# Hour 25: Nestor and Indo-European Twin Myths, with Douglas Frame

CLAUDIA FILOS: So, good afternoon. This is Claudia Filos, I am with the Center for Hellenic Studies, remotely — the Center's located in Washington D.C. — and we're here today to have a conversation with classicist Douglas Frame, and we have many members of our community, many cherished and wonderful members of our community here. So Doug, we want to first start off by introducing you and just say thank you so much for taking your time for being here.

DOUGLAS FRAME: Well thank you so much for having me. A real pleasure to be here. I look forward to it.

CLAUDIA FILOS: Great! And so Doug, you know you have some books and articles that you have written, and we have shared those through our posts at the Hour 25 site that members of our community may have started to access, and also you have looked at some of the questions in our discussion forum that were left for you. And I know that one of the questions that you were perhaps interested in starting with was a question that Janet had. So Janet.... would you like to give Doug a question? Can you remember what you wrote?

DOUGLAS FRAME: I can focus on Janet's question a little bit.

CLAUDIA FILOS: OK.

JANET OZSOLAK: Yeah.

DOUGLAS FRAME: You referred to Nestor as the "glue" between the *Iliad* and the *Odyssey*. Or you asked if that was a good way to look at Nestor. So that's what I was picking up on a little bit there. But Janet, go ahead, and you ask the question. That's the part that I had in mind.

JANET OZSOLAK: OK

DOUGLAS FRAME: I think "glue" is the best way to let everybody else know what we are talking about.

JANET OZSOLAK: OK, if I remember, I asked: Nestor, and Odysseus, and Menelaos are the three figures who are in both epics... But Nestor has a special role, a very active

role, in both them, I said; I was wondering if he is the "glue" for both epics. And what does he ... please go ahead!

DOUGLAS FRAME: Yes, thank you! Yes, you said it perfectly. I have my answer, sort of thought out for that. The question really has to do with the relationship between the *Iliad* and the *Odyssey*. Right? I think that is a very good thing to think about. It's not that we're the first ones to think about it, either. This has been thought about for a very long time. But, I don't know, in the course of my work I've just reached the point where to me they're two poems that belong together. I think that they were actually created together, composed together, and they were meant to be experienced together sequentially, one after the other. That's the point at which I've arrived. One way that you can — well, one sign, let's say, that this is the case, that it's one long poem, the *Iliad* and the *Odyssey*, is that they don't repeat each other. They don't overlap. The episodes that the *Odyssey* refers to that took place during the Trojan War aren't things that you learned about in the *Iliad*. This is, for example, the stories that Helen and Menelaos tell about Odysseus, in book iv of the *Odyssey*. ... All of that is ... The poems are conscious of each other — that's what I'm trying to say. Just as the way a novel would be very careful not to say exactly the same thing, you know: you wouldn't want that. So this complementary distribution of material, just to use a fancy term for it, is one sign of this relationship between the two poems. But then the question that you asked, Janet, you know, about the figures that you have in both poems, the two heroes, right? Odysseus and Achilles. They're in both poems. As minor figures, to some extent, each in the other's poem, but Odysseus is an important figure in the *Iliad*, and Achilles appears in the *Odyssey*, in the Underworld, and has something important to say, you know, about remaining alive versus being in the Underworld. Who else? Janet: you mentioned Menelaos?

JANET OZSOLAK: Menelaos.

DOUGLAS FRAME: Yes, as well as Nestor. Now that's a good one to compare with Nestor. Why is Nestor any more significant than Menelaos? They each have a book in the *Odyssey*, they're both not the main figure, but prominent figures in the *Iliad*, and to that extent I think our initial reaction is that they're about the same. So I'm going to make the case that Nestor is a bigger figure than that. And this has to do with his hidden myth. Nestor has a myth that is never really revealed in either poem. And you have to be aware of this myth to really see what his role in the two poems is. And the way you get at this myth, and the way I got at it — or it got at me — was through an Indo-European comparison which struck me at a certain point, and this had to do with the Indo-European "twin" myth, and the title of the book that I wrote on this subject captures that Indo-European myth, which is the Horseman Nestor, *Hippota Nestor*,

where the horseman is one twin, and the Nestor figure is the other twin. And these twins in the Indo-European form of the myth interact with each other. One is mortal, and dies, but the other is immortal, and brings his mortal brother back to life. And it just so happens that in Greek this myth is perfectly preserved in the Dioscuri — this is Castor and Pollux. Castor dies, Polydeuces brings him back to life. Well, in the case of Nestor, he's got both parts. He's both, so to speak, the immortal twin, and the mortal twin, at the same time. So his myth is not that he brings his mortal brother back to life — he actually has a mortal brother: his name is Periclymenus — a great warrior, who dies. Herakles killed him. And we can talk about that maybe a little bit more later, but the point of Nestor's myth is that he doesn't bring the warrior back to life. He takes the warrior's place, and that's how he becomes the horseman, *Hippota Nestor*. So it's in that context that — well, which context? — this is now his role in the *Iliad*, that has to do with Patroklos, Achilles and Patroklos, that this myth that is never really revealed is all but revealed in his interaction with Patroklos. Now I think that I'm just going to leave it there. That is two parts, he is the one that instigates Patroklos to take the place of Achilles, and this is based on his own myth where he took the place of his warrior brother, but then Patroklos dies, and in his funeral games Nestor again plays an important role in that he introduces the chariot race, and that chariot race again has to do with Patroklos. This gets hard to talk about because it's the hidden myth, it's the absent signifier, and I don't know if I can really make that clear. But Janet, this was an attempt to answer your question.

JANET OZSOLAK: Thank you.

CLAUDIA FILOS: Doug, that's beautiful. Can I just ask, is it OK if we see if some members of our audience who are watching live might like to give a question right now?

DOUGLAS FRAME: Please!

CLAUDIA FILOS: So if anyone's listening right now and they'd like to submit a question, you can do that via the Google+ Events page and there are instructions up. Here we go, we have some questions. So we have a couple of very specific questions coming in, OK.... OK, so they're coming in serialized so it's going to take me a second to read through these, so can we first take one more question from someone in our group here who is visible? So Sarah has a question.

SARAH SCOTT: Yes, I've been reading in the paper about Achilles and Patroklos, where you were talking about the twins, and the immortal twin and the mortal twin, and that one of them would be associated with cattle, and the other one would have the

epithet "breaker of horses", which jumped out at me because that's the epithet applied to Hector. So does he have some sort of absent twin, or is he both twins at once like you were describing Nestor — what do you think?

DOUGLAS FRAME: Oh, that's an interesting question. You know, he does sort of have a twin myth. But it's not with one of his brothers! I mean he has lots of brothers, right? Priam had lots of sons — I've forgotten the number, is it fifty? — at any rate Πουλυδάμας — Polydamas — Pouludamas is how it sounds in Greek, Pouludamas and Hector were born on the same night. Now this sounds like twins, right? And it actually says this in the *Iliad* somewhere. And this Pouludamas is sort of the advisor to Patroklos — oddly enough he's always trying to restrain Patroklos — I'm sorry, I'm saying Patroklos: I mean Hector. He's always trying to restrain Hector from doing something rash. So they're very much a pair of twins: one is the advisor, and the other, Hector, is definitely the warrior, not only a breaker of horses, but his very name is, well, "the defender". He's the defender of his city. So, yes, I mean there's a twin myth there, but the interesting thing about the twin mythology is that they don't actually have to be called twins. They can just be a pair. This often happens with a pair of brothers that fit the category of twins in every way except that they're not called twins. Well, let me think of an example. No, I can't think of a very gone one. Well, Agamemnon and Menelaos are like this too. Agamemnon and Menelaos — I'll be brief on this — OK, there are the Dioscuri, they are twins. There are the Dioscuri, and their sister Helen relates to Agamemnon and Menelaos: Menelaos marries Helen, and Agamemnon wooed Helen for Menelaos. In Indo-European...yeah.

CLAUDIA FILOS: So Doug, one of our members, of our community, Renan, is asking you to talk about Nestor's cup, and the way that it's helping us understand perhaps the spread of the Homeric poems. Is that something you might be able to discuss?

DOUGLAS FRAME: Yeah, briefly — it's kind of complicated: this is an archaeological object that was found on the island of Ischia off the Bay of Naples, in the Bay of Naples; in ancient times it was called Pithekoussai, and it was colonized by Greeks from the island of Euboea, early, and a cup was found there, not sure exactly when, within the last century some time, and there's an inscription on it. The cup itself — let me continue with this: the cup itself doesn't look like much. Now we call it "Nestor's cup": there's a little conflict there because Nestor has a famous cup in the *Iliad*, which is very, very fancy. This is in *Iliad* XI, where you have the elixir to cure the wounded warrior that he's brought back from the battlefield. This is the Nestor's cup that is famous from Homer, from the *Iliad*. Now we go back to Pithekoussai, just about 700 BCE, somebody inscribed on this not very elaborate cup — just a clay skyphos it's called, and the inscription goes something like this: "Nestor's cup is good to drink from, whoever

drinks from this cup immediately the desire of golden Aphrodite will seize him" — OK? So that's the Nestor's cup inscription. And what it indicates to me — now this is controversial; there's a little bit in the inscription that has to be filled in, so even the meaning of the Greek not everyone would go along with — but what it indicates to me is that the Homeric poem was already known in the west, there in 700 BCE, or this aspect of the Homeric poem. I don't think that the Homeric poems themselves were widely known, outside of Ionia, this is part of Asia Minor, but these people from Euboea spoke the same dialect as the Ionians in Asia Minor, and somehow they're aware, at least, of this episode from the *Iliad*. Sorry I'm long-winded here, but that's my answer.

CLAUDIA FILOS: No, that's beautiful, thank you so much. So unfortunately I'm having a little bit of technical difficulty seeing the next questions, so it would be great actually if someone in the room could ask a question? And I actually can't see anyone's picture at the moment so if you could...

BILL MOULTON: Bill!

CLAUDIA FILOS: So sorry!

JACQUI DONLON: Jacqui!

BILL MOULTON: This is Bill again. Yeah, I was asking about the Hymn to Apollo, and the significance of including the myth about Telphousa the spring nearby.

DOUGLAS FRAME: Oh, let me try that one. Yes, I saw your question there, Bill, and this is the *Hymn to Apollo*, and I'm not sure if — I have an interesting picture on my screen at the moment: I'm not quite sure what's happening. Can you all still hear me?

JANET OZSOLAK: Yes, yes! We can hear you.

DOUGLAS FRAME: Oh, OK. If you've read the *Hymn to Apollo*, this is Apollo founding his oracle at Delphi, and he has to take a long trip from Mount Olympus, and we find out just exactly what his route was, all the way from Mount Olympus in the north to Delphi in the center of Greece. And essentially it's about geography, a lot of this in the *Hymn*, and one of the last places we see Apollo before he gets to Delphi, is Telphousa, and there's a nymph there, and he's about to found his oracle in Telphousa, and the nymph convinces him not to found it there, because there is a lot of noise from the chariot races coming to Poseidon in nearby [inaudible] is the name. So he moves on, and he keeps going to Delphi, and he founds his oracle there, exactly the same

[inaudible] when he founds the oracle at Delphi as when he was thinking of founding it at Telphousa. And after he founds the oracle — the first oracle for Apollo is at Delphi, that's the important thing — he remembers: aha! that nymph, Telphousa, deceived me, so he goes back, he covers over the river — the nymph is a spring — and founds his oracle there, so he has his revenge. What all of this says, I think, Bill, is that Delphi is the first oracle, of Apollo, and that's the point of the Hymn to Apollo: it's from the point of view of Delphi. So Delphi is number one, Telphousa's number two. The nymph was deceitful, she got what was coming to her, and Apollo got his oracle there as well. OK?

BILL MOULTON: Thank you very much. I like that perspective: it kind of makes sense.

DOUGLAS FRAME: That's how I view it. It's a very Delphic [inaudible] hymn. I'll say just another word about that. It isn't so much about the *Hymn to Apollo*, maybe, but OK: Delphi is the center, in terms of the geography you have Apollo coming from the — this is the north-east, down to the center, this is Delphi. Then he needs priests for his oracle: they come from exactly the opposite direction, from the south, up through the south-west, to the same point. These are the Cretan sailors, that, if you know the Hymn, Apollo changes himself to a dolphin that lands on the ship, commandeers it, [inaudible] a priest. They thought they were going to give them trading in Pylos, but now they end up as priests. So, anyway, Delphi is the center.
I have a — well, I don't want to interrupt if other people have questions, but I have one that I'm going to ...

CLAUDIA FILOS: Sure, thank you Doug. That would be wonderful, that would be great.

DOUGLAS FRAME: Shall I do that?

CLAUDIA FILOS: That'd be great. And actually that glitch seems to be solved, but I don't think I will be clicking on any more questions from the Q&A at the moment, OK?

DOUGLAS FRAME: Let me wait then, because let's see...

CLAUDIA FILOS: Oh, no, no, what I'm saying is we're not going to be using the automated Q&A feature right now in the live feed, because before when I clicked on that it caused the technical problem. So if people are listening, I'm not sure I'll be able to get to all those questions; we'll see how it goes.

DOUGLAS FRAME: OK.

CLAUDIA FILOS: So we'd love to hear what you wanted to talk about right now.

DOUGLAS FRAME: This is a question from Tritogeneia, which is a great name. This is a name of Athena in Homer. And it turns out Tritogeneia's actually I think Laura Ford, from ...

CLAUDIA FILOS: Yes, yes. An active member of our community.

DOUGLAS FRAME: Well, that's very interesting for me to know. I probably shouldn't be saying this quite so publically but I think Laura and I interacted earlier on the Homer Multitext website.

CLAUDIA FILOS: Lovely.

DOUGLAS FRAME: Yeah, she asked a very interesting question, which she then withdrew, so I never had a chance to answer it. But anyway, she was asking about Nestor being unlike other old men, in their grief, as Priam, you know, is a figure of grief because of Hector, and because of the fall of Troy, basically. And Laertes, right? He's covered in dirt, and worse, in his grief, because of Odysseus not returning. And Peleus. We don't see him first-hand, but we know that he also is a figure of grief because Achilles isn't going to return. So Laura's question had to do with Nestor and Antilokhos: does he really mourn Antilokhos, and she was making the case that he really doesn't; that it's more Peisistratos, the brother, in the Odyssey, who grieves for Antilokhos when they talk about the Trojan war. One thing I wanted to say just to qualify that a little bit is that Nestor does start his account to Telemakhos, in book iii of the Odyssey, with grief. He says that, oh, you're reminding me of all the time we spent there; it would take me years to tell you the woes that we suffered there, all the great men, the heroes who died — then he lists a few. But the one he ends with is Antilokhos, and he says "*amumō*n
Antilokhos." So in general I agree, that's true, that this doesn't get a lot of attention. Nestor has many other — I won't say more interesting, but, well, to me they are more interesting! You know the hidden myth, and so on: all these things are going on with him that don't with the other figures so much. Or the other figures, the interest that they have is in their grief, Priam is the main example of that, and book XXIV of the *Iliad* is all about Priam's overcoming his grief. With Nestor, there's just too many other factors going on, so yes, there's grief with that. The interesting thing to me, now — this gets into a little bit — well, we'll see what it gets into. So the way Nestor's remembered subsequently — we're talking about reception now — is not for hidden myth and things like that, because that's more or less all forgotten. I mean, Nestor is on the same plane with everybody else in subsequent tradition. What he's remembered for is "over-living",

it's called. This, in Juvenal, for example, and I've forgotten what the famous source is: this is the example of living too long. And the reason that he lived too long is that he's seen the death of Antilokhos. And this is what he's famous for. He's famous for over-living. So that just shows you the difference between him, from my perspective anyway, what the figure was, initially, in the Homeric poems, and then the way he was viewed later.

CLAUDIA FILOS: So that raises that idea of the absent signifier, and I know you don't want to get into it too much, but there was a question too about in the *Iliad*, the place where Nestor's talking about the turning-post, right? And sometimes there's ambiguity about what it is, right? What it was made out of, who it's for, what the message is. I mean do you see that those things are part and parcel of the same issue?

DOUGLAS FRAME: Yeah, there's a question about that.

CLAUDIA FILOS: I think that was Jacqui's question. Would you like to ask about that? The oak and the pine?

JACQUI DONLON: Yeah! As you read, Doug, I was — it seems unbelievable that he would not know, a man of his intelligence and experience would not know the difference between oak and pine, so there's something else obviously going on. And I just thought it was wily Nestor, who's survived this long, who's able to kind of tap dance between not offending the different gods, and that's what I had interpreted it as, and it continually came up in HeroesX, and I thought: well, you would know!

DOUGLAS FRAME: It did? It seriously did? And why Nestor, when he refers to the tree stump, this is the turning post, says that it's either an oak or a pine, right?

CLAUDIA FILOS: People are very interested in that, actually. And so it really makes me think about the way you're thinking about Nestor, right? So much is unsaid, so much is unclear.

DOUGLAS FRAME: Well, you know what: this question never occurred to me. So let me try to improvise a little bit. Let me ask you a question first. So the way you were taking was that Zeus and Poseidon both figure in the chariot race, because they were the teachers of Antilokhos; it actually says so in the speech at the beginning, right? And so your thought is that the oak tree is Zeus — good! I mean this is right: this is Dodona and Zeus's oracle there which came through the oak trees, and whatnot, but my question about Poseidon — I can't connect Poseidon with a pine tree. Can you?

JACQUI DONLON: Well, it just didn't — we've researched it. The other thought was that it was associated with Dionysus, and then he's talking about perhaps kleos, cult glory, versus mortal and immortal, so which do you want to go for? That was the other thought that came to mind, but the opening sentences kind of pushed me towards Poseidon. So what do you think?

DOUGLAS FRAME: Oh, well! When you say Dionysus, it makes me think of the Bacchae. Isn't it a pine tree there? When they're in the mountains — I can't remember it very well. But

JACK VAUGHAN: [inaudible]

DOUGLAS FRAME: Say again?

JACK VAUGHAN: I said the mountain, when they're going up the mountain there, I think there is some mention of a pine tree.

DOUGLAS FRAME: I think so too, yes. And so who is it that appears in the pine tree: this is when — no, I can't be specific. I'm not sure.

CLAUDIA FILOS: But you know what we're talking about, you know, does raise a question about signs, right, and can you talk a little bit about the connection between Nestor and signs, and does that go back to basically the root of his name?

DOUGLAS FRAME: And signs?

CLAUDIA FILOS: Signs, as in a sema, right? As in a sema, which is sort of what we were talking about now with the turning post. The connection between Nestor and semas, and signs.

DOUGLAS FRAME: Maybe I should just back up a little on the, you know, the whole chariot race, because to me this is — and by the way, the term "absent signifier" is not one that I used in the book at all. This kind of came up at a conference last summer where it turned out to be a very useful term for the kind of things that I talked about in my book, and other examples were discussed as well. This happens all the time in Homeric poetry. I'm going to be very abstract for the moment: just in linguistics you have something called "sign zero", which functions just like other signs, in a linguistic system. And so that's the idea of the absent signifier. Just the fact that it isn't mentioned doesn't mean that it isn't there. And another way to think about it is that it's the elephant in the room, right? that everybody knows is the case but nobody talks about.

But in the case of *Iliad* XXIII, I kind of got into this a little bit earlier, and then didn't want to go too much further with it, but I'll go a little further with it now. This is Patroklos again, right? Patroklos took the place of Achilles, same way that Nestor took the place of his brother, became the warrior, but the difference is that Nestor got away with it, you know, through three generations, and Patroklos didn't. So in *Iliad* XXIII it takes account of that, and that's why Nestor is there in the chariot race. The chariot race has lots of associations with homecoming and all sorts of other things, but the main thing is that this chariot race does, is to re-create Nestor's myth, part of it: the part where he didn't succeed, before he became a horseman. And what happened then? Well, he tells it very briefly at the end. Achilles gives him a special prize, right? That "you can't compete, Nestor, you're too old", "Oh, but I did compete back when, and I won every contest except one." Well, which one did he lose? The chariot race! Now that's just outrageous, you know! The horseman Nestor won everything except the chariot race. And he has this whole long speech at the beginning of the episode advising Antilokhos how to round the turning-post. He actually says, "Well, I don't need to this, because you know all this already, because Poseidon, Zeus and Poseidon were your instructors." So why does he tell him? Well, it's what Claudia's asking me here. It has to do with drawing attention to what's called the sema, the sign. The sema can be a tomb, it can be a sign, it can be a landmark. And in this case I think it's the landmark. And he warns him, you know, he gives all this detailed instruction to Antilokhos, and then the race takes place. The instruction all has to do with the proper way to get around the turning-post. The race takes place, and the turning-post just disappears. It's not even mentioned in the race. You expect it to come at a certain point, and it's not even mentioned. From one line to the next, you're already past it, and everything develops from that point on. There's the absent signifier. The absent sign, to use that term.

CLAUDIA FILOS: Because the turn is actually the most dangerous, and the most critical moment: that sort of — in HeroesX that's sort of the conversation we were having with Professor Nagy. That's the critical moment.

DOUGLAS FRAME: That's the critical moment. [coughs] Excuse me: a critical moment here too!

CLAUDIA FILOS: Yes, yes, of course. We'll make it past the turn — don't worry! So...

DOUGLAS FRAME: Let me get to it! So I know where you're heading, I think. So, when Nestor says "I won every contest except the chariot race," he goes on to say "and I lost that race to a pair of twins." and he doesn't say how he lost. From his point of view, he says what the twins had: how they won it. And the way they won it was because they each had a different function. One of them used the whip, and the other held the

reins. And the line that says that he steadily held the reins — this is the other one — he steadily held the reins, it's repeated like from the end of one line to the beginning of the next line. This is going around the turning-post, just iconically in the language. "He steadily held the reins — pause — He steadily held the reins. He's made it around." Now you just take the reverse image of that for Nestor, for what he lacks at this point. He's not a horseman; he doesn't steadily hold the reins. You actually have a description of what happened to him in the race: it's the character whose prize he gets at the end: Eumelos crashes in the race, and there's a description, not of what happened to him, because that has to do with the gods interfering in the race, but what one of the spectators, who couldn't see what was happening, speculates about what was happening. "He must have crashed at the turn. He must have been using the reins as a whip. And he lost control of the reins and off the end of the course." That's the description of Nestor. So: thank you, Claudia: you've made me say it!

CLAUDIA FILOS: I'm sorry! You know, I think it's so important in terms of your arguments, and it's so important in terms of our work here in HeroesX and Hour 25. That moment is so significant, right, so the more we talk about it the more we understand it.

DOUGLAS FRAME: OK, well thank you. You know, the absent signifier is not an idea that makes a lot of people, and some people, very happy. The context where we have used this term a lot last year involved Homerists — some of us were there, you know, as Homerists — and then a wider assortment of classicists, historians of religion, historians generally, you know, who have their Homer, their idea of Homer. And then you introduce the idea that: "Don't take it at face value; you have to think about absent signifiers." They just threw up their hands, and this is: "How can we deal with that?"

CLAUDIA FILOS: Right. OK.

DOUGLAS FRAME: One way to deal with is at least to start the conversation about, you know: this is what we see, and maybe you can start looking at it a little bit differently anyway.

CLAUDIA FILOS: That's beautiful. It's a beautiful approach. So, Jack, I know you had a message up earlier, a hand up earlier: do you have a question?

JACK VAUGHAN: Yeah, I have a view, Doug, that you've written such a fantastic book, and articles, thank you — and it's amazing what you've put together on these huge puzzles. I've a couple — if I could ask a couple of little questions. I know you have a note on this in 'Hippota Nestor', but I just saw the electronic version, and I couldn't

find the note. But I wonder: what do you make of the *gerenios* part of this epithet, as compared with other heroes who are *gerōn hippēlota*? Oineus or Peleus, and *gerenios* shows up in the same part of the verse, even if Nestor shows up at the beginning of the verse. But it just seems to be a place-holder, and I think ancient, even ancient sources, were arguing about what does this really mean, and they thought it to say that he spent some time with the king, and *gerena, gerenion*, was just something to try to deal with it, but it's maybe a long form of *gerōn* which you see in other standing formulae. What do you think it points to?

DOUGLAS FRAME: Well, I'll tell you what I think it points to. You're right: there is no certain answer. But I don't think it was understood — well, I don't know about in Homeric times, but come down to Hesiod, a little bit later, right, subsequent to Homeric poems: that's in the Catalogs, that's where you get Gerenia at a place where, according to the Hesiodic Catalog, Nestor was brought up. Now in *Iliad* XI, how does he survive when Herakles kills all the other brothers? It's because — and this is part of Hesiod now — he wasn't even there. He wasn't in Pylos. He was away in Gerenia, being brought up separately. And then he returns once he's older. This is Hesiod. OK. In my note on this, it's not just *gerōn* but also *geras* which is, you know, the honor which is due an old man. I think that's probably what the *gerenios* has to do with. There is another published article — I think I refer to it in that note — that kind of convinced me that that's the case. This is very early in 'Hippota Nestor' if anybody's interested in looking at it. And the reason I footnoted that so early is the title of my book. If you're familiar with the Homeric poems, the Greek, you'll say well, there's something missing here. It's not just *hippota Nestor*, it's *gerenios hippota Nestor*. And I do point out that there is one occasion where it's just *hippota Nestor*. So I guess that's my justification for the title. But what's interesting is that being an old horseman, like Nestor, *hippota Nestor*, that's not inherent, being old in that formula. But other old men then get it as well. Peleus gets it: *hippota Peleus*. Who are the other ones? I can't think at the moment, but there are about three, or four, who are all old men. Sorry? But let me ...

JACK VAUGHAN: Oineus?

DOUGLAS FRAME: Yeah, that's it, *hippota Oineus* is one. There's a famous one that I'm not getting — oh! It's Tydeus, Diomedes' father: *hippota Tydeus*. To me, having the extra element *gerenios* shows you where it started. It started with Nestor, as *hippota*, *gerenios hippota Nestor*, and then the *hippota* part can get applied to other old men. Does that make sense? I'm not explaining it as I would like, but...

JACK VAUGHAN: Well, it makes a lot of sense to me! I think it's a plausible theory at any rate, and there's just so much... there's so many coincidences in the formula,

formulae, applied to different heroes, that you feel like there's something that you can just reach out and understand if you just knew a little bit more!

DOUGLAS FRAME: Yeah, you mentioned the *gerōn hippēlota Nestor*, which is the same as *gerēnios hippota Nestor*. *gerōn hippēlota Nestor* — there it is: 'old man'. That is a pretty strong indication that *gerēnios* is also somehow or other associated with 'old man'. But again, I think it's the honor: the idea is the honor...

JACK VAUGHAN: Yeah, that *gerōn* is too.

DOUGLAS FRAME: Yeah, that's it! That's also associated with old age. OK, well, I think we've kicked that one around pretty well.

JACK VAUGHAN: One other thing that I've noticed is: even though Nestor complains a lot about, you know, being weak because of his age — like he didn't kill a hundred charioteers in one day as when a lad — you see him taking Makhaon out of the fight on his chariot, and you see him raising a mug that most younger men can't raise: I mean, on objective standards, it looks to me as if Nestor is still very much full of fire in the belly!

DOUGLAS FRAME: He's still in the fight! He's still there. He does, as you say, he really can't take on all the other warriors. And yes, too, he rescues Makhaon, that has been in the fight, and another one is where he's in trouble when his horse gets shot. Right?

JACK VAUGHAN: Yeah.

DOUGLAS FRAME: And that all has to do with Antilokhos again. 'Cause that's a duplication of the scene later where Antilokhos is killed, you know? That's where Antilokhos dies. We were talking about grief before. Think of the grief for Nestor. His son not only dies. His son dies trying to save Nestor. Actually saves him.

JACK VAUGHAN: Not in front of him.

DOUGLAS FRAME: No. But anyway, it's a second horseman, the episode in the present form.

JACK VAUGHAN: Just one more, if I may. And that is — may I quote you, using — for that term 'absent signifier'? Because I find it so useful as a way of pointing to things, like in inter-textual situations where, you know, the later poet will take up part of a

Homeric or a Euripidean quote but not do the whole thing, but the other part is like the elephant in the room.

DOUGLAS FRAME: You may, certainly, refer to me; it was actually Leonard Muellner who actually used the term at this conference in Paris last summer. Supposedly the — and then I picked it up, and started using it all over the place, I thought it was so good.

JACK VAUGHAN: I used it too, in HeroesX, because it was just such a natural — it belongs up there with Priamal, and some other mainstays of the philologist's stock in trade.

DOUGLAS FRAME: Well, at some point they're going to publish what we did in Paris last summer, and you can actually get it out of Lenny's paper. Lenny's known to everybody here, right?

JACK VAUGHAN: Oh, yeah, sure. Great. Thanks, Doug.

DOUGLAS FRAME: Oh, thank you, Jack, yes.

CLAUDIA FILOS: Can you mute, just briefly, actually? I'm having troubles with the controls, so if you could do that, I think that would be helpful.

DOUGLAS FRAME: I heard a dog barking there.

CLAUDIA FILOS: I think so, yeah. He's a wonderful dog. OK, so you know, what we can do is we can link to that conference. We could link to that conference on the Hour 25 website, OK? so that everyone can find those papers.

DOUGLAS FRAME: It's not out yet. It's not there.

CLAUDIA FILOS: Oh, nothing is there yet?

DOUGLAS FRAME: No. But supposedly it's coming.

CLAUDIA FILOS: OK.

DOUGLAS FRAME: But I don't know when.

CLAUDIA FILOS: OK, I think let's see: there's time for one more question? I know Sarah had a question, I think, from another participant.

DOUGLAS FRAME: Sure. No, I'm good.

SARAH SCOTT: Thank you. This question's from Brian Prescott-Decie, who's not able to come into the chat today: he's stuck in a meeting. But he's asking about your paper '*New Light on the Homeric Question: The Phaecians Unmasked*', and the relationship between Phaecia and Pan-Ionia, the Kodrid myth and Athena, but only quite briefly of Poseidon. And he appears in your paper in the comparison of Ionian, Phaeacian and Nestor's genealogies, and then again with the prophecy of the mountain, and the destruction of the ship at the critical moment of Odysseus' awakening, but hardly at all in between. And then there's a footnote that the festival of Miletus dedicated to Poseidon. So, he's asking two questions:
If Odysseus had competed formally in the games and won, would he, as victor, have had to offer a sacrifice to Poseidon, which would presumably have been a miasma?
And what is the relationship of the Ionians and Phaeacians — why is it so ambivalent to Poseidon?

DOUGLAS FRAME: Mmm. That's a hard question. I'm not sure that I have too much to offer on that. There's another question actually, up before, asking about .... Let me just take a.....

CLAUDIA FILOS: Yes, please. Take a moment, yes. And of course, I mean, we could always follow up on any of these questions in our discussion forum as well, if there's something you want to take time to think about. Those are very specific questions.

DOUGLAS FRAME: OK. Just a second. Because it does remind me of ...

JACK VAUGHAN: Well, if I may just comment. I think your handling of the two Pyloses is just absolutely stunning.

DOUGLAS FRAME: The which, now, Jack?

JACK VAUGHAN: Brilliant.

DOUGLAS FRAME: The which?

JACK VAUGHAN: Well, you know, there's Messenian Pylos ...

DOUGLAS FRAME: Yes.

JACK VAUGHAN: ... and there is I guess a little Pylos there up near Olympia, at Alpheios.

DOUGLAS FRAME: Yes.

JACK VAUGHAN: And, you know, I think you took on a huge puzzle there, and your solution makes a lot of sense to me.

DOUGLAS FRAME: Well, thank you.

CLAUDIA FILOS: Doug, I know we don't have a lot of time, but if you could take... is there a way to summarize that quickly? Or is it best just to point people to the paper? Is there a way to do that, do you think?

DOUGLAS FRAME: I can do that, I think. There is a paper that I did for a conference five years ago, that the title of it is something — oh, it's '*The Homeric Poems After Ionia*' which kind of goes through the Pylos question. And in asking why Pylos is important to me, is the question. It's because the Nestor story in *Iliad* XI whch is the basis of Nestor. This is where he becomes the horseman, right? He takes his horses away from him

JACK VAUGHAN: Right.

DOUGLAS FRAME: He goes out on foot, anyway; he captures a chariot; he conquers fifty chariots, you know, the occupants of fifty chariots, turns around, and comes home. This whole thing is like a chariot race. I mean, I always think it's like a French comic-book figure, Asterix. Nestor, in his youth, was like that. He could do anything. Conquering fifty chariots! And this is, you know, two warriors in each chariot. All in one afternoon. And this is starting from Pylos, wherever that is, going all the way past the enemy city, and this would take a week to do what he's talking about! Right? So that's the essence of the story, and to get the myth you've got to see it in those terms: it's mythical. Then you get these geographical references, detailed geographical references, in the story, that just interrupt all of that. A river is put in there, the Alpheios River, which is what's near Olympia, and they stop there, and they camp for the night, and they start the next morning, and the whole thing is then made realistic by giving Pylos a very specific location that is realistic. And it's not where we know Bronze-Age Pylos was. It's much closer together with the end-point. Anyway, that's what drove me to think about this. It's: where did this second layer come from? And I'm not the one that identified the second layer. That was identified by a Swiss scholar, you know, years ago, not that I can tell you how many years ago, it's my age — well, we won't go into

that! So, anyway, he was right — Cantieni is the name of the Swiss scholar — he, in my opinion, nailed it. But then it was just a question of identifying when it would make sense to see the addition, or that second layer to the story: what circumstances would explain that? And I'm pretty radical about that — I say it's 5th century, even as late as the 5th century, in Athens, under very special circumstances, you get a new version of something like that story. That's pretty late for that to happen. But that's the argument. Did I do it?

CLAUDIA FILOS: That's beautiful. So Doug, you know it's — we're coming up on three o'clock, and so at this point I just wanted to thank you, and thank everyone for coming here, and I want to thank all the people who are watching online, and who submitted questions. Next time, hopefully, we can work out just those few little glitches we were having with the Q&A, and we'll be able to take some more questions. But it's really, it's been so helpful to hear you talk about these things, you know, it's so much better — though I love reading your papers, reading your books; they're beautiful; all of them are available online at CHS —but it's not the same as talking with you.

DOUGLAS FRAME: It was such an honor to be here. And I can tell that it's a work in progress, and it's just fun!

[all speak at once]: OK, great, thank you

CLAUDIA FILOS: Thank you so much.

[applause] Bye-bye

CLAUDIA FILOS: OK, so I'm going to stop the broadcast right now, and if everyone can stay for one second, OK?