

# Matt Damon as Odysseus?



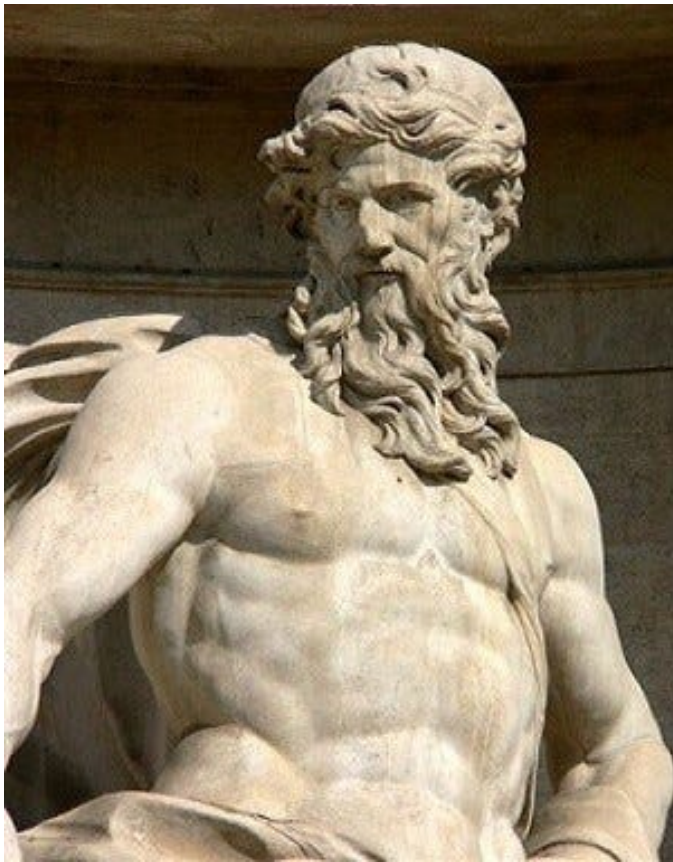
*You cannot be serious!*

*by Miles Mathis*

*July 19, 2026*

Not that I think it matters much, but I remind you going in I know quite a bit about this subject. I was the [best student in the nation](#) for two years in highschool in classics, having the high score on the Nation Junior Classical League pentathlon test, which includes questions of both Latin and Greek history and literature. I first read the Iliad and Odyssey at age 16, along with the Theogony, Aeneid, and the major Greek plays. I scored fifth in the nation in classic literature. I then double majored in Philosophy and Classics (mostly Latin) at the University of Texas, graduating in 1984 at the age of 20 *Phi Beta Kappa* and *Summa cum Laude*. I have kept up my studies since then and still read my Horace. So for those already saying “what the eff do I know about it?” that's what.

I have already seen a lot of negative commentary on the casting of Christopher Nolan's *Odyssey*, but even the worst of it isn't strong enough to suit me. To start with, Matt Damon is mostly given a pass, getting hit for being too gloomy and uncharismatic at worst. Odysseus is supposed to be brilliant and cunning and heroic, and Damon is just . . . Matt Damon, with his usual one-note hangdog-flat delivery. But it is so much worse than that, because even in the case Damon could act and had been given a script that wasn't dogmeat, he still would have been hugely miscast just for his looks. Odysseus was a huge strapping fellow, tall and muscular, more in the mould of Jason Momoa, except double his IQ. No, Odysseus wasn't as tall as the very tall Agamemnon, but Homer says he was stronger and more imposing, with a very broad chest and long curly locks. He was the best wrestler of the Greeks, taking the much younger and taller Ajax to an unexpected draw.



Are you with me yet? Miscast of the century, making even a black Helen of Troy look like a good choice by comparison. Wikipedia lists Damon as 5'10", but that is the usual Hollywood joke. He isn't within three inches of that barefoot. He is small and unimposing, with almost zero charisma, and although we see he went on a PED binge for this part, that didn't help other than stripping fat off his torso and giving him some biceps. He still has no presence onscreen, which isn't a great way to play Odysseus. This is a problem for many many reasons, but the first of them in the movie may be that we have no explanation why all these goddesses and nymphs would keep falling in love with Odysseus and kidnapping him and giving him help. Had he been played by Jason Momoa we might begin to understand it, but with Damon we haven't a clue. Damon is only marginally better as Odysseus than Rob Schneider would have been. Nolan tries to hide this as usual by shooting the whole movie in the dark, with the microphones all under a hay bale, but it doesn't really work.

The other casting choice not being roasted hot enough to suit me is the 50-year-old Charlize Theron as the 16-year-old Calypso. No, Homer did not give Calypso's age, but she was a nymph and this is what nymphs look like:



That is Waterhouse's *Hylas and Nymphs*, which was removed from the walls of the Manchester Art Gallery in 2018, along with all postcards in the giftshop, after some women complained it depicted pedophilia. Which it doesn't: those slippery little nymphs are kidnapping the beautiful Hylas, not the reverse. And they aren't children, as you can tell by their bodies as well as their desires. But that story tells you why Calypso couldn't be played by an age-appropriate girl in 2026: pairing her with a 55-year-old Matt Damon would have set Hollywood and the woke media on fire, from both sides, red and blue. So instead we have the icy, post-menopausal, dyed and plastic Theron allegedly kidnapping Odysseus as her sex toy. Does it work? NO. She and Damon have all the chemistry of tunafish and maple syrup.

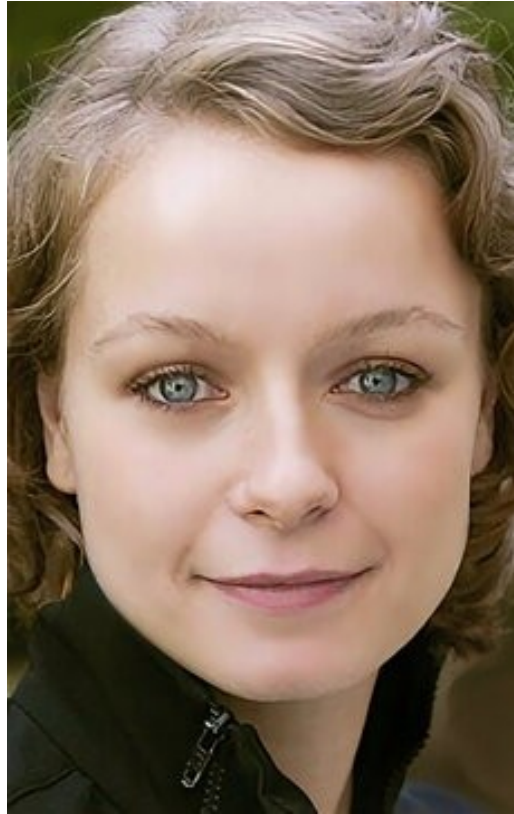


Theron needs to be taking over the Cruella De Vil role from Glenn Close, not trying to play Calypso.

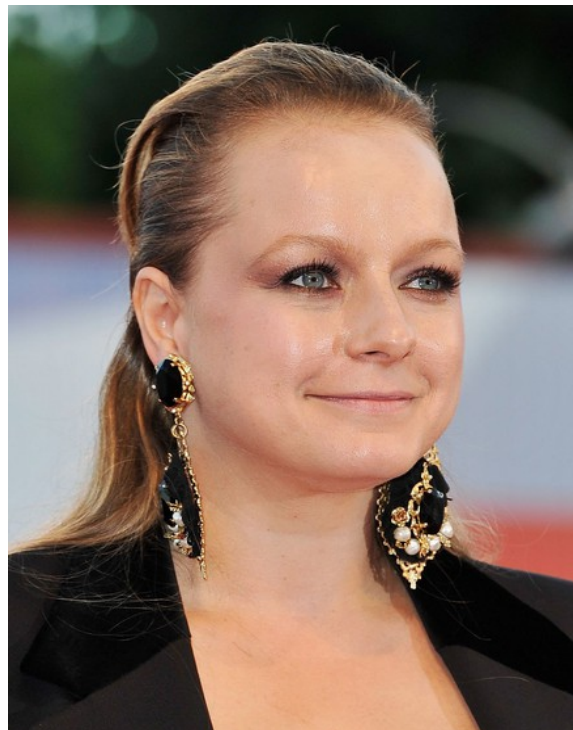
We find the opposite problem with Zendaya as Athena, since she is 29 and can play younger. She is admittedly beautiful: that's how she got where she is, of course. But she isn't Athena. Maybe Cassandra or Laodice, but never Athena. She, too, is listed as 178cm or 5'10", which is the same joke again. She may be near that in 4-inch pumps, but she looks small and plays smaller onscreen. She is the opposite of statuesque. Athena was a bit manly, being the goddess of war always depicted with her helmet, shield, and spear, so she *could* have been played by some tall crypto-lesbian Hollywood actress in her 30s. [Think Geena Davis 30 or 40 years ago. Or Gal Gadot, who is Israeli but looks Greek. You have to wonder how that woman failed to be cast in this movie in some role. Must have had something to do with *Snow White*, don't you think? Or maybe she was offered the part and wisely refused it.] Instead, Nolan decides to invert that as well, though I have no idea why. He just had to go obscenely against type with every choice, I guess, as the best way to mess with your head.

The ultimate proof of that is Lupita Nyong'o, who some white guys are calling ugly, which certainly isn't helping. She isn't ugly by a long shot. She is very attractive and wouldn't have gotten where she is otherwise. But at 43 she is too old to play Helen, and it goes without saying Helen wasn't black. Neither was Clytemnestra, whom Nolan sells as her twin sister. But they were half-sisters and *not* twins, so this doesn't work no matter what color she is. Lupita also isn't helping with all the stupid things she is saying in interviews, as if Homer should have checked with her first before writing this 3000 years ago. He included twelve major female roles\* in this war epic (and about a dozen minor ones), five of them goddesses, and Lupita got two of them she wasn't qualified for, but that isn't good enough for her. The amazing thing is that the *Odyssey* has a black character, Memnon, King of Ethiopia, that Nolan easily could have boosted, expanding his part and scoring the required points with the Academy, but didn't. As with Ketanji Brown Jackson, it had to be a black *woman*, and she had to be the most beautiful woman in the world, the face that launched a thousand ships. Only that would suit the current propaganda and the current mindstir. Everything has to be purposely upside down, you being hung by your ankles like Achilles over the river Styx. You can't be properly tenderized by the CIA otherwise. More on that in a moment.

Samantha Morton is the only casting choice that isn't completely off, since she does make a go of it despite a ruined script, but they needed her 25 years ago when she looked like this:



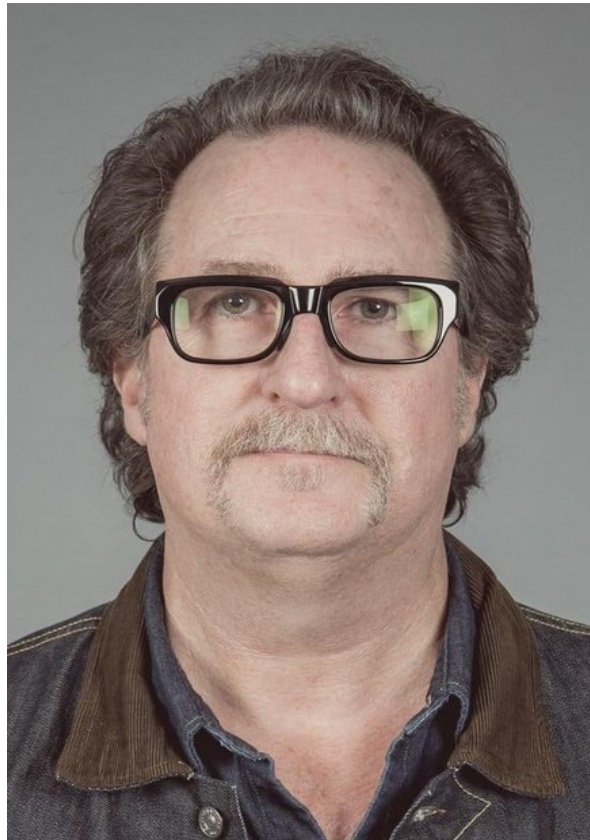
That's the mysterious face of a fairy or witch-goddess, and I can fully buy that as Circe.



That, at age 49, not so much. She looks like she should be working at a truckstop with all that horrible mascara. And goddesses never look 49, since they don't age. You may think I am being cruel, but I am just being realistic. Hey, there are a lot of roles I can't play now that I could play twenty years ago, and I can admit it. We all get older. That's just the way it is. And it isn't misogyny, since I said the same thing about Hugo Weaving, 41 and heavily balding when he played Elrond. Elves don't age and don't go bald, so that was a trilogy-ending disaster in casting. At least give him a fancy Elf wig, for Eru's sake.

Rule number one of cinema: hire people who look right. This isn't radio.

So who cast this abomination? None of the reviews have pointed the blame where it should go, since Nolan didn't cast it himself. His old bud John Papsidera did.



He doesn't seem to know much about women, and maybe we can see why. Hey Nolan, perhaps you should hire someone who has had a date to cast queens and goddesses. I notice John's Wikipedia page is under tight lockdown, indicating the levels of anger here. He has no bio there or at IMDB, which is also curious. I wanted to check to see if he also cast for Ridley Scott, since Nolan's movies are the same sort of casting nightmares as Scott's late movies like *Prometheus*—where Theron also stinks up the place. They both also like Guy Pearce, for reasons unknowable to anyone with eyes or ears. His face and acting skills both look like they were reconstructed after a nasty car wreck. He is another Damon type with a completely manufactured popularity.

But let's get beyond casting, though that was enough to doom this movie. Everyone, even those who are saying it is a bomb, are leading by saying what a great director Nolan is. I'm sorry, I must have missed that. All the movies I have seen by him are propaganda disasters just like this one. Bad

lighting, bad sound, bad casting, bloated nonsensical scripts, and horrible direction. [\*Oppenheimer\* had no redeeming qualities](#), being propaganda (failed propaganda) from first word to last. The CIA and Pentagon bought that Oscar and all the reviews at Rotten Tomatoes and elsewhere. They had to since no real human could have sat through that. If they had they wouldn't have admitted it. It was long, boring, disjointed, historically inaccurate in a thousand ways, the opposite of sexy, dark, depressing, inaudible, and contradictory. Nolan achieved the amazing feat of making even Emily Blunt seem repulsive.

[\*Interstellar\* may have been even worse](#), apparently written by Nolan's retarded little brother who never graduated from highschool and didn't know a black hole from a bunghole coming in. And the casting! I mean, McConaughey and Hathaway as NASA astrophysicists! This was Dumb and Dumber meets Bill and Ted's excellent adventure to Saturn. I guess we are just lucky McCon wasn't cast in the *Odyssey* as Zeus, saying "alright, alright, alright" as the Trojan Horse was rolled into the courtyard. You do realize McCon is one of the dumbest people in Hollywood, matched only by someone like Heather Graham. And it shows on his face at all times. In some fluffy romcom that may not matter, but in *Interstellar* it mattered a lot. But McCon was a genius compared to the script there, which was a mess of apocalyptic proportions, one long barrage of obvious contradictions. The worst being the admission Relativity doesn't allow backwards causality or going back in time, then hinging the whole movie on backwards causality. I tear the movie another black hole at that last link.

In between we got *Tenet*, which they admit was a bomb, losing around \$100 million. In this one the CIA paid Nolan to write them into a script about backwards causality, since they wanted to be part of that fun. There, Nolan went with Denzel's son and Pattinson as the leads, a guaranteed failure, so maybe all of these movies are just a test of CIA's support. Nolan has said that the ratioing at Youtube for the *Odyssey* didn't matter, and he is no doubt right because the CIA will buy whatever awards and box office they need to sell this as a hit. They can fake anything, including box office, and [I have proved they have been doing that for decades](#). There I showed you how Box Office Mojo fakes inflation-adjusted figures by using the wrong multipliers for films they don't like, boosting new CIA garbage above old Disney movies, for instance. Well, if they can do that, they can do anything, including make up box office numbers from scratch. They already do it with unemployment numbers, bestsellers, sunspots, vote totals, and the stock exchanges. Box office numbers are white lies compared to that.

But let's back up. Why do I say the script for the *Odyssey* is an abomination? Not because it was based on some woke rewrite of this canonical epic, the work that has defined "epic" for 3000 years. No, we can't pin this on one nasty Jewish† tattooed "classicist" lady with a transparent grudge against men and gods alike, even if she is the one who called Socrates a "chatterbox" in one of her book titles.\*\*



glum incarnate

Nolan didn't have to use that translation. Nothing was compelling him to do this. Or was it? Is it just a coincidence that all of Nolan's films look like they were written out of Langley, selling government Kool-Aid? *Oppenheimer* is obvious, selling the Manhattan project. *Interstellar* blatantly sells NASA, admitting NASA lies to us but assuring us it is for our own good. *Tenet* sells the CIA directly, while also selling mainstream physics' irrational universe of spooky forces. The Batman movies stole him from the comic books and inserted him into the usual CIA dystopia, where everything is written and shot to get you on antidepressants. [They even off their actors in fake suicides](#), hoping you will get the hint and follow him. And the *Odyssey* movie? What project is it selling? Again, it is very obvious, since you are run over with it from the first frame. It isn't subtle. This *Odyssey* should be subtitled *Operation Chaos*. Trannies as soldiers, Kenyans as Greeks, old ladies as young girls, short guys playing tall guys, gods explained as PTSD delusions, travels in the sunny Mediterranean filmed in a Svalbard winter of depressing dark, with an X-Files soundtrack. And most of all, the utter destruction of the hero and male, turning the epic on its head. Nolan, at the behest of the CIA and the trillionaire ghouls behind it, has dunked Homer ass-over-tits by the heels in the river Styx, but let him go, hoping to drown him permanently. Again hoping you will take the hint and follow him. They don't need the competition.

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This is strange: at Wikipedia it says there were 108 suitors. But I just checked the text and nowhere does it say there were 108 suitors. But of course that is aces and eights, Chai, so it looks like a signal. The CIA telling us they have now swallowed the *Odyssey* like everything else. Put your old copies in a safe box now, since it will no doubt fall to [the Mandela Effect](#) soon. They will tell you Odysseus' dog was never Argos or Argus, but that he was always Arli\$\$.

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As a sort of afterthought, [I researched Sir Christopher Nolan's ancestry](#), expecting him to be Jewish and

peerage, which he apparently is. He pretty much had to be both to explain his unbelievable promotion and his knighthood for propaganda movies. He is a **Rees** through his paternal grandmother, possibly linking him to Princess Diana and the Spencers. [In my paper on her](#) we found she was a cousin of her bodyguard Rees. They admit the Nolans are Irish, and the Irish Nolans of the peerage are related to the Drummonds, making them Stuarts like author Emily Wilson. Which may explain that link. Through his American mother Christina Jensen of Chicago, Nolan is a **Fisher, a Swan, and a Morgan**. Through his maternal grandmother (the matrilineal descent) he descends from an Asa Fisher, who may be the billionaire Jewish banker. Even if not, the name still indicates he is Jewish. This information is from Ethniclebs, which links to Geni.com, but if we take that link we find [his page has been recently deleted](#). Tending to confirm there is something to hide. His wife Dame Emma Thomas has also been knighted separately, indicating she is also Jewish and peerage. Wikipedia has a page for her but hides her parents. Ethniclebs has no page for her.



She looks Jewish and even has a Habsburg jaw, so she may outrank him. The fact she kept her name also indicates that. Strap yourself down for this next thing. I next pursued the idea she was of the peerage Thomases, Baronets of Wenvoe, and guess [who they are related to?](#) **The Oppenheims of Germany**. Just a wild coincidence, right? Well, no, probably not, since these Thomases are also related to the Seymours, linking us to the Nevilles, Noels, Chapmans, Manners, and . . . Spencers. So Nolan apparently married a cousin, just as they always do. Most of his promotion and therefore his fame comes from her, since she has been his producer from the beginning. There are four Emma Thomases in the peerage, indicating it is a family name for these baronets, but this Emma Thomas is not listed.

And how does Lupita Nyong'o fit into this? Well, we can be sure that she, too, was not an accidental or incidental hire, being another cousin. Her mother is hidden at Wikipedia, and that is because she is an Achieng, linking her to Achieng Oneko, one of the founders of Kenya. Since Kenya was formed from a British colony, we can be sure these founders all have some link to the Queen by blood, being part

Phoenician somehow. The clue may be in her grandmother Achieng, whose full name is given at Ethniclebs as Roscmell Jane Achieng. Roscmell obviously isn't a native female name in Kenya, so this may be pointing at the Dillons, Earls of Roscommon. That fits here because they are closely related to the Spencers, who we saw several times above. See Lord Clonbrock, who married the daughter of Francis Spencer, 1<sup>st</sup> Baron Churchill. I also remember Hugh Cholmondeley, Baron Delamere, one of the top peerage settlers in white Kenya, basically running the place for England in the early 20<sup>th</sup> century. He was a Hamilton and Seymour through his mother, so we have that again, the Seymours linking us directly to the Nolans.

\*Nolan leaves out Aphrodite and Nausicaa, which isn't Homer's fault.

†Emily Wilson was married to a [Roth](#), admitted to be Jewish, and her mother is a [Duncan-Jones](#) and [Stuart](#) from the peerage. She is also a Davies/David.

\*\*[In her promotion for Wilson's](#) Odyssey book by the *New Yorker*, writer [Judith Thurman](#) opens this way:

**The Iliad's subject is death, and the Odyssey's is survival. Both plumb the male psyche and women's enthrallment to its bravado.**

No, it is even worse for you than that, Judith, since the writer of the Odyssey didn't care a fig whether any women were enthralled or not. Imagine that! Men were brave for their own reasons, not to impress women, and still are. Real bravery transcends that "romantic" claptrap, which is why Homer isn't modern and can't be modernized. Modern women think everything revolves around them, but it doesn't and never did. Which is why Thurman, following the lead of Wilson, has to always use the wrong words. Homer isn't writing about bravado, he is writing about bravery, and they aren't the same thing, as any highschooler knows. Bravado is a pose, and is being used in a pejorative sense, while bravery is a cardinal virtue. Wilson and Thurman can only try and fail to bring Homer down to their level, pissed because they don't have the bravery or talent to write an epic or anything else worthwhile themselves. Mangling a translation doesn't really count as a book, and writing for the *New Yorker*? You might as well write for the *Langley Courant*.