and Turner (1989, 25-26), for example, cite the opening lines of Shakespeare's seventy-third sonnet:

> That time of year thou mayst in me behold
> When yellow leaves, or none, or few, do hang
> Upon those boughs which shake against the cold,
> Bare ruined choirs, where late the sweet birds sang.

Lakoff and Turner argue that these lines evoke the "People are Plants" metaphor, in which there is correspondence between the life stages of people and plants. But they also point out that there is a more conventional metaphor, here, which entails "the superimposition of the image of a tree upon the figure of a man, with limbs corresponding to limbs and trunk to trunk. Since the tree is doing what people usually do, the superimposition is immediate and natural" (26). I think that the superimposition of images in the *Odyssey* 19 passage is as immediate and natural as the Shakespearan sonnet; the narrator encourages us to make these connections because of the repetition of language between the melting snow and shedding tears.

Second, more culturally specific understandings of cheeks as metaphorically "melting" under tears also provide coherence for the simile. To be precise, the narrator's metaphorical description of Penelope's tears is a common one in Greek

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literature, where people frequently, metaphorically "melt". Helen, for example, describes herself as being "worn" with weeping ("τὸ καὶ κλαίουσα τέτηκα", 176) in *Iliad* 3; Odysseus, too, "melts" (αὐτὰρ Ὀδυσσεὺς| τήκετο, δάκρυ δ' ἔδευεν ὑπὸ βλεφάροισι παρειάς, 521-522) with tears in reaction to Demodocus' song in *Odyssey* 8. The *Odyssey* 19 passage, however, shows very clearly that a person's cheeks do not actually melt—that this is a metaphor, and that it is presented as such by the narrator. The poet, in other words, makes explicit that he is taking images from the natural environment and applying it to individual psychology; this is an obvious case of the world informing, and providing structure, for the mind.

The simile also describes Penelope's emotional transition from paranoia and caution to vulnerability and fragility. The mountains are "high-ranging" (ἀκροπόλοισιν, 205) an image that suggests isolation and remoteness; they are covered in snow, which has connotations of the barrenness and intractability of winter. Both these images relate to Penelope's initial attitude of suspicion and hard-heartedness towards the beggar, where her psychological reticence and isolation are presented in terms of physical distance and coldness.[113] Odysseus' clever rhetoric is the "wind" that exposes her emotional vulnerability and fragility in the same way that melting snow exposes the rocky face of a mountain in the spring.[114] As Rutherford (1992, 166) argues, "Penelope's resistance to flattery and scepticism in the face of good news are weakening in the face of Odysseus' tactful and sympathetic rhetoric".

Penelope's mental transition is thus presented by the narrator using images of hardness (the rocky face of the mountain), remoteness (the high-ranging, lofty

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[113] This characterizes Penelope's approach to the disguised Odysseus until his correct identification of the process by which he crafted their marriage bed. Eurycleia (*Od*. 23.71) and Telemachus (*Od*. 23.96-103) rebuke her for her suspicion and hard-heartedness after Odysseus has revealed himself and slaughters the Suitors; in the latter case, Telemachus explicitly employs adjectives that denote cruelty and hardness (ἀπηνής, 97), as well as firmness and inflexibility (στερρός/λίθος, 103). In *Od*. 23.213-216, Penelope apologizes to Odysseus for having adopted this attitude and explains that she did so to guard herself against imposters.

[114] Rhetoric is likened to wind elsewhere in Homer and in the Greek tradition. At *Iliad* 3.209-224, Odysseus' rhetoric is described as flying like flakes of snow. Dionysus of Halicarnassus in *De Demosthenes* 5 remarks of Plato's style that, "a sweet breeze emanates from it, as from the most fragrant of meadows". For modern scholarship on imagery associated with rhetoric, see Innes (2006, 305-309) discusses natural imagery used by Longinus in particular, but especially light, sun, thunderbolts, fire, rivers, and sea; also Porter (2010).

peaks), and coldness (the snow that melts on their slopes); Odysseus' rhetoric, which continues on in the successive lines, is likened to a gentle but inexorable wind; his success in weakening Penelope's resolve is reflected in the image of the melting snow flowing into a rushing river that is bursting its banks. This demonstrates the level of psychological engagement between them: the affect Odysseus has on Penelope is described seamlessly with her emotional reaction. The fact that the simile itself describes a process from the natural world, furthermore, might suggest just how deep is their psychological engagement at this moment—it is as natural and inevitable as the cycle of seasons.

But Odysseus is also deeply affected by Penelope's tears, as his own eyes are likened to horn or iron when he tries to hide his reaction in the next lines (209-212):

> αὐτὰρ Ὀδυσσεὺς
> θυμῷ μὲν γοόωσαν ἐὴν ἐλέαιρε γυναῖκα,
> ὀφθαλμοὶ δ' ὡς εἰ κέρα ἕστασαν ἠὲ σίδηρος
> ἀτρέμας ἐν βλεφάροισι·

Then Odysseus felt pity in his *thumos* for his groaning wife, but his eyes, as if they were horn or iron, stood without a tremor in his eyelids, and he hid his tears with guile.

Odysseus feels sympathy for Penelope's grief, though he is unable to show her without revealing his disguise.[115] The narrator conceptualises Odysseus' emotional response and caution in two ways: (first) through his tears, which are an outward sign of the pity (ἐλέαιρε, 210) that he feels inwardly (θυμῷ, 210) and is unable to express; and (second) by contrasting Penelope's emotional "softness" with the "hardness" of his mental resolve—by describing his self-control as horn (κέρα, 211) and iron (σίδηρος, 211). This is the only use of κέρα in Homer to describe a psychological state; but σίδηρος is similarly used of Achilles in *Iliad* 20 (372): "εἰ πυρὶ χεῖρας ἔοικε, μένος δ' αἴθωνι σιδήρῳ" ("Though his hands are like fire, and his *menos* is like iron").[116] Hector informs the Trojans that, despite Achilles' martial

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[115] See Austin (1975, 200-238) for an extended discussion on the sympathy between Odysseus and Penelope.
[116] An identical metaphor is used of Achilles in *Iliad* 23 (177), when Achilles kills the Trojan captives on Patroclus' funeral pyre.

prowess and mental toughness, he will still face him in battle. The underlying image here, like Odysseus in *Odyssey* 19, is of psychological resilience. The use of ἀτρέμας is also interesting: as shown in the previous chapter, Idomeneus differentiates cowardice and bravery based on physical instability and resilience; Odysseus is more akin to the brave man, in that he is outwardly unmoving—"without tremor"—in the face of a stressful situation. Accordingly, Rutherford argues that this description of Odysseus reflects his character development in the latter half of the *Odyssey* (1992, 167):

> This self-discipline, borne out of experience of the dangers involved in bragging and openness, has become second nature to him, so much so that later, with Laertes in Book 24, he cannot break free of it even after the danger is past.

The melting, liquid quality of Penelope's resolve is thus contrasted with Odysseus' disciplined maintenance of his disguise, here described using language of inflexibility and solidity. But we know that this seeming hard-heartedness is ultimately a ruse: Odysseus may be adept at concealing his emotions from others—a skill learned throughout his arduous journey home—but he still shares in his wife's grief. The narrator, in presenting this pair of similes, not only demonstrates the deep connection and collaborative spirit shared by Odysseus and Penelope, but also engages sensory aspects of experience—especially touch—in metaphorically describing the nonverbal elements their exchange. Insights from cognitive linguistics and embodied metaphor theory best explain how this is achieved in the narrative.

With respect to shared remembering, Penelope and Odysseus display all three forms of emergence: (first) both uncover new information in the process of their mutual remembering (their psychological concordance, and extra details of a significant autobiographical event), (second) it is an emotionally vivid collaboration, in which both Odysseus and Penelope engage and invest in their shared memories, and (third) they reach new understanding as a result of it. Odysseus and Penelope are Homeric models, therefore, of a successful collaborative partnership: they are a couple that are more psychologically adept when their mental resources are combined. Helen and Menelaus, by contrast, only display one form of emergence—new understanding—in

which, through their tense contradiction of each other's perception of the past, they reveal the inherent mental dissonance and unhappiness of their marriage.

IV.II. Mnemonic Media, Psychological Engagement

In a recent article, Grethlein (2008) explores the ways in which Homeric narrators and characters preserve and commemorate the past through material media, but especially in the context of tomb-markers, fortifications, and armour.[117] Though he argues that the ability of these objects to act in this capacity is limited to a maximum of three generations, Grethlein stresses that, in interacting with material objects, characters are given opportunity to comment on, explore, and negotiate the past. Objects, in this sense, are frameworks through which individuals engage with different temporal contexts. This is important because they (first) generate historic dialogue and thereby preserve the past, (second) can significantly influence an individual's present and future actions, and (third) are intermediaries through which groups of people can explore and enact their past, present, and future relationships with each other.

A brief survey of the Homeric data reveals how unique objects facilitate important mnemonic functions for characters and audiences.[118] Alcandre's weaving equipment in *Odyssey* 4, for example, is an artefact of the friendship between herself and Helen, and commemorates the time that the Spartans spent in Egypt (125-127). In retelling the history of its acquisition, the narrator explains the relationship between the two women. In doing so, he indirectly references the Spartans' journey home from Troy, thus placing this event—and the current episode—within the broader context of the Trojan Cycle. Athene also places primary emphasis on the friendship that the act of

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[117] On the historic significance of material objects in Homer, see also Griffin (1980, 1-49), Richardson (1990, 61-69), and Minchin (2001b, 100-131).

[118] See Zeitlin (1995a, 118) on the mnemonic function of material objects, who explains that: "The result is that such objects are often talismans of power. They can be circulated and exchanged, transmitted as previous heirlooms, and endowed with certain active values that inhere in the genealogy of their ownership as well as in the beauty of their manufacture. In some instances, like the shield and spear of Achilles, they may belong wholly to particular individuals, functioning like personal attributes or as inalienable signs of identity that no one else, *oude tis allos*, can appropriate. An item can also belong to several categories. Odysseus' bow, for example, although ultimately reserved for his use alone, was originally a gift form a guest-friend and, like many such items, constitutes a tangible link of memory that connects the hero to the world of other heroes".

gifting establishes between Menelaus and Telemachus, where the "furnishing" of material goods is an embodiment of the "furnishing" of friendship (*Od*. 15.51-55):

> ἀλλὰ μέν’, εἰς ὅ κε δῶρα φέρων ἐπιδίφρια θήῃ
> ἥρως Ἀτρεΐδης, δουρικλειτὸς Μενέλαος,
> καὶ μύθοισ’ ἀγανοῖσι παραυδήσας ἀποπέμψῃ.
> τοῦ γάρ τε ξεῖνος μιμνήσκεται ἤματα πάντα
> ἀνδρὸς ξεινοδόκου, ὅς κεν φιλότητα παράσχῃ.

> "But wait, until the hero Atreides, spear-famed Menelaus, can bring gifts and put them in the chariot and send us off with gentle words of consolation. For a guest remembers all his days that man, the host who furnished him with friendship".

The provisioning of material goods, Athene states, is synonymous with the friendship that is established between host and guest; these items, in other words, are friendship concretized.[119] After Telemachus returns home, they will remind him of Menelaus, the time he spent in Sparta, and the bond established between the two men.[120] Additionally, the gifts reflect the value and honour with which one part regards another. Menelaus orders his attendants to bring the most esteemed (τιμηέστατόν) and most beautiful (κάλλιστον) of his household stores. The wealth of the objects themselves is a reflection of the perceived value of his newly established relationship with Telemachus; through the act of gifting, furthermore, this considerable τίμη is transferred to Telemachus. "Telemachus is honoured by being selected as the recipient of a valuable treasure", Scodel (2008, 34) argues, "and when he displays it to others he will enlarge the reputation of the man who gave it to him, and even of the man from whom Menelaus received it".

Menelaus emphasizes his past relationship with Odysseus. In providing Telemachus with gifts, he also re-affirms a persistent link between the Ithacan and Spartan households. As objects of mnemonic value, Menelaus' gifts thus operate in three

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[119] For discussions of gift-exchange practices in the ancient Greek world, see Donlan (1982a, 1982b), Mauss (1990[1950]), and von Reden (1995).

[120] See Scodel (2008, 34) on the mixing bowl gifted to Telemachus at 15.115-119 in particular, which Menelaus tells him was gifted by the king of the Sidonians. In assessing the types of associations made by the poet with the mixing bowl, Scodel explains that, "When Telemachus uses this bowl, it will evoke memories not only of his own visit to Sparta, but of Menelaus' visit to Sidon and of the Trojan War that caused him to go there".

temporal phases: (first) the past, because of the prior link between Odysseus and Menelaus (*Od*. 4.168-182); we know that this is not a newly-established connection, but a re-affirmation of it with the next generation, (second) the present, in that the "furnishing" of gifts represents Menelaus' proper conduct as a host, and (third) the future, because by re-using these items in the Ithacan household, Telemachus will remember Menelaus and his generosity. While the aesthetic qualities of the items—the mixing bowl in particular (115-119)—quantifies the value with which Menelaus regards his connection with the Ithacans, their main importance is in (first) the continued relationship the act of gifting reinvigorates between them in successive generations, and (second) the tangible link it creates with the past. In gifting the bowl to Telemachus, Menelaus establishes a link between himself, Odysseus' son, and the Sidonians. This is also partially the case for Alcinous (*Od*. 8.430-432) and Helen (*Od*. 15.125-129), whose recognition of the mnemonic value of gifted objects operate in three temporal phases. In *Odyssey* 8, Alcinous not only states that his gifting of the goblet ensures that Odysseus remembers him long after he has left Scheria, but includes a hope that his guest will use the item in libations to the gods:

> "καί οἱ ἐγὼ τόδ' ἄλεισον ἐμὸν περικαλλὲς ὀπάσσω,
> χρύσεον, ὄφρ' ἐμέθεν μεμνημένος ἤματα πάντα
> σπένδῃ ἐνὶ μεγάρῳ Διί τ' ἄλλοισίν τε θεοῖσιν".

> "And I myself will present him this beautiful golden goblet of mine, so that he will remember me every day, when he makes libation in his hall to Zeus and the other gods".

We might understand that Alcinous as incorporating himself into the daily rituals of the Ithacan royal household. This integrates Alcinous into its future: he gifts the goblet with the intention that Odysseus will remember the time he spent in Scheria each time he uses it. This is made more poignant because we know that the Phaeacians will pay very dearly at the hands of Poseidon for aiding Odysseus (*Od*. 13.177); this goblet becomes especially important, then, in terms of preserving the memory of a lost nation. Helen, by contrast, draws important connections between different people and periods of time when she gifts Telemachus a πέπλος (125-129):

> "δῶρόν τοι καὶ ἐγώ, τέκνον φίλε, τοῦτο δίδωμι,

μνῆμ' Ἑλένης χειρῶν, πολυηράτου ἐς γάμου ὥρην,
σῇ ἀλόχῳ φορέειν· τεῖος δὲ φίλῃ παρὰ μητρὶ
κεῖσθαι ἐνὶ μεγάρῳ. σὺ δέ μοι χαίρων ἀφίκοιο
οἶκον ἐϋκτίμενον καὶ σὴν ἐς πατρίδα γαῖαν."

"And I give this gift to you, dear child, a record of the hands of Helen, at the time of much-loved marriage, for your wife to wear. But until then allow your dear mother to store it away in the hall. And I hope for your arrival at your well-made house and your fatherland, rejoicing."

Helen informs Telemachus that the πέπλος—a "record" of her own hands (μνῆμ' Ἑλένης χειρῶν, 126)—is intended for his future bride; for the present, it should be kept safe by his mother. It might thus be understood as a physical link between three temporal phases: (first) the past, which illustrates Helen's relationship with Telemachus and her craftsmanship of the πέπλος that is, very specifically, a mnemonic of her own hands (second) the present, Penelope's custodianship of the item, which constitutes another physically represented relationship, this time between the two women themselves, and (third) the future, in which the item will take on a new historic significance as clothing for Telemachus' bride, and thus incorporates Helen into the story of Ithaca's next generation. The textile, therefore, is able to operate both as a means by which honour and value is transferred to Telemachus and as an extension of relationships between multiple members of two families. Penelope, Telemachus, and his future bride, by maintaining and re-using this item in a physical sense, maintain and perpetuate its mental and mnemonic significance.[121]

IV.III. Odysseus' Clothes and Penelope's Memory

Odysseus and Penelope engage in collaborative remembering in *Odyssey* 19: they embellish upon autobiographical events and, in working together, engage each other on a deep psychological level, come to a better understanding of their shared history, and explore their relationship. Their success in doing so is partially evidenced by their level of emotional engagement, as well as the vivid historical narratives that they produce together. One of the most complex elements of this exchange follows a

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[121] Helen herself is keenly aware of the mnemonic potential of her own weaving when she describes her gift to Telemachus as a μνῆμ' Ἑλένης χειρῶν (126); as Mueller (2010, 9) argues, "[w]omen weave to be remembered. The finished products of their weaving, such as the *peplos* Helen gives to Telemachus, serve as agents of that memory".

challenge by Penelope who, after hearing Aethon's origin story, asks him to elaborate on three points: (first) the clothing worn by Odysseus while in Crete, (second) his appearance, and (third) his travelling companions (212-219):

> ἡ δ᾽ ἐπεὶ οὖν τάρφθη πολυδακρύτοιο γόοιο,
> ἐξαῦτίς μιν ἔπεσσιν ἀμειβομένη προσέειπε·
> "νῦν μὲν δή σευ ξεῖνέ γ᾽ ὀΐω πειρήσεσθαι,
> εἰ ἐτεὸν δὴ κεῖθι σὺν ἀντιθέοισ᾽ ἑτάροισι
> ξείνισας ἐν μεγάροισιν ἐμὸν πόσιν, ὡς ἀγορεύεις.
> εἰπέ μοι, ὁπποῖ᾽ ἄσσα περὶ χροῒ εἵματα ἕστο,
> αὐτός θ᾽ οἷος ἔην, καὶ ἑταίρους, οἵ οἱ ἕποντο."

> When she had enough of tearful groaning, she spoke again to him in answer: "I think, stranger, to make a test of you, if you really accepted my husband as a guest in your halls, together with his godlike companions, as you say. Tell me what sort of garments he wore around his skin, of what sort he himself was, and his companions, those who went with him".

This test is typical of Penelope, who continually challenges Odysseus in the second half of the *Odyssey* by placing obstacles in his way that he must overcome. On a preliminary note, this exchange thus demonstrates the psychological trials that Odysseus undergoes before achieving a successful homecoming. In this sense, it also reflects the ὁμοφροσύνη shared by the pair: in this back-and-forth in which they engage, Penelope and Odysseus confirm their suitability as each other's ideal partners and re-invigorate their unique bond.

Odysseus focuses most especially on Penelope's first request—to describe the historic clothing—in his response. After informing Penelope that he will do his best to recall her lost husband, he continues (225-231):

> χλαῖναν πορφυρέην οὔλην ἔχε δῖος Ὀδυσσεύς,
> διπλῆν· ἐν δ᾽ ἄρα οἱ περόνη χρυσοῖο τέτυκτο
> αὐλοῖσιν διδύμοισι· πάροιθε δὲ δαίδαλον ἦεν·
> ἐν προτέροισι πόδεσσι κύων ἔχε ποικίλον ἐλλόν,
> ἀσπαίροντα λάων· τὸ δὲ θαυμάζεσκον ἅπαντες,
> ὡς οἱ χρύσεοι ἐόντες ὁ μὲν λάε νεβρὸν ἀπάγχων,
> αὐτὰρ ὁ ἐκφυγέειν μεμαὼς ἤσπαιρε πόδεσσι.

> God-like Odysseus had a purple cloak of wool, a double-folded one. And the pin was gold and made with double grooves, and the front was cunningly wrought. A dog held a spotted fawn with his front paws, looking on it as it was struggling,

and everyone admired it, being golden, it [the dog] holding the fawn, strangling it, but the fawn struggled with its feet to escape him.

This chapter has placed especial emphasis on how objects can operate as part of extended cognitive systems in Homer. I have argued that, in a similar way to which we use modern technology in our every day lives, so too do Homer's characters utilise material resources in performing cognitive tasks. Studies undertaken by Dixon, de Frias, and Bäckman (2001) have shown how, in married units (especially longer-term, older couples), external resources operate as memory aids that fulfil important cognitive functions. In the Memory Compensation Questionnaire, couples were tested based on seven memory strategies: (first) external media (calendars, notebooks, diaries), (second) internal mnemonic strategies, (third) longer time allowances, (fourth) extra effort in learning, (fifth) reliance on others, (sixth) commitment to success, and (finally) strategy changes over set periods of time (5-10 years) (Dixon et. al 2001, 653). The results of this test—both of Dixon et. al.'s preliminary ones and Harris et. al.'s secondary adaptation—reported reliance on external media as the most commonly occurring strategy among married couples (Dixon et. al. 2001, 655; Harris et. al. 2014, 293). Harris et. al. (2014, 293) explain,

> One man, when asked about the couple's shared calendar, states, "it's our bible"; another described the couple's shared diary as "the structure of our lives"… interestingly, husbands' greater concern with memory success was associated with their wives' increased use of external strategies.

In line with this, Dixon et. al. (2001) and Harris et. al. (2014, 293) both report that men tend to rely on their partners more than women, while anecdotal evidence gathered during their experiments suggest that women were more often responsible for maintaining shared external resources. "For instance", Harris et. al. (2014, 293) cite an example from their experiment, "one man commented, 'I don't use the calendar, but [wife] sort of refers to it constantly, and she'll remind me… so she's a constant reminder'". These studies are interesting for two reasons. First, they demonstrate the extent to which couples in long-term, intimate relationships rely on each other and shared external resources in performing certain cognitive tasks. Second, couples in each case fulfil the criteria stipulated in both Clark's and

Chalmer's "parity principle" (2002[198]) and Tollefson's "solipistic system" (2006) theories: for the husbands of each relationship, their spouse (and the resources managed by them) are (first) reliable, (second) trustworthy, (third) accessible, and (fourth) previously endorsed.

It is accordingly through these historic garments that we see Odysseus' most overt attempts to engage Penelope psychologically.[122] In doing so, both husband and wife not only rely on external media in generating historic dialogue, but also re-establish an extended network that involves brains, bodies, objects, and each other; they form, to use Tollefson's terminology, a "solipsistic system". In this section, I will describe the psychological aspects of Aethon's speech, and the different ways in which it engages Penelope's mindedness.

First, Odysseus' outfit, like his scar, is a σῆμα—a proof by which Penelope can verify Aethon's tale (σήματ' ἀναγνούσῃ, τά οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς, 250)—with which she has an especially intimate connection. This is because the production, maintenance, and storage of a household's textiles are some of the primary responsibilities of a Homeric wife.[123] "It is in her capacity as a producer and keeper of goods", Jenkins (1985, 112) explains, "that a woman's role is defined through textiles"; additionally, aristocratic woman are often shown weaving and handling particularly elaborate garments, such as the ones described by Aethon in

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[122] This is not just the case for Odysseus' historic clothing, but for textiles and garments in the Homeric poems more generally. As manufactured objects, textile production and maintenance are the responsibility of women, and are thus indicators of their technical skill as weavers and caretakers; they are sources of τίμη and κλέος for the women who create them, both within their own households and for the ones to which they are gifted. When used as clothing, textiles can operate as part of the psychological experiences of their wearers; in other words, they are essential parts of the construction and performance of thought and emotion. As commemorative objects, textiles evoke past events and relationships, and can thus act as memory cues for personal or collective histories. Finally, as items of gift exchange, they are co-operative and competitive mechanisms that establish and symbolize relationships between households. But this is also the case for other material objects in Homer. Both ancient and modern scholarship has, for example, pointed to the representational versatility of items such as Odysseus' bed (*Od*. 23.181ff.) and bow (*Od*. 21.13ff.), Ikmalios' chair (*Od*. 19.57ff.), and Agamemnon's inherited staff (*Il* 2.100ff.).

[123] For examples of women and the maintenance or storage of textiles, see *Il*. 6. (Hecuba), *Od*. 6. (Nausicaa), and *Od*. 15. (Helen); for examples of aristocratic women weaving rich, elaborate webs, see *Il*. 3. (Helen), *Il*. 22. (Andromache), and *Od*. 2.94-105 (Penelope).

Odyssey 19.[124] This is an indication, first and foremost, of their social status: it signifies that the woman in question has the resources to delegate the production of mundane, everyday items to others.[125] Penelope falls into this category as Odysseus' wife, Telemachus' mother, and the matriarch of an aristocratic household, and would have therefore had a close connection to and good knowledge of the garments described by Aethon. They are thus, like their conjugal bed, especially relatable σήματα that reflect Penelope's place in the Homeric world and her relationship with the people closest to her. The clothing in this passage thus engages Penelope because it represents an enduring bond between husband and wife. "Clothes and pin", Mueller (2010, 5) argues, "act as Penelope's signature on Odysseus… [they] are fool-proof tests of authenticity, ways around the wiles and *doloi* of strangers". Odysseus is able to manipulate and challenge Penelope in this exchange primarily by appealing to her role as his wife and the caretaker of his household; within the scope of this passage, textiles represent some of her most important roles and are central to the life that they share together. But they are also metonyms for Odysseus himself, and are therefore important in gauging her personal loyalty to him and his place as the patriarch of the Ithacan household: if Aethon's description of the textiles incites a genuine emotional reaction from Penelope, then it acts as proof of her dedication to the survival of the Ithacan household and her loyalty to the memory of her husband.

Second, Odysseus appeals to Penelope's honour and reputation in this passage, but especially (first) in the quality of the described clothing, and (second) the reaction of the Cretan women who witness his tunic in particular (232-235):

> τὸν δὲ χιτῶν' ἐνόησα περὶ χροῒ σιγαλόεντα,
> οἷόν τε κρομύοιο λοπὸν κάτα ἰσχαλέοιο·
> τὼς μὲν ἔην μαλακός, λαμπρὸς δ' ἦν ἠέλιος ὥς.
> ἦ μὲν πολλαί γ' αὐτὸν ἐθηήσαντο γυναῖκες.
>
> And I saw the glittering garment about his skin, of such a sort as the peel of a dried onion. It was soft, and it was radiant as the sun. Many of the women were gazing at it.

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[124] For other discussion of women's domestic responsibilities in ancient Greece, see Schaps (1979), Lefkowitz (1983), and van Wees (2005b).
[125] See van Wees (2005b) on the connection between the size, colour, and embellishment of cloth and the Homeric aristocracy.

Textile production, as an indicaton of their skill as weavers, is a matter of τίμη and κλέος for the women who create them. "Spinning and weaving skills", van Wees (2005a, 47) points out, "were sources of personal reputation for women, especially among other women. The censure of other women punished failures to meet standards… [c]onversely, the praise of other women confirmed weaving skills". Odysseus' historic clothing is particularly rich: his cloak is double-folded (διπλῆν, 226) and purple (πορφυρέην, 225); it is secured with an elaborate golden pin (ἐν δ' ἄρα οἱ περόνη χρυσοῖο… δαίδαλον ἦεν, 226-227); and it is worn around a tunic that is glittering (σιγαλόεντα, 232), soft (μαλακός, 234), and as radiant as the sun (λαμπρὸς δ' ἦν ἠέλιος ὥς, 234). While these qualities make the clothing especially vivid and memorable (and, therefore, more easily imagined by Penelope), the admiration of the Cretan women is designed to appeal to Penelope's ego, as their recognition of her prowess as a weaver increases her reputation beyond the limits of her own household.

Despite this indirect praise, however, Odysseus continues by stating that he is uncertain about the origin of the clothing (237-240):

> οὐκ οἶδ', ἢ τάδε ἕστο περὶ χροῒ οἴκοθ' Ὀδυσσεύς,
> ἦ τις ἑταίρων δῶκε θοῆς ἐπὶ νηὸς ἰόντι
> ἤ τίς που καὶ ξεῖνος, ἐπεὶ πολλοῖσιν Ὀδυσσεὺς
> ἔσκε φίλος·

> I do not know either if that which Odysseus wore about his skin was from this house, or if some companion gave it to him going onto his swift ship, or a stranger, since Odysseus to many people was a friend.

This is a third means by which Odysseus engages with Penelope, but this time it is to incite her jealousy: in describing the admiration of the Cretan women and expressing doubt about who gifted him the clothing, he alludes to the potential of extra-marital affairs.[126] If Penelope's clothing represents Odysseus "signature" upon him—as Mueller points out—and if the garments themselves are powerful symbols of marriage, then the idea that another woman dressed him presents the possibility,

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[126] See Ahl and Roisman (1996) on this point; also L.G. Canevaro's Leverhulme project "Women and Objects in Greek Epic" on potential liaisons with other women.

perhaps, that their bond as husband and wife has been undermined. But, as Rutherford (1992, 170-171) points out, these claims are also in keeping with Odysseus' tendency for conceit and self-praise: "Odysseus' vanity shows through here in a very amusing way; cf. 239-40, 'since Odysseus was a friend to many people; for there were few of the Achaians like him'".[127] In this sense, thus, Odysseus' words also function as a reflection upon his own character.

Odysseus, fourth, engages Penelope as a matriarch and hostess when, after describing the clothing, Aethon informs her that he had continued his journey with Cretan guest-gifts (241-243):

> καί οἱ ἐγὼ χάλκειον ἄορ καὶ δίπλακα δῶκα
> καλὴν πορφυρέην καὶ τερμιόεντα χιτῶνα,
> αἰδοίως δ' ἀπέπεμπον ἐϋσσέλμου ἐπὶ νηός.
>
> I gave him a bronze weapon and a double-folded mantle, beautiful and purple,
> and a fringed tunic, and sent him off with respect upon his well-benched ship.

Aethon's assertion that he had fulfilled his responsibilities to Odysseus as a good host serves two purposes in this exchange. First, by engaging Penelope as a hostess, it ensures that he will remain in the Ithacan household until he is able to murder the suitors, as Penelope is now obliged, in accordance with proper guest friendship practices, to return the favour. Second, it is additional evidence for the veracity of Aethon's claims, but particularly of his prior status as Odysseus' host. It does so because these textiles are representative of the host-guest relationship that had existed between the two men; like the garments gifted by Penelope to Odysseus upon his departure to Troy and the items given to Telemachus by Menelaus, these objects are relics of an established, historic bond. As Haubold and Graziosi (2010, 140) argue of the Diomedes-Glaucus episode in *Iliad* 6, gifted items are "tokens of social memory"; additionally, Mueller (2010, 2) states of garments in particular that, "Clothing functions as a metonym of the relationship of hospitality between the host and his guest and symbolizes their commitment to

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[127] Rutherford also cites 23.328, 337, 339 as further examples of Odysseus' egotistical tendencies.

house and protect one another".[128] Penelope recognizes the significance of these textiles when she responds to Aethon that (253-254):

"νῦν μὲν δή μοι, ξεῖνε, πάρος περ ἐὼν ἐλεεινός,
ἐν μεγάροισιν ἐμοῖσι φίλος τ' ἔσῃ αἰδοῖός τε".

"Now indeed to me, stranger, while before this you were being pitiful to me, you shall now be a friend to me, and honoured in my hall".

The different textiles that Aethon has been able to describe trigger his transition within the Ithacan household from suppliant to honoured friend. More precisely, the primary importance of these items is in (first) the psychological bonds that they represent between Aethon and Odysseus, (second) their function in appealing to Penelope's role as hostess in Ithaca, and (finally) the change in relationship that it prompts for Aethon and Penelope, the latter of who now has an obligation to reciprocate the former's hospitality to her husband.[129]

Odysseus appeals to Penelope as woman, wife, mother, and matriarch. His speech, thus, not only verifies Aethon's story and maintain his disguise, but also tests Penelope on each of these levels; in responding to her challenge with one of his own, he gauges her loyalty to his memory and to his house. In evoking these different psychological processes, Odysseus relies primarily on external resources—on the historic clothing—and on his thorough knowledge of his wife. The clothing, thus, is an important extension of both Odysseus' and Penelope's mindedness, as well as the interaction taking place between them. That it is also especially significant in terms of context (it was given on Odysseus' departure from Ithaca) and personal meaning (in representing the bond between husband and wife) may lend strength to its function, in Dixon et. al.'s and Harris et. al.'s terms, as a persistent, reliable set of objects in which husband and wife can share and explore their mindedness.

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[128] For discussions of material objects and their role in physically representing relationships more generally, see Minchin (2007) and Scodel (2008).

[129] Guest friendship obligations exist outside the context of hospitality. Again, the Diomedes-Glaucus exchange in *Iliad* 6 is relevant here: Diomedes and Glaucus discover during an encounter on the battlefield that their ancestors had been guest-friends; Diomedes recounts the gifts that were given on the occasion, which he states are still in his house (219-221). Because of this, Diomedes requests that they exchange armour as a renewal of the bond between their houses, and that they avoid fighting each other in the future (226-231).

IV.III. Odysseus and Eurycleia: Dominance and Intimacy

This section has focused almost exclusively on Odysseus' and Penelope's interview from the perspective of social cognition and extended mind theory. I now return to the moment of recognition between Odysseus and Eurycleia, and the way in which nonverbal behaviour structures the scene's cognitive processes. After describing the origin of Odysseus' scar, the poet returns to his main narrative: to Eurycleia's recognition of her returned master and subsequent reaction (473-481):

> ἀψαμένη δὲ γενείου Ὀδυσσῆα προσέειπεν·
> "ἦ μάλ' Ὀδυσσεύς ἐσσι, φίλον τέκος· οὐδέ σ' ἐγώ γε
> πρὶν ἔγνων, πρὶν πάντα ἄνακτ' ἐμὸν ἀμφαφάασθαι."
> ἦ, καὶ Πηνελόπειαν ἐσέδρακεν ὀφθαλμοῖσι,
> πεφραδέειν ἐθέλουσα φίλον πόσιν ἔνδον ἐόντα.
> ἡ δ' οὔτ' ἀθρῆσαι δύνατ' ἀντίη οὔτε νοῆσαι·
> τῇ γὰρ Ἀθηναίη νόον ἔτραπεν. αὐτὰρ Ὀδυσσεὺς
> χεῖρ' ἐπιμασσάμενος φάρυγος λάβε δεξιτερῆφι,
> τῇ δ' ἑτέρῃ ἕθεν ἆσσον ἐρύσσατο φώνησέν τε·

> Having grabbed Odysseus' chin, Eurycleia spoke to him, "Yes, you are Odysseus, dear child. I did not know you before, not until I had touched all of my master". She spoke, and looked at Penelope with her eyes, wanting to show her that her dear husband was here. But Penelope was unable to observe or perceive here, since Athene had turned her *noos* away. Then Odysseus dropped for Eurycleia, taking her by the throat with his right hand, pulled her closer with the other one, and spoke.

There are three aspects of this passage that are important for our current discussion. On a preliminary note, and as stated above, this scene is a multi-faceted representation of how nonverbal behaviour structures and communicates both psychological processes and interactions between individuals. The narrator describes Odysseus' and Eurycleia's cognizing primarily through these somatic aspects of experience. This behaviour, furthermore, is grounded not only in contemporary Homeric practices, but also in nonverbal universals that are common to human expressions of emotion and interactions with others.

First, the narrator establishes intimacy between Odysseus and his once-nursemaid, both in reciting Eurycleia's first-hand memories of her ward and the subsequent reaction it evokes (τὴν δ' ἅμα χάρμα καὶ ἄλγος ἕλε φρένα, 471), and in placing

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emphasis on physical touch as a form of recognition (πρὶν πάντα ἄνακτ᾽ ἐμὸν ἀμφαφάασθαι, 475). Parent-child relationships are, elsewhere in Homer, partially structured by physical contact. Eumaeus (16.12-21) and Penelope (17.36-40), for example, welcome Telemachus home by kissing—Minchin (2008, 23) describes this in particular as, "the most intimate of behaviours"—and embracing him, the former of who is likened to a father greeting his newly returned son. Thetis' and Achilles' nonverbal behaviour, similarly, reflects the shared affection of a parent and her child (*Il*. 1.360-361):

> καί ῥα πάροιθ' αὐτοῖο καθέζετο δάκρυ χέοντος,
> χειρί τέ μιν κατέρεξεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·

> She sat at before him while he wept, and stroked him with her hand and spoke to him, and called him by his name.

Achilles, in the moment prior, had exhibited distinctly "son-like" behaviour: weeping, he had stretched out his hand and called for Thetis as his mother (μῆτερ ἐπεί μ' ἔτεκές γε μινυνθάδιόν περ ἐόντα, 352). Achilles' behaviour—and those of other Homeric children interacting with their caregivers—has a strong basis in evolution and early cognitive development. Bowlby (1969, 304-305), a pioneer in this field, shows that attachment behaviour in human and non-human primates stems from evolutionary pressures. "Attachment theory", he (1988, 120-121) explains, "regards the propensity to make intimate emotional bonds to particular individuals as a basic component of human nature, already present in germinal form in the neonate and continuing through adult life into old age". In doing so, infants seek the protection and support of their primary caregivers in stressful or dangerous situations, anticipating that they will remove the source of threat on their behalf (Bowlby 1960b; Prior and Glaser 2006). We know, from the broader context of the passage, that this is just what Achilles intends to ask Thetis: to remove a status threat by punishing the Achaians for Agamemnon's lack of respect (1.407-412).

But Achilles' tears, within the scope of this caregiver-child exchange, are particularly interesting. "Crying", Vingerhoets, Bylsma, and Rottenberg (2009, 460) argue, "is an inborn behaviour that functions to call for and assure the protective and

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nurturing presence of caregivers, and it has been proposed that tears continue to be an attachment behaviour throughout life". That this attachment behaviour develops in infancy and persists into adult life is well attested in modern scientific discourse (Bowlby 1960a, 1969; Hendriks, et al. 2008; Nelson 2005). The narrator, in ascribing to Achilles the attachment behaviour of a child, thus uses real world, nonverbal means in illustrating his relationship with Thetis. In responding by immediately going to Achilles' side, stroking his face, and calling him "child" (τέκνον, 362), Thetis poignantly reacts as a mother, rather than as a goddess. This behaviour is a relic of a parent's attempts to soothe their crying infant by physical touch that persists, as equally, once their child is grown (Bowlby 1969). Another good example of attachment behaviour in Homer is in *Iliad* 6 (466-470):

  Ὣς εἰπὼν οὗ παιδὸς ὀρέξατο φαίδιμος Ἕκτωρ·
  ἂψ δ' ὃ πάϊς πρὸς κόλπον ἐϋζώνοιο τιθήνης
  ἐκλίνθη ἰάχων πατρὸς φίλου ὄψιν ἀτυχθεὶς
  ταρβήσας χαλκόν τε ἰδὲ λόφον ἱππιοχαίτην,
  δεινὸν ἀπ' ἀκροτάτης κόρυθος νεύοντα νοήσας.

  Having spoken thus, brilliant Hector reached out for his son. But the child leant
  back to his nurse's well-girdled bosom shrieking, having been distraught at the
  appearance of his own father, frightened when he saw the bronze and the crest
  with horse hair. He had perceived it bending forward terribly, from the highest
  point of the helmet.

The scene to which this passage belongs is an especially vivid, touching account of parent-child relationships. Astyanax, like Achilles, responds nonverbally with classic attachment behaviour: the narrator tells us that, having been frightened of Hector's helm (ταρβήσας χαλκόν τε ἰδὲ λόφον ἱππιοχαίτην, 469), Astyanax shrieks (ἰάχων, 468) and leans towards his nursemaid (ὃ πάϊς πρὸς… τιθήνης ἐκλίνθη, 467-468). In doing so, Asytanax seeks physical proximity and, in crying out, alerts his nursemaid to a potentially dangerous situation for which he (as he perceives it) requires protection and emotional support. Hector, in turn, demonstrates both paternal and spousal care in his treatment of Astyanax and Andromache in the following moments. For Astyanax, Hector behaves in a similar way to Thetis: he kisses him and takes him in his arms. Hector is, in this moment, a father: "At this point Homer", Minchin (2008, 23) comments, "offers us a glimpse of Hector and

Andromache, not now as warrior fated to die and soon-to-be widow, but quite simply as parents".[130] With respect to attachment behaviour, Hector's treatment of Andromache is also interesting (484-485):

πόσις δ' ἐλέησε νοήσας,
χειρί τέ μιν κατέρεξεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·

And Andromache's husband saw [her tearful smile], and took pity on her, and stroked her with his hand, and called her by her name and spoke to her.

Hector responds in much the same way as Thetis to Achilles when, seeing Andromache's tears and feeling pity for her, he strokes her face (χειρί τέ μιν κατέρεξεν, 485).[131] In their commentary on these lines, Graziosi and Haubold (2010, 220) point out: "similar lines introduce the words of mothers when they try to console their children";[132] we know, too, that Andromache has already claimed that Hector is both a mother and father to her ("Ἕκτορ ἀτὰρ σύ μοί ἐσσι πατὴρ καὶ πότνια μήτηρ", 429). Hector's quasi-paternal care for Andromache in this passage—a care that is primarily established in the similarity between his nonverbal behaviour and that of other Homeric caregivers—also has its basis in modern attachment theory. Elaborations of Bowlby's original attachment behaviour theory, undertaken by Hazan and Shaver (1987, 1990, 1994) in particular, explore how evolutionary and early developmental pressures underpinning parent-child relationships can also manifest in romantic couplings. Hazan and Shaver had observed similarities between parental and romantic relationships: (first) desire for physical proximity, (second) separation anxiety and loneliness in their partners' absence, and (third) feelings of safety and security that aim towards mitigating threat and danger. Andromache's and Hector's exchange in *Iliad* 6 exhibits this kind of persistent attachment: as stated above, Andromache (first) claims that Hector fulfills the role of both her parents, (second) looks to Hector for support and protection, and Hector (finally) uses nonverbal behaviour typical of parents to their children in

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[130] See also de Jong (1987, 109) on this point.
[131] Both Kirk (1990) and Graziosi and Haubold (2010), in their commentaries of this line, point to the inherent femininity of face stroking in Homer. Graziosi and Haubold (2010, 22) in particular comment that, "Hector is the only male character who caresses another person".
[132] Dione, for example, comforts Aphrodite in such a way after Diomedes attacks her on the battlefield (*Il*. 5.372); see also Thetis and Achilles in *Iliad* 24 (126-127).

comforting Andromache.[133] The same attachment behaviour that influences parents, children, and romantic partnerships in the every day, therefore, also gives structure to similar relationships in the Homeric epics.

Eurycleia's claim about sensory recognition powerfully evokes an intimacy between herself and Odysseus, developed in infancy and persisting into adulthood. It is a mature example, in other words, of the one presented by Astyanax and his nursemaid in *Iliad* 6, and a comparable one to that of Thetis and Achilles. On an extra-narrative level, these relationships—Eurycleia's and Odysseus', Thetis' and Achilles', and Hector's, Andromache's, and Astyanax's—are perhaps so relatable and touching because they mirror real-world, parent-child relationships. But Odysseus' and Eurycleia's bond is further reflected in their use of language. Eurycleia, first, calls Odysseus "dear child" (φίλον τέκος, 474) which, as Rutherford (1992, 190) argues, "combines quasi-maternal love and a servant's loyalty". In exhorting Eurycleia to be quiet, Odysseus also refers both to her as "my nurse" (τροφοῦ, 489) and to her role in raising him ("μαῖα, τίη μ' ἐθέλεις ὀλέσαι; σὺ δέ μ' ἔτρεφες αὐτὴ| τῷ σῷ ἐπὶ μαζῷ", 482-483).

The second point of interest in this passage is in the eye contact that Eurycleia attempts to make with Penelope (καὶ Πηνελόπειαν ἐσέδρακεν ὀφθαλμοῖσι… ἡ δ' οὔτ' ἀθρῆσαι δύνατ' ἀντίη οὔτε νοῆσαι, 476-478). In the previous chapter of this thesis, I briefly discussed how vision operates as an indicatory gesture between indviduals; this is implicit in the nonverbal exchange between Aias and Phoenix in *Iliad* 9 (222-224). This gesture, as I claimed there, is a nonverbal universal: we, like Homer's characters, engage in the same kinds of attention-seeking mechanisms. Like attachment behaviour, visual communication strategies derive from infancy (Argyle and Cook 1976). As Cairns (2005a, 123) explains, "The way that the infant makes, withdraws, then re-establishes eye-contact with others is the origin of the

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[133] The intimacy between them is further displayed in their shared laughter when, in reaction to Astyanax's scream: ἐκ δ' ἐγέλασσε πατήρ τε φίλος καὶ πότνια μήτηρ (6.471). I think that this laughter operates on two levels. First, as both Levine (1982, 99) Poyatos (1993, 274; 2002, 80) point out, laughter between adults can sometimes occur at the naïve behaviour of a child; in this case, it denotes shared feelings of superiority. Second, it is a form of bonding between the pair; see Siefenhövel (1997, 61-85) on this point.

characteristic ambivalence in human interaction between contact-seeking and contact-avoidance".[134] The function of this particular nonverbal behaviour, thus, is communicatory: it is intended to establish a connection between Eurycleia and Penelope (even if it is unsuccessful), and thereby physically project a message between parties in a tense and difficult moment. "Visual contact", Knapp et al. (2014, 298), "occurs when we want to signal that the communication channel is open. In some instances, eye gaze establishes virtual *obligation* to interact".[135] In explicitly stating, furthermore, that Eurycleia wants to alert Penelope to Odysseus' presence (πεφραδέειν ἐθέλουσα φίλον πόσιν ἔνδον ἐόντα, 477), the narrator shows explicit awareness of psychosomatic aspects of experience, foregrounds theory of mind abilities in providing structure for the potential exchange, and demonstrates that he considers this nonverbal gesture as taking an active role in cognitive functioning and communication between individuals.

Eurycleia describes touch as a sign of intimacy in the passage; it is in this way that she is able to recognize her returned master, with whom she has a long-term, especially close relationship. Odysseus, by contrast, uses touch to negative affect in the passage, in both asserting his dominance over and threatening Eurycleia: he reaches out for her (χείρ' ἐπιμασσάμενος, 480), grabs her by the neck (φάρυγος λάβε δεξιτερῆφι, 480), and draws her closer (τῇ δ' ἑτέρῃ ἕθεν ἄσσον ἐρύσσατο, 481) so that he can threaten her verbally (φώνησέν, 481). In one respect, as we saw above, this deimatic behaviour is a product of Odysseus' long and difficult journey home, in which he (as Rutherford argues) has had to hone his survival instincts in order to remain alive. But it is equally grounded in real world evolutionary and psychological development.

In a recent study of nonverbal communication, Knapp et al. (2014) list physical proximity, and slow, controlled gestures as two common ways that individuals establish dominance over others. But Odysseus grasping Eurycleia's throat is,

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[134] This point is well established in scientific discussions of eye contact and its communicatory function. See, for example, Samuels (1985), Farroni et al. (2004), Reid and Striano (2005), Brooks and Meltzoff (2002), and Lohaus, et al. (2001).

[135] For further discussion of eye contact and mutual gaze as a nonverbal universal, see Poyatos (2002, 236-237).

perhaps, the most overt of this behaviour, as I think it is best explained by referencing aggressive behaviour in men and animals. In Homer, killing prey in both the battlefield and the natural world seems common: lions are especially described as attacking the throat as means of killing their prey quickly and efficiently (*Il*. 5.161, 11.175, 17.63, while men are often killed on (and off) the battlefield by arrows, spears, or rocks directed at their necks.[136] Accordingly, Hector kills Teukros by smashing his throat with a stone (*Il*. 8.324-327):

> τὸν δ' αὖ κορυθαίολος Ἕκτωρ
> αὐερύοντα παρ' ὦμον, ὅθι κληὶς ἀποέργει
> αὐχένα τε στῆθός τε, μάλιστα δὲ καίριόν ἐστι,
> τῇ ῥ' ἐπὶ οἷ μεμαῶτα βάλεν λίθῳ ὀκριόεντι.

> As Teukros drew the shaft by his shoulder, in that place where the clavical and the neck and the chest meet, and this spot is most mortal; there shining-helmed Hector struck him furiously with a jagged boulder.

When Odysseus threatens Eurycleia by taking her by the neck and drawing her closer, he both attempts to assert his dominance over her and engages in an overt threat display. In focusing directly on the neck, in other words, he not only uses his considerably greater strength in subduing her, but also engages in behaviour that is elsewhere attributed by the narrator to brutal displays of aggression; these displays are sourced in, and directly represent, the behaviour of humans and animals in real world settings.[137]

V. Conclusions

This chapter primarily examines the ways that different kinds of external resources operate as part of psychological functioning in Homer. It is concerned with how

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[136] *Il*. 5.657, 7.12, 10.455, 11.240, 13.298, 14.465, 15.451, 16.332, 339, 587, 17.49, 20.455, 481, 21.117, 406, 22.324, 22.327, 23.821; *Od*. 10.559, 11.64, 18.96, 19.539, 22.16, 329.

[137] This nonverbal behaviour is, markedly, also used in the English language to express concepts of extreme psychological aggression. "He went for the jugular" and "he ripped his throat out", for example, are commonly used in describing someone who use what they know will hurt an individual with whom they are arguing the most; they conceptualize an especially cruel form of psychological punishment, or an attempt to destroy the argument of an opponent. "They were at each other's throats" is another comparable example of this same phenomenon, in that it describes a situation in which two people are arguing in a particularly aggressive manner. Each of these idioms have their source in animal aggression; in the idea that animals often rip out the jugular artery when killing their opponent quickly and efficiently.

extended networks are formed by, enacted through, and re-affirmed for Homer's characters, both in individual and collective senses. I place my primary focus on Odysseus' interactions with Penelope and Eurycleia in *Odyssey* 19, which, I argue, are prime examples of extended networks at work. This study has drawn from (first) Clark's and Chalmer's original "extended mind" thesis, which demonstrates how nonorganic media can perform as equal a role in cognitive functioning as the "brain matter" within the head, (second) more recent and important elaborations of the extended mind thesis, such as Tollefson's "solipsistic system" theory, (third) further work in both these areas, such as Harris et al.'s discoveries about shared remembering in intimate relationships, and (finally) theories of enactivism, both as they are articulated in philosophical (Heidegger) and scientific dialogue. Viewing *Odyssey* 19 (and other, similar passages) through the lens of this material enables us to better appreciate the complexity of these interactions and better understand the mechanics underpinning inter-subjective exchange.

The Odysseus-Penelope relationship is, above all, famed for its ὁμοφροσύνη: it is deeply collaborative, intimate, and empathic. The narrator establishes this in several different ways. The first way is through rich dialogue, in which husband and wife engage in collaborative remembering about their shared history. The mechanics of collaborative memory, as explored by Harris et al., and Tollefson, reveal how intimacy can positively alter strategies for remembering. A contrast to the Odysseus-Penelope model is Menelaus' and Helen's relationship. Despite their complementary stories, Menelaus and Helen engage in competitive remembering; while Penelope and Odysseus produce richer, more vivid narratives, Menelaus and Helen reveal how psychologically disparate they are. Second, the narrator presents Odysseus' and Penelope's psychological engagement through conceptual metaphor and mental imagery, in which (for example) concepts of hardness and softness, container metaphors, and images from the natural world describe the reciprocity and emotional progression of the couple through their interactions with each other. Third, through material media: Odysseus' recitation of his historic garments particularly evokes not only his and Penelope's relationship, but also engages her on several different

psychological levels. His historic clothing, thus, is both a part of their shared extended network and a means by which he and Penelope can enact their cognition.

The narrator portrays the Odysseus-Eurycleia relationship by describing their nonverbal behaviour, which communicates ideas of intimacy, parental care, and dominance. Audiences understand their psychological processes and states not only because similar nonverbal behaviour is employed else in Homeric parent-child relationships, but also because he models them on real-world relationships. I have shown in the previous chapter how nonverbal behaviour is both universally determined and culturally specific. Touch plays a primary role in their interaction: it not only characterizes their parent-child relationship, but is also the means by which Odysseus asserts his control over her. Studies of attachment behaviour, deimatic displays, and communication strategies (eye contact) reveal how the narrator employs evolutionary, interactional, and physical aspects of experience in presenting the psychological aspects of the scene.

Both ancient and modern studies of memory also played an important role in my discussion. Shepherd (2014a, 354-355) that, although Homer makes no explicit mention of ἐναργεία or φαντασίαι, "seeds of the later theory are already present" in his epics. These concepts, I think, underlie both the narrator's use of simile and metaphor in *Odyssey* 19: in the first case, in his description of Penelope's weeping, and in the second, in the process by which Odysseus describes his historic clothing. In this sense, Odysseus' attempt to engage Penelope in their interview also mirrors the art of the poet himself who, in producing vivid stories, establishes intimacy with his audience.

This chapter has focused primarily on Odysseus' cognitive processes in *Odyssey* 19; but, as several scholars point out, their exchange is also problematized by the ambiguity with which Penelope's mindedness is presented in the narrative. The next chapter, therefore, turns to an examination of Penelope, both in Book 19 and the *Odyssey* more generally.

Chapter Five: Penelope's Perspective and Ambiguous Mindedness

This chapter narrows its focus to Penelope's mindedness in *Odyssey* 19, which is problematized by (first) the question of whether she has yet recognized Aethon as her returned husband and (second) the ambiguity with which her mental states are presented in the narrative. While there is ample evidence that suggests Penelope has genuine and considerable investment in Odysseus' *memory*, we are left uncertain as to how aware she is of Aethon's true identity. This has important implications for how we interpret her treatment of him, in both *Odyssey* 19 and the poem more generally.[138] Accordingly, the narrator is frustratingly evasive on this point; her actions in relation to her husband, son, and suitors are thus difficult to rationalize in any concrete sense, and what insight we are given to her motives comes primarily from nonverbal behaviour, speeches, and the inferences made about her by others.[139] "Penelope's motives are difficult to assess", Murnaghan (2011[1987], 105) argues, "Because the poet is generally uncommunicative about her thoughts… leaving us to deduce her state of mind from outward gestures and speeches".[140]

Intra-narrative reports about Penelope's loyalties are varied, as different characters express conflicting opinions to Odysseus throughout the epic. On the one hand, Athene (13.336-338), Agamemnon (11.444-446), and Anticleia (11.181-183) praise Penelope as a positive example of female fidelity and assure him of her loyalty. On the other, stories of Aphrodite's (8.265-224), Clytemnestra's (11.435-444), and Helen's (4.266-289) unfaithfulness to their husbands recur throughout the poem, and reflect the enormous potential for Penelope's infidelity during Odysseus' long

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[138] Critics point out, however, that Penelope's behaviour in the face of repeated signs that Odysseus is soon to return home constitutes an inadvertent betrayal of her husband. Katz (1991, 93-133) provides a good overview of previous opinions on this point. Armory (1963), Austin (1975, 235), Whitman (1958, 303-304), and Russo (1982) regard Penelope as especially intuitive, arguing that she has, at least subconsciously, recognized Odysseus.

[139] On her speeches in particular, Foley (1995, 97) argues that, "although the text does not give us full access to Penelope's thoughts and feelings, her well-articulated dilemma and her stated reasons for her establishing the contest make it possible to judge and make ethical sense of her decision".

[140] See also Suzuki (1989, 91), who remarks that: "Penelope is portrayed from without, and the poet, while according her subjectivity, does not seek to represent it; he sees her through the eyes of the male characters around her… and he conveys their uncertainty about her"; Felson-Rubin (1993, 1995), Winkler (1990), Katz (1991), and Zeitlin (1995) for important discussions on Penelope's mindedness. Winkler in particular has argued that Penelope does indeed recognize Odysseus; see also Harsh (1950) for a similar argument.

absence. Even Penelope, in simultaneously defending and condemning Helen, provides a confusing self-portrait when she relates to Odysseus that (23.215-224),

"αἰεὶ γάρ μοι θυμὸς ἐνὶ στήθεσσι φίλοισιν
ἐρρίγει, μή τίς με βροτῶν ἀπάφοιτ' ἐπέεσσιν
ἐλθών· πολλοὶ γὰρ κακὰ κέρδεα βουλεύουσιν.
οὐδέ κεν Ἀργείη Ἑλένη, Διὸς ἐκγεγαυῖα,
ἀνδρὶ παρ' ἀλλοδαπῷ ἐμίγη φιλότητι καὶ εὐνῇ,
εἰ ᾔδη, ὅ μιν αὖτις ἀρήϊοι υἷες Ἀχαιῶν
ἀξέμεναι οἶκόνδε φίλην ἐς πατρίδ' ἔμελλον.
τὴν δ' ἦ τοι ῥέξαι θεὸς ὤρορεν ἔργον ἀεικές·
τὴν δ' ἄτην οὐ πρόσθεν ἑῷ ἐγκάτθετο θυμῷ
λυγρήν".

For the *thumos* in my *stethos* was afraid,[141] lest some mortal man come and beguile me with words. For many deliberate for evil gains. Not even would Argive Helen, born of Zeus, have mixed in love and bed-sport with a foreigner, if she had known that the warlike sons of the Achaians were going to bring her home to her fatherland. Indeed, a god urged her to do the shameful deed, she had not stored that *atē* in her *thumos* before.

Penelope claims, on the one hand, that Helen would not have left with Paris had she known the consequences of her actions; on the other, that her cousin's behaviour was vastly out-of-character, and thus must have been the product of some outside influence.[142] This conflicting description of Helen, delivered at the very moment Odysseus' identity is confirmed to Penelope, is also a self-defence;[143] an assurance that, despite her claims about his bed being moved, that she has kept faith with her husband. A similarly ambiguous portrayal is in Book 19 (536-550), where Penelope recounts a dream in the second half of her interview with Aethon. Penelope explains

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[141] The literal translation of ῥιγέω is "I shudder", though Lattimore glosses the term by the emotion with which it is most commonly associated: fear. In this case, we have an instance of a physical symptom of an emotion (shuddering) being used to represent an entire emotional experience (fear). See Cairns (2014) in particular on this point, and also my discussion of fear and anxiety in Chapter Three.

[142] Clytemnestra, Nestor tells us, suffered the same fate: in describing Agamemnon's murder to Telemachus, he states that she had been virtuous and faithful before the removal of her court bard by Aegisthus and he subsequent seduction (3.266-272). Felson-Rubin (1994, 40) states of Penelope's words that, "Penelope exonerates Helen to exonerate herself. Her second *metis*, setting the bow contest, raised the spectre of bigamy and of a second 'Trojan War'… [h]er own offence was slight compared to Helen's, but alarm at what she might have done allows this strange empathy with Helen, as she appeases Odysseus for not embracing him right away and for nearly remarrying".

[143] See de Jong (2001, 557-558) on Penelope's self-defence in this passage, who argues that it is especially important that she affirm her loyalty to Odysseus given (first) her family connection to both Helen and Clytemnestra, and (second) Odysseus' disapproval at her hesitation in receiving him (23.163-172).

the dream herself (546-550), stating that Odysseus is an eagle who slaughters her beloved geese—the Suitors—who she loves to watch (537, καί τέ σφιν ἰαίνομαι εἰσορόωσα). In doing so, she expresses affection for the Suitors—and anguish at their death—despite her repeated assertions that she (first) resents their presence in her ever-diminishing house, (second) longs for Odysseus' return, however unlikely after so long an absence (541-543):

αὐτὰρ ἐγὼ κλαῖον καὶ ἐκώκυον ἔν περ ὀνείρῳ,
ἀμφὶ δέ μ' ἠγερέθοντο ἐϋπλοκαμῖδες Ἀχαιαί,
οἴκτρ' ὀλοφυρομένην, ὅ μοι αἰετὸς ἔκτανε χῆνας.

"Then I wept and cried—in my dream, that is—and the fair-haired Achaian women gathered around me, as I mourned that an eagle had killed my geese".

This seeming inconsistency has, as other representations of Penelope in Homer, divided commentators. In his analysis of this scene, Dodds (1951, 123) borrows the Freudian "inversion of affect", arguing that it represents the opposite of her true feelings about the Suitors, while Devereux (1957), Rankin (1962), and Felson-Rubin (1987) suggest that the dream signifies subconscious eagerness for their attention. Rutherford (1992, 194-195), however, argues against both these interpretations: "Penelope grieves while she thinks the dead geese are themselves, but says nothing of any distress after the eagle explains what their death symbolizes".

The lack of consensus about Penelope's mindedness, both for the poem's characters and for modern critics, makes her an interesting study of the way the narrator presents the thoughts, emotions, and intentions of his characters when they are otherwise ambiguous. For the more specific purposes of the current study, understanding this ambiguity is also crucial for how we interpret Penelope's behaviour throughout her conversation with Aethon. My own analysis focuses on what we can discern of Penelope's psychology from the external resources (nonverbal behaviour, interaction with material objects, and speeches) she employs, and the inferences made by others about them. On an extra-narrative level, I am also concerned with the mental imagery employed by the narrator in describing her

psychological processes, and by how our theory of mind capacities are engaged in interpreting her behaviour.

My discussion takes place in three parts. In the first, I briefly define Penelope's mental state at the beginning of *Odyssey* 19. Section Two examines Penelope's description of the process by which she wove Laertes' funeral shroud—both a physical and psychological δόλος—with particular reference to Homeric garment metaphors. In doing so, I not only examine the use of τολυπεύειν and ὑφαίνειν in the *Odyssey* 19 passage, but place Penelope's speech in a broader context by examining garment metaphors elsewhere in Homer. I then turn to the "nightingale" simile of 513-519. This chapter concludes with a discussion of how others interpret Penelope's mindedness, using Amphimedon and Antinous' description of her weaving in *Odyssey* 2 and 24, and Penelope's appearance before Odysseus and the Suitors in *Odyssey* 18.

In discussing Penelope's mindedness, I do not attempt to put forward my perspective on when—if at all—she recognizes Odysseus before he reveals his identity. Rather, my analysis focuses on the means used by the narrator in rendering Penelope's complicated mindedness; I examine not only how she rationalizes her own position in Book 19, but also how others interpret the connections and disconnections between outer behaviour and (what they perceive as) her inner mentality elsewhere in the *Odyssey*. In these presentations of her mindedness, I argue, we see extended and enacted cognition and theory of mind at work.

I. Contextual Concerns

On a preliminary note, we know that Penelope spends most of the *Odyssey* at a psychological "breaking point": the suitors have discovered her ruse of Laertes' shroud, Telemachus is restless and frustrated by their continued threat to his inheritance and, as time goes on, it seems less likely that Odysseus will return home. Penelope makes clear how laborious are these external pressures when describing her predicament in *Odyssey* 19 (157-161):

"νῦν δ' οὔτ' ἐκφυγέειν δύναμαι γάμον οὔτε τιν' ἄλλην
μῆτιν ἔθ' εὑρίσκω· μάλα δ' ὀτρύνουσι τοκῆες
γήμασθ', ἀσχαλάᾳ δὲ πάϊς βίοτον κατεδόντων,
γινώσκων· ἤδη γὰρ ἀνὴρ οἷός τε μάλιστα
οἴκου κήδεσθαι, τῷ τε Ζεὺς ὄλβον ὀπάζει".

"Now I am unable to escape marriage and I find no other *metis* any longer. My
parents strongly urge me to marry, and my child is vexed because they eat our
stores. He knows it, for he is a man by now, the kind who cares for a house, to
wihich Zeus gives glory".

This vast emotional strain is obviously at play throughout her interview with Aethon.
While Penelope demonstrates her considerable mental talents—an aptitude that rivals
Odysseus' own—she is also in a highly vulnerable, fragile state of mind, oscillating
between cunning, calm resolve, and debilitating grief. Eumaios claims that the reason
for this is that other guests have, over the years, made false reports about Odysseus'
impending return in hopes of receiving a reward from Penelope (14.123-132). Given
this history, we can perhaps well understand Penelope's suspicion and scepticism at
the arrival of yet another informant in her house, her frustration at repeated and
relentless disappointments, and her awareness that, after years of holding the Suitors
at bay, it might now be time to act. Each of these cognitive processes, however,
conflict with the considerable emotional investment Penelope still has in her lost
husband, and her longing for his return. This mental oscillation is expressed in the
narrative through nonverbal behaviour, metaphors, similes, speeches, and material
objects; it is to these I now turn.

II. Textile and Garment Metaphors: τολυπεύειν and ὑφαίνειν

At the outset of her interview with Aethon in *Odyssey* 19, Penelope gives a detailed
account of the process by which she wove Laertes' funeral shroud (137-151):

οἱ δὲ γάμον σπεύδουσιν· ἐγὼ δὲ δόλους τολυπεύω.
φᾶρος μέν μοι πρῶτον ἐνέπνευσε φρεσὶ δαίμων
στησαμένη μέγαν ἱστὸν ἐνὶ μεγάροισιν ὑφαίνειν,
λεπτὸν καὶ περίμετρον· ἄφαρ δ' αὐτοῖς μετέειπον·
"κοῦροι, ἐμοὶ μνηστῆρες, ἐπεὶ θάνε δῖος Ὀδυσσεύς,
μίμνετ' ἐπειγόμενοι τὸν ἐμὸν γάμον, εἰς ὅ κε φᾶρος
ἐκτελέσω, μή μοι μεταμώνια νήματ' ὄληται,
Λαέρτῃ ἥρωϊ ταφήϊον, εἰς ὅτε κέν μιν
μοῖρ' ὀλοὴ καθέλησι τανηλεγέος θανάτοιο·
μή τίς μοι κατὰ δῆμον Ἀχαιϊάδων νεμεσήσῃ,

αἴ κεν ἄτερ σπείρου κεῖται πολλὰ κτεατίσσας."
ὣς ἐφάμην, τοῖσιν δ' ἐπεπείθετο θυμὸς ἀγήνωρ.
ἔνθα καὶ ἠματίη μὲν ὑφαίνεσκον μέγαν ἱστόν,
νύκτας δ' ἀλλύεσκον, ἐπὴν δαΐδας παραθείμην.
ὣς τρίετες μὲν ἔληθον ἐγὼ καὶ ἔπειθον Ἀχαιούς·

"They urge on marriage. I wind wiles. A divinity first breathed into my *phrenes* to set up a great loom in my hall and to weave a shroud, a very large and delicate one. Then I said to them: 'Young men, my suitors, now that the great Odysseus has died, wait, though you are eager to marry me, until I finish this web, so that my weaving will not be useless and wasted. This is a shroud for the hero Laertes, for when the destructive doom of death which lays men low shall take him, lest any Achaian woman in this neighbourhood hold it against me that a man of many conquests lies with no sheet to wind him'. So I spoke, and the proud *thumos* in them was persuaded. Thereafter in the daytime I would weave at my great loom, but in the night I would have torches set by, and undo it. So for three years I was secret in my designs, convincing the Achaians".

This ruse, in highlighting the cunning and duplicitousness that defines Penelope throughout the narrative, is a powerful expression of both her identity and the like-mindedness she shares with Odysseus.[144] It is also in keeping with her most common epithet in Homer—περίφρων (circumspect)—as well as the possible etymology of her name, πήνη (thread in a shuttle) and ὄψ (face), all of which are appropriate to a character that challenges others through the weaving of figurative and literal webs.[145]

On a preliminary note, it is important to point out that Penelope's account comes right before she questions Aethon about his origins and identity. In this sense, it operates as a warning against any attempts on Aethon's part to deceive her. Penelope, thus, not only demonstrates her cunning and duplicity by re-telling the story of the shroud, but also points towards her aptitude in decoding the wiles of others. The deception woven by Penelope, in other words, is meant to dissuade any potential ones by Aethon in the conversation that follows.

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[144] On these points, Pantelia (1993, 496-497) states that, "Penelope herself… proves that she is Odysseus' worthy wife when she deceives the suitors by turning her actual weaving of Laertes' shroud into "a wile." In this case, the web becomes not only a symbol of the female sphere of influence and the traditional idea of familial order that Penelope seems to accept and represent in the poem, but also the very weapon which she uses in order to protect and maintain this kind of order by deceiving those who threaten it".

[145] See Kruger (2001, esp. Ch. 3) for more on Penelope's metaphoric weaving of wiles.

But Penelope's weaving is also a powerful cognitive metaphor, in that it combines mental and physical modes of experience in two ways: (first) she falsely encourages each of the suitors to hope in overtly stating her intention to re-marry, thereby engaging them psychologically with words, and (second) she enacts her plan primarily through the physical process of weaving and unravelling her web, which is an extension and embodiment of her mindedness.[146] Penelope's work, thus, is a complex deception that is deeply influenced by extended and embodied approaches to mind. For the former, Penelope's account suggests that her web is an active part of her cognitive functioning—as an object that operates as part of an extended system. In the previous chapter, I showed how this was also the case for Helen, who, in weaving her textile, not only memorializes the Trojan War, but also explores her central part in it. In *Odyssey* 19, Penelope describes her mental deception as being simultaneous with her physical weaving of the web. The textile she produces is thus inseparable from her thought processes; it is a means by which she enacts her cognition—like Helen, Penelope "thinks" on the loom. In both these cases, woman, weaving, web, and world form a continuous, extended loop that, combined, comprise a cohesive cognitive process.

We see cognitive embodiment at work in the literal and figurative uses of ὑφαίνειν and τολυπεύειν, which not only describe the physical production of Penelope's textile, but also constitute complex garment metaphors. "The incomprehensible dexterity of the female art of weaving", Jenkins (1985, 115) observes of ancient Greek culture more broadly, "provides a natural metaphor for the art of deception; the more *poikilos* (elaborate) the fabric, the more *poikilos* (cunning) it became". Though this metaphor is not quite so common in the English language, we might refer to telling a long, convoluted story as "spinning a yarn"; so too, in Walter

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[146] Jenkins (1985, 118) points out that one of the reasons Penelope so successful in this plot is because of the general lack of male knowledge about the process of weaving in the ancient world; more broadly, he explains that it was partially for this reason that weaving and women's work in general were treated with a degree of suspicion. Penelope also references her social role as Odysseus' wife—and the censure she might invoke from other women, were she to not perform this final task—in delaying the suitors, as well as masculine ignorance about textile production, which is traditionally the sole province of women in Homer's world. In these senses, therefore, Penelope's weaving also has a strong social aspect—she is able to deceive the Suitors based on her pre-determined social role as weaver.

Scott's *Marmion*, we have the oft-quoted, "Oh, what a tangled web we weave,⎮ when first we practice to deceive!". In this example, Scott maps the physical process of weaving on the metaphor's subject matter: tales and deceptions. Both Beekes (2010, 1540) and Cunliffe (2012[1924], 402) identify two primary meanings of ὑφαίνειν: (first) to weave, and (second) "to piece together in the mind, contrive, devise" (Thomas 1988, 261; Cunliffe 2012[1924], 402).[147] ὑφαίνειν therefore denotes woven words, wiles, and textiles in Homer.[148] On a preliminary note, the literal and metaphorical uses of ὑφαίνειν are united in the figure of Athene, who is both a weaver of webs and wiles *par excellence*. Her protégé, Odysseus, appeals to both these capacities after returning to Ithaca and hearing about the state of his house: "ἀλλ' ἄγε μῆτιν ὕφηνον" ("But come, weave a *mētis*", *Od*. 13.386). Odysseus very succinctly unites the two senses of ὑφαίνειν in beseeching Athene for her aid, in which the physical act of weaving is used to describe the process by which Athene will devise a plan for Odysseus. Another particularly good example of this is in *Odyssey* 5, where a drowning Odysseus questions Ino's motives for giving him her veil (356-359):

> "ὤ μοι ἐγώ, μή τίς μοι ὑφαίνησιν δόλον αὖτε
> ἀθανάτων, ὅ τέ με σχεδίης ἀποβῆναι ἀνώγει.
> ἀλλὰ μάλ' οὔ πω πείσομ', ἐπεὶ ἑκὰς ὀφθαλμοῖσι
> γαῖαν ἐγὼν ἰδόμην, ὅθι μοι φάτο φύξιμον εἶναι.
>
> "Ah me, may it not be that one of the immortals is weaving a trick for me, whichever one urges me to step from the raft. But I will not obey yet, since I have seen with my own eyes that land is far away, where she says there is a safe haven for me".

This passage is something of a *locus classicus* for embodied cognition and cognitive linguistics, as it demonstrates that the Homeric narrator had an implicit understanding of cognitive metaphor that he brought to bear in composing his

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[147] Beekes (2010, 1540), furthermore, lists its cognates as: (first) *ubhnāti/umbháti* (to bind, fetter), and *úrnā-vābhi-* (spider) in Sanskrit, (second) *ubdaēna-* (consisting of woven texture) in Young Avestan, (third) *ven* (weave) in Armenian, (fourth) *weban* (to weave, twist, spin) in Old High German, and (fourth) *wäp-/wāp* (to weave) in Tocharian A/B.

[148] Some metaphors that employ ὑφαίνειν include *Il*. 3.211-13, 7.324-25, *Od*. 4.677-80, 9.420-23. For secondary scholarship on the two uses of ὑφαίνειν, see Snyder (1981), 194; Pantelia (1993), 494 and Murnaghan (1995); the next chapter of this thesis more thoroughly discuss category of metaphors.

epics.[149] Odysseus establishes a very explicit link, here, between Ino's woven textile and the potential deception it represents; he does so by mapping the concrete (the textile) onto the abstract (the deception) and, in the process, not only references the double-meaning of ὑφαίνειν, but also unites physical and psychological modes of experience. This is a case, as in Scott's *Marmion*, in which the physical creation and use of a material object becomes "scaffolding" for conceptualizing an abstract concept. Audiences of Homer would perhaps have understood these connections, especially given the frequency of weaving and garment metaphors in the *Iliad* and *Odyssey*.

Penelope's art, too, unites these literal and metaphorical understandings of ὑφαίνειν: she physically weaves her web as she constructs and enacts her deception of the Suitors; in this context, the former becomes a means by which she conceptualizes the latter. Her aptitude for deception is also metaphorically represented in both the length of time for which she manages to deceive them, and in the size (περίμετρον, 140) and beauty (λεπτὸν, 140) of the textile; in other words, and put more simply, Penelope's skill as a weaver and reflects upon her aptitude for deceit.

τολυπεύειν ("ἐγὼ δὲ δόλους τολυπεύω", 137), which denotes the preparation of wool for spinning, also provides structure for the cognitive metaphor in this passage. Rutherford (1993, 150-151) notes that its appearance here is unusual, as the verb usually appears with πόλεμον in Homer: it is used four other times in the *Odyssey* (1.238, 4.490, 14.368, 24.95) in metaphor for exacerbating martial conflict ("ἐπεὶ πόλεμον τολύπευσεν"), and twice in the *Iliad* in the context of bringing war (14.86) and actions (24.7) to completion. Rutherford (150-151) goes on to argue that Penelope's use of the verb perhaps in Book 19, "stresses the necessity for guile in the *Odyssey*, and its special appropriateness to women in general, who must work indirectly against the stronger sex, and to the wife of the cunning Odysseus in particular". Beekes (2010, 1492), accordingly, identifies both literal and

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[149] Cairns (2012) and Budelmann and LeVen (2014) have most recently applied insights from cognitive linguistics to ancient Greek literature; in contrast to them is Clarke (1999), who refutes the existence of cognitive metaphor in Homer. Passages such as these, however, perhaps throw into doubt Clarke's argument; I shall discuss a further example of this same phenomenon in the next chapter, in my investigation of the opening sequence of *Odyssey* 20.

metaphorical uses of the verb. Derived from τολύπη, it means (first) to wind wool or yarn into a clew, and (second), metaphorically, "to instigate, accomplish with difficulty".

I think that, in the *Odyssey* 19 passage, there is a natural and automatic mapping between the literal and figurative uses of τολυπεύειν and ὑφαίνειν, in which the former denotes Penelope's preparation of her deception/the wool, and the latter its execution/weaving and unpicking the web. His τολυπεύειν and ὑφαίνειν is, thus, intended to describe the entirety of Penelope's thought processes by making points of comparison between two stages of weaving webs and wiles. In establishing these connections, the narrator aids his audience in conceptualizing a complex thought process using elements and concepts from the physical world. Textile production is an especially useful one, since it might have been familiar to most of his audiences; it is a common and persistent aspect of everyday life in the archaic and classical Greek world.

II.II. Other Garment Metaphors in Homer

Textile and garment metaphors are common elsewhere in Homer, and are employed by the narrator in conceptualising a broad range of psychological experiences. We have already seen how Penelope's cunning and aptitude for deception is almost entirely structured by the double meaning of τολυπεύειν and ὑφαίνειν. Before moving on, I would like to linger on other instances of similar metaphors in Homer that take χεῖν and καλύπτειν as their main verbs, in hopes of placing the *Odyssey* 19 passage in its broader context. In doing so, I focus on ἄχος (distress) and death as case studies.

II.II.I. ἄχος in Homer

Though ἄχος most frequently denotes the mourning of the deceased in Homer, its range and usage also extends to experiences of anger, foreboding, panic, and distress—Aeneas, for example, experiences ἄχος at a near miss from Achilles' spear

on the battlefield (*Il*. 20.281-283).[150] It is in funerary contexts, however, where the experiential and physical underpinnings of garment metaphors are most evident. In these examples, ἄχος is a "black cloud" (νεφέλη μέλαινα) that "veils" (καλύπτω) its victim. These clouds are metaphorically conceived as garments.[151] As Onians (1988, 421) points out:

> This covering or wrapping was perhaps conceived as vaporous, as indeed was the stuff of consciousness. It is important to recognize this way of thinking of vapour or cloud as a garment or wrapping.[152]

Accordingly, the body of the deceased and the mourner's head are covered with fabric in Homeric funeral rites; there is a clear connection, therefore, between the actual, physical use of clothing and metaphorical constructions of the psychological states associated with mourning.[153]

At news of his brother-in-law's death, for example, Hector's ἄχος is a black cloud that covers him (*Il*. 17.591): ὣς φάτο, τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα (Thus he spoke, and a black cloud of pain covered him). The main verb in this metaphor, καλύπτειν, takes the νεφέλη μέλαινα (black cloud) of ἄχος as its main subject, with Hector as the affected party. This construction is typical of Homeric garment metaphors governed by καλύπτειν; as Cairns (2012, 177) explains,

> In the two most basic constructions of καλύπτειν in Homer, the substance itself is (in the first) the subject of the verb (e.g. the cloud covers the earth) and (in the second) the instrument (the agent covers the object with the substance).

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[150] On experiences of ἄχος in relation to anger in particular, see Cairns (2003), who comments that, "*achos* represents the mental distress which is part of anger and other emotions; thus, on occasion, an occurrence of *achoes*, insofar as it denotes a painful, emotional response to an insult or affront of one's *timē*, can refer to the emotion of anger itself".

[151] See, for example, *Il*. 5.186, 345, 14.350, 15.308, 17.551, 20.150; *Od*. 5.291, 8.562.

[152] For further discussion of the connection between clouds and garments, see Onians (1988, 420-425) and Cairns (2012), and Dyer (1964, 29), who separates five basic uses of καλύπτειν in these Homeric examples.

[153] See Cairns (2012) for the connection between metaphorical descriptions of ἄχος, death, and funerary practice, who states that (182), "The notion of earth as a layer of stuff that covers the dead may be more or less literal, but it is also used as a symbol for the abstract notion of death, and the latent idea of a garment in such phrases is activated in references to 'wearing earth' as a variant of the same metonymy. By the same token, the use of actual garments, whether by the dying to cover their faces or by the bereaved to cover the corpse or the cremated remains, serves as a physical embodiment of the metaphor of death as a cover or garment".

Hector's ἄχος fits into the first category, and offers a physical description, extended by means of metaphor, for an otherwise invisible cognitive process. Elsewhere in early Greek epic, a literal change in clothing can accompany a shift between one intangible state and another: Thetis (*Il*. 24.89-95) and Demeter (*HH* 2.40-44), for example, don a κάλυμμα as part of spontaneous mourning rituals and the grief they denote, while Priam, in covering himself, signifies a temporary alteration in status from king to suppliant before approaching Achilles in *Il*. 24. Hector's transition between one emotional state and another is likewise described metaphorically by the "covering over" of the black cloud; it is perhaps also important to note that it is described as encompassing him, which may allude to the intensity of his emotional response—of his ἄχος as consuming him. Metaphorical conceptualizations of death in Homer, additionally, often contain cloud imagery, in which darkness covers (καλύπτειν) the face and eyes of its victim; I will discuss this further in my next case study. For the present discussion, however, it is important to point out that the similarity between metaphorical constructions of death and "funerary" ἄχος may suggest that Hector's emotional experience is, in this passage, connected with the experience of death itself; his experience, in this sense, may be likened to that of the brother-in-law for which he mourns.

The narrator limits his description of Hector's ἄχος in *Iliad* 17 to the metaphor that signifies his change in emotional state. Achilles' experience of ἄχος, however, is paired with an outward demonstration of grief. This further highlights the way that psychological experiences are embodied and extended beyond the bounds of the brain in Homer. At the beginning of *Iliad* 18, Achilles mourns Patroclus (22-27):

> Ὣς φάτο, τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα·
>   ἀμφοτέρῃσι δὲ χερσὶν ἑλὼν κόνιν αἰθαλόεσσαν
> χεύατο κὰκ κεφαλῆς, χαρίεν δ' ᾔσχυνε πρόσωπον·
> νεκταρέῳ δὲ χιτῶνι μέλαιν' ἀμφίζανε τέφρη.
> αὐτὸς δ' ἐν κονίῃσι μέγας μεγαλωστὶ τανυσθεὶς
> κεῖτο, φίλῃσι δὲ χερσὶ κόμην ᾔσχυνε δαΐζων.

> Thus he spoke, and a dark cloud of pain covered over him. With both hands, having taken the smoky dust, he poured it over his head, and made ugly his handsome countenance. And black ash settled upon his fragrant tunic. The man himself, mighty in greatness, lay in the dust, stretched out, and tearing his hair with his hands he made it ugly.

Achilles finds expression for his ἄχος in the physical: he pours (χεύατο, 24) dust over his head (κὰκ κεφαλῆς, 24), damages his face (ᾔσχυνε πρόσωπον, 24), lies in the dirt (αὐτὸς δ' ἐν…τανυσθεὶς κεῖτο, 26-27), and tears at his hair (κόμην ᾔσχυνε, 27). This behaviour is a part of his ἄχος; it is an outer elaboration, or extension, of the cognitive process that takes place in his head. The narrator, conversely, articulates it through the metaphor of 22 that, like Hector in *Iliad* 17, describes ἄχος as a black cloud that consumes (= covers over, καλύπτειν) its victim. In both senses, this passage not only describes the extremity of Achilles' ἄχος, but also reinforces the perceived concordance between the embodiment of psychological processes via metaphor and actual bodily movement and physical behaviour.[154]

But ἄχος, as stated above, also occurs outside funerary contexts. In *Odyssey* 4, for example, Penelope receives news of Telemachus' departure from Ithaca (716-719):

> τὴν δ' ἄχος ἀμφεχύθη θυμοφθόρον, οὐδ' ἄρ' ἔτ' ἔτλη
> δίφρῳ ἐφέζεσθαι πολλῶν κατὰ οἶκον ἐόντων,
> ἀλλ' ἄρ' ἐπ' οὐδοῦ ἷζε πολυκμήτου θαλάμοιο
> οἴκτρ' ὀλοφυρομένη·
>
> And *thumos*-destroying pain was shed around her, she could no longer manage
> to sit upon a seat though there were many in the house, but sat on the threshold
> of her elaborate chamber, weeping pitifully.

We have seen how the main verb governing the metaphor of 716, χεῖν (to shed), is also used in *Iliad* 17 to describe how Achilles pours dust over his head as part of his mourning for Patroclus. Here, it is used primarily as a metaphor that describes Penelope's ἄχος; the underlying image here is of ἄχος shedding over her like a physical substance. The addition of ἀμφι, furthermore, suggests that it is particularly consuming, and its extremity is amplified by the inclusion of θῡμοφθόρος (*thumos*-destroying). But Penelope's ἄχος also finds expression in her physical behaviour:

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[154] See Edwards (1991, 144) for the intensity of Achilles' emotional reaction, who states that, "[i]n his agony of grief, Akhilleus defiles his head with dust, rolls on the ground, and tears his hair. The language of mourning is mingled with that of death, for defiling the head with dust is the sign not only of extreme grief but also of death on the battlefield".

she sits at the entrance of her bedchamber and weeps. As in the *Iliad* 17 passage, therefore, Penelope's emotional experience is described using both embodied metaphor and nonverbal behaviour. In doing so, the narrator unites physiological and psychological modes of experience, and borrows, again, from the use of garments and textiles in making Penelope's ἄχος comprehensible for his audience.

II.II.II. Death: *Iliad* 20.470-477

Garment metaphors are also commonly used in describing states of consciousness in Homer. This is especially the case for metaphors of death, which is described as a darkness that covers the eyes and mouth of its victim.[155] "Darkness", Onians (1988, 422) argues, "was believed to be substantial, mist. The darkness which veils the eyes in swoon or death seems to be outside, to envelope the victim". As shown above, dress metaphors for ἄχος in funerary contexts employ similar terminology and underlying image schema; there is a close connection, therefore, between descriptions of ἄχος that specifically denotes mourning and metaphors of death. Metaphorical descriptions of death, furthermore, are closely connected with actual funerary rites, in which there is concordance between the covered body of the deceased and the head of a mourner.[156]

A good example of this is in *Iliad* 20, when Achilles kills Tros, Moulion, and Echelos on the battlefield (470-477):

> ἐκ δέ οἱ ἧπαρ ὄλισθεν, ἀτὰρ μέλαν αἷμα κατ' αὐτοῦ
> κόλπον ἐνέπλησεν· τὸν δὲ σκότος ὄσσε κάλυψε
> θυμοῦ δευόμενον· ὃ δὲ Μούλιον οὖτα παραστὰς
> δουρὶ κατ' οὖς· εἶθαρ δὲ δι' οὔατος ἦλθ' ἑτέροιο
> αἰχμὴ χαλκείη· ὃ δ' Ἀγήνορος υἱὸν Ἔχεκλον
> μέσσην κὰκ κεφαλὴν ξίφει ἤλασε κωπήεντι,
> πᾶν δ' ὑπεθερμάνθη ξίφος αἵματι· τὸν δὲ κατ' ὄσσε

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[155] For example, *Il*. 3.381, 4.461, 503, 526, 13.575, 580, 14.519, 15.578, 16.316, 325, 21.181.
[156] For examples of the body of the deceased being covered in cloth before burial, see *Il*. 18.352; for the covering of the head in grief, see *HH*. 2.182; for the covering of earth over the body, see *Il*. 6.464, 14.114 For the covering of the corpse with cloth, see van Wees (2005, 18), who points out that, "The bodies of dead men are fully clothed and covered with one or more wraps or *peploi* serving as shrouds; their ash urns are also wrapped in one or more *peploi*. To burn or bury large quantities of fine cloth is the ultimate display of wealth through clothing, a form of conspicuous consumption reminiscent of the piles of blankets incinerated in the *potlatch* practiced by the natives of north-western America".

ἔλλαβε πορφύρεος θάνατος καὶ μοῖρα κραταιή.

His [Tros'] liver slipped out of him, and his garment was filled with its black blood. His eyes were covered in darkness, lacking *thumos*. And he struck Moulion, being nearby, with a spear down into his ear. And at once the bronze spearhead went through the other ear. And he struck Echelos, the son of Agenor, in the middle of his face with a hilted sword, and the sword grew warm with blood. And red death and mighty fate seized the man's eyes.

There are two metaphors in this passage. The first is one of dress, and describes Tros' death and follows the pattern used most often in Homeric metaphors of death: his eyes are covered (καλύπτειν, 471) in darkness (σκότος, 471). This not only accompanies the narrator's description of Tros' actual death (ἀτὰρ μέλαν αἷμα κατ' αὐτοῦl κόλπον ἐνέπλησεν, 470-471), but also, perhaps, is grounded in the physiological effect of death as being the ultimate and permanent deprivation of the senses. The deceased, more specifically, are unable to communicate with or take part in the mortal world; this metaphorical covering over of the eyes, thus, may be symbolic of the actual physical changes that occur in the body itself and the isolation of the deceased from the living. But these ideas also find expression in more modern metaphors of death, which conceptualise the experience in terms of darkness (and, conversely, of life as light). Lakoff and Turner (1989, 89), for example, argue of metaphors such as that describe death as night, darkness, sleep, and rest that:

> They are related by virtue of commonplace knowledge that links their source and target domains: typically, night is cold and dark, people sleep at night, and sleep is rest. Furthermore, dead people are cold, as is night, and are immobile, as if at rest. Thus, night, dark, cold, sleep, and rest are correlated with one another in our commonplace knowledge. It is this correlation that makes the metaphors coherent with one another and accounts for the relationship we sense between them.

In illustrating their point, Lakoff and Turner discuss an excerpt from *The Peacock's Egg*—a collection of Indian love poems (102-103):

> The monk stares at
> her navel
> and she at the moon his face
> the crows steal
> both their
> spoon and their bowl.

The theft of the spoon and bowl in this poem, Lakoff and Turner argue, alludes to the "total obliviousness of the monk and the woman to anything but each other" (103). But, on a deeper level, Lakoff and Turner also point out that there is a more complex metaphorical and metonymic interaction in the poem in the inclusion of the crow, which has strong connotations of death (as a scavenger that feeds on the deceased).[157] They argue that (103):

> The blackness of the crow stands for death in another way. Next, the spoon and bowl, mapped by image-metaphors onto male and female genitalia, stand metonymically for sexual vitality… by EVENTS ARE ACTIONS and LIFE IS A PRECIOUS POSSESSION; death steals their sexual vitality. The suggestion is that the meditative life has robbed the monk of his sexuality.

Conceptualisations of death as darkness, therefore, have a strong experiential basis in both the treatment of buried and unburied bodies, and in sensory deprivation; the *Iliad* 20 passage demonstrates how these concepts converge in describing the deaths of Achilles' victims. Sensory deprivation (and the lack of ability to communicate that comes with it) also extends to the deceased in the Underworld, who are unaware of events in the world of the living: Agamemnon presses Odysseus for news of Orestes (11.457-61), and Achilles in particular describes the deceased in the Underworld as senseless (ἀφρᾰδής, 476) (475-476):

> "πῶς ἔτλης Ἄϊδόσδε κατελθέμεν, ἔνθα τε νεκροὶ
> ἀφραδέες ναίουσι, βροτῶν εἴδωλα καμόντων;"
>
> "How have you endured to descend to Hades, to that place where the senseless dead are dwelling, shadows of perished mortal men?".

In addition to this, we are told that Tros was "lacking (δεύειν) *thumos*". The narrator's description of death as being a state in which the deceased lacks θύμος may reinforce this idea of the darkening of the eyes as equating to the deprivation of

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[157] This complex mapping of birds (crows) → scavengers → metaphor for death also exists in Homer, in which birds and dogs are described as feasting on unburied corpses. For examples of this, see *Il*. 1.5-6, 2.393, 8.379, 11.395, 13.831 (=17.241), 22.335, 22.354, *Od*. 3.259. In some of these cases, birds and dogs as scavengers becoming metonymies for death itself.

the senses. But this metaphorical darkness is also symbolic for the journey that the deceased undergoes from the world of the living to that of the dead, which is described in Homer as a transition from light to darkness.[158] As Clarke (1993, 139) states:

> To travel to Hades is to pass through people shrouded in dark mist, with night stretched across them. When the dead man is to take up his new role in the new world beyond the grave, he must make the same leap into darkness, across the ζόφος of death and into the ἔρεβος of Hades.

The second metaphor in this passage is used to describe the death of Echelos, in which "red death" (πορφύρεος θάνατος, 477) and "mighty fate" (μοῖρα κραταιή, 477) "seize" (λαμβάνειν, 477) his eyes. While the underlying image in this second metaphor is that of a physical presence—an opponent—subduing Echelos, rather than a garment, it is still interesting for the purposes of our broader discussion for three main reasons. First, death is described as πορφύρεος, which, elsewhere in Homer, is used as an adjective for blood (17.361). Second, κραταιή describes both the inevitability of μοῖρα and (perhaps) the manner in which Echelos was killed: brutally, suddenly, and unceremoniously. Third, the inclusion of κατά, which suggests downward motion, also evokes concepts of subjugation by an external force. In *Metaphors We Live By,* Lakoff and Johnson describe one category of "orientational metaphors" that conceive control as upward and helplessness as downward motion (1980, 15). This, they argue, are implicit in English metaphors such as, "I had control over her", "I'm on top of the situation", "He's under my control", and is underpinned by the idea that "physical size correlates with physical strength, and the victor of a fight is typically on top" (1980, 15). The metaphor that

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[158] The Underworld is described as a place bereft of the light of Helios: for example, the gates of Tartarus in *Theogony* is covered three times in night (726-728); the house of Death is shrouded in darkness (759-761); and the Kimmerians, who dwell on the outer edges of the earth, close to the barrier of the Underworld, live in a perpetual, sunless fog (11.14-19). For further discussion on these points, see Vernant (1986) and Nakassis (2004). The crossing of boundaries in Homeric poetry, particularly those between life and death, are also connected with issues of remembrance and obscurity: the newly dead are in an indeterminate position in that they are in danger of being forgotten by the living. Accordingly, Redfield (1975, 175) argues that an important aspect of funeral rites is to successfully integrate the dead into social memory: "The funeral may be thought of as a ceremony by which a definite social status is conferred upon the dead. It is this release for which the *psychai* pray when, during the interval between death and burial, they speak to the living". See also Reinhardt (1996) and Vernant and Ker (1999, 12-13), who link motifs of death and obscurity, but with particular reference to Odysseus' journey through the margins of the earth.

describes Echelos' death, therefore, structured both by the experiential and physical aspects of death and also by universal metaphorical mappings between different kinds of motion, antagonism, and control. Taken with the garment metaphor of 478, this not only highlights Achilles' martial superiority and victory over the pair, but also structures an abstract concept—death—using somatic aspects of experience.

This investigation has shown (first) that the *Odyssey* 19 passage fits into a much broader set of metaphors that draw their source material from textile production and use, (second) that the construction of these metaphors were deeply influenced by physical and experiential aspects of experience, and (third) that, given the pervasiveness of these metaphors in narrative and the commonness of textile production in the Greek world, the audience would have been comfortable in drawing connections between figurative garments and the psychological experience they represent. Laertes' funeral shroud, in other words, is not only a powerful metaphor that taps into the everyday experiences of its audience, but also unites the physical and psychological in complex and interesting ways. It is also a means through which Penelope's deceptive capacities and ambiguous mindedness are extended and enacted, and by which we can conceptualize them.

III. The Nightingale, *Odyssey* 19.513-529

Penelope employs weaving metaphors in her account for Aethon to demonstrate her cunning and to warn him against any potential duplicitousness of his own. On an extra-narrative level, the narrator uses these same metaphors to illustrate the points of similarity between weaving webs and wiles (and, in the process, embodies the latter), and to render Penelope's psychological processes more comprehensible for his audience. This metaphor is grounded in both the more immediate context of their exchange and in the broader context of garment and textile metaphors in Homer in general.

The nightingale simile (513-529) is another instance in which mental imagery is used in describing Penelope's complex psychology. Penelope had described the context of her frequent mourning: after night falls and the rest of the house is asleep (αὐτὰρ

ἐπὴν νὺξ ἔλθῃ, ἕλῃσί τε κοῖτος ἅπαντας, 515), Penelope remains awake (κεῖμαι ἐνὶ λέκτρῳ, 516), troubled by anxieties that make her heart beat faster (πυκιναὶ δέ μοι ἀμφ' ἀδινὸν κῆρl ὀξεῖαι μελεδῶναι ὀδυρομένην ἐρέθουσιν, 516-517). Penelope articulates her mental state by describing the somatic quality of her anxiety (the adrenaline that physically overcomes her and her rapidly beating heart), and through the story of the nightingale (518-524):

> "ὡς δ' ὅτε Πανδαρέου κούρη, χλωρηὶς ἀηδών,
> καλὸν ἀείδησιν ἔαρος νέον ἱσταμένοιο,
> δενδρέων ἐν πετάλοισι καθεζομένη πυκινοῖσιν,
> ἥ τε θαμὰ τρωπῶσα χέει πολυδευκέα φωνήν,
> παῖδ' ὀλοφυρομένη Ἴτυλον φίλον, ὅν ποτε χαλκῷ
> κτεῖνε δι' ἀφραδίας, κοῦρον Ζήθοιο ἄνακτος·
> ὣς καὶ ἐμοὶ δίχα θυμὸς ὀρώρεται ἔνθα καὶ ἔνθα".

> "As when the daughter of Pandareus, the greenwood nightingale, sings beautifully at the beginning of spring, sitting in the thick trees' leaves, who, often changing her many-toned song, mourns her son Itylus, whom she killed with bronze at one time, because of folly, the son of lord Zaethus. So my *thumos* is divided two ways, back and forth".

The metaphor in this passage depends on Penelope's use of δίχα (524) and ἔνθα καὶ ἔνθα (524), both of which structure her mental state using concepts of physical distance and movement. I will discuss these ideas in much greater depth in the final chapter of this thesis, with respect to Odysseus' internal monologue in *Odyssey* 20. But the important point of comparison, here, is between Penelope's psychological dissonance and the varied song of the nightingale (ἥ τε θαμὰ τρωπῶσα χέει πολυδευκέα φωνήν, 521), which reflects her mental conflict as she struggles, under pressure from her suitors, parents, and son, to resolve her ambiguous position.[159] But it is also, as stated above, structured by an embodied metaphor, where different choices are presented as physically disparate locations, between which Penelope mentally oscillates.

These metaphors also occur in everyday English parlance, in which (for example)

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[159] This interpretation of the passage is well attested in Homeric scholarship: see, for example, Stanford (1948, 336-337), Rutherford (1992, 192-193), and Anhalt (2002, 146). Rutherford (1992, 192), additionally, also points out that it is, "especially unusual for a mythical simile to be used by a character rather than a poet".

important decisions are forks in the road, different choices are diverging pathways, and death is a final destination, geographically disparate from life. The narrator, for example, describes Agamemnon's and Achilles' psychological dissonance in the proem of the *Iliad* using imagery of physical space (6-7): ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε| Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς (Since that time when first stood in division of conflict| Atreus' son, lord of men, and brilliant Achilles). Achilles and Agamemnon, in their conflict, mentally "stand apart"; in a similar way, Penelope articulates her own psychological conflict—that of her longing for Odysseus and her awareness of the toll the Suitors take on her household—by conceiving of them metaphorically as physical division and disparate locations.

IV. The Perspective of Others

The previous discussion shows how the narrator portrays Penelope's mindedness using mental imagery derived from physical modes of experience, and, in turn, how Penelope herself articulates her own ambiguous mindedness to Aethon. In the first example, Penelope's speech incorporates weaving terminology in describing her deception of the suitors; in the second, her psychological conflict is concretized using concepts of physical division, distance, and space. As external audiences, we are led to speculate about Penelope's motives and intentions based on these reports of her mindedness; but the metaphors provided by the narrator, in drawing from the physical, aid us in conceptualizing her psychological state throughout the narrative.

Penelope's internal audiences similarly speculate about her loyalties throughout the *Odyssey*; as stated above, both Odysseus and the poems' audiences receive conflicting reports about the motives underlying her behaviour and opinions about her character. This section turns to two important examples of how others intuit Penelope's mindedness: (first) Amphimedon's and Antinous' interpretation of her weaving of Laertes' funeral shroud, and (second) Penelope's use of the veil in *Odyssey* 18, in which both Odysseus and the Suitors offer conflicting interpretations of her actions.

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IV.I. Weaving Webs: Laertes' Funeral Shroud

Penelope's account of the process by which she wove Laertes' funeral shroud
highlights her cunning intelligence and suggests her loyalty to Odysseus in delaying
her re-marriage; but, as stated above, it also operates as a warning for Aethon that
she is not easily misled by the *doloi* of others. There are two further descriptions of
this same event, however, recounted by (first) Antinous (2.91-93), and (second)
Amphimedon to Agamemnon in the Underworld (24.125-128):

> πάντας μέν ῥ' ἔλπει, καὶ ὑπίσχεται ἀνδρὶ ἑκάστῳ,
> ἀγγελίας προϊεῖσα· νόος δέ οἱ ἄλλα μενοινᾷ.   92
> ἡ δὲ δόλον τόνδ' ἄλλον ἐνὶ φρεσὶ μερμήριξε·

> "While she causes all to hope, and makes promises to each man, sending
> messages, her mind desires other things. And she devised this other trick in her
> *phrenes*".

> μνώμεθ' Ὀδυσσῆος δὴν οἰχομένοιο δάμαρτα·
> ἡ δ' οὔτ' ἠρνεῖτο στυγερὸν γάμον οὔτε τελεύτα,
> ἡμῖν φραζομένη θάνατον καὶ κῆρα μέλαιναν,   127
> ἀλλὰ δόλον τόνδ' ἄλλον ἐνὶ φρεσὶ μερμήριξε·

> "We courted the wife of the long-departed Odysseus. She neither rejected nor
> accomplished a hateful marriage, contriving black death and fate for us, but
> devised this trick in her *phrenes*".

Although both accounts of this process are formulaic (motivation, explanation,
process, and result), Antinous and Amphimedon provide different perspectives of
what they say it reveals about Penelope's mindedness and character. For Antinous,
Penelope's weaving is one example of the ways in which she has misled them; for
Amphimedon, it is evidence of complicity in Odysseus' murder of the suitors, fully
integrated into the tale of their demise. Theory of Mind is useful here: Antinous and
Amphimedon make inferences about Penelope's intentions and motivations based on
her actions, the former citing her weaving as one in a list of manipulative acts, the
latter including it as part of what he believes to be a grander scheme authored by
husband, wife, and son; in both cases, they interpret the weaving of the funeral
shroud as a manifestation of Penelope's duplicity. Both Antinous and Amphimedon,
therefore, believe they can attribute a mental state to Penelope through this process;

this has come about not only by observing a pattern of behaviour, but by making inferences about the discrepancy between Penelope's actions and intentions.

Antinous' and Amphimedon's audiences also condition how they present the information itself, and what kinds of inferences they choose to describe; their tales aim not only to rationalize Penelope's behaviour via Theory of Mind, but also to engage with their listeners' mindedness. In Antinous' case, he is complaining of Penelope's behaviour to Telemachus, and adds that she enhances her reputation as a skilled deceiver at the expense of his inheritance (2.125-126): "μέγα μὲν κλέος αὐτῇ ποιεῖτ', αὐτὰρ σοί γε ποθὴν πολέος βιότοιο" ("She makes great fame for herself, but the loss of much sustenance for you"). Antinous appeals to Telemachus' position as his father's heir, the next patriarch of the Ithacan household, and as a man who should assume control of his mother. Amphimedon describes Penelope's actions as contributing to the murderous schemes of the suitor's rivals: Odysseus and Telemachus (147-190). That Agamemnon, the man famously murdered by his wife and her lover, is his audience is clearly of primary importance: Amphimedon, like Antinous, tailors his narrative based on what he believes will resonate most with its hearer. Accordingly, Amphimedon's description prompts Agamemnon to raise the issue of Clytemnestra, but it perhaps has the opposite affect to what he was intending: rather than empathizing with the slaughtered suitor, Agamemnon praises Penelope for loyalty to her husband (191-202). What is important here is that both Antinous and Amphimedon make inferences not only about Penelope's motivations and intentions, but also about their audiences' sympathies. Their narratives are designed especially to incite a reaction from their listeners, and Penelope's shroud is thus also a cognitive tool by which they can achieve their own ends; in other words, it acts as Penelope's thought embodied and as a medium through which the suitors can engage and manipulate the mindedness of others.

IV.II. Penelope, Odysseus, and the Suitors, *Odyssey* 18

Laertes' funeral shroud prompts interpretation by others, who observe Penelope's work and, based on it, make inferences about her cognitive processes. Amphimedon and Antinous, in "reading" Penelope's weaving, both claim to know something about

her mindedness. Their opinions are, however, irrevocably coloured by their personal bias. This demonstrates the potential for material objects to act not only as a means of extending individual mindedness (Penelope), but also as scaffolding for the psychological engagement of others (the Suitors); as a means by which characters explore their relationships with others and reflect upon their own circumstances.

Theory of mind and extended cognition are at the heart of these passages. The previous two chapters have shown how this is also the case for (first) Hector, Hecuba, and Athene in *Iliad* 6, (second) Odysseus, Arete, and Nausicaa in *Odyssey* 6 and 7, (third) Odysseus and Penelope in *Odyssey* 19, and (fourth) Penelope and the Suitors *Odyssey* 2, 19, and 24. My focus now turns to *Odyssey* 18, when Penelope, ostensibly ready to choose a new husband, appears before Odysseus, Telemachus, and the Suitors (206-211). Athene had encouraged her to do so; the narrator provides us insight to the Goddess' reasoning (158-162):

> τῇ δ' ἄρ' ἐπὶ φρεσὶ θῆκε θεὰ γλαυκῶπις Ἀθήνη,
> κούρῃ Ἰκαρίοιο, περίφρονι Πηνελοπείῃ,
> μνηστήρεσσι φανῆναι, ὅπως πετάσειε μάλιστα
> θυμὸν μνηστήρων ἰδὲ τιμήεσσα γένοιτο
> μᾶλλον πρὸς πόσιός τε καὶ υἱέος ἢ πάρος ἦεν.

> But now the goddess, grey-eyed Athene, put it in the *phrenes* of Icarius' daughter, circumspect Penelope, to show herself to the suitors, so that she might open their *thumos* and so that she might seem all the more precious in the eyes of her husband and son even than she had been before this.

Penelope's descent from her rooms serves three primary purposes: (first) to attract the Suitors' attention, thereby (second) reinforcing her value in Telemachus' eyes, and (third) reigniting Odysseus' own desire for his wife. The success of Athene's plan partly depends on the meaning and use of Penelope's veil that, like Odysseus' "Aethon" disguise, is loaded with social and cultural significance. Penelope wears a κρήδεμνον in this scene, which, in Homer, is typically associated with sexual modesty, especially in marital contexts (Bergren 1989, 11-12; Kardulias 2001, 30).[160] Helen (*Il*. 3.141-144), Andromache (*Il*. 6.399-400), and Penelope (*Od*. 1.330-335,

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[160] The link between sexual modesty and the veil is widely recognized in Homeric scholarship: see Nagler (1974), Carson (1990), Sissa (1990), Cairns (1993, 2002), and Llewellyn-Jones (2003) for further discussion.

16.413-417, 21.63-66), accordingly, all appear in public in this way. "This wrapping-up of the body", van Wees (2005b, 19) argues, "contributes to the image of sexual modesty which is projected by the married women who, in the absence of their husbands, veil their faces and surround themselves with maidservants in male company". When Andromache tosses aside (τῆλε δ' ἀπὸ κρατὸς βάλε δέσματα σιγαλόεντα, 468) her headdress in *Iliad* 22 (468-472), conversely, she articulates her change in status between protected, married woman and unprotected, widowed slave. That her head-dress—the head-binding (δέσματα, 468), diadem (ἄμπυξ, 469), hair-net (κεκρύφαλος, 469), plaited band (πλεκτή, 469), and veil (κρήδεμνον, 470)—was given to her by Aphrodite on her wedding day is especially poignant, in that it signifies the removal of Hector's protection for both Andromache herself and Troy more generally.[161] As Llewellyn-Jones (2003, 132) argues:

> These women's [Andromache's and Hecuba's] actions of throwing off their veils (not simply lifting them, but casting them off) denotes their own loss of social status, the social displacement of the royal women, and of the Trojan women as a whole, and the desecration of sacred Ilion herself. The self-imposed gesture of veiling tells of a blurring of female social roles and opens up the women to abuse, defilements, and impending slavery.[162]

These ideas about veiling and un-veiling also extend towards embodied metaphors of martial conquest. In *Iliad* 16, for example, Achilles says to Patroclus (99-100): "νῶϊν δ' ἐκδῦμεν ὄλεθρον,| ὄφρ' οἶοι Τροίης ἱερὰ κρήδεμνα λύωμεν ("But you and I could emerge from the slaughter, so that we two alone could loosen Troy's sacred veil"). In expressing hope that their cause will prevail, Achilles likens Troy to a woman, and the process of martial conquest to loosening (λύωμεν, 100) the veil (κρήδεμνα, 99) from her body. Understanding this metaphor depends not only on

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[161] The precise meaning of each of these terms is contested among modern scholars. See Llewellyn-Jones (2003) for the most comprehensive survey of veil-terms in ancient Greece, who argues of the ἄμπυξ in particular that (31): "It is attested in other sections of Homer by the epithet *krusampux*, literally meaning 'with golden *ampux*'. It is frequently used by Homer as an item in a woman's toilette… the *ampux* takes the form of a metal strip or band, possibly with beaten gold". See also Nagler (1974, 48-49), and Richardson (1993, 157), who similarly speculates of these terms that, "[M]ost probably the ἄμπυξ is a headband, the κεκρύφαλος a cap (or sometimes later a net) to keep the hair in order, and the πλεκτή ἀναδέσμη some kind of woven or plaited binding for the hair… [t]he three items in 469 are found only here in Homer".

[162] See also de Jong's (2012, 183) commentary on these lines, as well as Nagler (1974, 49-51) for one of the more influential analyses of this scene, who argues that, "With this gesture, Andromache… now enacts her certain downfall in every sense, including the feeling of sexual violation so remorselessly developed in the Trojan plays of Euripides".

making points of comparison between the body of a woman and a city, but also the social and cultural meaning of a veil. Achilles, in personifying Troy and embodying the abstract concept of conquest in the veil, here makes the same connections that we do in the removal of the κρήδεμνον in *Iliad* 22.

With respect to these ideas, Penelope's veil sends the nonverbal message that she is a protected entity; it signifies that she is of high status, protected, and virtuous. But it is also an object that, for the purposes of the immediate narrative, is highly ambiguous, and invites speculation and interpretation by those around her. Odysseus and the Suitors, in employing their theory of mind abilities, have different opinions about her mental state based on its use. The Suitors, who seem to take Penelope at her word, have an obvious emotional reaction to Athene's ploy (212-213):

> τῶν δ᾽ αὐτοῦ λύτο γούνατ᾽, ἔρῳ δ᾽ ἄρα θυμὸν ἔθελχθεν,
> πάντες δ᾽ ἠρήσαντο παραὶ λεχέεσσι κλιθῆναι.

> Their knees were loosened, and they were bewitched in their *thumos* by desire,
> and all prayed to lie alongside her.

We can see here that the narrator describes their initial reaction to Penelope through their nonverbal behaviour: their knees loosen (λύτο γούνατ᾽, 212) at the sight of her, and they all hope to lie beside her (πάντες δ᾽ ἠρήσαντο παραὶ λεχέεσσι κλιθῆναι, 213). The Homeric narrator especially associates loosened knees with fear and desire: a particularly good example of this is in *Iliad* 21, where Lykaon's fear is described as a psychosomatic experience (114-115): Ὣς φάτο, τοῦ δ᾽ αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ· (So he spoke, and in the other the knees and inward *thumos* went slack).[163] In emphasising the physical dimension of Lykaon's emotional state, the narrator employs real-world nonverbal expression, illustrates the psychosomatic quality of emotion experience, and describes a more cohesive picture for his audience. The same could be said for Suitors' reaction to Penelope, though, in their case, it also speaks to the success of her appearance in the Hall: that they have made the inferences intended by Athene when she first encouraged them. Extra

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[163] For other examples of this metaphor, see *Il*. 21.425; *Od*. 4.703, 5.297, 406, 18.212, 22.68, 147, 23.205, 345.

evidence of this is in the gifts that they then offer Penelope (292-300), which not only partially restores the household's wealth, but also physically quantifies and reifies the psychological exchange that takes place between them.

Odysseus, however, watches this exchange between Penelope and the Suitors and reaches his own conclusions (281-283):

> ὣς φάτο, γήθησεν δὲ πολύτλας δῖος Ὀδυσσεύς,
> οὕνεκα τῶν μὲν δῶρα παρέλκετο, θέλγε δὲ θυμὸν
> μειλιχίοισ' ἐπέεσσι, νόος δέ οἱ ἄλλα μενοίνα.

> Thus she spoke, and enduring, god-like Odysseus was glad, because she enticed gifts from them, and enchanted their *thumos* with gentle words, but her *noos* desired other things.

We have seen how observation, interpretation, and belief are central to the way that individuals understand the mindedness of others. These considerations, I have argued, are also at play in the Homeric poems; we see how this is the case for Odysseus' "reading" of Penelope's behaviour in *Odyssey* 18. Odysseus, more specifically, makes inferences about Penelope's intentions based on her nonverbal behaviour: that she shares in his desires and deliberately manipulates the Suitors to enrich his depleted household. For Odysseus, the external stimuli provided by Penelope give him insight to her motivations and intentions: to entice the Suitors with her veiled, beautified appearance (οὕνεκα… δῶρα παρέλκετο, 282) and encourage them with soft words (θέλγε… μειλιχίοισ' ἐπέεσσι, 282-283) while intending other things (νόος δέ οἱ ἄλλα μενοίνα, 283). Odysseus not only reads Penelope's behaviour in a very particular way but, like Amphimedon and Antinous in *Odyssey* 2 and 24, reaches certain conclusions about her mindedness based on his own beliefs and bias.

Odysseus and the Suitors, however, are not the only ones led to speculate about Penelope's intentions and desires. On an extra-narrative level, the complex pattern of inferences taking place in this scene exploits our own ability to understand levels of intentionality and mental attribution. Theory of Mind can aid us in explaining this process. In a series of experiments undertaken by Kinderman, Dunbar, and Bentall

(1998), for example, participants were read short stories that involved three (A believes that B thinks that C wants) and five (A believes that B thinks that C supposes that D believes that E wants) levels of intentionality; they were then required to answer questions based on each of these stories. Results found that failure rates were much lower for participants processing third level (5-10%) as opposed to fifth (60%) level intentionality (Dunbar 2000, 241). This, Zunshine (2006) argues, is because it is easier to understand the cognitive processes underlying straightforward mental attribution (third-order) than indirect mental representation and elaborate causal chains (fifth-order). In later discussions of these experiments, Dunbar (2000, 146) suggests that authors are among those who exploit their audience's ability to understand mental attribution and influence in their work. There is, indeed, ample precedent for this outside Homer; the second chapter of this thesis showed how high-order intentionality, false belief, and mental attribution are likewise at play in Austen and Woolf. We can see third-order intentionality at play in *Odyssey* 18:

Odysseus *believes that*
the Suitors *think that*
Penelope *intends* to choose among them.

The narrator, additionally, adds more complexity to this process in Odysseus' belief that Penelope's intentions mirror his own and his interpretation of the Suitors' reaction to her divinely inspired ploy. The audience must negotiate even more levels of intentionality and mental attribution in interpreting the entire scene:

Athene *wants that* Penelope *appears to want* to make the Suitors *believe that*
she *intends* to choose among them [the Suitors do believe it, and have a physical reaction to Penelope] so to *impress* Odysseus and Telemachus, who *believe* that Penelope *wants to* incite courting gifts and thereby *works in concert* with them

This scene, in short, is a study in mental gymnastics in which there are multiple cognitive processes, believes, inferences, and potential desires at play. In presenting these complex psychological networks, the narrator challenges our ability to negotiate multiple mental states, their connections and influences, and the potential disconnects between inferences made by others and the "true" mental state of the target.

V. Conclusions

Penelope is a character most often portrayed from "without" in the *Odyssey*: in absence of any reliable account of her mindedness, both internal and external audiences are left to speculate about her psychological states based on her external behaviour. She is thus an interesting study in how characters and audiences are required to employ their mind reading abilities as they interpret her behaviour.

This chapter has accordingly examined portrayals of Penelope's potential mindedness, primarily using theory of mind methodology. Though it has placed emphasis on *Odyssey* 19, it has also examined the courting scene of Book 18, and the complex interactions taking place between Penelope, Odysseus, Telemachus, and the Suitors. In each of these cases, observing audiences speculate about her mindedness by gauging her verbal and nonverbal behaviour. The Suitors in particular, however, react to the latter: they have a physical reaction to the sight of her, before responding to her verbal instructions with gifts. They accept her willingness to re-marry on face value. Though Odysseus also interprets Penelope's behaviour based on his own desires (that she works in concert with him), he comes to the reverse conclusion about her intentions. The second chapter of this thesis showed how false belief operates in the everyday; we also see it at work in this scene, in which there is the potential that (at least) one party fails to interpret Penelope's behaviour correctly.

We receive similarly conflicting reports about Penelope's weaving, each of which are heavily influenced by the personal bias of the storyteller. While Antinous claims it as further evidence for Penelope's duplicity, Amphimedon asserts that it was part of a grander scheme authored by husband and son. Their audiences also condition the way in which they present Penelope's mindedness: we have seen how Antinous and Amphimedon, for example, tailor their accounts for (respectively) Telemachus and Agamemnon. The Suitors' own motives are thus more complex than a straightforward recitation of the past; in this sense, their interpreting Penelope's mindedness also reveals important and interesting things about their own psychology.

Penelope's own account of her weaving is more complex. On one level, it is a mechanism for self-glorification and praise, in which Penelope establishes herself as a worthy opponent for her male counterparts. On another, it is a warning to Aethon, who is about to embark on his own life story, that she is skilful in creating and decoding wiles. It thus also serves a purpose within the more immediate context of their interview, in which she asserts her mental superiority over her guest; her weaving, in this sense, is evidence of her psychological prowess.

Internal observers of the poems engage in the same mind reading tactics employed by external audiences; there is thus similarity, here, between the mind reading capacities of Homer's characters and our own. As in other Homeric passages, the narrator foregrounds our theory of mind abilities and, by monopolizing on them, encourages us to explore the complex psychology of his characters. But he also engages our implicit understanding of conceptual metaphor: we see this, in particular, in the *Odyssey* 19 similes, as well as in his presentation of Penelope's weaving, which is composed of the double-meaning of webs and wiles. Though Penelope's mindedness remains ambiguous, both internal and external audiences are led to engage mental capacities used in the everyday in forming their own opinions. These passages are, I think, good examples of how complex are the mental mechanics and patterns of inference at play in Homer.

The next chapter of this thesis moves from issues of theory of mind and social interaction to Homeric internal monologues, with an especial focus on what is regarded as one of the richest and most complex descriptions of psychological functioning in Homer: the opening sequence of *Odyssey* 20.

Chapter Six: Tying the Threads Together, *Odyssey* 20.5-30

The *Odyssey* is a poem about physical and psychological journeys. It documents Odysseus' voyage home from Troy at the same time it is intensely concerned with the re-invigoration of his heroic identity—with his psychological transition from helpless victim and ceaseless wanderer to self-determining hero and lord of Ithaca. Both journeys hinge on this exceptional mental aptitude: on Odysseus' ability to undergo and overcome arduous trials with cunning and intellect, to adopt and maintain convincing disguises, and to endure circumstances other Homeric heroes would find intolerable with fortitude and patience.[164] Odysseus' thoughts and emotions are thus subject to particular narrative interest and attention throughout the epic: he is furnished with a full mental life to which the poet frequently refers in explaining his intentions, motivations, and actions.

The fourth chapter of this thesis examines the way in which Odysseus brings this mental aptitude to bear in interactions with Penelope and Eurycleia in *Odyssey* 19. It also investigates how these same women, who share (to different extents) in this character-defining intellect, challenge him throughout the Book. In doing so, it especially focused on their use of external resources—material objects, nonverbal behaviour, and each other—in establishing and exploring extended cognitive networks. On an extra-narrative level, it examines the poet's use of mental imagery in rendering the complicated mindedness of these characters. Audiences of Homer, in interpreting the narrative via their (first) theory of mind abilities, and (second) familiarity with these cognitive metaphors, gain a full picture of his characters' cognizing because, as in the every day, they are based in physical, material, interactional, and evolutionary aspects of experience.

As I have shown, the poet frequently conveys psychological processes such as these using metaphors, metonymies, and similes that draw their source material from the

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[164] Murnaghan (1987, 4) discusses these ideas with special reference to Odysseus' capacity for disguise; she argues that: "Odysseus' affinity to disguise is related to the capacity for endurance that is expressed in his characteristic epithet, *polutlas*, 'much enduring'. It represents the ability to endure a suspension of recognition—both in the narrow sense of recognition of identity, and in the broader sense of recognition of achievement of status—that other Homeric heroes are unable to tolerate".

physical world, as well as nonverbal behaviour as a means of delineating cognitive activity. This thesis has aimed to show how the narrator, in using techniques such as these, consistently advocates an interpretation of mind that consists of brain, body, and world. In doing so, he presents his cast of characters as individuals whose psychological experiences are structured by interactions between them.

This thesis concludes with an examination of one of the most oft-referenced and fruitful examples of psychological functioning in Homer: the opening sequence of *Odyssey* 20, in which a disguised Odysseus watches, furious, as his disloyal maidservants go to the Suitors' beds (5-30). I think it useful to describe each stage of this complex scene in full:

5-8   Odysseus remains awake in bed (κεῖτ᾽ ἐγρηγορόων) devising evils (κακὰ φρονέων ἐνὶ θυμῷ) for the suitors while the maidservants happily exit the palace, bound for their beds

9   Odysseus' θυμὸς stirs (ὠρίνετο) within him.

10-13 [Monologue] he debates (μερμήριζε) in his θυμὸς and φρήν (φρένα καὶ κατὰ θυμόν) either to rush in and kill them or to allow them to mix (μιγῆναι) one last time (ὕστατα καὶ πύματα) with the suitors

13   his κραδίη growls (ὑλάκτει) within him…

14-15 [Simile] …just as a bitch (κύων) steps around her weak puppies (ἀμαλῇσι … σκυλάκεσσι) and growls at a stranger (ἄνδρ᾽… ὑλάει), eager to fight (μέμονέν τε μάχεσθαι)…

16   …so Odysseus growls (ὑλάκτει) inside himself, indignant at their evil actions (κακὰ ἔργα)

17   Pounding himself on the chest, he reproaches (ἠνίπαπε) his κραδίη with words (μύθῳ)

18-21 [Monologue] "Endure this, κραδίη. You endured (ἔτλης) an even worse thing (κύντερον) on that day when the Cyclops, uncontrollable in strength, ate my strong companions (μοι… ἰφθίμους ἑτάρους). You endured (σὺ… ἐτόλμας) it, until μῆτις led you from the cave, though expecting to die".

22   Re-iteration of his reproach to his own (φίλον) ἦτορ in his chest.

23-24 In great obedience (μάλ᾽ ἐν πείσῃ) Odysseus' κραδίη remains unceasingly enduring (μένε τετληυῖα νωλεμέως)

24   Despite this, Odysseus himself (αὐτὸς) tosses (ἑλίσσετο) back and forth (ἔνθα καὶ ἔνθα)

25-27 [Simile] As when a man with a blood pudding, turns (αἰόλλῃ) it back and forth (ἔνθα καὶ ἔνθα) over a burning fire (πυρὸς αἰθομένοιο), eager (λιλαίεται) to cook it quickly (μάλα…ὀπτηθῆναι)…

28-30 …so Odysseus tossed (ἑλίσσετο) back and forth (ἔνθα καὶ ἔνθα) debating (μερμηρίζων) how, being alone among many (μοῦνος ἐὼν πολέσι), he could lay his hands on the shameless suitors (μνηστῆρσιν ἀναιδέσι)

30-35 Athene appears and asks Odysseus what is wrong

36-43 Odysseus confides his troubles in her

44-54   Athene assures Odysseus that he will soon have his revenge, and drifts sleep over his eyes

The primary focus of this passage is on Odysseus' decision-making process as he struggles for control over his anxiety, fear, and anger. In a general sense, these debates are recurring narrative devices that occur elsewhere in moments of crisis, where a Homeric hero, struggling with overwhelming, unfavourable odds, chooses between self-preservation and perseverance. As I will show in the first section of this chapter, internal monologues not only provide compelling insight to the psychological workings of Homer's characters, but also tell us important things about how internal conflict is embodied within the poems. The *Odyssey* 20 passage has, however, attracted especial attention from ancient and modern scholarship alike because of its dense psychological imagery and interplay: within twenty-five lines, there are two similes, eight metaphors, three monologues, didactic uses of memory, nonverbal behaviour, and multiple references to psychological terminology.[165] This passage is so important, therefore, because it demonstrates the full range of ways in which the Homeric poet conceptualizes his characters' internal experiences. Combined, each of these elements provides an accessible means for making sense of Odysseus' complicated thought processes. "The passage prefigures later Greek ways

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[165] For ancient references to the passage, see Plato's *Phaedrus* (94d6-e1) and *Republic* (390d4-5, 441b4-c2). In the latter case, it is used as supporting evidence for Plato's theory about the relationship between reason and spirit. For other references to the passage in the later Greek philosophical tradition, see Gill (1983, 137). Gill (1996, 183-190) elsewhere discusses this passage in particular detail as an example of psychological conflict. "The passage", he states (1996, 184), "is marked by a number of features which are unusual in Homeric phraseology. It is unusual in deploying in one context all three of the formulaic modes of Homeric deliberation. These are combined, here alone, with two colourful similes, which do not occur elsewhere in Homer". Pelliccia (1995, 177) states that, "the importance of the passage cannot be exaggerated" and continues (122f), "[i]ts singularity, however, can: in relation to "ordinary" Homeric psychology what is depicted in the scene differs in degree rather than in kind". Russo (1992, 108) comments that the details comprising this scene are "totally different from Homer's usual practice", and argues that this might be the case in order "to achieve an unusually strong intensification of the description of [Odysseus'] inner turmoil". See also Jahn (1987), Caswell (1990), Halliwell (1990), and Darcus-Sullivan (1998). Earlier analyses of this passage viewed it as a rudimentary presentation of psychological functioning. Snell (1964), for example, saw the passage as the beginning of a development in self-consciousness and psychological conflict. He argues that, although it demonstrates awareness of irrational or extreme emotion, there is no complementary acknowledgement of rationality: "The element of reason appears only in its negative function as a hindrance and prevention of disaster" (185). Voigt (1934), by contrast, argues that the passage demonstrates awareness in Homer for the necessity of decision making; still, he argues, there is no conscious awareness of an autonomous, self-determining individual (70-74). My own analysis stands in opposition to that of Snell's and Voigt's, in that it argues that we *are* presented with a highly complex picture of psychological functioning in Homer.

of conceptualizing psychological interplay", Gill (2014, 786) states, "but it also exemplifies the scope for presenting cohesive internal relationships within Homeric terminology".

This chapter provides an in-depth examination of the cognitive aspects of the *Odyssey* 20 passage. It takes place in four parts. It first examines the narrator's description of Odysseus' internal organs (5-13), but especially as he concretizes them using metaphors of spaces, containers, and objects. It also briefly discusses how internal monologues embody thought and emotion elsewhere in the Homeric poems, with especial emphasis on Agenor's speech of *Iliad* 21. Section Two investigates the hungry man simile (24-28), in order to show how concepts of heat and motion underpin the narrator's presentation of Odysseus' fear, anger, and frustration. The third section shifts its focus to the canine simile (14-15), with especial reference to evolutionary theory. The final section examines Odysseus' didactic use of memory, with relation to the Polyphemus episode of *Odyssey* 9. In doing so, this chapter not only endeavours to present an in-depth account of the psychosomatic aspects of the *Odyssey* 20 passage, but also seeks to place Odysseus' internal struggle within the broader context of the Homeric corpus.

In a more specific narrative sense, two contextual considerations exacerbate Odysseus' internal conflict, anxiety, and frustration. First, it is the night before Odysseus and Telemachus take revenge on the Suitors, cleanse their household, and re-establish proper order in Ithaca. In this sense, it is also the culmination of Odysseus' journey home from Troy. It is therefore essential that he not reveal his identity until the proper moment, though he still struggles with his reaction to the things he sees and experiences in his home. Second, Odysseus has just spoken with Penelope and has, in the process, witnessed the full extent of her own grief and anxiety. Odysseus, despite his outward stoicism and discipline, is not impervious to his wife; rather, the previous chapters have shown how deep is their psychological connection. It would be fair to assume, I think, that Odysseus is troubled by Penelope's anguish, and that this carries over to the successive narrative.

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In portraying this internal struggle, the narrator employs complex mental imagery that taps into some of our deepest and most subconscious physical, material, and evolutionary experience. It is in this passage, I argue, that we have our best example of phenomenological structures of psychological experience in Homer. This presentation of Odysseus' mindedness is, thus, illustrative of Homer's craft on a larger scale.

I. Homeric Internal Organs and Monologues

In the Homeric poems, an individual's intellectual capacities are often associated with a set of terms that, taken together, constitute a lexicon of mind.[166] These are θυμὸς, φρήν/φρένες, νόος, ἦτορ, κῆρ, κραδίη/καρδία, μῆτις, ψυχή, μένος, and πραπίδες. One of the most influential works dealing with Homeric organs was undertaken by Jahn (1987), who concludes that certain terms denoting mental capacities—θυμὸς, φρήν/φρένες, ἦτορ, κῆρ, and κραδίη/καρδία—are synonymous, operating within a formulaic system. This view, however, has come under some scrutiny. Darcus-Sullivan (1991, 67), for example, argues that while "there is much overlap in meaning among psychic terms… [and] the formulaic nature of Homeric verse strongly influences which term may appear… detailed examination of passages shows that subtleties in meaning among these terms are present". Some of these organs do have more of a physical presence than others: while spears are able to pierce the φρήν (*Il.* 16.481) and the κραδίη/καρδία pounds in the chest (*Il.* 13.438-444, 13.282-283, 22.460-461), the θυμὸς is more insubstantial—several scholars, as I will discuss below, relate it to the Latin *fumus*, and describe it as a breath-like substance.[167] The ψυχή, by contrast, is dormant in the

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[166] Each of these terms appear with varying frequency in the *Iliad* and *Odyssey*; these are, according to Jahn (1987, 6 n. 29) θυμὸς (816×), φρήν/φρένες (379×), νόος (118×), ἦτορ (102×), κῆρ (90×), κραδίη/καρδία (63×), μῆτις (37×), and πραπίδες (14×). Though Pelliccia (2011, 510) points out that psychological functioning in Homer is more complex and involved that just these organ terms: "Homer's representation of human mental behaviour", Pelliccia (2011) argues, "is relentlessly dynamic: if a reader should recollect Achilles' struggle to restrain himself from killing Agamemnon in *Iliad* 1, it is unlikely that the role played by his "organs" (1.188-193) will be the first thing to spring to mind; if the hero's internal struggled across the whole poem are contemplated, it seems even less likely these inner organs will figure prominently. Furthermore, recent scholarship has made it difficult to maintain that, even if the mental organs do not *embody* Homeric psychology, they at least *reflect* it to a degree that sheds like on his 'mentality'".

[167] Though Jahn (1987, 9-19) initially separates different organ terms based on their corporeality. For discussion of the physiology and nature of Homeric organs, see (for example) Böhme (1929, 2-11),

body until death: it appears to be the "essence" of a person that is expelled from the body out on a final gasp of breath (*Il*. 5.696, 14.518, 16.856).[168]

The deliberative functions of intellectual organs, furthermore, far outstrip their physiological form. In Homer, these functions are conceptualised by means of metaphor that, as I have shown in earlier chapters of this thesis, are derived from the physical dimensions of experience. "The Homeric concept of the person", Cairns (2003, 41) argues, "exhibits few, if any traces of psychophysical dualism; the intellectual and emotional functions of the person are fundamentally embodied". This is also the case in the *Odyssey* 20 passage, which opens with metaphors of physical space, containers, and boundaries (5-13):

> ἔνθ᾽ Ὀδυσεὺς μνηστῆρσι κακὰ φρονέων ἐνὶ θυμῷ
> κεῖτ᾽ ἐγρηγορόων· ταὶ δ᾽ ἐκ μεγάροιο γυναῖκες
> ἤϊσαν, αἳ μνηστῆρσιν ἐμισγέσκοντο πάρος περ,
> ἀλλήλῃσι γέλω τε καὶ εὐφροσύνην παρέχουσαι.
> τοῦ δ᾽ ὠρίνετο θυμὸς ἐνὶ στήθεσσι φίλοισι·
> πολλὰ δὲ μερμήριζε κατὰ φρένα καὶ κατὰ θυμόν,
> ἠὲ μεταΐξας θάνατον τεύξειεν ἑκάστῃ,
> ἦ ἔτ᾽ ἐῷ μνηστῆρσιν ὑπερφιάλοισι μιγῆναι
> ὕστατα καὶ πύματα·

> Odysseus lay there awake, devising evils in his *thumos* for the suitors as those women were coming from the hall, the ones who had mixed with them before this, providing happiness and laughter for each other. His *thumos* swelled in his own *stēthos*, and he debated anxiously in his *phrēn* and *thumos*, whether to rush upon and make a death for each of them, or to let them mix with the arrogant suitors one last and final time.

Odysseus plans the events of the follow day inwardly (μνηστῆρσι κακὰ φρονέων ἐνὶ θυμῷ, 5), and his second internal debate is introduced by the formulaic, "he debated anxiously in his *phrēn* and *thumos*" (μερμήριζε κατὰ φρένα καὶ κατὰ θυμόν, 10). In both these examples, the θυμὸς and φρήν are deliberative spaces

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Onians (1954); Ireland and Steel (1975, 187-189) object to Onian's assessment. Caswell (1990, 16-21) also discusses the physiological makeup of internal organs with particular emphasis on the θυμός and φρήν/φρένες, and summarizes several influential works before her. Darcus-Sullivan (1979a, 1979b, 1980a, 1980b, 1981, 1988) provides several systematic accounts of ψυχή, φρήν, θυμὸς, and νόος in early epic and lyric.
[168] For studies of the ψυχή, see Rohde (1925), Claus (1981), Clark (1999), and Cairns (2003). Pelliccia (2011, 509) and Jahn (1987, 17-18) explain, furthermore, that the anatomical makeup of these organs is "concentric": the στῆθος houses the φρένες, in which the θυμός is located; the θυμὸς contains the κῆρ, which contains the καρδία.

that, in terms of cognitive semantics, correspond to the "mind as a container" image schema: to a figurative conceptualization of our psychological capacities as having definable boundaries and in-out orientations.[169] These metaphors are common elsewhere in Homer, where gods place ideas and motivations in the heads of mortals and people hide their thoughts from others within their minds. Thetis, for example, beseeches Achilles to reveal his thoughts to her in *Iliad* 1 ("μὴ κεῦθε νόῳ, ἵνα εἴδομεν ἄμφω", 363), while Iris incites in Helen a desire for her past life in Book 3 ("Ὣς εἰποῦσα θεὰ γλυκὺν ἵμερον ἔμβαλε θυμῷ| ἀνδρός τε προτέρου καὶ ἄστεος ἠδὲ τοκήων", 139-140).[170] Similarly, we have this metaphor in the English language: consider, for example, "I need to clear my mind", "my brain is full of interesting ideas", and "he's empty-headed" (Lakoff and Johnson 1980; Kövecses 2000). Odysseus' *deliberative* content, furthermore, corresponds to the "ideas as objects" schema, in which his possible choices (his plans for the following day, and his more immediate intentions with the maidservants) are stored, examined, and processed within the container-mind. On a conceptual level, these metaphors depend on the kinds of bodies we have, the way we define and move through space, and the way we manipulate objects in our environment. As Lakoff and Johnson explain (1980, 29):

> We are physical beings, bounded and set off from the rest of the world by the surface of our skins, and we experience the rest of the world as outside us. Each of us is a container, with a bounding surface and an in-out orientation. We project our own in-out orientation onto other objects that are bounded by surfaces. Thus we also view them as containers with an inside and an outside.

More specifically, we manipulate our environment from a very early age with our hands—throughout their first year of life, a child learns the boundaries and capabilities of their bodies by physical testing their surroundings—and objects within

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[169] The fullest explanation of container metaphors is in Lakoff and Johnson's *Metaphors We Live By* (1980, 29-32).

[170] The same formula occurs at 16.19 [Achilles to Patroclus], and similar wording at 18.74 [Thetis to Achilles]. In these two further cases, thoughts are likewise represented metaphorically as physical objects that can be hidden from others. For further examples of gods putting thoughts or motivations in the minds of mortals, see *Il.* 2.451-2 [Athene and the Achaians], 5.512-13 [Apollo and Aeneas], 13.82 [the two Ajaxes]; *Od.* 19.485-486 [Eurycleia]; 23.260 [Odysseus and Penelope]. For other examples of container metaphors, see *Il.* 4.39, 104, 245, 5.219, 8.218.

it—through play.[171] Had we evolved without them, Wilson and Gibbs argue, we might not have developed metaphors like "grasping a concept" or "throwing out an idea" (2007).[172] That we have hands, therefore, that we use in interacting with our world from an early age informs how we understand these cognitive frameworks; the fact that we also have bodies which move through space and orientate themselves based on the objects around them and, indeed, think of our bodies as objects themselves, help us to conceive of abstract concepts metaphorically as their own definable containers with bounded surfaces. This bodily basis for these metaphors not only inform the way we, in the every day, structure our mind and thoughts as containers and objects, but also the narrator's presentation of Odysseus' psychological functioning in *Odyssey* 20.

I.I. Internal Monologues

These are not the only ways in which the narrator metaphorically describes the mechanics of Odysseus' thought processes, however: the entire scene is, notably, focused primarily on his heated internal debate. Elsewhere in Homer, and as stated above, these internal monologues often occur in times of crisis, where a Homeric hero struggles between self-preservation and perseverance. In doing so, the narrator employs conceptual metaphor, embedded narrative, and simile in embodying his hero's thought processes. I think it is thus important to consider these monologues in a broader sense, in order to understand Odysseus' internal debate in its broader Homeric context.

The most common of these monologues are θυμòς-speeches that, on a general note, usually occur at moments in which a hero is isolated and facing unfavourable odds.[173]

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[171] Gallagher (2005, 1).

[172] See also Gibbs' (2006a, 441-442) discussion of metaphors that describe abstract concepts in terms of grasping and throwing; in this study, he argues that these metaphors entail a kind of "embodied simulation", in which "conceiving of abstract entities as physical objects enables people to perform mental actions on these objects as if they possessed the properties of real-world, concrete, physical entities" (442).

[173] For one of the fullest discussions of θυμòς-speeches in Homer, see Pelliccia (1993), but also Scully (1984). Though there are several internal monologues that are not characterized as θυμòς-speeches, what they all share in common is that they concretize, in different ways, abstract or internal thought processes. The *Odyssey* 20 passage is one such of these examples, in that it does not fit in with the superficially formulaic θυμòς-speech. Despite this, I think that the underlying purpose of the

"Homeric inner dialogues", Gill (1996, 187) explains, "occur at moments of exceptional isolation, in which the figure is unable to engage in the kind of interpersonal exchange that is the normal mode of Homeric deliberation, and is thus driven to talk to himself, in the absence of any other partner". They typically share four common characteristics. First, internal monologues are framed by formulaic metaphors that introduce and conclude the speech, and generally follow a similar pattern: they begin with a statement that the individual is deeply troubled (ὀχθήσας) which leads them to directly address their θυμὸς; after covering all possible courses of action available to them, some of which are socially acceptable, and others which are socially shameful, there is some kind of resolution to the debate; the character's final decision is then immediately put into action and the main line of narrative resumes. Second, they occur most often in martial contexts, where the individual is debating whether to fight or flee. Third, they typically involve embedded narratives, in which the individual imagines an alternate reality in which they might follow one particular course of action over another. Lastly, θυμὸς speeches are either preceded or followed by the use of a simile that further describes the character's situation.[174] Despite these similarities, there is a large amount of variation in the monologues themselves. As Richardson explains (1993, 99-100),

> This type of speech is handled by the poet with considerable variation to suit context and character. Odysseus rejects the idea of flight as dishonourable, Menelaus decides on retreat as the wisest course, whereas Agenor realizes that flight would be disastrous. Hector's reasoning is more complex.

We can see this pattern emerge very clearly in *Iliad* 11. Odysseus finds himself alone on the front lines of battle and, upon finding the Trojans closing in on him (403-412):

ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν·
"ὤ μοι ἐγὼ τί πάθω; μέγα μὲν κακὸν αἴ κε φέβωμαι
πληθὺν ταρβήσας· τὸ δὲ ῥίγιον αἴ κεν ἁλώω
μοῦνος· τοὺς δ' ἄλλους Δαναοὺς ἐφόβησε Κρονίων.

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speeches themselves—and their scientific bases—are similar. Examining θυμὸς-speeches are, therefore, useful for my discussion. Because my interest is primarily in the manner in which these speeches extend and embody abstract thought processes, furthermore, I will consider them as parts of the same poetic mechanism for substantiating cognition.

[174] Richardson (1993, 99) explains of examples such as *Il*. 11.403, 17.90, 22.98, 21.550 that, "In all these cases the hero is the subject of a simile just before or after the monologue".

ἀλλὰ τί ἤ μοι ταῦτα φίλος διελέξατο θυμός;
οἶδα γὰρ ὅττι κακοὶ μὲν ἀποίχονται πολέμοιο,
ὃς δέ κ' ἀριστεύῃσι μάχῃ ἔνι τὸν δὲ μάλα χρεὼ
ἑστάμεναι κρατερῶς, ἤ τ' ἔβλητ' ἤ τ' ἔβαλ' ἄλλον".
ἕως ὃ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν,
τόφρα δ' ἐπὶ Τρώων στίχες ἤλυθον ἀσπιστάων.

Perplexed, Odysseus spoke to his great-hearted *thumos*: "Ah me, what will happen to me? It will be a great evil if I flee, being alarmed by the multitude, but worse if I am caught alone. And the son of Kronos has set to flight the other Danaans. But why does my *thumos* in me debate about these things? For I know that cowards keep away from fighting, but if one is to win in battle, it is especially necessary to stand strong, whether he is struck or strikes another". While he debated these things in his *phrēn* and *thumos*, the ranks of armoured Trojans came upon him.

The speech opens with Odysseus' formulaic address to his θυμὸς; he then debates between two possible courses of action (404-406): he claims that although it would be cowardly to flee from a fight, it would be worse if he were caught alone and outnumbered. He then asks why his θυμὸς debates on these things, and cites socially accepted ideas about bravery and cowardliness (407-410). In the mean time, the Trojan host has advanced too far towards him, cutting off any chance of escape (411-412). A simile occurs immediately after this that further explains his predicament, describing the trapped Odysseus as a boar surrounded by a pack of hunting dogs (413-420). Most obviously, the embodiment of abstract concepts occurs at lines 403 and 407, where the θυμὸς is metaphorically described as an entity that is capable of communication and deliberation: in the first, the narrator describes Odysseus as addressing his θυμὸς as if it were another person, and in the second, the θυμὸς itself takes on psychological powers of its own, now the agent who weighs up Odysseus' options. At 411, we have an example of a different kind of embodied metaphor: here, the θυμὸς and φρήν are deliberative spaces, where Odysseus can "store", "debate", or "examine" ideas in a quasi-physical, internal forum.[175]

Homeric internal monologues, as stated above, embody thought and emotion primarily through metaphor, simile, and embedded narrative. All these elements are

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[175] As I show below, Odysseus' internal reaction to the maidservants' behaviour is partially described using canine imagery. Chapter Three, additionally, examined how battlefield aggression is metaphorized using images from the natural world that, I argued, have their basis in evolutionary pressures. This is also the case for the simile that immediately follows his internal monologue in *Iliad* 11, in which he is compared to a boar that is cornered by hunting dogs (the Trojans) (413-420).

very clearly at play in *Iliad* 21, where an increasingly anxious Agenor watches Achilles approach on the battlefield. In attempting to determine his next course of action, Agenor extensively imagines two viable strategies (550-570):

αὐτὰρ ὅ γ' ὡς ἐνόησεν Ἀχιλλῆα πτολίπορθον
ἔστη, πολλὰ δέ οἱ κραδίη πόρφυρε μένοντι·
ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν·
"ὤ μοι ἐγών· εἰ μέν κεν ὑπὸ κρατεροῦ Ἀχιλῆος
φεύγω, τῇ περ οἱ ἄλλοι ἀτυζόμενοι κλονέονται,
αἱρήσει με καὶ ὧς, καὶ ἀνάλκιδα δειροτομήσει.
εἰ δ' ἂν ἐγὼ τούτους μὲν ὑποκλονέεσθαι ἐάσω
Πηλεΐδῃ Ἀχιλῆϊ, ποσὶν δ' ἀπὸ τείχεος ἄλλῃ
φεύγω πρὸς πεδίον Ἰλήϊον, ὄφρ' ἂν ἵκωμαι
Ἴδης τε κνημοὺς κατά τε ῥωπήϊα δύω·
ἑσπέριος δ' ἂν ἔπειτα λοεσσάμενος ποταμοῖο
ἱδρῶ ἀποψυχθεὶς προτὶ Ἴλιον ἀπονεοίμην·
ἀλλὰ τί ἤ μοι ταῦτα φίλος διελέξατο θυμός;
μή μ' ἀπαειρόμενον πόλιος πεδίον δὲ νοήσῃ
καί με μεταΐξας μάρψῃ ταχέεσσι πόδεσσιν.
οὐκέτ' ἔπειτ' ἔσται θάνατον καὶ κῆρας ἀλύξαι·
λίην γὰρ κρατερὸς περὶ πάντων ἔστ' ἀνθρώπων.
εἰ δέ κέ οἱ προπάροιθε πόλεος κατεναντίον ἔλθω·
καὶ γάρ θην τούτῳ τρωτὸς χρὼς ὀξέϊ χαλκῷ,
ἐν δὲ ἴα ψυχή, θνητὸν δέ ἕ φασ' ἄνθρωποι
ἔμμεναι· αὐτάρ οἱ Κρονίδης Ζεὺς κῦδος ὀπάζει".

When Agenor noticed Achilles, sacker of cities, he stood firm, but his heart was heaving as he waited. Deeply disturbed, he spoke to his great-hearted *thumos*: "Ah me! If I were to flee from the might of Achilles, in the manner that others are driven in terror before him, he would still catch me and cut my throat like a feeble man's. But if I allow these men to flee in confusion by the son of Peleus, Achilles, and if I take flight elsewhere from the wall and fertile plain of Ilion, until I might come to the shoulder of Ida and sink into the undergrowth. And towards the evening, when I have bathed in the river and washed away the sweat, I might leave Ilion. But why does my own *thumos* debate these things? In this way Achilles might discover me leaving the plain of the city and close in on me, and in the swiftness of his feet catch me. Then there will be no avoiding death and the death spirits. But if I go before the city and stand against him, I think even his flesh might be [made] vulnerable by the sharp bronze. In him there is one *psuche*, and men say that he is mortal. But Zeus, the son of Kronos, is giving him glory".

On the one hand, Agenor could flee from Achilles in the same way as others have before him; this would, however, certainly lead to his death, as Achilles would invariably catch him and slit his throat (553-555). On the other, he could take a different route and flee to the slopes of Ida where he might take refuge, thereby escaping both Achilles and the Trojan War altogether (553-561). Agenor dismisses

this second option as well, stating that Achilles might still catch him as he is leaving the city. He decides upon a third course of action instead: his only chance of survival as he sees it is to face Achilles head-on (562-570). On a preliminary note, Agenor's monologue provides insight to his conflicted thoughts at a moment of extreme emotional distress: his thoughts are fragmented and frenzied, and this is reflected by how quickly he wavers between different courses of action. The reason for this is, in part, undeniably circumstantial: the Iliadic battlefield, an environment in which the conflict between self-preservation and the drive for heroic glory is at its most immediate, contributes to the desperation of Agenor's psychological state; the impending approach of an enraged Achilles no doubt further compounds this.

Agenor's psychological processes are partially embodied through the formulaic and non-formulaic metaphors that frame and structure his monologue. On the one hand, the formulaic "ὀχθήσας-formula" achieves this by means of personification, in describing the θυμὸς, via metaphor, as an entity with which Agenor can communicate (ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν, 552) As I stated previously, θυμὸς-speeches most often begin with the "ὀχθήσας-formula"; Adkins (1969, 15) describes it significance in internal monologues:

> The tension in the Homeric hero between doing what he thinks he is obliged by
> his society to do and doing what he as an individual concerned with his personal
> welfare wants to do. Thus it conveys all at once a psychological response to
> distress, frustration, and anger.[176]

At the heart of these monologues, then, is the conflict between honourable behaviour and the persistent, universal human drive for self-preservation. Agenor is more concerned with survival and self-preservation than heroic glory; his reasoning for remaining on the battlefield is the realisation that Achilles will catch him either way. This is made clear by the two scenarios he explores and his reasons for discarding them: his initial choices both concern flight, and his motives for setting them aside

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[176] See also Scully (1984, 14) on this point, who argues that, "The private thoughts of a hero question the values of heroic activity as he could never do publicly. Thus, it is the privileged domain of the soliloquy to convey the anxiety of the hero as he moves from indecision to resolution, from fear to courage, from thought to re-affirmation of heroic action. Although the soliloquy calls into question the values of society, it also serves to highlight the particular nature of heroism as conceived in the *Iliad*".

are based upon the fact that Achilles is still likely to catch up with him. There is thus a connection between Agenor's physical situation (the battlefield and Achilles' approach), his emotional state (he is deeply troubled; ὀχθήσας), societal pressures (exemplified in Agenor's automatic attribution of dishonourable thoughts to his θυμὸς: "ἀλλὰ τί ἤ μοι ταῦτα φίλος διελέξατο θυμός;"), and the scenarios that he considers in the embedded narratives of the successive lines.

Two other, less formulaic metaphors frame the entirety of Agenor's monologue, and further embody his thought process. In the first instance, Agenor's καρδία heaves (πορφύρω, 551) as he watches Achilles approach: πολλὰ δέ οἱ κραδίη πόρφυρε μένοντι (551). The use of πορφύρω is especially interesting for our purposes. Cunliffe (2012[1924]), Beekes (2010, 1223-1224), and Chartraine (1968, 930) identify two separate uses of the verb in early Greek: (first) "of the disturbed sea, to heave", and "fig., of the heart, to be troubled, moved, stirred" (Cunliffe 2012 [1924], 339), and (second) "to make purple" or "redden" (Beekes 2010, 1223-1224). Beekes (2010, 1223-1124) connects πορφύρω in its former sense to the Sanskrit *jár-bhurīti* (to convulse/sprawl); in the latter sense, it is linked with πορφύρα (purple clothes, purple fish). In connecting the two uses, Irwin (1974) argues of πορφύρεος that it, "describes the appearance which purple-dyed material and certain other objects have in common. This may be sheen or iridescence, the apparent mixture of light and dark on a changing surface". There are, however, two further uses in Homer. First, it is used of spilled blood on the battlefield, as in the case of Aias and the Trojans in *Iliad* 17 (ὣς Αἴας ἐπέτελλε πελώριος, αἵματι δὲ χθὼν| δεύετο πορφυρέῳ, 360-361); elsewhere, this is also a metaphor for death, in which the eyes of a warrior are covered by red death (πορφύρεος θάνατος, *Il*. 16.334).[177] Second, it is sometimes used to describe the shimmering quality of clouds, such as the ones in which Zeus (*Il*. 17.547) and Athene (17.551) wrap themselves. There are links, therefore, between the surge and heave of the sea, the iridescence of purple cloth, spilled blood

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[177] I think we see a convergence of the purple of cloth and the blood spilled on the battlefield in Andromache's weaving of *Iliad* 22 (440-441), in which her textile is described as being red (πορφυρέην, 441); that she is doing this at the same time as Hector's blood is being spilled on the battlefield by Achilles connects the two understandings of this term, especially given that Hector's death signals the end of Andromache's life as a married woman—a status that weaving poignantly evokes.

on the battlefield, the shimmering quality of clouds, and the metaphoric surge of Agenor's καρδία as he watches Achilles' approach.

But I think that these images might also be physiologically based: more specifically, I think that the heave of Agenor's καρδία describes not only his dread and distress, but an actual, physical acceleration of his heartbeat and circulatory system which, as shown in the case of Idomeneus' coward, is physiologically felt as heat in the body; this affect also reddens the skin. This metaphor, thus, is deeply based not only in the connection between the physical and psychological uses of πορφύρω, but also in physiological changes that take place in the body in emotion experience.

In the second instance, Agenor's ἦτορ is described as being eager to fight once he has made his decision to persevere on the battlefield (ἐν δέ οἱ ἦτορ| ἄλκιμον ὁρμᾶτο πολεμίζειν ἠδὲ μάχεσθαι, 571-572). Agenor's ἦτορ described using animal imagery; it is an introduction to the simile in the successive lines which compares his confidence and resolve to that of a leopard (573-580). As a leopard emerges from the undergrowth (ἠΰτε πάρδαλις εἶσι βαθείης ἐκ ξυλόχοιο, 573) and fearlessly faces a hunter with no thoughts of fleeing (οὐδέ τι θυμῷ… ὑλαγμὸν ἀκούσῃ, 574-575), so too does Agenor stand his ground against Achilles, rather than running away (οὐκ ἔθελεν φεύγειν, πρὶν πειρήσαιτ' Ἀχιλῆος, 580). Both the metaphor and simile, here, describe Agenor's mental and physical resolve as he gathers himself in preparation to fight Achilles. In doing so, the narrator borrows from the behaviour of animals in concretizing and communicating Agenor's mental state as he moves, at the end of the monologue, from indecision to resolution.

Embedded narratives also feature very prominently in Agenor's monologue, and are another means by which we can make sense of his psychological state. Each alternate choice is described using extended imagery that reflects the complexity of his thought process and guides the audience through his cognizing. Agenor is particularly detailed when he outlines the second of his choices, namely, the possibility that he could escape to Ida and then flee the war altogether (556-561). In this hypothetical situation, we follow this prospective path—as Agenor himself—as

he talks his way through this particular choice, flees the battle, and escapes into the wilderness. Two primary issues underscore this elaboration of Agenor's conflicted thoughts. First, this form of imaginative speculation and strategy formulation is foregrounded by evolutionary pressures. In the fourth chapter of this thesis, I briefly discussed a form of creative imagination that relates to "working memory": that is, creative imagining that is utilized in problem-solving tasks (Baddeley and Hitch 1974; Pearson 2001; Pearson et al. 2001). "Examples of everyday tasks that rely on working memory", Pearson (2007, 194) explains, "include performing mental arithmetic or remember a shopping list". Turner (2007, 212) places the emergence of this kind of problem solving through creative imagining in the Upper Paleolithic period (c. 50,000 years ago), and argues that it is during this phase of evolution that "human beings began to demonstrate an unprecedented ability to be imaginative in whatever they encountered". In line with this, Mithen (2007, 5), explains that:

> *Homo sapiens'* ability to think more creatively about making tools, exploiting the landscape, and constructing social relationships… enabled them to out-compete the Neanderthals and all other members of the *Homo* genus for resources. It is the product of a long evolutionary history, involving both biological and cultural change that began soon after the divergence of the two lineages that led to modern humans and African apes.[178]

In mentally mapping his two courses of action, he rehearses and evaluates each possible choice available to him in a "safe space"—internally, with no immediate, real-world repercussions. The reason he is able to do so is because, with respect to modern studies of mind, he possesses a well-honed ability to strategize and problem solve via imagination and mental imagery. He therefore engages mental apparatus that has its roots in evolution: in humans' sophisticated ability to simulate real-world actions and consequences that are, in evolutionary terms, geared towards survival

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[178] For further studies on imagination from an evolutionary perspective, see Mithen (1996, 2001), Whiten and Suddenhorf (2007), and Blackmore (2007). Mithen takes a somewhat different approach from Whiten and Suddenhorf, however, in that he relies primarily on archaeological data: on artefacts produced by ancestral artefacts that begin with stone tools and become progressively richer (i.e. rock art, poetry); Whiten and Suddenhorf, by contrast, combine genetic and fossil in order to identify "common psychological characteristics, shared by all descendants of the particular ancestral stage of interest" (2007, 32). In doing so, Whiten and Suddenhorf draw upon experimental and observational studies of modern chimpanzees and, based on this data, "infer that the common ancestors with which these species resemble would have been both inventive and capable of secondary representation—that is, operating with multiple non-verdical representations as is necessary for pretence, mirror self-recognition, and 'mind-reading' the intentions of others" (Roth 2007, xxx-xxxi).

and progression. On an extra-narrative level, and in a second sense, the poet actively engages the audience in Agenor's internal process. In witnessing him mentally enact each viable course of action, we are led, step-by-step, through Agenor's thought processes. In this sense, thus, we actively participate in Agenor's cognizing.

II. ὡς δ' ὅτε γαστέρ' ἀνὴρ πολέος πυρὸς αἰθομένοιο…

The narrator describes the mechanics of Odysseus' thought processes using concepts of space, containers, and objects. We have seen how these ontological metaphors operate elsewhere in Homer, in scenes such as the Thetis-Achilles exchange of *Iliad* 1 (363) and Odysseus' and Penelope's interview in *Odyssey* 19 (237). Homeric internal monologues, furthermore, embody thought and emotion using conceptual metaphor, simile, and embedded narratives. Evolutionary approaches to imagination can aid us in understanding the kinds of connections made by the narrator in these instances.

The majority of this passage is, however, dedicated to Odysseus' emotional response: to his internal process as he struggles in controlling his anger, frustration, anxiety, and indecision at a time of extreme psychological pressure. "Part of what is involved here", Gill (1996, 189) argues, "is that, as the [narrative] action nears its climax, the narrative presents the strain placed on Odysseus' capacity for endurance by the continued need for concealment".[179]

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[179] See also Rutherford (1992, 206) on this point: "What the passage here above all conveys is the sheer physical quality of both Odysseus' discomfort and his endurance". Rutherford continues, furthermore, to claim that this passage also demonstrates Odysseus' uncertain position in the Ithacan household. On the one hand, Odysseus adopts the passive role of the blood pudding; but on the other, he is the man who "should be in control and preparing his food; his eagerness for revenge corresponds to the impatience and hunger of the man in the simile" (206). This dual-correspondence, Rutherford argues, "matches the uncertain position of Odysseus in the narrative at this point: is he agent or victim, avenger or helpless onlooker?" (207). In contrast to this, de Jong (2001, 486) claims that this simile serves two narrative functions: (first) "to illustrate the tossing of the sleepless Odysseus", and (second) "to suggest his eagerness for revenge". While these are, indeed, two central purposes of the passage, de Jong omits what is perhaps the simile's most primary purpose: to represent Odysseus' internal conflict, and the choices with which he struggles. For other readings of this passage, see Morrison (2005, 77), who argues that, "the outer action serves as a guide to Odysseus' emotional distress", and Russo et al. (1992, 110) who states that ἔνθα καὶ ἔνθα describes, "Odysseus' eagerness to attack the suitors". While these two assessments of the passage strike closer to the mark, they are both frustratingly brief. Unpacking both these statements requires a more in-depth survey of the mental imagery presented here, elsewhere in Homer, and in modern studies of cognitive metaphor; this is the primary purpose of my own analysis.

In conveying this struggle metaphorically, the poet employs concepts (first) derived from the natural world in the "canine" simile (14-16), and (second) of excessive physical motion and extreme heat in his "hungry man" simile (25-30). These two similes, Rutherford (1992, 204) points out, are "somewhat unusual, the second much more so"; that they occur in such close proximity, he adds, attests to the importance of the passage overall. In what follows, I focus on these two similes from three different perspectives. First, I establish that they are both complex examples of mental imagery that metaphorically describe Odysseus' psychological functioning. Second, I examine the cognitive universals that underpin this imagery. Third, I describe culturally specific deployments of these universals elsewhere in Homer, thus showing how the narrator, in using these images, presents Odysseus' cognitive experience in *Odyssey* 20 as primarily phenomenological.

II.I. Movement: ἐλίσσω, ἔνθα καὶ ἔνθα, and αἰόλλω

Odysseus has just exhorted himself to calm down, citing his imprisonment in Polyphemus' cave as evidence that he is capable of maintaining self-control in even worse situations (18-21). Though this rationale works for his καρδία, which remains "unceasingly enduring", Odysseus himself anxiously and sleeplessly frets over his strategy for killing the suitors and taking revenge on his disloyal maidservants (25-30):

> ὣς ἔφατ', ἐν στήθεσσι καθαπτόμενος φίλον ἦτορ·
> τῷ δὲ μάλ' ἐν πείσῃ κραδίη μένε τετληυῖα
> νωλεμέως· ἀτὰρ αὐτὸς ἐλίσσετο ἔνθα καὶ ἔνθα.
> ὡς δ' ὅτε γαστέρ' ἀνὴρ πολέος πυρὸς αἰθομένοιο,
> ἐμπλείην κνίσης τε καὶ αἵματος, ἔνθα καὶ ἔνθα
> αἰόλλῃ, μάλα δ' ὦκα λιλαίεται ὀπτηθῆναι,
> ὣς ἄρ' ὅ γ' ἔνθα καὶ ἔνθα ἐλίσσετο μερμηρίζων,
> ὅππως δὴ μνηστῆρσιν ἀναιδέσι χεῖρας ἐφήσει.

So he spoke, accosting his own *ētor* in his chest, and, in great obedience, his *kardia* remained unceasingly enduring. But he himself tossed back and forth. As when a man at a fire turns a stomach back and forth, full of fat and blood, and is eager to roast it very quickly, so Odysseus tossed back and forth, debating anxiously how to lay his hands on the shameless suitors, being alone among many.

On the one level, this simile describes Odysseus' body language as he tosses and turns in his bed. The points of comparison between simile and narrative hinge on the dense and repeated use of terms corresponding to rapid, back-and-forth movements: as a man turns (αἰόλλῃ, 30) a blood pudding back and forth (ἔνθα καὶ ἔνθα, 29) over a blazing fire, so too does Odysseus turn (ἑλίσσετο, 27, 29) back and forth (ἔνθα καὶ ἔνθα, 27-29) in his bed. But, on the same hand, they also reflect his indecision as he struggles to formulate a plan (μερμηρίζων, 28)[180] for the following day (ὅππως δὴ μνηστῆρσιν ἀναιδέσι χεῖρας ἐφήσει, 30). The narrator's use of ἔνθα καὶ ἔνθα and ἑλίσσω best encapsulates this process, in which separate choices are concretized in terms of physical distance, and the intensity and impact of Odysseus' emotional state is similarly described using rapid, whirring movements.[181] To draw it more closely back to the simile, Odysseus physically tosses and turns as he mentally vacillates between one choice and the other—like a blood pudding over a fire. Both his body language and his conflicted thoughts, thus, are two dimensions of one cohesive cognitive process; the simile, in describing the rapidly churning blood pudding, describes both Odysseus' rapidly churning body and mind in one unified image. In drawing heavily on ideas of rapid, excessive movement and physical distance, furthermore, this simile corresponds to the sorts of this we might do when processing difficult information or making hard decisions: we might have difficulty sleeping, pace back and forth, or rock our heads from side to side. In this sense, the nonverbal dimension of Odysseus' experience—and its metaphorical and

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[180] For other uses of μερμηρίζων in passages that denote mental division, see *Il*. 1.89, 2.3, 5.671, 8.167-169, 10.503, 12.199, 13.455, 14.159, 16.647, 20.17; *Od*. 1.427, 2.93, 325, 4.117, 533, 791, 5.354, 6.141, 9.554, 10.50, 151, 438, 11.204, 15.169, 16.73, 237, 17.235, 18.90, 22.333, 24.235.

[181] This particular metaphor was later used as source material by Apollonius, in which Media, after waking from a dream about Jason, debates whether or not she should go to her sister's bedchamber (*Argonautica* 3.651-655):

> ἐκ δὲ πάλιν κίεν ἔνδοθεν, ἄψ τ᾽ ἀλέεινεν
> εἴσω, τηΰσιοι δὲ πόδες φέρον ἔνθα καὶ ἔνθα.
> ἤτοι ὅτ᾽ ἰθύσειεν, ἔρυκέ μιν ἔνδοθεν αἰδώς·
> αἰδοῖ δ᾽ ἐργομένην θρασὺς ἵμερος ὀτρύνεσκεν.
> τρὶς μὲν ἐπειρήθη, τρὶς δ᾽ ἔσχετο· τέτρατον αὖτις
> λέκτροισι πρηνὴς ἐνικάππεσεν εἰλιχθεῖσα.

The same terminology is here used of Medea as for Odysseus in the *Odyssey* 20 passage, in which both ἑλίσσω and ἔνθα καὶ ἔνθα describe her mental turmoil and body language (her literal back-forth movements over her bedroom's threshold). On this point, see also Apollonius' famous "sunbeam" simile, in which the sunlight that darts ἔνθα καὶ ἔνθα partially describes Medea's conflicted thoughts as she determines whether or not to help Jason in *Argonautica* 755-760.

semantic correspondences in the simile—exhibits what Colombetti, citing Gibbs' (2006) and Sheets-Johnstone's (1999) phenomenological studies of emotion, describes as "the *dynamical* and *kinetic* character of emotional experience [author's emphasis]" (2014, 119). This is, I think, precisely what we have here: it is not just that the narrator renders Odysseus' psychological turmoil as a two-part, physical and mental account of emotion; instead, the physiological experience of emotion (tossing and turning in his bed) actually structures and frames the psychological one (internal decision making and plan formulation). To be specific, the audience is given access to Odysseus' psychological conflict and mental anguish through their familiarity with and experiences of the somatic (nonverbal) aspects of anxiety and anger. The narrator, in presenting the relationship between the mind and the body in this way, demonstrates his understanding of the extent to which they mutually structure and influence one another.

Audiences of Homer, thus, make sense of Odysseus' nonverbal behaviour because it is similar to the things that we, in every day life, do when we are anxious, conflicted, or distressed. But the images underlying the *Odyssey* 20 simile are also used elsewhere in the Homeric corpus—especially ἔνθα καὶ ἔνθα and ἑλίσσω. It is perhaps useful, then, to survey uses of these terms in the *Iliad* and the *Odyssey*, so to establish that audiences may have been familiar with making connections between the physical movement implicit in these terms and the psychological conflict that they metaphorically denote.

ἔνθα καὶ ἔνθα occurs relatively often in the Homeric poems, and describes both frenetic movement and mental vacillation. In the case of the former, Iliadic uses of the formula are primarily martial.[182] Nestor, for example, uses ἔνθα καὶ ἔνθα in describing the physical sprawl of a particularly large opponent (7.155), Aeneas claims that the Trojan horsemen are well-versed in traversing (ἔνθα καὶ ἔνθα) the plains in both pursuit of their enemies and withdrawal from the battlefield ("κραιπνὰ μάλ' ἔνθα καὶ ἔνθα διωκέμεν ἠδὲ φέβεσθαι", 5.223), and Achilles'

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[182] There are eighteen occurrences of ἔνθα καὶ ἔνθα in the *Iliad* overall; these are 2.90, 462, 476, 779, 812, 5.223, 7.156, 8.107, 10.264, 15.345, 17.394, 18.543, 20.249, 21.11, 354, 23.164, 320, 24.5.

Myrmidons move ἔνθα καὶ ἔνθα through the Achaian camp, though they do not fight (φοίτων ἔνθα καὶ ἔνθα κατὰ στρατὸν οὐδὲ μάχοντο, 2.779). The formula is also used outside battle: farmers are described going ἔνθα καὶ ἔνθα as they plough golden fields on Achilles' shield (18.542-543), while ἔνθα καὶ ἔνθα describes the pattern in which boar's tusks have been sewn onto a helmet (10.263-264). In the *Odyssey*,[183] ἔνθα καὶ ἔνθα describes the movement of the storm-tossed waves as they batter Odysseus' raft (τὴν δ' ἐφόρει μέγα κῦμα κατὰ ῥόον ἔνθα καὶ ἔνθα, 5.327), and the way in which Odysseus inspects his bow in the presence of Penelope's suitors (ὡς ἐνὶ χερσὶ νωμᾷ ἔνθα καὶ ἔνθα κακῶν ἔμπαιος ἀλήτης, 21.399-400).[184]

The narrator's use of ἔνθα καὶ ἔνθα in describing physical movement, thus, agrees with his portrayal of Odysseus' physical and mental state in *Odyssey* 20, in which there are correspondences between the thread of a needle, the muster and movement of troops, the sprawl of limbs, and the anxious toss of a troubled mind and body. This is also the case for ἑλίσσω, which is appears fifteen times in the *Iliad* and denotes whirring, circular movements.[185] In two of these cases, ἑλίσσω appears with ἔνθα καὶ ἔνθα: (first) to describe the way in which the Trojan troops are flung around (ἑλισσόμενοι) in the Xanthos river as they desperately swim back and forth (ἔνθα καὶ ἔνθα) to stop themselves from drowning (21.11), and (second), in Book

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[183] There are fifteen uses of ἔνθα καὶ ἔνθα in the *Odyssey*: 2.213, 5.327, 330, 7.86, 95, 10.517, 11.25, 14.11, 19.524, 20.24-28 (×3), 21.246, 394, 400.

[184] This final passage is also an excellent example of theory of mind abilities at work in the Homeric poems. Watching Odysseus (disguised as Aethon) handle the bow, the Suitors speculate (21.397-400):

"ἦ τις θηητὴρ καὶ ἐπίκλοπος ἔπλετο τόξων·
ἦ ῥά νύ που τοιαῦτα καὶ αὐτῷ οἴκοθι κεῖται,
ἢ ὅ γ' ἐφορμᾶται ποιησέμεν, ὡς ἐνὶ χερσὶ
νωμᾷ ἔνθα καὶ ἔνθα κακῶν ἔμπαιος ἀλήτης."

"Either he is some admirer—a cunning one—of bows, or maybe one such lies in his own house, too, or he wants to make one. In this manner he weilds it, back and forth in his hands, a vagrant proficient in evils".

Chapter Four shows how Odysseus' disguise operated as a functional part of his cognition; how, in concealing his identity, it is a means by which he enacted his plan for revenge on the suitors and survival in his own house. It is important to note that, here, the Suitors ascribe to the beggar a certain set of intentions based on what they perceive is his identity: that he either admires the bow's craftsmanship, steals them, or is planning to make one of his own. The fact that they do so shows how thoroughly they engage their theory of mind in making assessments about others.

[185] *Il* 1.317, 8.340, 12.74, 408, 467, 13.204, 17.283, 728, 18.372, 21.11, 22.95, 23.309, 320, 466, 846.

23, to describe the reckless turn (ἑλίσσεται) this way and that (ἔνθα καὶ ἔνθα) of a charioteer (230). This particular phrasing also occurs outside Homer, in the Homeric Hymn to Apollo (361-363):

> θεσπεσίη δ' ἐνοπὴ γένετ' ἄσπετος, ἢ δὲ καθ᾽ ὕλην
> πυκνὰ μάλ᾽ ἔνθα καὶ ἔνθα ἑλίσσετο, λεῖπε δὲ θυμὸν
> φοινὸν ἀποπνείουσ᾽.
>
> Thickly she writhed through the wood, rolling this way and that, till she let her murderous spirit escape with her breath.

Here, ἔνθα καὶ ἔνθα and ἑλίσσω describe the way Typhon writhes in physical agony after being shot with an arrow by Apollo. In doing so, it not only describes her body language, but perhaps also the intensity of her pain, in which her excessive physical movement corresponds to her agony.

Both ἔνθα καὶ ἔνθα and ἑλίσσω, then, are often used in describing these circular, whirring, back-forth movements in the narrative; the mapping of these physical elements onto psychological processing, thus, might be automatic and comfortable for Homer's audience. Outside the *Odyssey* 20 passage, these terms are likewise used in metaphorically describing psychological conflict. As we saw in the previous chapter, Penelope describes her mental state through the varied song of the nightingale, in which δίχα (524) and ἔνθα καὶ ἔνθα (524) metaphorically express concepts of mental division and extreme anxiety. In Chapter Four, additionally, I showed how the narrator highlights Odysseus' and Penelope's mental concord in switching rapidly between their sleepless, night-time musing in *Odyssey* 10. That both Odysseus and Penelope are described using this similar terminology might also further hint at their ὁμοφροσύνη: as Penelope is conflicted, aggrieved, and anxious about her current circumstances, so too is Odysseus; their minds both move ἔνθα καὶ ἔνθα as they mutually attempt to resolve a situation in which all odds are seemingly against them.

Zeus (*Il*. 2.1-34), Agamemnon (*Il*. 10.91-95), and Achilles (*Il*. 24.4-13) all exhibit symptoms similar to that of Odysseus and Penelope as they experience their own forms of mental distress; in the latter two cases, this is physically expressed in their

restless nonverbal behaviour. It is on the last of these examples—on Achilles—that I want to linger here. Achilles, unable to sleep after Patroclus' funeral games, wanders the beach alone at night (*Il*. 24.3-12):

> αὐτὰρ Ἀχιλλεὺς
> κλαῖε φίλου ἑτάρου μεμνημένος, οὐδέ μιν ὕπνος
> ᾕρει πανδαμάτωρ, ἀλλ᾽ ἐστρέφετ᾽ ἔνθα καὶ ἔνθα
> Πατρόκλου ποθέων ἀνδροτῆτά τε καὶ μένος ἠΰ,
> ἠδ᾽ ὁπόσα τολύπευσε σὺν αὐτῷ καὶ πάθεν ἄλγεα
> ἀνδρῶν τε πτολέμους ἀλεγεινά τε κύματα πείρων·
> τῶν μιμνησκόμενος θαλερὸν κατὰ δάκρυον εἶβεν,
> ἄλλοτ᾽ ἐπὶ πλευρὰς κατακείμενος, ἄλλοτε δ᾽ αὖτε
> ὕπτιος, ἄλλοτε δὲ πρηνής· τοτὲ δ᾽ ὀρθὸς ἀναστὰς
> δινεύεσκ᾽ ἀλύων παρὰ θῖν᾽ ἁλός·

Only Achilles wept as he remembered his beloved companion, nor did all-subduing sleep come over him, but he tossed back and forth, yearning after Patroclus, for his manhood and his great strength and all the deeds he had brought to completion with him, and all the trials he had suffered: the wards of men, the difficult cleave of the sea. Remembering all of these things he let fall swelling tears, lying at one time on his side, another on his back, and now again prone; then standing straight, then pacing along the sea's beach.

There are several pertinent aspects of this passage that give structure to Achilles' mental state. Achilles' social isolation, first, is expressed by his physical locale: as both Montiglio (2005) and Redfield (1975) point out, the seashore is usually a location that evokes isolation or social precariousness in Homer.[186] Second, Achilles alone is unable to sleep (τοὶ μὲν δόρποιο μέδοντοι ὕπνου τε γλυκεροῦ ταρπήμεναι, 24.2-3); this is a common motif for psychological distress and unresolved conflict that we otherwise see in the cases of Odysseus, Penelope, Agamemnon, and Zeus. Achilles also (third) weeps as he recalls the close relationship he had shared with Patroclus; we have seen how, elsewhere in Homer, this is a common nonverbal expression of grief. But finally, Achilles' mental state is expressed in his body language: he turns (ἐστρέφετ᾽, 5) back and forth (ἔνθα καὶ ἔνθα, 5), shifts his position as he lies in the sand (ἄλλοτ᾽ ἐπὶ πλευρὰς κατακείμενος… ἄλλοτε δὲ πρηνής, 10-11), and paces (τοτὲ δ᾽ ὀρθὸς ἀναστὰς

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[186] See also Kirk (1985, 56-57) on this point with regard to Chryses, who argues that the sea usually connotes "tension or sadness (e.g. of the heralds going unwillingly at 327; the embassy at 9.182; Akhilles' mourning at 23.59, cf. his sadness at 1.350), and this perhaps colours Khruses' temporary silence, making it ominous".

δινεύεσκ' ἀλύων παρὰ θῖν' ἁλός, 11-12).[187] Like Odysseus, his extreme grief, isolation, and anxiety find expression primarily in excessive physical movement that is grounded in everyday behaviour.

Psychological conflict and distress, however, is not solely described using the terminology of *Odyssey* 20. We have already seen, for example, how Achilles' and Agamemnon's psychological dissonance is described using language of physical disparity and isolation in the opening lines of the *Iliad* (ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε, 1.6). The metaphor here depends on the broader usage of διίστημι (to stand apart) in Homer, which describes literal, physical distance: Poseidon, for example, asks Apollo why they two keep away from the battlefield in *Iliad* 21 ("Φοῖβε τίη δὴ νῶϊ διέσταμεν;", 436), Thrasymelos' horses separate (διαστήτην) after one of them, Pedasos, is hit by Sarpedon's spear (16.470-471), and the Trojan troops fragment (διαστάντες) before reforming into battalions under the leadership of Hector and Poulydamas (*Il*. 12.84-87). In making sense of the metaphor used to describe Agamemnon's and Achilles' divisive and bellicose mental states, we map concepts of physical distance derived not only from our real world, physiological experiences, but also based on comparable uses of διίστημι elsewhere in the narrative.

Another good example of this phenomenon is in *Iliad* 9, in which the flagging confidence and collective fear of the Achaian army is likened to a turbulent sea and scattered seaweed, roused by the twin winds, Boreas and Zephyros (1-8):

> αὐτὰρ Ἀχαιοὺς
> θεσπεσίη ἔχε φύζα φόβου κρυόεντος ἑταίρη,
> πένθεϊ δ' ἀτλήτῳ βεβολήατο πάντες ἄριστοι.
> ὡς δ' ἄνεμοι δύο πόντον ὀρίνετον ἰχθυόεντα
> βορέης καὶ Ζέφυρος, τώ τε Θρήκηθεν ἄητον
> ἐλθόντ' ἐξαπίνης· ἄμυδις δέ τε κῦμα κελαινὸν
> κορθύεται, πολλὸν δὲ παρὲξ ἅλα φῦκος ἔχευεν·
> ὡς ἐδαΐζετο θυμὸς ἐνὶ στήθεσσιν Ἀχαιῶν.

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[187] στρέφω is also interesting for our purposes because, like ἔνθα καὶ ἔνθα, it evokes images of frenetic physical movement. There are twenty Iliadic and six Odyssean uses of this verb; these are: *Il*. 5.40, 505, 575, 6.516, 8.168, 12.42, 47, 428, 13.396, 15.645, 16.308, 598, 17.699, 18.139, 488, 544, 546, 20.488, 24.5; *Od*. 4.520, 5.274, 9.435, 10.528, 15.205, 16.352.

> Meanwhile Panic, companion of cold Terror, gripped the Achaians as all their best were struck with unendurable sorrow. As two winds rouse the sea where the fish swarm, Boreas and Zephyros, north and west winds, blowing from Thraceward, suddenly descending, and the darkened water rears its crests, and far across the salt water scatters the seaweed; so the *thumos* in the *stēthos* of each Achaian was troubled.

As in the *Odyssey* 20 and *Iliad* 24 accounts, emotional fragility and mental fragmentation is primarily expressed using images of excessive motion. The first way in which this occurs is through the personified Panic (φύζα, 2) that grips (ἔχε, 2) the collective θυμὸς of the Achaians. The underlying image, here, is of an external force overcoming its opponent. Similar metaphors occur elsewhere in Homer, and are, more broadly, common conceptualizations of emotion.[188] Lakoff and Kövecses (1987, 205-205; 218-219), accordingly, argue that struggling or fighting against an opponent is a basic level metaphor for extreme emotion. Their case study is of anger; examples of this phenomenon are, "I was seized by anger", and "I was overcome by anger". With respect to modern studies of cognitive linguistics, we might also understand relationship between Panic and the Achaians through Lakoff and Johnson's "Emotional Effect is Physical Contact" metaphor (1980, 50), in which the physical touch of the personified Panic is comparable to examples such as, "His mother's death *hit* him *hard*", "He *made his mark on* the world", and "That really *made an impression* on me".

In all these cases, representations of emotional arousal not only exploit common and universal ideas of opponent-victim relations, but also of movement: of seizing, striking, grabbing, and of one individual physically repressing another. The Achaians' inner conflict is, second, expressed in the twin winds, Boreas and Zephyros, which disturb the sea and scatter its seaweed. The underlying images here convey concepts of especially furious movement: the winds blow (ἄητον, 5) from Thrace and suddenly descend (ἐλθόντ᾽ ἐξαπίνης, 6) to rouse (ὀρίνετον, 4) the sea, which is gathered (κορθύεται, 7) into waves; they scatter (ἔχευεν, 7) the seaweed. In this metaphor, then, the Achaians' collective mental state is conceptualized

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[188] These metaphors also exist elsewhere in the early Greek corpus. In Hesiod's *Theogony*, for example, Eros, the fairest of the immortals, is described as a limb-loosener (λυσιμελής) with the power to overcome (δάμναται) both gods and men.

primarily through furious, rapid movement. The use of ἄημι (to breathe hard, blow) is especially interesting in this regard, as, elsewhere in Homer, it is used almost exclusively of destructive storms.[189] In one Homeric case, it metaphorically describes the divisive fury of the Olympians as they clash on the battlefield (21.385-387):

> ἐν δ' ἄλλοισι θεοῖσιν ἔρις πέσε βεβριθυῖα
> ἀργαλέη, δίχα δέ σφιν ἐνὶ φρεσὶ θυμὸς ἄητο·
> σὺν δ' ἔπεσον μεγάλῳ πατάγῳ

> But upon the other gods descended the wearisome burden of hatred, and the
> wind of their fury blew from division, and they collided with a great clash.

As with other examples that I have covered in this section, this passage describes mental discord using concepts of physical distance; but it also, markedly, compares with the *Iliad* 9 passage in likening an emotion to a natural force—anger to wind—using underlying images of physical movement that are especially violent and extreme. Metaphors of emotion as natural forces are, to a certain extent, universal: Kövecses identifies two basic image schemata that are relevant here. The first, "Anger is a Storm", is evidenced by everyday metaphors such as, "It was a *stormy* meeting", "He *stormed* out of the room", and "The storm was *raging* for hours" (2000, 28). The second, "Anger is a Natural Force", is common to several different language systems: Kövecses (2000, 212) identifies it in Polish, English, Hungarian, and Chinese. But several scholars also acknowledge that, for the Greeks, the θυμὸς is conceived as a breath, wind, or vapour; Pelliccia (2014, 876), for example, notes that it potentially relates to the Latin *fumus*. Clarke (1999, 81), too, explains that, "it is specifically breath that is vigorous, active, self-propelling, with the strong swift movement that marks the actions of both warrior and thinker".[190] In both the *Iliad* 9 and 24, passages, therefore, there is perhaps an additional link between the θυμὸς

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[189] There are four uses of ἄημι in the *Iliad* and eight in the *Odyssey*; these are *Il*. 5.526, 9.5, 21.386, 23.214; *Od*. 3.176, 183, 5.478, 6.131, 10.25, 12.325, 14.458, 19.440. It is also used in Hesiodic and pseudo-Hesiod texts: see *Th*. 870, 876; *WD* 516, 552, 625; *Scut*. 8; *Hymn* 6.3. Beekes (2010, 27), accordingly, identifies two primary meanings of ἄημι: (first) wind or breath, and (second) airy, or quick. Both these meanings, Beekes (2010, 27) argues, have connections with the Sanskrit *vāti*, *vě-jo*, and *wāen*, all of which mean, "to blow", as well as with *vātula*, "windy".

[190] Richardson (1993, 86), accordingly, comments of the *Iliad* 24 verse that it is, "an appropriate expression for θυμὸς, if this originally refers to a 'breath-spirit'". For a very good discussion of the etymological background and associations of θυμὸς in Greek literature, see Clarke (1999, 79-83); also Cairns (2003, 65-75) for comparable metaphors and Caswell (1990, 15-22) for an extended discussion of (first) the physiology of θυμὸς in early Greek epic.

and the winds used to describe emotional impact and intensity; this may have been especially relatable to audiences of Homer, who may have been able to make natural and immediate connections between the potential nature of the θυμὸς as a vapour, the winds, furious motion, and extreme emotion.

What these passages have in common, thus, is that mental conflict and psychological discord is commonly metaphorized using concepts of excessive movement and physical distance in Homer. These metaphors are grounded in (first) observable nonverbal behaviour—the physical aspects of emotional experience mapped onto the psychological, and (second) the way that people, natural forces, and objects move in the world. The narrator's description of Odysseus in the *Odyssey* 20 passage combines all these elements in one cohesive image: (first) in describing his body language, which tosses anxiously back and forth in his bed; (second) his divided mental state as he vacillates between strategies, and (third) the blood pudding that metaphorically describes them both.

II.II. Heat and Pressure

Odysseus' internal debate is, as stated above, made difficult by the psychological pressure under which he operates at this point in the narrative. In this sense, the simile also encapsulates the *intensity* of his emotional experience, in which his anger roasts him like a great, blazing fire (πολέος πυρὸς αἰθομένοιο, 26), and his eagerness to kill the suitors is compared with the hunger and desire of the starving man (μάλα δ' ὦκα λιλαίεται ὀπτηθῆναι, 28). "The scene in *Odyssey* 20", Halliwell (1990, 39) comments, on this note, "suggests a strong sense of psychological tension and convulsion". The characteristically cunning and self-disciplined Odysseus, in other words, struggles in formulating a plan because the rage he feels towards the maidservants, his frustration and inability to act, his anxiety for the day ahead, and his eagerness to kill the suitors "burns" him. This aspect of the simile has its roots in the neurobiological and psychophysical processes and effects of anger in the body that, in turn, also provide structure for universal metaphors of extreme emotion. In the analysis that follows, I will discuss some of the ways in which this is the case.

Neurobiological and psychophysical studies show that extreme emotion is physiologically felt as heat and pressure—as an increase in temperature and blood pressure in the body (Ax 1953; Innes et al. 1959). In my discussion of *Iliad* 13, I examined the scientific basis for "flight or fight" impulses that, I argued, underpinned both Idomeneus' description of his coward and similar Homeric passages of battlefield fear and anxiety. Studies in this area, I explained, demonstrate that fear and anxiety can trigger this response in individuals, in which humans and animals respond to threats or challenges with a general discharge of the central nervous system that discharges norephinephrine and epinephrine into the body. A similar process occurs in experiences of anger, and produces several accompanying physiological changes in both humans and animals, such as an acceleration of heart rates and circulatory systems, blood pressure, muscle tensity, and glucose levels. As Darwin observed early on (2009[1872], 235), "Rage exhibits itself in a most diversified manner. The heart and circulation are always affected; the face reddens or becomes purple, with the veins on the forehead and neck distended… monkeys also redden from passion".

In a more mundane sense, we know from everyday experience these are the sorts of things we can physically feel when we are angry: our faces grow hot, our muscles tense (clenched fists, for example, signal anger and precede physical aggression), and we might have a burst of quick energy. These physiological effects are consistent with the poet's description of Odysseus' fury in the "hungry man" simile, in which the audience is encouraged to make comparisons between the burning fire, his restless movements, and his emotional state. His mind, which rolls back and forth, is being "roasted" by the fire—the actions of the maidservants and suitors—that both inhibits his ability to think clearly and exacerbates his anger and frustration. But we also know, additionally, that fear and anxiety are motivating factors for his internal conflict. Odysseus is "alone among many" (μοῦνος ἐὼν πολέσι, 30); he has just come from his emotional night-time interview with Penelope; and he has reunited with his nursemaid, Eurycleia, to whom he has expressed the precise reasons for needing to remain incognito, even from his wife (19.481-483). We can, thus, also

apply Arrindel et al.'s (1991, 79) and Öhman's (2008) insights about the evolutionary basis of fear and anxiety to Odysseus' experience. As I described in Chapter Three, the four universal motivating factors in experiences of fear—interpersonal events, death/injury/blood/illness, animals, and agoraphobia—all have their basis in evolutionary pressures, in that they reflect urges to survive and propagate, establish safe kin groups and secure environments, and avoid status threats (Öhman 2008, 711). Odysseus' turbulent emotions evoke (first) a fear of death—we know that there is a very real possibility that he might die, and (second) a status threat, in which he might potentially be usurped as the patriarch of the Ithacan household by one of Penelope's suitors.

That Odysseus' fear, anxiety, and anger are partially conceptualized using concepts of intense heat, pressure, and motion is, within this context, compelling; it suggests not only that the simile introduced by the narrator has its roots in everyday physical processes, but also that he expects his audience to have an implicit understanding of the phenomenological aspects of emotion experience. To put it more simply, the process by which we understand this simile is a comfortable and natural one because the metaphorical correspondences between heat, anger, and anxiety are based in physiological and evolutionary pressures. The image schemata on which these metaphors are based— "anger is a boiling liquid", "love is a flame", "passion is heat", "dispassion is cold"— all have their deepest roots in the physiological effect of these experiences on the body (Kövecses 2000, 147-148). As Kövecses (2000, 21) explains:

> The domain of fire is related to that of heat. In addition to using fire to keep ourselves warm, we also use fire to cook and to destroy things. This source domain is especially common in the metaphorical conceptualization of passions and desires, such as rage, love, hate, and some others.

Similar metaphors for extreme emotion as heat also occur outside the English language. In the Finnish-Ugrian group, for example, lust is conceived as a fire. Kövecses (2000, 140) identifies one such metaphor in Hungarian: Idővel majd elválik, hogy mi volt ez, fellángolás, vagy olyan érzelem, amire tartós kapcsolatot építhetnek./"With time we will see what this was; a flare-up, or a feeling on which a

lasting relationship can be built". This demonstrates that metaphorical conceptualizing of passion is not just limited to Indo-European languages; it is a phenomenon that, in being drawn from the physiological affect of emotion on the body, occurs across cultures and time periods. Conversely, rationality and calm are often physiologically felt and metaphorically understood as a decrease in body temperature: Shakespeare's Theseus in *A Midsummer Night's Dream*, for example, juxtaposes irrationality and anger with rationality and calm when he states that, "Lovers and madmen have such seething brains, such shaping fantasies, that apprehend more than cool reason ever comprehends" (5.1.4-6). We see this same comparison between fire/passion and ice/calm in Frost's *Fire and Ice*,

> Some say the world will end in fire,
> Some say in ice.
> From what I've tasted of desire
> I hold with those who favor fire.
> But if it had to perish twice,
> I think I know enough of hate
> To say that for destruction ice
> Is also great
> And would suffice.

On the surface, Frost compares two ways in which the world will end. But, in doing so, he also juxtaposes two kinds of human aggression: passion and desire with heat and fire, indifference and dispassion with cold and ice. Like Shakespeare's Theseus, these two extreme aspects of emotion—likened, here, to an apocalypse—are metaphorically described using concepts of heat and cold. Accordingly, there are common English metaphors that also describe anger using concepts of cold, in which stares can be "icy", people can give others the "cold shoulder", and the victim of especially cruel behaviour is, "left out in the cold" (Kövecses 2000, 147). Similar ideas are implicit in the *Odyssey* 20 account. In presenting Odysseus' anger using physiologically based metaphors of heat and temperature, thus, the narrator taps into physical, perceptual, and evolutionary dimensions of our experience that are, to a certain extent, universal. Our understanding of this internal process, furthermore, is made possible by our implicit and subconscious theory of mind—the process by which we intuit thoughts, beliefs, intentions, and emotions to others—which enables us to make inferences about Odysseus' psychological state based on our own

historical, first-person experience with extreme emotion[191] and, in a more mundane sense, of (first) the affect of fire and heat on bodies and (second) universal experiences of anger, fear, and anxiety.

III. ὡς δὲ κύων ἀμαλῇσι περὶ σκυλάκεσσι βεβῶσα…

The narrator also makes extensive use of canine imagery in describing Odysseus' turbulent mental state, in a cluster of metaphors and a simile that borrows from the aggressive and instinctual behaviour of animals in threatening situations. Elsewhere in this thesis, I have examined how bravery on the battlefield is sometimes described using images from the natural world. In *Iliad* 13 (469-475), for example, Idomeneus' confidence, aggression, and resolve are likened to that of a boar's, who glares at his opponents (475, ὀφθαλμὼ… πυρὶ λάμπετον), bristles his back threateningly (474, φρίσσει δέ τε νῶτον ὕπερθεν), and grinds his teeth (αὐτὰρ ὀδόντας θήγει). In examining this passage, I argued that the narrator establishes connections between human and animal threat displays that are deeply grounded in evolutionary development. This is partially conveyed in the narrative by the close coupling of Idomeneus' and the boar's nonverbal behaviour. These similes are common elsewhere in Homer, but especially in battlefield contexts in the *Iliad*. Diomedes' advance, for example, is likened to that of an enraged lion's, while the Trojans are compared with sheep that become the victims of his furious onslaught (5.135-132); Odysseus and Diomedes, too, are compared to two lions as they stalk through the carnage on their night-time mission (10.296-298). In these contexts, lions and boars typically evoke martial strength and prowess, and function as positive assessments of the pre-eminence of warriors with whom the narrator makes comparison.[192]

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[191] See Cairns (2014, 86), who argues a similar point of φρίκη: "φρίκη is an experience of an animal, but what the application of the term pinpoints is the visible aspect of that experience in the eyes of others. When this term is applied to an emotional experience, what we are dealing with is (in the strict sense) the phenomenology of emotion, i.e. the shared, third person perspective that we all have… of what it is like to experience the emotion in the first person".

[192] There are a limited amount of similes, however, in which one might argue that the subject of a simile, in being compared to animals, is the target of criticism by the narrator. In *Iliad* 11, for example, Agamemnon is likened to a lion that kills innocent deer in their den while their mother, though close by, is powerless to prevent him (107-121). Hainsworth (1993, 237-238) comments of these lines that, "The lion naturally represents ferocity just as the deer does timidity. The exploit of this dastardly lion adds little to our appreciation of Agamemnon's prowess". Another example of this is in *Iliad* 10 (485-485), where Diomedes' slaying of sleeping men is compared to a lion's attack of unguarded sheep.

Dogs, conversely, are typically accorded negative connotations in the *Iliad* and the *Odyssey*. Dogs and vultures are commonly named as battlefield scavengers (*Il.* 1.4, 2.393, 8.379), they are used for insults (*Il.* 1.225, 11.362) and dishonourable behaviour is sometimes described as being "dog-like" (*Il.* 10.503; *Od.* 20.18). In one particularly strong use of canine imagery in Homer, Helen describes herself to Hector as being a bitch: "δᾶερ ἐμεῖο κυνὸς κακομηχάνου ὀκρυοέσσης" (6.344).[193] In her discussion of this insult in particular, Graver (1995, 51) points out that, "the behaviour to which the dog metaphor is attached shows a disregard specifically for societal norms of *meum et tuum*". Scholiasts, accordingly, gloss κύων with ἀναιδής (shameless) (Σ *Il.* 1.225, 13.623, 21.394); this is implicit in metaphors that use κύων, which can denote shamelessness in Homer (*Il.* 8.423, 21.481; *Od.* 18.338).[194]

Odysseus, Rose (1979) points out, is frequently associated with dogs, but especially in the latter half of the *Odyssey*, and with comparably positive connotations: he is nearly mauled by a pack of wild dogs outside Eumaeus' hut in Book 14 (21-32), the golden pin given him by Penelope on his departure from Troy contains the scene of a dog attacking a fawn (19.228-231), and Odysseus' relationship with his dog, Argos, is described in great detail in Book 17 (290-323). In the *Odyssey* 20 passage, the narrator emphasizes the protective instincts of a mother for her puppies. Odysseus' θυμός is roused (ὀρίνω, 9)[195] to anger as he watches the maidservants beds; his καρδία then growls (ὑλάκτει, 13) within (ἔνδον, 13) him (13-17),

> κραδίη δέ οἱ ἔνδον ὑλάκτει.
> ὡς δὲ κύων ἀμαλῇσι περὶ σκυλάκεσσι βεβῶσα
> ἄνδρ’ ἀγνοιήσασ’ ὑλάει μέμονέν τε μάχεσθαι,   15
> ὥς ῥα τοῦ ἔνδον ὑλάκτει ἀγαιομένου κακὰ ἔργα.
> στῆθος δὲ πλήξας κραδίην ἠνίπαπε μύθῳ·

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[193] She uses similar language to describe herself in the *Odyssey* (4.145-146), when she blames herself as the cause of the Trojan War.

[194] For an excellent discussion of dog metaphors in Homer, see further Graver (1995); also Rose (1979), who is specifically concerned with frequent associations of Odysseus and dogs in the latter half of the *Odyssey*.

[195] ὀρίνω, interestingly, is commonly used elsewhere in Homer of men and animals. Of human emotions, see *Il.* 2.142 [Achaians], 3.395 [Helen], 13.418 [Antilochus]. ὀρίνω is also used of natural phenomena; for example, of the wind and sea: *Il.* 2.294, 9.4, 11.297-298.

> And his *kardia* growled inside him. As a dog steps around her weak puppies and growls at a man she does not recognise, eager to fight, so Odysseus growled inside him, indignant at their evil actions, and pounded at his chest and reproached his *kardia* with words.

This simile, in providing more information about what Odysseus can only do inwardly and covertly, closely couples his instinctual response, territoriality, and rage with that of a dog's who, circling her puppies (the much-depleted Ithacan household), growls at a strange man (the suitors and the maidservants). My interpretation of the simile thus follows that of Rutherford's (1992, 204), who argues that, "similes describing animals protecting their young are common [in Homer], but here the application is unusual: Odysseus is not wanting to protect the maids, but feels angry and possessive towards them: they correspond more to the unknown man at whom the bitch snarls".[196] Modern scholarship on the evolutionary roots of nonverbal behaviour has found that human and non-human primates, as well as other animals, engage in threat displays in similar ways.[197] Darwin's (2009[1872], 246-247) early comments on this point are apt:

> The uncovering of the canine tooth is the result of a double movement… the action is the same as that of a snarling dog; and a dog when pretending to fight often draws up the lip on one side alone, namely that facing his protagonist.[198]

Within the more specific context of the Homeric poems, close connections between aggressive behaviour in humans and animals, but especially when individual threat displays, involve the baring of teeth in a mirthless smile from beneath the brow (*Il.* 7.211-213, 15.607-609). As demonstrated in the third chapter, the bristled brow,

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[196] See de Jong (2001, 486) for an alternative reading of this simile, who argues that the weak puppies are the maidservants, and that Odysseus is feeling protectiveness and paternal concern towards them. In substantiating this argument, she cites other instances in the *Odyssey* in which Odysseus is cast in a paternal role. While I think that Odysseus is protective of them to the extent that they are a part of his household, I think that de Jong's assessment of the simile contradicts the passage itself: what is primarily at issue, here, is the threat to Odysseus' authority as the patriarch of the Ithacan household. As the maidservants, in bedding with the enemy, are directly countermanding Odysseus' authority, I would associate them more with the strange man who threatens his house and its resources—the puppies.

[197] See Redican (1982) for a more modern study on deimatic behaviour. For other examples of the application of this idea to aggressive smiling in Homer, see Clarke (2005, 38-39). See also Goffman (1967, 24-26) on the aggressive use of "face-work".

[198] Darwin continues on to state that, interestingly, "Our word *sneer* is in fact the same as *snarl*, which was originally *snar*, the *l* 'being merely an element implying continuance of action'" (247).

described using the verb βλοσυρός, is used elsewhere in early hexameter poetry to denote an animal's "shaggy" or "bristling" coat (*Sh* 175, 191). Furthermore, and as stated above, warriors are often compared to animals on the Iliadic battlefield. The *Odyssey* 20 example is especially important, however, for two main reasons. First, it draws close connections between the behaviour of Odysseus and the dog, thereby delineating, more explicitly, the evolutionary basis for Homeric metaphors and simile. In describing Odysseus in this way, the narrator provides his audience with an accessible means for understanding his emotional state that is based in our deepest, most subconscious evolutionary roots. Second, this passage is especially interesting because these particular lines have been used for evidence that the Homeric narrator had an understanding of conceptual metaphor. To be specific, we might see how the simile of the snarling dog is used in concretizing the abstract thought processes in the metaphors of the surrounding lines (13, κραδίη δέ οἱ ἔνδον ὑλάκτει; 16, ὥς ῥα τοῦ ἔνδον ὑλάκτει ἀγαιομένου κακὰ ἔργα). In doing so, the narrator borrows from the physiological in order to conceptualize the psychological, in which the repeated use of ὑλακτέω characterizes both the dog's actual physical behaviour and Odysseus' emotional response.

The evolutionary roots of this description are, I think, further revealed elsewhere in Book 20, where Odysseus, having avoided an ox hoof thrown by Ktesippos, grimaces inwardly (299-303):

> ὣς εἰπὼν ἔρριψε βοὸς πόδα χειρὶ παχείῃ,
> κείμενον ἐκ κανέοιο λαβών· ὁ δ' ἀλεύατ' Ὀδυσσεὺς
> ἦκα παρακλίνας κεφαλήν, μείδησε δὲ θυμῷ
>   σαρδάνιον μάλα τοῖον·

Thus he spoke, and threw an ox hoof with a heavy hand, one that he had caught up from where it lay in a basket. But Odysseus avoided this by a slight turn of his head. He smiled inwardly, a very sardonic smile.

This is the only use of σαρδάνιος in early hexameter poetry, and tentatively associated with σαίρω (to grin/grimace) by some commentators (Levine 1984, 5; Rutherford 1992, 229; Clarke 2005, 38), who identify the underlying image as that of

a dog who bares its teeth threateningly.[199] Darwin, additionally, makes these same connections between human and animal expressions of aggression (2009[1872], 247): "I suspect we see a trace of this same expression in what is called a derisive or sardonic smile… on these occasions… a slight twitching of the muscle… draws up the outer part of the lip… this movement, if fully carried out, would have uncovered the canine". If this attribution is correct, then what we have here, I think, is a further concordance between the protective, aggressive instincts of a dog and Odysseus' barely repressed rage at the threat posed by the Suitors, with respect to both his position of authority in the Ithacan household and to the resources that they steadily deplete in their abuse of Penelope's and Telemachus' hospitality. As in the "canine" simile of 20.13-17, thus, we are led to make this comparison by the basic mapping of a source (dog) onto a target (Odysseus) domain. Unlike the simile, however, what occurs here is a part-for-whole mapping. Lakoff and Turner (1989, 102) explain,

> In images, part-whole relations are relations such as those between a roof and a house, or between a tombstone and a grave as a whole. It is the existence of such structure within our conceptual images that permits one image to be mapped onto another by virtue of their common structure.

In this passage, accordingly, we map a very specific part of a dog—his teeth, bared in a threatening snarl—onto Odysseus' emotional reaction to Ktesippos' behaviour. Though Odysseus' reaction is hidden—it occurs internally—we might imagine the image of the snarling dog's teeth as being mapped onto Odysseus' own. This part-whole structuring not only encourages us to compare the dog's instinct-driven protectiveness and aggression with that of Odysseus', but also highlights evolutionary similarities in threat displays in both humans and animals.

The link established between human and animal protectiveness that we see in *Odyssey* 20 occurs elsewhere in the Homeric poems. This suggests not only that there is a more pervasive tradition in the *Iliad* and *Odyssey* of appealing to evolutionary aspects of experience, but also that, like metaphors of heat and motion, the audience is expected to bring their own first-hand knowledge to play in making

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[199] For further discussion on this point, see Fenik (1974, 180-186) and Lateiner (1995, 194).

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sense of emotion experience within the narrative. In *Iliad* 17, for example, both Menelaus and Aias are likened to animals protecting their young (4-5, 132-135):[200]

ἀμφὶ δ’ ἄρ’ αὐτῷ βαῖν’ ὥς τις περὶ πόρτακι μήτηρ
πρωτοτόκος κινυρὴ οὐ πρὶν εἰδυῖα τόκοιο·

Menelaus stood around the body, as over a first-born calf the mother cow stands wailing, she who has had no children before this.

Αἴας δ’ ἀμφὶ Μενοιτιάδῃ σάκος εὐρὺ καλύψας
ἑστήκει ὥς τίς τε λέων περὶ οἷσι τέκεσσιν,
ᾧ ῥά τε νήπι’ ἄγοντι συναντήσωνται ἐν ὕλῃ
ἄνδρες ἐπακτῆρες·

Now Aias stood fast, covering the son of Menoitios under his broad shield, like a lion over his cubs, when the lion is leading his little ones along, and huntsmen discover them in the forest.

Leumann (1950, 242-2) argues that similes such as these, in which heroes are likened to animals protecting their young, suggest that they were meant to be perceived as "threatening"; Edwards (1991, 63) argues that both similes, "convey the tenderness for Patroklos often expressed in this Book". Menelaus and Aias, accordingly, both exhibit especially protective, aggressive behaviour: they both stand over Patroclus' body, shields raised and weapons turned threateningly towards the Trojans; Aias stands firm (ἑστήκει, 133), which evokes further images of bravery and resolute courage. Their tenderness for Patroclus, additionally, is conveyed both in the narrator's description of the new-born calf as being the only one born to the cow (πρωτοτόκος κινυρὴ οὐ πρὶν εἰδυῖα τόκοιο, 5), and in the solicitousness of the lion who leads his cubs to safety (ᾧ ῥά τε νήπι’ ἄγοντι, 134).

I think that the "canine" simile of *Odyssey* 20 is best understood with reference to similar instances where the poet makes close connections between the behaviour of humans and animals, in which the protectiveness, aggression, and solicitousness of an individual is likened to that of an animal's care for their offspring. In the case of

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[200] There are, conversely, similes and metaphors that describe animals that fail in protecting their young against predators. In *Iliad* 2, for example, the Achaians' favourable portent comes in the form of a snake who eats both a sparrow and her nestlings (311-320), while in Book 11, Isos' and Antiphos' death at Agamemnon's hands is likened to a pair of innocent deer being mauled by a lion in their den, and the helplessness of the Trojans to a doe who, compared to the lion, is unable to save them (107-121).

Odysseus, Menelaus, and Aias, these comparisons are best understood with reference to their evolutionary background, which reveals the narrator's awareness of some of the concordances between human and animal behaviour. It also, with respect to the conceptual metaphors of 20.13 (κραδίη δέ οἱ ἔνδον ὑλάκτει) and 20.16 (ὥς ῥα τοῦ ἔνδον ὑλάκτει ἀγαιομένου κακὰ ἔργα), demonstrates that the poet's conceptualization of psychological functioning is deeply phenomenological: in using the mental images derived from the simile in constructing his metaphors, he establishes firm and obvious links between mental and physical aspects of experience.

IV. Odysseus in Polyphemus' Cave

The final section of this chapter examines Odysseus' address to his καρδία, in which he recollects his time in Polyphemus' cave (18-21):

> "τέτλαθι δή, κραδίη· καὶ κύντερον ἄλλο ποτ' ἔτλης,
> ἤματι τῷ, ὅτε μοι μένος ἄσχετος ἤσθιε Κύκλωψ
> ἰφθίμους ἑτάρους· σὺ δ' ἐτόλμας, ὄφρα σε μῆτις   20
> ἐξάγαγ' ἐξ ἄντροιο ὀϊόμενον θανέεσθαι."

> "Endure this, *kardia*. You once endured an even worse ["more dog-like"] thing, on that day when the Cyclops, uncontrollable in strength, ate my strong companions: you endured it, until *metis* led you from the cave, though expecting to die".

In comparing his prior and current circumstances, Odysseus attempts to control his turbulent emotions and sudden, aggressive response to the maidservants' disloyal behaviour. In this sense, his reference to Polyphemus' cave might be understood as a didactic use of memory, in which the past provides a framework by which Odysseus can psychologically resolve his present challenge.

Odysseus' didactic use of memory may hinge on the double meaning of κῆδος, which denotes both one's possessions and extended family. More specifically, the Suitors deplete Odysseus' household (and literally consume his possessions) as Polyphemus devoured his companions; the Ithacan Palace, as a site that poses an immediate threat to Odysseus, might be likened to the cave itself; and the Suitors' failure to adhere to the obligations of the host-guest relationship, which threatens to

strip Odysseus of both his belongings and his return, is similar to that of Polyphemus' in *Odyssey* 9. It is perhaps interesting, additionally, to consider the simile used in *Od*. 9, in which Odysseus' companions are likened to puppies as Polyphemus kills them (288-290):

> "ἀλλ' ὅ γ' ἀναΐξας ἑτάροισ' ἐπὶ χεῖρας ἴαλλε,
> σὺν δὲ δύω μάρψας ὥς τε σκύλακας ποτὶ γαίῃ
> κόπτ'·"

"But he jumped up and set his hands on my companions, took hold of two at once and smashed them, as if they were puppies, against the ground".

In this sense, the past becomes a framework by which he can manage the present and the future. It is in recognizing the similarities between these two experiences that Odysseus reaches the conclusion that, as with Polyphemus, dealing with the suitors and the maidservants with forethought and endurance are best; on an extra-narrative level, the use of canine elements in both passages may reinforce the significance of this past experience for Odysseus' present psychological processes. But the narrator might also achieve this in his presentation of the relationship between Odysseus' relationship and his καρδία. As Gill (1996, 189) argues,

> The heart is treated as a partial substitute for Odysseus, embodying the capacity for being 'much enduring' and sharing his life history. Although the heart is distinguished from the aspect of Odysseus that makes him characteristically 'of much cunning', the passage emphasizes that it is the co-ordination of these aspects that enables him to manifest these two qualities effectively, and so to survive situations such as the present one and that in the Cyclops' cave.

Odysseus, in referencing Polyphemus, not only acknowledges the similarity in circumstance between his past and present challenges, but also appeals to persistent character traits that had previously enabled him to overcome difficult circumstances.

Hector similarly uses memories and past experiences in framing and navigating present challenges. In *Iliad* 22, he recalls past encounters with Poulydamos and potential ones with his fellow Trojans as he watches Achilles approach on the battlefield (99-105):

"ὤ μοι ἐγών, εἰ μέν κε πύλας καὶ τείχεα δύω,
Πουλυδάμας μοι πρῶτος ἐλεγχείην ἀναθήσει,
ὅς μ' ἐκέλευε Τρωσὶ ποτὶ πτόλιν ἡγήσασθαι
νύχθ' ὕπο τήνδ' ὀλοὴν ὅτε τ' ὤρετο δῖος Ἀχιλλεύς.
ἀλλ' ἐγὼ οὐ πιθόμην· ἦ τ' ἂν πολὺ κέρδιον ἦεν.
νῦν δ' ἐπεὶ ὤλεσα λαὸν ἀτασθαλίῃσιν ἐμῇσιν,
αἰδέομαι Τρῶας καὶ Τρῳάδας ἑλκεσιπέπλους,
μή ποτέ τις εἴπῃσι κακώτερος ἄλλος ἐμεῖο·
Ἕκτωρ ἧφι βίηφι πιθήσας ὤλεσε λαόν.

"Ah me, if I go within the gateway and walls Poulydamos will be the first to put
a reproach upon me, since he had urged me to lead the Trojans towards the city
on that deadly night when godlike Achilles rose up. But I did not obey him,
which would have been much better. And now, since I have destroyed my men
by my own foolishness, I feel shame before the Trojans and Trojan women with
trailing robes, that someone who is baser than I would say, 'Hector, being
persuaded by his own strength, destroyed his people'".

In this passage, Hector imagines how different groups of people will react to him if
he flees to the safety of the city: (first) Poulydamos, a Trojan warrior and counsellor
who he fears will rebuke him for yet another reckless action; (second) the Trojan
men and women; and (third) a person of a lower social class. On a preliminary note,
Hector is acutely aware of his αἰδώς, as well as the νέμεσις that such behaviour
might invoke from witnessing audiences. It would be better, he concludes, to fight
Achilles and risk death, rather than face the disappointment or reproach of these
groups of people (108-110). These potential audiences parallel actual groups of
people to whom he feels in some way accountable; at this point in the narrative, he
pre-emptively bases his decision based upon a mental projection of actual, physical
groups of people. But he is also, more notably, interacting with past experiences:
another time in which he did not follow Poulydamos' advice, which resulted in the
deaths of many of his men. I think that there is a link, therefore, between these
potential audiences, the social expectations by which Hector believes he must modify
his behaviour, his past failures for which he feels ashamed, and his psychological
state.[201] All these considerations provide structure for his cognitive processes; like

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[201] Hector also considers Achilles' potential mental state in this passage as he raises his second
possible course of action: that he could leave his weapons behind and make a pact with Achilles in
which Helen, her possessions, and half the goods in the city would be given to the Achaians (111-
121). It is at this point that Hector realizes that he will not be able to make any sort of compromise
with Achilles: Achilles will not show him any mercy or any regard for his status, and will kill him
even if he is unarmed (123-129). This "potential" Achilles, of course, mirrors the actual Achilles
whose behaviour Hector has observed out on the battlefield; here, Hector shows an awareness of

Odysseus, Hector partially frames his present circumstances through the lens of the past.

V. Conclusions

The introduction to this chapter claims that this passage is a particularly appropriate end-point for this thesis as a whole; this is partially because it exhibits all the major ways in which the narrator embodies thoughts and emotions in his poems. The first section accordingly shows how the mechanics of Odysseus' thought processes are presented using universal conceptual metaphors of containers, object-manipulation, and personification. It also examined how other Homeric monologues are embodied, with especial focus on metaphor, simile, embedded narrative, and imagination in *Iliad* 21; this phenomenon is thus not specific to Odysseus, but is a more persistent feature of the poems. The next section explored how physiological dimensions of emotion—movement and heat—provide structure for Odysseus' experience. In contrast to this, we see how the canine imagery used of Odysseus in this passage is sourced in evolutionary concepts in the final two sections; but memory also played a role in the final section, in which Odysseus uses his past as a framework through which he can make sense of his present circumstances.

The opening sequence of *Odyssey* 20 is a complex representation of individual psychology. In examining this passage, I have shown (first) how brain-body-world interactions lie at the heart of the Homeric narrator's presentation of Odysseus' psychological experiences, and (second) that audiences make sense of these complex thought processes because they are grounded in universally determined aspects of human experience. The *Odyssey* 20 passage demonstrates just how deeply physical, material, interaction, cultural, and evolutionary modes of experience underlie presentations of mind in Homer; examining these connections with respect to insights from cognitive science reveal the extent to which this is the case.

Achilles' psychological state, and uses this link between his mind and his adversary's to modify his behaviour and inform his final decision.

Chapter Seven: Conclusions, Phenomenologies of Experience

This study has aimed to develop a better understanding of brain-body-world relationships as they are represented in the *Iliad* and *Odyssey* and, based on this analysis, to establish a more productive framework for reading Homeric psychological functioning. In doing so, it has borrowed heavily from cognitive science, which emphasizes the role of physical, interactional, environmental, evolutionary, and material modes of experience in the development of cognition. Minds and bodies are intimately connected; engaged in a constant process of exchange and influence that, having developed over the course of our evolutionary history, begins from the moment of birth and persists throughout our lifetimes. This is as true for Homer's characters as it is for his audiences; this thesis has not only shown how deeply psychosomatic are his characters' mental states and processes, but also how this cognitive life mirrors everyday functioning that is, to some extent, universally determined. The narrator, in monopolizing on these aspects of experience, thus presents a phenomenology of experience for his audiences: an account of psychological functioning that is deeply and inextricably structured by physiological development and interactions with the world.

The psychology of Homer's characters is complex, multi-modal, and sophisticated. It is for this reason that, in preparing this dissertation, I found that focusing primarily on case studies resulted in a more fruitful, productive account of Homeric cognitive functioning. Though I made ample reference to complementary passages in the Homeric corpus, I argued that an analysis of this kind allows us to determine and appreciate the full range of ways that the narrator constructs his characters' psychological processes in individual scenes.

The first of these case studies closely examined Idomeneus' description of battlefield bravery and cowardice in *Iliad* 13. While his speech serves a very specific narrative purpose—as a means of appeasing Meriones—it powerfully elucidates how Homer's characters understand the function of nonverbal behaviour as a communicative tool. In doing so, it first established that Homer's characters possess fully developed

theory of mind abilities that they bring to bear in their interactions with others. Achilles and the heralds both intuit certain mental states and processes based on their nonverbal behaviour in *Iliad* 1; theory of mind and nonverbal behaviour similarly play key roles in the embassy scene of Book Nine. Idomeneus, in alluding to a theory of mind in *Iliad* 13 that, in a broader sense, is universally possessed by humans and shaped in the earliest stages of our cognitive development, best articulates the processes underlying scenes such as these. This description, I argued, is primary evoked in his use of ἐκφαίνω and διαείδω, which point to the body as an important component of psychological functioning and as a communicative and didactic tool. The mind reading tasks undertaken by Homer's characters, furthermore, are also those of his audiences who, in using their own theory of mind as they interpret the poems, reach a more precise understanding of the psychological complexities at play in the narrative.

I then examined the symptoms characterizing Idomeneus' cowardly and brave men, showing how they are formed of psychophysical, neurobiological, and evolutionary aspects of experience. While the coward's behaviour is best understood with reference to fight-or-flight responses in humans and animals, his brave man's tenacity, discipline, and eagerness for battle are reminiscent of deimatic behaviour. The emotional experiences of both men, thus, are determined by evolutionary pressures; I demonstrated how this is the case with reference not only to scientific studies of these phenomena, but also to other passages in the Homeric corpus that establish more explicit links between human and animal behaviour. This chapter concluded with a discussion of the extent to which the brave and cowardly mens' bodies occupy the foreground of their experience; I argued that, for the cowardly man, his body played a more conscious role than that of the brave man, who, in exhibiting self-discipline and control, experiences his body in a peripheral sense.

Chapter Four examined how Homer's characters build, maintain, explore, and re-affirm extended cognitive systems. Using extended and enactive mind theories, I demonstrated how this was the case for Odysseus, Penelope, and Eurycleia in *Odyssey* 19, all of whom exhibit high degrees of intimacy, reciprocity, and co-

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operation in their interactions with each other. This is particularly the case for Odysseus and Penelope who, in a more specific narrative sense, are renowned for their like-mindedness. I argued that this defining feature of their relationship is not only made explicit in their nonverbal behaviour and use of material media, but is also best explained using modern studies of shared cognition in intimate relationships.

Chapter Five narrowed its focus to Penelope's mindedness, both in *Odyssey* 19 and the poem more generally. It explored, in particular, how internal and external audiences employ theory of mind abilities in interpreting her behaviour towards her husband and suitors. In this sense, Penelope is an excellent example of how audiences negotiate ambiguous mindedness—how they read individual psychology in the absence of any concrete, reliable knowledge about their thoughts and emotions. Based on this material, I argued that although the narrator provides us no clear answers, his presentation of Penelope at key points in the poem demonstrate how extensively and consistently he expects his audiences to actively interpret the metaphors, similes, and nonverbal behaviour used to express Penelope's mindedness.

The final chapter of this thesis examined the opening sequence of *Odyssey* 20. Conceptual metaphor, simile, and metonymy played central roles in my discussion, but especially as they utilized concepts of personification, movement, heat, pressure, and the natural world in embodying Odysseus' thought processes. But I also claimed that it is in this passage that we see the full range of ways in which the Homeric narrator describes his characters' cognition. This chapter, thus, also aimed to "tie the threads" of the rest of my study together; it showed, in other words, how some of the major themes explored in the previous chapters can provide powerful insight to individual cognizing in the narrative.

Implications for future research are considerable. First, and as stated above, the Homeric data is so rich and complex that I have limited myself to focused analysis of specific passages. As I hope I have shown in my reading of these case studies, it is possible to uncover a wealth of information about psychological functioning from scenes such as these; but doing so requires a considerable amount of time and

attention that, for the purposes of this study, was impossible to give to each passage. These scenes deserve their own analysis, however; future work could thus show how cognitive approaches to mind similarly provide us deeper and more precise understanding of the mechanisms underlying other scenes in the Homeric corpus.

The explanatory potential of cognitive science for the Homeric epics is considerable and, as recent investigations have shown, broadly applicable to both ancient and modern texts. Throughout the course of this thesis, I have borrowed from a wide range of theoretical frameworks in exploring Homeric minds. This was necessary because, as in the everyday, Homeric cognizing is highly complex; composed of many overlapping modes of experience. Any representation of cognition in the poems, therefore, will be important for many different reasons. There is still much more to be done in each of these areas, however; future research, thus, might also undertake more extensive studies that focus solely on, for example, shared remembering, conceptual metaphor, or imagination. In doing so, we might reach a better understanding of how these concepts operate throughout the entire Homeric corpus, rather than just as they apply to specific scenes.

This study has consisted of a two-way dialogue: on the one hand, it has aimed to demonstrate the enormous potential of cognitive science as an explanatory tool for representations of psychology in literature; and on the other, it establishes the Homeric poems as a valuable corpus of material that, as an artefact of mind, lends weight to the findings of scientific survey and analysis. It not only, thus, occupies a place in dialogue of the ancient world and of the sciences, but also in a wider scholarly movement—cognitive poetics—which contends that literary minds are as complex and multi-modal as our own. Throughout this study, I have made reference to similar analyses of other literary works, showing how presentations of mind in Homer are comparable to those from other genres and time periods.

This thesis primarily demonstrates how insights from cognitive science shed light on presentations of psychological functioning in the Homeric poems. It argues that brain-body-world interactions lie at the heart of the narrator's presentation of his

characters' psychological experiences; it also suggest that audiences make sense of these complex thought processes because they are grounded in universal, first-person human experience. The Homeric material is so interesting and important because it demonstrates just how deeply physical, material, interactional, cultural, and evolutionary modes of experience underlie presentations of mind in literature. In examining the connections between the brain, the body, and the world in greater depth, and with respect to modern studies of cognition, we reach a more precise understanding of how narrators and audiences conceive of individuals as cohesive wholes. For Homer, in other words, as in the everyday, "there is no such thing as a naked brain" (Barrett 2011, 135).

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