

# Before You Read

## from the *Odyssey*, Part Two

### Make the Connection

#### Quickwrite

Imagine that someone has been absent from home for many years. What might that person think or feel upon returning home? Make a list of possible reactions, and save your notes.

### Literary Focus

#### Living Characters

Odysseus is brave and clever. Penelope is faithful—and clever, too. Circe is lovely and bewitching. Homer has depicted his characters—mortals, gods, goddesses, and monsters alike—with bold, vivid strokes.

Storytellers reveal **character traits** in many ways. As you read, look carefully at what characters *say* and *do* and *think*. Note how they *interact* and how they are *described*. Then, think about what all this information tells you. Is a character noble or evil? wise or foolish? arrogant or humble? Does the character possess a combination of both positive and negative traits?

Part Two of the *Odyssey* contains the climax of the epic. Suspenseful and exciting, it is also deeply moving, as Odysseus returns home to Ithaca and is reunited with his wife, Penelope. As you read, think about what these characters are like and why they have lived in the imagination of readers for centuries.

### Vocabulary Development

**candor** (kan'dər) *n.*: honesty; frankness.

**disdainful** (dis·dān'fəl) *adj.*: scornful; regarding someone as beneath you.

**adorn** (ə·dôrn') *v.*: add beauty to; decorate.

**revelry** (rev'əl·rē) *n.*: merrymaking; festivity.

**glowered** (glou'ərd) *v.*: glared; stared angrily.

**avails** (ə·vālz') *v.*: is of use; helps.

**lavished** (lav'isht) *v.*: gave generously.

**aloof** (ə·loo'f) *adj.*: at a distance; unfriendly.

**pliant** (plī'ənt) *adj.*: flexible.

**tremulous** (trem'yoo·ləs) *adj.*: trembling; shaking.

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#### SKILLS FOCUS

#### Literary Skills

Understand characteristics of epic poetry, including character traits.



## PART TWO: COMING HOME

*In Book 13, Odysseus, laden with gifts, is returned in secret to Ithaca in one of the magically swift Phaeacian ships. In Ithaca, Athena appears to the hero. Because his home is full of enemies, she advises him to proceed disguised as a beggar. Now Odysseus must succeed not only by physical power but also by intelligence.*

*In Book 14, Odysseus, in his beggar's disguise, finds his way to the hut of Eumaeus, his old and trusty swineherd. Eumaeus is the very image of faithfulness in a servant—a quality much admired by Homer's society. The introduction of members of the so-called servant class as important actors is unusual in epic poetry, and it indicates Homer's originality. Odysseus is politely entertained by Eumaeus, but the king remains disguised from his old servant.*

*In Book 15, Athena appears to Odysseus's son, Telemachus. The young man has gone to Pylos and Sparta to talk to old comrades of his father's to try to discover if Odysseus is alive or dead. Athena advises him to return to Ithaca. His home—the palace of Odysseus—has been overrun by his mother's suitors. These arrogant men are spending money from Telemachus's inheritance on feasting and drinking, and they are demanding that his mother, Penelope, take one of them as a husband. Athena warns Telemachus that the suitors plan to ambush him. Telemachus boards a ship for home, lands secretly on Ithaca, and heads toward the hut of the swineherd.*

*As father and son move closer and closer together, the suspense becomes great. Now Homer is ready to recount what could be the most dramatic moment in the epic. Remember that Odysseus has not seen his son for twenty years. Telemachus has been away from Ithaca for a year.*



Marie Antoinette Evans Fund. Courtesy, Museum of Fine Arts, Boston.

Penelope at Her Loom (detail), from *The Story of Virtuous Women* series (c. 1480–1483). Wool tapestry.



## THE MEETING OF FATHER AND SON

But there were two men in the mountain hut—  
Odysseus and the swineherd. At first light  
blowing their fire up, they cooked their breakfast  
and sent their lads out, driving herds to root  
in the tall timber.

935                                                 When Telemachus came,  
the wolfish troop of watchdogs only fawned on him  
as he advanced. Odysseus heard them go  
and heard the light crunch of a man's footfall—  
at which he turned quickly to say:

“Eumaeus,

940       here is one of your crew come back, or maybe  
another friend: the dogs are out there snuffling  
belly down; not one has even growled.  
I can hear footsteps—”

his tall son stood at the door. But before he finished

## The swineherd

945 rose in surprise, letting a bowl and jug  
tumble from his fingers. Going forward,  
he kissed the young man's head, his shining eyes  
and both hands, while his own tears brimmed and fell.  
Think of a man whose dear and only son,  
950 born to him in exile, reared with labor,  
has lived ten years abroad and now returns:  
how would that man embrace his son! Just so  
the herdsman clapped his arms around Telemachus  
and covered him with kisses—for he knew  
955 the lad had got away from death. He said:

“Light of my days, Telemachus,  
you made it back! When you took ship for Pylos<sup>o</sup>  
I never thought to see you here again.  
Come in, dear child, and let me feast my eyes;  
960 here you are, home from the distant places!  
How rarely, anyway, you visit us,  
your own men, and your own woods and pastures!  
Always in the town, a man would think  
you loved the suitors’ company, those dogs!”



Odysseus and Telemachus.  
Mosaic (1st century A.D.)  
(31.5 cm wide).  
Kunsthistorisches Museum,  
Vienna, Austria.

**957. Pylos** (pi' lōs): home of Nestor, one of Odysseus's fellow soldiers in the Trojan War. Telemachus had gone to see if Nestor knew anything about Odysseus's whereabouts.

965 Telemachus with his clear candor said:

“I am with you, Uncle.<sup>o</sup> See now, I have come because I wanted to see you first, to hear from you if Mother stayed at home—or is she married off to someone, and Odysseus’ bed  
970 left empty for some gloomy spider’s weaving?” Gently the forester replied to this:

“At home indeed your mother is, poor lady still in the women’s hall. Her nights and days are wearied out with grieving.”

Stepping back

975 he took the bronze-shod lance, and the young prince entered the cabin over the worn door stone. Odysseus moved aside, yielding his couch, but from across the room Telemachus checked him:

“Friend, sit down; we’ll find another chair  
980 in our own hut. Here is the man to make one!”

The swineherd, when the quiet man sank down, built a new pile of evergreens and fleeces—a couch for the dear son of great Odysseus—then gave them trenchers<sup>o</sup> of good meat, left over  
985 from the roast pork of yesterday, and heaped up willow baskets full of bread, and mixed an ivy bowl of honey-hearted wine.

Then he in turn sat down, facing Odysseus, their hands went out upon the meat and drink  
990 as they fell to, ridding themselves of hunger. . . .

*Not realizing that the stranger is his father, Telemachus tries to protect him as best he can. He says that the beggar cannot stay in the palace hall because he will be abused by the drunken suitors.*

*The swineherd is sent to Penelope with news of her son’s return. Now even Athena cannot stand the suspense any longer. She turns to Odysseus, who is still in beggar’s rags:*

. . . She tipped her golden wand upon the man, making his cloak pure white, and the knit tunic fresh around him. Lithe<sup>o</sup> and young she made him,

### Vocabulary

**candor** (kan’dər) *n.*: honesty; frankness.

966. **Uncle:** here, a term of affection.



The return of Odysseus. Terra-cotta relief believed to be from the island of Melos (first half of the 5th century B.C.).

The Metropolitan Museum of Art, New York. Fletcher Fund, 1930 (30.11.9). Photograph ©1982 The Metropolitan Museum of Art.

984. **trenchers** (tren’chərz) *n.*: wooden platters.



974–990. Who is still in disguise in this scene? How does the ancient Greeks’ regard for hospitality affect the way the other characters treat him? What do you think each character is feeling and thinking as he eats?

993. **lithe** (lith) *adj.*: limber.



995 ruddy with sun, his jawline clean, the beard  
no longer gray upon his chin. And she  
withdrew when she had done.

Then Lord Odysseus  
reappeared—and his son was thunderstruck.  
Fear in his eyes, he looked down and away  
as though it were a god, and whispered:

“Stranger,

1000 you are no longer what you were just now!  
Your cloak is new; even your skin! You are  
one of the gods who rule the sweep of heaven!  
Be kind to us, we’ll make you fair oblation<sup>o</sup>  
and gifts of hammered gold. Have mercy on us!”

1005 The noble and enduring man replied:

“No god. Why take me for a god? No, no.  
I am that father whom your boyhood lacked  
and suffered pain for lack of. I am he.”

Held back too long, the tears ran down his cheeks  
as he embraced his son.

1010 Only Telemachus,  
uncomprehending, wild  
with incredulity,<sup>o</sup> cried out:

“You cannot

be my father Odysseus! Meddling spirits  
conceived this trick to twist the knife in me!

1015 No man of woman born could work these wonders  
by his own craft, unless a god came into it  
with ease to turn him young or old at will.  
I swear you were in rags and old,  
and here you stand like one of the immortals!”

1020 Odysseus brought his ranging mind to bear  
and said:

“This is not princely, to be swept  
away by wonder at your father’s presence.  
No other Odysseus will ever come,  
for he and I are one, the same; his bitter  
1025 fortune and his wanderings are mine.  
Twenty years gone, and I am back again  
on my own island. . . .”

Then, throwing

his arms around this marvel of a father,  
Telemachus began to weep. Salt tears

**1003. oblation** (äb • lä’ shən) *n.*:  
offering of a sacrifice. Telemachus  
thinks the stranger is a god.

**1012. incredulity** (in’krä • döō’lă • tē)  
*n.*: disbelief.



*Telemachus Sees His Father (1875).*  
Lithograph by Friedrich Preller the  
Elder.

Archiv f.Kunst and Geschichte, Berlin.



1030 rose from the wells of longing in both men,  
and cries burst from both as keen and fluttering  
as those of the great taloned hawk,  
whose nestlings<sup>o</sup> farmers take before they fly.  
So helplessly they cried, pouring out tears,  
1035 and might have gone on weeping so till sundown. . . .

(from Book 16)

1033. **nestlings** (nest'linz) *n.*: young birds that are not ready to leave the nest.

 **1005–1035.** Which part of this recognition scene between father and son do you find most moving or most dramatic? Sum up the problems that now face father and son in the palace at Ithaca.

## THE BEGGAR AND THE FAITHFUL DOG

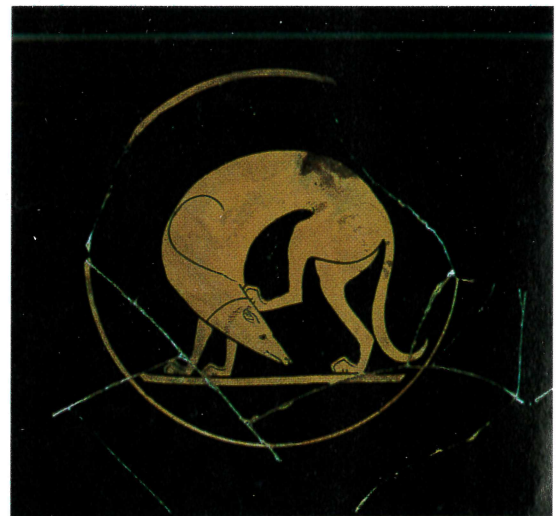
*Telemachus returns to the family compound and is greeted tearfully by his mother, Penelope, and his old nurse, Eurycleia. A soothsayer has told his mother that Odysseus is alive and in Ithaca. However, Telemachus does not report that he has seen his father. The suspense builds as Odysseus, once again disguised as a beggar, returns to his home, accompanied only by the swineherd. He has been away for twenty years. Only one creature recognizes him.*

While he spoke

an old hound, lying near, pricked up his ears  
and lifted up his muzzle. This was Argos,  
trained as a puppy by Odysseus,  
1040 but never taken on a hunt before  
his master sailed for Troy. The young men, afterward,  
hunted wild goats with him, and hare, and deer,  
but he had grown old in his master's absence.  
Treated as rubbish now, he lay at last  
1045 upon a mass of dung before the gates—  
manure of mules and cows, piled there until  
field hands could spread it on the king's estate.  
Abandoned there, and half destroyed with flies,  
old Argos lay.

But when he knew he heard

1050 Odysseus' voice nearby, he did his best  
to wag his tail, nose down, with flattened ears,  
having no strength to move nearer his master.  
And the man looked away,  
wiping a salt tear from his cheek; but he  
1055 hid this from Eumaeus. Then he said:  
"I marvel that they leave this hound to lie  
here on the dung pile;  
he would have been a fine dog, from the look of him,



Laconian hound scratching his head. Detail from an Attic red-figured ceramic scyphus, or drinking cup, by the Euergides Painter (c. 500 B.C.).

Ashmolean Museum, Oxford, England.





1060 though I can't say as to his power and speed  
when he was young. You find the same good build  
in house dogs, table dogs landowners keep  
all for style."

And you replied, Eumaeus:

1065 "A hunter owned him—but the man is dead  
in some far place. If this old hound could show  
the form he had when Lord Odysseus left him,  
going to Troy, you'd see him swift and strong.  
He never shrank from any savage thing  
he'd brought to bay in the deep woods; on the scent  
no other dog kept up with him. Now misery  
1070 has him in leash. His owner died abroad,  
and here the women slaves will take no care of him.  
You know how servants are: without a master  
they have no will to labor, or excel.  
For Zeus who views the wide world takes away  
1075 half the manhood of a man, that day  
he goes into captivity and slavery."

Eumaeus crossed the court and went straight forward  
into the megaron<sup>o</sup> among the suitors;  
but death and darkness in that instant closed  
1080 the eyes of Argos, who had seen his master,  
Odysseus, after twenty years. . . .

(from Book 17)

Odysseus is recognized by  
Eurycleia when she washes his feet.  
Roman relief.

Museo Nazionale Romano, Rome, Italy.



**1044–1071.** Here again we  
hear about people who mock the  
sacred laws of respect and hospital-  
ity. In showing us how the old dog  
is treated, what is Homer telling us  
about conditions in Ithaca?

**1078. megaron** (meg'ə • rān) *n.*: great  
hall or central room.



## The Epic Continues

In the hall the “beggar” is taunted by the evil suitors, but Penelope supports him. She has learned that the ragged stranger claims to have news of her husband. Unaware of who the beggar is, she invites him to visit her later in the night to talk about Odysseus.

In Book 18, Penelope appears among the suitors and reproaches Telemachus for allowing the stranger to be abused. She certainly must have warmed her husband’s heart by doing this and by singing the praises of her lost Odysseus.

In Book 19, the suitors depart for the night, and Odysseus and Telemachus discuss their strategy. The clever hero goes as appointed to Penelope with the idea of testing her and her maids. (Some of the maids have not been loyal to the household and have been involved with the suitors.) The faithful wife receives her disguised husband. We can imagine the tension Homer’s audience must have felt. Would Odysseus be recognized?

The “beggar” spins a yarn about his origins, pretending that he has met Odysseus on his travels. He cannot resist praising the lost hero, and he does so successfully enough to bring tears to Penelope’s eyes. We can be sure that this does not displease her husband.

The storytelling beggar reveals that he has heard that Odysseus is alive and is even now sailing for home. Penelope calls for the old nurse and asks her to wash the guest’s feet—a sign of respect and honor. As Eurycleia does so, she recognizes Odysseus from a scar on his leg.

Quickly Odysseus swears the old nurse to secrecy. Meanwhile, Athena has cast a spell on Penelope so that she has taken no notice of this recognition scene. Penelope adds to the suspense by deciding on a test for the suitors on the next day. Without realizing it, she has now given Odysseus a way to defeat the men who threaten his wife and kingdom.

In Book 20, Odysseus, brooding over the shameless behavior of the maidservants and the suitors, longs to destroy his enemies but fears the revenge of their friends. Athena reassures him. Odysseus is told that the suitors will die.



Odysseus is recognized by Eurycleia. Detail from a scyphus, a drinking cup.

Museo Archeologico, Chiusi, Italy.



## Penelope to Ulysses

*Penelope, distressed by the suitors' demands that she marry one of them, plays a trick on them. She has told them that she is weaving a shroud (a cloth used to wrap a body for burial) for Laertes, her father-in-law. She promises that she will choose a husband when she has completed the work. "So every day I wove on the great loom, but every night by torchlight I unwove it. . . ." With this simple trick she has deceived her suitors for three years. What do this trick and this poem reveal about Penelope? As you read the Odyssey, look for places where she displays these same traits.*

Like a spider committing suicide  
each night I unweave the web of my day.  
I have no peace.  
About me the insistent buzz of flies  
drones louder every day.  
I am starving.  
I watch them, always, unblinking stare.  
All my dwindling will  
I use in not moving, not trying, unweaving.  
10 I pull in my empty nets  
eating myself, waiting.

—Meredith Schwartz  
Highland Park High School  
Highland Park, New Jersey

## An Ancient Gesture

Edna St. Vincent Millay

I thought, as I wiped my eyes on the corner of my apron:  
Penelope did this too.  
And more than once: you can't keep weaving all day  
And undoing it all through the night;  
5 Your arms get tired, and the back of your neck gets tight;  
And along towards morning, when you think it will never be light,  
And your husband has been gone, and you don't know where, for years,  
Suddenly you burst into tears;  
There is simply nothing else to do.  
10 And I thought, as I wiped my eyes on the corner of my apron:  
This is an ancient gesture, authentic, antique,  
In the very best tradition, classic, Greek;  
Ulysses did this too.  
But only as a gesture,—a gesture which implied  
15 To the assembled throng that he was much too moved to speak.  
He learned it from Penelope . . .  
Penelope, who really cried.





Reproduced by courtesy of the Trustees, The National Gallery, London.

Penelope with the Suitors (c. 1509) by Pinturicchio.

## THE TEST OF THE GREAT BOW

*In Book 21, Penelope, like many unwilling princesses of myth and fairy tale, proposes an impossible task for those who wish to marry her. By so doing, she causes the bloody events that lead to the restoration of her husband. The test involves stringing Odysseus's huge bow, an impossible feat for anyone except Odysseus himself. Odysseus had left his bow home in Ithaca twenty years earlier.*

Now the queen reached the storeroom door and halted.  
 Here was an oaken sill, cut long ago  
 and sanded clean and bedded true. Foursquare  
 1085 the doorjambs and the shining doors were set  
 by the careful builder. Penelope untied the strap  
 around the curving handle, pushed her hook  
 into the slit, aimed at the bolts inside,  
 and shot them back. Then came a rasping sound  
 1090 as those bright doors the key had sprung gave way—  
 a bellow like a bull's vaunt<sup>o</sup> in a meadow—

1091. vaunt (vônt) *n.*: boast.



followed by her light footfall entering  
over the plank floor. Herb-scented robes  
lay there in chests, but the lady's milk-white arms  
1095 went up to lift the bow down from a peg  
in its own polished bow case.

Now Penelope

sank down, holding the weapon on her knees,  
and drew her husband's great bow out, and sobbed  
and bit her lip and let the salt tears flow.  
1100 Then back she went to face the crowded hall  
tremendous bow in hand, and on her shoulder hung  
the quiver spiked with coughing death. Behind, her  
maids bore a basket full of ax heads, bronze  
and iron implements for the master's game.  
1105 Thus in her beauty she approached the suitors,  
and near a pillar of the solid roof  
she paused, her shining veil across her cheeks,  
her maids on either hand and still,  
then spoke to the banqueters:

"My lords, hear me:

1110 suitors indeed, you recommended this house  
to feast and drink in, day and night, my husband  
being long gone, long out of mind. You found  
no justification for yourselves—none  
except your lust to marry me. Stand up, then:  
1115 we now declare a contest for that prize.  
Here is my lord Odysseus' hunting bow.  
Bend and string it if you can. Who sends an arrow  
through iron ax-helve sockets,<sup>o</sup> twelve in line?  
I join my life with his, and leave this place, my home,  
1120 my rich and beautiful bridal house, forever  
to be remembered, though I dream it only." . . .

*Many of the suitors boldly try the bow, but not one man can even  
bend it enough to string it.*

Two men had meanwhile left the hall:  
swineherd and cowherd, in companionship,  
one downcast as the other. But Odysseus  
1125 followed them outdoors, outside the court,  
and coming up said gently:

"You, herdsman,

and you, too, swineherd, I could say a thing to you,  
or should I keep it dark?



Odysseus slaying the suitors. Detail from an Attic red-figured scyphus, or drinking cup, by the Penelope Painter, from Tarquinii, an ancient city in central Italy (c. 440 B.C.).

Antikensammlung Staatliche Museen zu Berlin Preussischer Kulturbesitz.

**1118. ax-helve sockets:** An ax helve is an ax handle; a socket is a hollow piece lined with iron at the end of the handle. Shooting an arrow through a line of ax-helve sockets would be a task possible only for a superhero like Odysseus.



No, no; speak,  
 my heart tells me. Would you be men enough  
 1130 to stand by Odysseus if he came back?  
 Suppose he dropped out of a clear sky, as I did?  
 Suppose some god should bring him?  
 Would you bear arms for him, or for the suitors?"

The cowherd said:

"Ah, let the master come!  
 1135 Father Zeus, grant our old wish! Some courier<sup>o</sup>  
 guide him back! Then judge what stuff is in me  
 and how I manage arms!"

Likewise Eumaeus

fell to praying all heaven for his return,  
 so that Odysseus, sure at least of these,  
 told them:

"I am at home, for I am he.  
 1140 I bore adversities, but in the twentieth year  
 I am ashore in my own land. I find  
 the two of you, alone among my people,  
 longed for my coming. Prayers I never heard  
 1145 except your own that I might come again.  
 So now what is in store for you I'll tell you:  
 If Zeus brings down the suitors by my hand  
 I promise marriages to both, and cattle,  
 and houses built near mine. And you shall be  
 1150 brothers-in-arms of my Telemachus.  
 Here, let me show you something else, a sign  
 that I am he, that you can trust me, look:  
 this old scar from the tusk wound that I got  
 boar hunting on Parnassus<sup>o</sup>—..."

Shifting his rags

1155 he bared the long gash. Both men looked, and knew  
 and threw their arms around the old soldier, weeping,  
 kissing his head and shoulders. He as well  
 took each man's head and hands to kiss, then said—  
 to cut it short, else they might weep till dark—

1160 "Break off, no more of this.  
 Anyone at the door could see and tell them.  
 Drift back in, but separately at intervals  
 after me.

Now listen to your orders:

**1135. courier** (koo'r'ē·ər) *n.*: guide  
 or messenger.

 **1122–1140.** *How does Odysseus test the loyalty of the swineherd and the cowherd? How do they prove that they can be trusted?*

**1154. Parnassus** (pär·nas'əs): As a young man, Odysseus had gone hunting on Parnassus, his mother's home, and was gored above the knee by a boar.



- when the time comes, those gentlemen, to a man,  
 1165 will be dead against giving me bow or quiver.  
 Defy them. Eumaeus, bring the bow  
 and put it in my hands there at the door.  
 Tell the women to lock their own door tight.  
 Tell them if someone hears the shock of arms  
 1170 or groans of men, in hall or court, not one  
 must show her face, but keep still at her weaving.  
 Philoeteus, run to the outer gate and lock it.  
 Throw the crossbar and lash it.” . . .

*Now Odysseus, still in his beggar’s clothes, asks to try the bow. The suitors refuse to allow a mere beggar to try where they have failed, but Penelope insists that the stranger be given his chance. The suspense is very great—by this act, Penelope has accepted her husband as a suitor.*

*Eumaeus, the swineherd, hands Odysseus the bow and tells the nurse to retire with Penelope and the maids to the family chambers (the harem) and to bolt the doors. Odysseus had earlier told Telemachus to remove the suitors’ weapons from the great hall. Now he takes the bow.*

- And Odysseus took his time,  
 1175 turning the bow, tapping it, every inch,  
 for borings that termites might have made  
 while the master of the weapon was abroad.  
 The suitors were now watching him, and some  
 jested among themselves:

“A bow lover!”

“Dealer in old bows!”

- 1180 “Maybe he has one like it  
 at home!”

“Or has an itch to make one for himself.”

“See how he handles it, the sly old buzzard!”

And one disdainful suitor added this:

“May his fortune grow an inch for every inch he bends it!”

- 1185 But the man skilled in all ways of contending,  
 satisfied by the great bow’s look and heft,

### Vocabulary

**disdainful** (dis·dān’fəl) *adj.*: scornful; regarding someone as beneath you.



**1174–1220.** As you read this scene, make notes about how you **visualize** it. Where are various characters placed? How are they reacting? It might help to draw a picture of the great hall and indicate where various actions take place.

like a musician, like a harper, when  
 with quiet hand upon his instrument  
 he draws between his thumb and forefinger  
 1190 a sweet new string upon a peg: so effortlessly  
 Odysseus in one motion strung the bow.  
 Then slid his right hand down the cord and plucked it,  
 so the taut gut vibrating hummed and sang  
 a swallow's note.

In the hushed hall it smote the suitors

1195 and all their faces changed. Then Zeus thundered  
 overhead, one loud crack for a sign.  
 And Odysseus laughed within him that the son  
 of crooked-minded Cronus<sup>o</sup> had flung that omen down.  
 He picked one ready arrow from his table  
 1200 where it lay bare: the rest were waiting still  
 in the quiver for the young men's turn to come.  
 He nocked<sup>o</sup> it, let it rest across the handgrip,  
 and drew the string and grooved butt of the arrow,  
 aiming from where he sat upon the stool.

Now flashed

1205 arrow from twanging bow clean as a whistle  
 through every socket ring, and grazed not one,  
 to thud with heavy brazen head beyond.

Then quietly

Odysseus said:

"Telemachus, the stranger  
 you welcomed in your hall has not disgraced you.

1210 I did not miss, neither did I take all day  
 stringing the bow. My hand and eye are sound,  
 not so contemptible as the young men say.  
 The hour has come to cook their lordships' mutton—  
 supper by daylight. Other amusements later,  
 1215 with song and harping that adorn a feast."

He dropped his eyes and nodded, and the prince  
 Telemachus, true son of King Odysseus,  
 belted his sword on, clapped hand to his spear,  
 and with a clink and glitter of keen bronze  
 1220 stood by his chair, in the forefront near his father.

(from Book 21)

### Vocabulary

**adorn** (ə·dôrn') v.: add beauty to; decorate.

**1198. Cronus** (krō'nəs): father of Zeus, called crooked-minded because of his schemes to destroy his children.

**1202. nocked** (näkt) v.: fitted to the bowstring.

 **1220.** What do you *predict* will happen next? Review the episode, looking for clues in what Odysseus says and does.