

PARMENIDES AND ODYSSEUS

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IT is commonly supposed that Parmenides' statement of his philosophical principles is preceded by a "proem" of an allegorical nature (the precise symbolism of the allegory being in dispute) which describes the philosopher's inspired journey from darkness to light. Among others who have shared this assumption are pre-eminently Diels (1897), Reinhardt (1916), Kranz (1916), H. Fränkel (1930), Bowra (1953), and now Kirk-Raven (1957).¹ The first question to ask is whether it is proper to identify such a "proem" at all, as a separate entity in the poem. Would the author himself have recognized it as such? Reinhardt pointed out² that of the 32 lines which are now printed as the presumed "proem", the first 30 owe their survival as a coherent unit to Sextus, who quoted them³ in order to demonstrate that Parmenides could be "allegorized" as a thinker who distinguished between the senses and right reason. The supporting paraphrase, supplied by Sextus, drew heavily upon the symbolism of the myth of the charioteer in the *Phaedrus*, and applied this to the details of Parmenides' own chariot journey. Reinhardt argued that the whole interpretation was taken from Posidonius and represented support for a neo-Stoic position in epistemology. Be that as it may, the Platonic coloration as applied here was plainly artificial, and modern interpreters have agreed to ignore it.

If, however, the motive in Sextus for first identifying and then explaining this allegory in Parmenides was itself unhistorical, modern criticism has two resources with which to correct him. It can supply a better interpretation of the "proem"; or it can conclude that the original identification of the "proem" as such was a mistake. It is in part to this more radical view that the present article addresses itself. The journey, the horses, the daughters of the sun, the gateway, the courtyard, and the rest of it are admittedly highly concrete symbols, but it is possible that they are designed to recall and reinforce certain contexts of experience which interpenetrate the philosophy of the whole poem. Some indication that this may be so was supplied by Sextus himself, who, in his quotation, subjoined to line 30 of fragment 1 the lines which are now printed as fragment 7 lines 3-7.⁴ This addition, according to Sextus, formed part of the allegory, or at least explained

it. His instinct (or that of his source) may have been sounder here than the color he put upon it. It is interesting to note how Bowra's treatment, though addressed specifically to the "proem" as such, is induced to spill over⁵ into the later parts of the poem by the very force of the logic employed upon the supposed preface.

If fragment 1 does indeed form a separable and prefatory unit, what precisely is its purport? Diels insisted⁶ that it must have reflected an Orphic model though not necessarily an Orphic experience.⁷ His philological arguments⁸ relied on interpreting *δαίμονος*⁹ and *εἰδότες* in line 3 as indicating respectively "possessed" and "initiated". The implication of veiled heads in line 10 he argued was taken from religious ritual. As for *Δίκη πολύπουνος* (line 14) is she not also called *πολύπουνος* in an Orphic verse? And does the figure of *Ἀλήθεια* (line 29) not remind us of the cosmic figure of Zeus in Orphic rhapsodies? All this does not amount to much, nor could Diels add effective strength to his case by speculating¹⁰ that behind the "proem" lay several hypothetical models, mystical or Orphic, which might be inferred from the traditions which relate to Epimenides, Hermotimus, the oracle of Trophonius, and the vision of Phormion of Croton. This last suggestion perhaps produced a slight revulsion even in its own author, for he returned to earth by adding that perhaps after all the model for Parmenides was the chariot journey of Telemachus.¹¹

Kranz, on the other hand, rejecting all Orphic and ecstatic prototypes,¹² argued that the whole figure of the allegory depends on the Phaethon story. Parmenides is a sort of reversed Phaethon (for according to Kranz he passes from west to east) and therefore a more fortunate one; his path follows in reverse the sun's daily track. The philological arguments¹³ here rested heavily on the *Ἡλιάδες κοῦραι*¹⁴ who in one version of the legend, perhaps Hesiodic, harnessed the horses for Phaethon and are represented as *προτομποί* of Eos or Helios, though only in reliefs which are admittedly late. Likewise, the formula *κατὰ πάντ' ἄσση* is in an Orphic hymn applied to Helios and the *σήματα πολλά* of fragment 8 lines 2-3 are reminiscent of the constellations which lie on the sun's path. Kranz, however, also noted, as had Diels, some parallel phraseology in that poetic chariot journey described by Pindar in *Olympian* 6, 22ff., and so concluded, sensibly enough, that such poetic journeys were an accepted convention. But the particular journey of Parmenides, according to Kranz,¹⁵ was more complicated than at first appeared. A comparison of the tenses used throughout the whole "proem" led him to the inference that the philosopher's celestial experience really began in lines 11-21, which described his original

departure from the halls of night in the west; it was then continued during lines 1-10, which describe his journey across the heavens, and was concluded by his reception in the east by the goddess in lines 23 to 32 — surely a curious feat of celestial mechanics.¹⁶

Fränkel,¹⁷ while noting the exactitude of the parallel in *Ol.6.22ff.* and suggesting a common original behind both Parmenides and Pindar, nevertheless discounted all attempts at finding sources for the poem in earlier tradition or at figuring out the spatial and material aspects of the journey.

This did not deter Bowra from reviving and combining¹⁸ the suggestions of Diels (an Orphic journey through the sky) and Kranz (Phaethon's drive in reverse), nor from adding¹⁹ a fresh and unexpected ingredient to the composition in the person of Heracles, relying here on that tradition which transported the hero, accompanied by gods, to heaven in a chariot. Finally, noting the persistence in Parmenides of the *óðós* motif, he interpreted²⁰ this to be the symbol of a Pythagorean experience "of a special kind", which did not follow the Pythagorean party line and for which the supposed allegory supplied a justification against fellow Pythagoreans. This suggestion, intricate and even fantastic as it may appear, would seem designed to give support — surely not unneeded — to those who would interpret Parmenides' philosophical system as a reply to a Pythagorean dualism.

Kirk and Raven adopt²¹ from Diels the speculation that "the allegorical form is borrowed from mystery literature" and from Bowra the notion that "Parmenides desired particularly in the 'proem' to arm himself in advance, by stressing the religious nature of his revelation, with an answer to his potential critics", these latter being "his fellow Pythagoreans".

The fabled Chimaera was an animal in which only three species were combined. But to reconcile these competing interpretations would produce a symbolism in which Orpheus, Pythagoras, Phaethon, and Heracles all sought to unite themselves with Parmenides in a five-fold monstrosity. It would surely require a surrealist experience to reconcile such incompatibles, and the fact that they have all been suggested, while none has been felt to be in itself wholly satisfactory, may suggest that interpretation of Parmenides' poem has got off on the wrong track. His style is highly allusive, that is to be admitted, but in tracking down allusion the recondite has been pursued at the expense of the obvious. For it is one of the oddities of all this criticism that while most — though not all — of the Homeric echoes in Parmenides have been noted, the evocative contexts in Homer, from which they are mostly

drawn, have been ignored. One reason for the reluctance to recognize their influence may be that it is not confined to the "proem" but affects also the general structure of Parmenides' philosophical argument.

The opening lines of the poem read as follows:

ἵπποι ταί με φέρουσιν ὅσον τ' ἐπὶ θυμὸς ἰκάνοι
πέμπον, ἐπεὶ μ' ἐς ὁδὸν βῆσαν πολύφημον ἄγουσαι
δαίμονος, ἣ κατὰ πάντ' ἄστη φέρει εἰδότα φῶτα·
τῇ φερόμεν· τῇ γάρ με πολύφραστοι φέρον ἵπποι.²²

The philosopher's audience knew their *Iliad* and *Odyssey* by heart. The associations conveyed by these lines would be instinctive and automatic. The "thinking-and-speaking horses", who begin and end these four verses, are those of Achilles.²³ The "man who knows" who is conveyed on a "famous journey" "through all towns" is that Odysseus who is introduced at the opening of the *Odyssey*. These overlapping images, unlike those of Phaethon (foolish, impious, and doomed) and of Heracles (renowned for brawn rather than brains) and Orphic or Pythagorean worthies (obscure and unproven), have an essential congruence relative to Greek tradition, to the instinctive psychology of any Greek audience, and to Parmenides' own conception of himself. In these four lines he has already suggested to us that his journey, whatever else it may be and however short it may be by comparison, is akin to the heroic proportions of both *Iliad* and *Odyssey*. Parmenides' own achievement is to be an intellectual one; but that is only a new form of heroism. Above all, it carries that same hallmark of the supernatural which rested also upon the heads of Achilles and Odysseus.

The *Odyssey* motif predominates, and its interweaving into the body of the philosophic poem is an achievement of some complexity. The goddess or "daimon", who by ambiguous syntax is represented as both controlling the journey and conveying the hero, would at once recall the Athena who is mentor to Telemachus²⁴ and guide and helper of Odysseus. The "journeying" which, once it is introduced in Parmenides' second line, remains so obsessive throughout his poem, had of course been equally obsessive in the *Odyssey*: in fact it *was* the *Odyssey*, or a large part of it. But in Homer's epic scheme there are complications which must be noted, for Parmenides had remembered them. The third and fourth lines of the preface to the epic read:

πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω,
πολλὰ δ' ὃ γ' ἐν πόντῳ πάθεν ἄλγεα ὄν κατὰ θυμόν.

The listener might assume that the encounter with "many human beings" and the infliction of "many woes" described experiences which were contemporaneous and were included in the body of the epic. But a comparison with two rather crucial passages later in the story suggests otherwise. In *Odyssey* 11. 119ff. Teiresias prophesies for the hero further travels which will take place after his present adventures are over; and in the "happy ending" (23, 248ff.) when wife and husband settle down to compare stories, Odysseus begins by recalling that prophecy:

οὐδὲ γὰρ αὐτὸς
χαίρω, ἐπεὶ μάλα πολλὰ βροτῶν ἐπὶ ἄστε' ἄγωγεν
ἐλθεῖν.

Homeric formulas tie all three passages together and suggest that the "knowledge of the towns of many men" refers to experiences which were to follow the *nostos*. On his voyage he encounters not natural men but marvels, monsters and supernatural beings. Parmenides adopts the same device of a reversed chronology. "All the towns" of line 3 describes his present itinerary. This he undertakes already equipped with a superhuman experience previously acquired but still to be described in the body of the poem. Critical instinct had been right in perceiving a temporal cleavage,²⁵ but it should be confined to the transition which occurs after line 3. For Parmenides, however, previous experience and present insight overlap. Hence his own goddess is in charge of both periods of the journey.

The word *ὁδός* and its correlatives *κέλευθος* and *ἀταρπός* occur thirteen times²⁶ in Parmenides' poem. Usually the philosopher is "conveyed" but sometimes he is "dispatched" or "guided"²⁷ along a route which is described as "posted with many signs".²⁸ The journeying metaphor is indeed obsessive. If one turns back to the *Odyssey*, it is noticeable that the theme of the *ὁδός* likewise becomes obsessive at that point where the year's sojourn on Circe's isle is about to end. "Dispatch me homewards," pleads Odysseus to his divinely inspired mistress: "my heart and spirit are now set to go."²⁹ She replies, "you must first achieve another journey."³⁰ "Who then," asks the hero, "will be my guide on this journey?"³¹ "No mortal guide is needed,"³² replies Circe, "but after you reach Teiresias he will declare the journey and measures of your path."³³ The hero accordingly sets out, first repeating to his men Circe's directive, "She has marked out another journey for us. . . ."³⁴ He receives Teiresias' instructions and returns, but that is not enough. Circe has to give further sailing directions: "I will reveal

your journey and give you all signs and marks."³⁵ It is thus in the Circe-Teiresias "episode" that the *δδός* theme, basic to the *Odyssey*, is concentrated and intensified. We suggest that in the memory of Parmenides the concentration lingered, and that he composed a philosophical poem partly in the mood of an Odysseus, voyaging successively to Hades and past the Planctae and Scylla and Charybdis to Thrinacia's isle. We say, in the *mood* of an Odysseus. The parallel must not be pressed mechanically; the horses and chariot clearly belong to a different set of associations,³⁶ which however are progressively discarded as his poem proceeds. The impression of the voyage lingers after the chariot journey has faded out. The philosopher's poetic memory is behaving in much the same way as that of Coleridge.³⁷ Once books ten to twelve of the *Odyssey* (or a section approximating thereto) are accepted as his central frame of reference, the patterning of his poem becomes clearer and some of his symbols become easier to interpret.

If his philosophical experience had partaken of the mystical, whether Orphic or Pythagorean, one would have expected him to describe it as a single illuminating event, but in fact he several times identified it as a "questing".³⁸ The epic-Ionic verb was employed by Teiresias to identify the experience of Odysseus: "Your quest is for a homecoming";³⁹ and the significant formula is recollected by Odysseus himself in that passage already noted where he summarizes his journey for Penelope's benefit: "On that day when I went down into the house of Hades questing a homecoming for my comrades and myself."⁴⁰ This parallel may appear tenuous, but there are others. Circe's second set of sailing directions speaks ambiguously of a dangerous choice to be made as the Planctae, Scylla and Charybdis are approached. It is not quite clear whether she means to indicate two or three different alternatives.⁴¹ The hero himself at the critical moment warns his steersman: "Ponder this in your spirit . . . ward off the ship from the smoke and billow over there. Take heed, you there, for the crag. Don't let the ship drift to that side."⁴² It is not implausible to conclude that when Parmenides — or his goddess — speaks first of two ways and then of three and identifies two of them as highly dangerous, his method of expressing himself is influenced by his memory of this most dramatic and critical episode in Odysseus' voyage. The philosopher's advice "ward off your sense-and-thought from this . . . and from that . . ."⁴³ would not have exploited quite so bold a metaphor if he were not remembering the advice of Odysseus to his helmsman. The object to be controlled is no longer a ship but a mental process. Can we also infer that Parmenides' picture of mortal men swept helplessly down one of these dangerous

routes, completely off course,⁴⁴ is a reminiscence of Odysseus' shipwreck? This would also explain why the path of these mortals keeps reversing itself.⁴⁵ They are like the ship's company, who in their folly first open the bag of winds which reversed their course when in sight of home and who later committed an act of impiety for which they were drowned while their captain drifted helplessly backward to Charybdis.⁴⁶ In short, this metaphor of a reversing course simply identifies a journey which through the failure of intelligence gets nowhere, as against the course set by Parmenides which very definitely gets somewhere.

Why would these particular episodes in the story of Odysseus assume such significance for Parmenides as a prototype of his own very different journey of the mind? He himself supplies his own symbolic answers to this question by embedding further Homeric clues in his text. The voyage of his exemplar carried its hero beyond normal human latitudes. This for Parmenides is the essential point. His own journey is also an excursion beyond the bounds of accepted experience. Odysseus, in fact, had already touched on the edge of the world before he met Circe. For at Laestrygonia were "the gates of the paths of night and day",⁴⁷ just as in the isle of Aeaea were "the house of the dawn and her dancing floors and the risings of the sun",⁴⁸ and in Thrinacia the immortal cattle of the sun were pastured.⁴⁹ In the imagination of Parmenides these are all correctly remembered as allegories of the world's end, a mysterious bourne far off the beaten track, a region of mystery and peril but also of revelation. He incorporates the melodious formula for Laestrygonia in his own poem⁵⁰ to describe the bourne of his own journey and he remembered also that, beginning with the folly of the ship's crew after leaving Aeolus, it was the events which occurred in these mysterious regions which successively isolated Odysseus and left him to survive alone through his own sagacity. Even in the *Odyssey*, these episodes have a slight overtone of allegory, for sandwiched between Aeaea and Thrinacia is the journey to Hades, undertaken, as Homer emphasizes, to "gain knowledge from Teiresias".⁵¹ This formula perhaps reveals the central affinity which Parmenides feels for his prototype. He also is to have "knowledge of all", avoiding routes of which man "may not have knowledge"; for "destruction is not something of which you can have knowledge".⁵² The Greek verb and its derivative strike another obsessive note, and it is Homeric influence which again may be responsible.

The hero's voyage and the philosopher's journey both obey supernatural directives. Here the philosopher amalgamates and poetically

confuses his memories of the types of guidance given to Odysseus. The hero had received his first set of sailing directions from a daughter of the sun, his second from Teiresias "who alone has sense and wit while the others dart as shadows"⁵³ and his third set from Circe again. The solitary grandeur of Teiresias, sole figure of wit and sense amid the strengthless heads of the dead, may have helped to inspire Parmenides' vision of a complete wit and sense which can with the mind's eye visualize "distant places"⁵⁴ in contrast to the mental helplessness of the "tribes uncounted and uncritical",⁵⁵ who in this case recall not only the foolish company of Odysseus but also the ghosts in Hades (soon to be joined by the crew themselves).

But Teiresias is only there in the background. The foreground of Parmenides' imagination is occupied by Circe on Aeaëa and the nymphs on Thrinacia, all of them daughters of the sun. The latter he has converted from herdsmen into outriders, perhaps assisted therein by the common image of the sun's chariot. Both Teiresias and Circe had forewarned him concerning Thrinacia, the sun's island. But Circe's warning held also a hint of promise: "You will come to the isle Thrinacia, where feed many herds of the sun; and there is no birth of them nor do they pass away. Their herdsmen are nymphs . . . daughters of the sun."⁵⁶ In short, the island is involved with some implication of immortality; it holds a mystery which can be approached but not violated. The centrality of this episode in the memory of the philosopher and his audience was guaranteed by the fact that Homer had selected it from among all others for dramatization in the preface⁵⁷ to his epic as central to Odysseus' experience in the *nostos*. So Parmenides remembered how on that island coming to be and perishing had been banished. This provided his climatic poetic excuse for linking the daughters of the sun with the marvels of a mental journey which had taken the traveller into an absolute, where there is no coming to be and no passing away.⁵⁸ For the philosopher, this was where the *nostos* ended. The journey of his mind and thought had reached the mansions of home.⁵⁹

NOTES

1. H. Diels: *Parmenides Lehrgedicht* (Berlin, 1897). K. Reinhardt: *Parmenides und die Geschichte der gr. Philosophie* (Bonn, 1916). W. Kranz: "Ueber Aufbau und Bedeutung des Parmenideischen Gedichte", *Sitzungsberichte der koeniglich preussischen Akademie der Wissenschaften* 47 (1916), pp. 1158-1176. H. Fraenkel: "Parmenidesstudien", *Nachrichten der Gesellschaft der Wissenschaften zu Goettingen*, 1930, Heft 2, pp. 153-192. C. M. Bowra: *Studies in Greek*

Poetry (Oxford, 1953), pp. 38–53. G. S. Kirk and J. E. Raven: *The Presocratic Philosophers* (Cambridge, 1957), pp. 265–268.

2. pp. 32–34.
3. With the prefatory clause *ἐναρχόμενος γοῦν τοῦ Περὶ φύσεως γράφει τὸν τρόπον τοῦτον*.
4. Since lines 28–32 of what is now Frag. 1 are quoted by Simplicius, the overlap with Sextus has encouraged editors to print these as the true ending of Frag. 1, while relegating the terminal lines of Sextus to a different fragment and a later part of the poem. The solution originally offered by Diels was different (*FVS*, fourth (1922) and previous editions), but yielded before the criticisms of Reinhardt (pp. 33–34).
 5. pp. 51–53.
 6. pp. 12–21.
 7. p. 21.
 8. pp. 46–56.
 9. This is the MS reading, retained by Kirk and Raven; Kranz, *FVS*, fifth (1934) and subsequent editions, regrettably adopts the conjecture *δαίμονες*.
 10. pp. 15–20.
 11. See below note 36.
 12. p. 1163.
 13. pp. 1159–1160.
 14. The presence of *Ἠλιάδες* in the catalogue of Aeschylus' tragedies had already been noted by Diels, p. 50.
 15. pp. 1161–1162.
 16. The occurrence of the imperfect tense in line 21 would seem to invalidate Kranz' argument, so far as it was based on tense usage, but his distinction if confined to the opening lines was sound. See below note 25.
 17. p. 157.
 18. pp. 44–45.
 19. pp. 46.
 20. p. 50.
 21. p. 268.
 22. *FVS* 28 B 1; on the reading *δαίμονος* see above note 9.
 23. See below note 36.
 24. See below note 36.
 25. See above note 15.
 26. *ὁδός*: Frag. 1, lines 2, 5, and 27; Frag. 2, line 1; Frag. 6, line 3; Frag. 7, lines 2 and 3; Frag. 8, lines 1 and 18.
 - κέλευθος*: Frag. 1, line 11; Frag. 2, line 4; Frag. 6, line 9.
 - ἀταρπός*: Frag. 2, line 6.
 - Note also *ἀμαξιτόν*; Frag. 1, line 21.
 27. *φέρω*: Frag. 1, lines 1, 3, 4 (twice), 25; Frag. 6, line 6 (*φορέω*).
 - πέμπω*: Frag. 1, lines 2, 8, 26 (*προυπέμπω*).
 - ἡγεμονεύω*: Frag. 1, line 5.
 28. Frag. 8, lines 2 and 3. *ταύτη δ' ἐπὶ σήματ' ἔασιν/πολλὰ μάλ' . . .*
 29. *Od.* 10. 484. *οἴκαδε πεμψέμεναι' θυμὸς δέ μοι ἔσσονται ἤδη*
 30. *Od.* 10. 490. *ἀλλ' ἄλλην χρῆ πρῶτον ὁδὸν τελέσαι καὶ ἰκέσθαι*
 31. *Od.* 10. 501. *τίς γάρ ταύτην ὁδὸν ἡγεμονεύσει;*
 32. *Od.* 10. 505. *μή τί τοι ἡγεμόνος γε ποθὴ παρὰ νηὶ μελέσθω*
 33. *Od.* 10. 539. *ὅς κέν τοι εἴπῃσιν ὁδὸν τεκμήρατο Κίρκη.*

34. *Od.* 10. 563. ἄλλην δ' ἡμῖν ὁδὸν τεκμήρατο Κίρκη
35. *Od.* 12. 25. αὐτὰρ ἐγὼ δεῖξω ὁδὸν ἧδὲ ἕκαστα/σημανέω
36. Reminiscences in Parmenides of other Homeric situations (*Od.* 1. 120ff.; 3. 475 to 4. 75; 15. 64-215; *Il.* 1. 357-427; 5. 720-754; 17. 426-458; 18. 369-489; 19. 352-420) lie beyond the scope of the present article, as also do the echoes of *Theog.* 720-819. Many of the formulaic parallels had been noticed by Diels, who had also observed the possible relevance of the journey of Telemachus and the horses of Achilles. But these have not been exploited by commentators. They all seem confined to *Frag.* 1, whereas reminiscences of Odysseus seem to have continued to affect later parts of the poem.
37. See J. L. Lowes: *The Road to Xanadu* (Cambridge, Mass., 1927).
38. ὁδὸς διζήσιος: *Frag.* 2, line 2; *Frag.* 6, line 3; *Frag.* 7, line 2; διζήσσαι: *Frag.* 8, line 6; cf. Heracl. 22 B 101, and *L.S.* sub vv. The verb is Homeric and lyric. The noun seems confined to Parmenides, though Diels introduced it (in the pl.) into the corrupt text of a magical formula which Kern (*Orph. Frag.* p. 333) rejected as non-Orphic.
39. *Od.* 11. 100. νόστον δίξῃαι μελιθδέα . . .
40. *Od.* 23. 253. νόστον ἐταίροισιν διζήμενος ἧδ' ἔμοι αὐτῶ
41. *Od.* 12. 55-59. αὐτὰρ ἐπήν δὴ τὰς γε παρέξ ἐλάσασιν ἐταῖροι/ἔνθα τοι οὐκέτ' ἔπειτα διηγεκέως ἀγορεύσω/ὄπποτέρῃ δὴ τοι ὁδὸς ἔσσεται, ἀλλὰ καὶ αὐτὸς/θυμῶ βουλεύειν. ἔρέω δέ τοι ἀμφοτέρωθεν./ἔνθεν μὲν γὰρ πέτραι . . .
- cf. 12. 73. οἱ δὲ δύο σκόπελοι . . .
and 12. 101. τὸν δ' ἕτερον σκόπελον . . .
42. *Od.* 12. 217-221. ἀλλ' ἐνὶ θυμῶ/βάλλευ, ἐπεὶ νηὸς γλαφυρῆς οἴητα νωμᾶς./τοῦτο μὲν καπνοῦ καὶ κύματος ἔκτός ἔεργε/νῆα, οὐ δὲ σκοπέλου ἐπιμαίω, μή σε λάθῃσι/κεῖσ' ἐξορμήσασα . . .
43. *Frag.* 6, lines 3 and 4. πρώτης γὰρ σ' ἀφ' ὁδοῦ ταύτης διζήσιος <ἔργω>/αὐτὰρ ἔπειτ' ἀπὸ τῆς . . .
- Frag.* 7, lines 2 and 3. ἀλλὰ σὺ τῆσδ' ἀφ' ὁδοῦ διζήσιος εἶργε νόημα/μηδέ σ' ἔθος πολῦπειρον ὁδὸν κατὰ τήνδε βιάσθω
44. *Frag.* 6, lines 5 and 6. πλάττονται δίκρανοι· ἀμχανίη γὰρ ἐν αὐτῶν/στήθεσιν ἰθύνει πλακτὸν νόον· οἱ δὲ φοροῦνται . . .
45. *Frag.* 6, line 9. πάντων δὲ παλίντροπὸς ἔστι κέλευθος·
46. *Od.* 10. 22ff.; 12. 426ff.
47. *Od.* 10. 86. ἐγγὺς γὰρ νυκτὸς τε καὶ ἡματός εἰσι κέλευθοι
48. *Od.* 12. 3. νῆσόν τ' Αἰαίην, ὅθι τ' Ἡοῦς ἠριγενεῖς/οἰκία καὶ χοροὶ εἰσι καὶ ἀντολαὶ Ἥελίοιο
49. *Od.* 11. 107-109; 12. 127-136 and 261-263.
50. *Frag.* 1, line 11.
51. *Od.* 10. 537. πρὶν Τειρεσίαο πυθέσθαι; the formula is repeated at 11. 50 and 89.
52. *Frag.* 1, line 28. χρεὼ δέ σε πάντα πυθέσθαι; *Frag.* 2, line 6 παναπευθέα ἀταρπὸν; *Frag.* 8, line 21 ἄπιστος ὄλεθρος
53. *Od.* 10. 494-5. τῷ καὶ τεθνηῶτι νόον πόρε Περσεφόονεια οἶω πεπνῦσθαι· τοὶ δὲ σκῆαι ἀΐσσοισιν.
54. *Frag.* 4, line 1. λεύσσε δ' ὅμως ἀπεόντα νόω παρεόντα βεβαίως.
55. *Frag.* 6, line 7. κωφοὶ ὁμῶς τυφλοὶ τε τεθηπότες ἄκριτα φύλα.
56. *Od.* 12. 130. γόνος δ' οὐ γίγνεται αὐτῶν/οὐδέ ποτε φθινύθουσι. θεαὶ δ' ἐπιποιμένες εἰσι/νύμφαι εὐπλόκαμοι
57. *Od.* 1. 7-9.

58. Frag. 8. 21. τὼς γένεος μὲν ἀπέσβεσται καὶ ἄπυτος ὄλεθρος

59. The Odysseus theme may persist even into the "second part" of Parmenides' poem. The Homeric hero, so Circe had told him, while his ship "bypassed" the Sirens, was to be allowed the pleasure of hearing their song (*Od.* 12. 47 and 52; cf. also 10. 109). When they sing, they admonish him that to "bypass" without listening is impossible and that to listen is to learn of all things that happened at Troy and of "all that is born on the earth" (12. 186-190). So Odysseus listens, while the ship "bypasses" them (12. 197). Correspondingly, Parmenides comes to the end of his "reliable discourse and thought" (Frag. 8, line 50, equivalent to the "true" directives of Teiresias and Circe) and then allows his listener to hear a "deceitful composition of my epic tale" (Frag. 8, line 52), a story of how all things "are born and end" (Frag. 19). This story is told so that his audience may not be "bypassed" by any mortal type of intelligence (Frag. 8, sub fin.). Is the verb *παρέλασση* which he here uses a reminiscence of the corresponding verb which Homer had used four times? If so, the philosopher's poetic memory has transposed it in application.