HOMER STUDIES 1978-1983

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V. THE ODYSSEY

A. GENERAL TREATMENTS


John FINLEY’s reading of the *Odyssey* (738) is a detailed passage-by-passage explication: “to follow Homer is to enter a world in which characters are at once themselves and more than themselves, diagnostic figures in a scheme of earthly reality. The history of the Greek mind, which over centuries moved from life seen through persons to life seen through ideas and which at its best joined the two means, is foreshadowed in him, but preconceptually, directly” (p. vi). BARRABINI (741) argues for a Sicilian (specifically Trapanian) locale for the action of the *Odyssey*; “Butler and Pocock have not lived in vain, but I find Barrassinio no more convincing than they were” (Jones, review). Continuing his anti-analytical crusade (cf. JPH 1.153), DELEBECQUE (742) here stresses the consistency of Homer’s handling of temporal succession and reference to the past and of his character portrayal. Item 743 reprints matter from items 69, 70, and 756, and from earlier writings by R. Lattimore (introduction to his *Odyssey*), E. C. Eckert (“’Initiatory Motifs in the Story of Telemachus’,” CJ 59 [1963] 49-57), W. B. Stanford (*The Ulysses Theme*), C. H. Whitman (JPH 1.203), and F. M. Combellack (JPH 2.585).

The informing principle of item 744 is that the anger of Athena, not Poseidon, is the mainspring of the *Odyssey*. Questions of the relations between gods and men and of the evolution of morality in the poem are addressed through discussion of many individual passages, but especially the opening, the great wanderings, and the encounter of Odysseus and Athena in Book 13. Conclusions are formulated in “The Double Theodicy of the *Odyssey*”: “Men harness the power of the gods to the cause of justice by invoking that power to punish evil-doers and to reward the virtuous. Both divine wrath and divine favor are brought down from the heavens to ensure the proper functioning of political and social communities. . . . The wrath of Athena is finally deflected from Odysseus and transformed into righteous indignation against the suitors” (p. 238). KULLMAN (747) discriminates the elements of an Ur-*Odyssey* (wrath of Poseidon, etc.) from various signs of recency in our epic (e.g., psychological subtleties, dramatic structure influenced by the Orestes myth, etc.). Item 748 disputes whether the *Odyssey* reflects a more evolved stage of civilization than is evident in the *Iliad*; disparities between the epics are owing rather to thematic and structural differences in narratives. Item 749 is a Choronzon extension of an earlier study of characterization as it bears on authorship (JPH 2.750). GRESSETH (750) itemizes fourteen thematic correspondences between the Greek and Indic narratives (e.g., “hero wins hand of princess,” “hero returns in disguise”) and explains certain “compositional problems” in the *Odyssey* by deductions from the identified correspondences.

See also items 529, 898.
B. INDIVIDUAL BOOKS, EPISODES, PASSAGES

Special Topics


FRAME's (755) critical idiom and method are most familiar from the work of Gregory Nagy: "'the connection suggested by Homer between the 'wiles' and the 'wanderings' of Odysseus in fact rested upon an earlier tradition both significant and deep. The origin of this tradition has to do with the etymology of...noos, 'mind,' which I propose to connect with...neomai, 'return home'....The relation between what Odysseus 'is' and what he 'does' has a solid basis in the history of the Greek language" (p. ix). In a staunch argument for the authenticity of Od. 23.297-24.548, WENDER (756) defends Odysseus' epitome of his adventures and justifies—on the basis of thematic emphases established earlier in the epic—the inclusion of the second Nekyia and the scenes with Laertes and of Odysseus united with his father and son in the final battle. In yet another Odyssean itinerary (758), the Homeric hero sails to Scotland, Calypso lives on the Isle of Man, Aeolus on Madeira, the Phaeacians at Penzance, etc., etc.


LEVINE (760) explores ways in which "laughter issued thematically and structurally to show the suitors' blindness and the royal family's knowledge" (DAI). MURNAGHAN's dissertation (761) "is based primarily on consideration of the typical structure of scenes of recognition, their placement in relation to the rest of the action, and their recurrent thematic associations" (DAI). STERNHEIM (762) considers differences in concept of time and thereby in narrative construction among the Odyssey, Exodus, Mark, the Inferno, and Paradise Regained. HAFT (763) seeks "to demonstrate the
extent to which the poets have interwoven [Cretan elements] with various themes in their work" and to show how Vergil counters "Homer's generally favorable depiction of the island" (DAI).


By observing parallels between Od. 8.72 ff. and several other passages involving show of emotion, FRIEDRICH (764) reaches conclusions regarding poetic structure. HÖLSCHER (766) concentrates on the Telemachy, Penelope's deception of the suitors in Book 18, and the bow-test in 21. MARONITIS (767) perceives three stages in the recognition of Penelope and Odysseus: an indirect dialogue with Eumaeus as intermediary, a direct dialogue with pre-recognition by Eurykleia, and the final dialogue of recognition and reunion. The patterning detected in item 768 is one of "interlocking sets of adventures of several different types [viz., storms, temptations, physical attacks, taboos]. . . Odysseus progresses from one category of adventure to another according to a plan. . . so methodic that not a single adventure could be omitted or displaced without damage to the poem's symbolic structure" (pp. 46-47). O’NOLAN (769): "the purpose of this article is to examine a neglected formulaic element in Homer, which we may call the doublet [combination of two synonymous terms], and to establish its nature and function by comparison with—mainly—Irish narrative literature" (p. 23). SCHWABL (771) shows that the traditional picture of the gods is enriched by admixture of information regarding more recent cult centers and practices.


SIEGMANN (774) maintains that the successive ruses by which Penelope so skillfully postpones a marriage decision are evidence of unity of authorship. According to item 775, chronological and other inconsistencies in the Telemachy are the result of the fusion of an Early Odyssey and a Late Odyssey, not of multiple authorship or lack of artistry.

APTHORP (776) states as a prior assumption the existence in Homer of "paratactic synchronization": "In accounting for Telemachus' long delay in Sparta the poet employs certain motifs and devices [e.g., detention and temptation] which reappear in his treatment of some of the obstacles to Odysseus' return" (p. 1). FARRON (777) argues that Odysseus has many non-aristocratic attributes: skill in archery and in handicrafts, wiliness, etc. According to Luigia STELLA (779), though precise locations may be uncertain, "E tuttavia nel Racconto di Ulisse ad Alcinoo perdura viva, se pure indiretta testimonianza delle prime ardite navigazioni greche in Occidente in età micenea" (p. 2059).


BESSLICH (780) focuses on two episodes involving intervention by Athena: "In zwei Fällen erscheint... die Göttin als Mahnerin und Beraterin einem jungen Menschen, Nausikaa im 6. und Telemach im 15. Buch. Beide handeln der Aufforderung Athenes entsprechend und bringen die Handlung des Epos jedes Mal entscheidend voran. Die Art, wie dies geschieht, zeigt, dass der Dichter an den Personen nicht nur als Trägern der Handlung, sondern auch als Gestalten von eigenem Wert und Gepräge interessiert ist" (p. 103).

FRIEDRICH (782) studies especially the lion similes in Books 6 and 22/23, disclosing their purpose both in immediate context, as "elements of larger narrative units," and as sequences purposefully deployed to develop the larger themes of the whole poem. HAN (783) observes that "the Odyssey is stitched together by a series of continuous, unending recognitions on the part of characters intelligent enough to profit from past mistakes, thereby gaining a permanent place in Homer's spacious universe" (p. 51). Item 785 demonstrates that "analysis of how themes are distributed and the study of narrative
characteristics show a significant centralization in the figure of Ulysses" (p. 87). Of Telemachus' maturation, OKA (786) writes "in der zweiten Hälfte des Gedichts der 'dolos,' der eigentlich gegen die Freier gerichtet ist, jetzt ein Mittel wird, Vater und Sohn, die bisher getrennt gelebt haben und einander kaum kennen, aufs innigste miteinander zu verbinden" (p. 143). SNYDER (787) notes that Homer's "frequent references to metaphorical and literal weaving, as well as his juxtaposition of actual weaving and singing [Calypso and Circe], lay the foundation for the lyric poets' [Sappho, Pindar, Bacchylides] descriptions of their own webs of song" (p. 194). THESLEFF (788) studies "the role of human beings... in the contexts of the locus amoenus, and the possible intentions of the poet in each case" (p. 32); passages discussed are II. 14.283-360, Od. 5.55-74, 7.112-32, 9.116-41, 13.96-112, 17.204-11. The alternative nostos in item 789 involved travels in Thesprotia, Crete, and possibly Egypt; WEST shows that "at times incongruities appear in [Homer's] narrative either because he was himself slightly confused or because he was reluctant to jettison an effective detail which properly belonged to another version" (p. 175).


Item 791 shows that "behind Odysseus is the whole apparatus of divine justice, which demands the suitors' death... Odysseus' role is in a sense that of a god" (p. 8). LEVINE (792): "Homeric smiles express superiority, conciliation and love. In the Odyssey, smiles reinforce the theme of the royal family's eventual success against their enemies. The use of smiles in both epics precludes their application to the suitors" (p. 104). According to LEVY (793), the treatment of dreams in the Odyssey (by contrast with the Iliad) points in the direction of psychological concerns and interpretations.


BERGREN (794): "in narratological terms the temporal patterns of the Odyssey are anachronies between narrative and story, either analeptic recollec-
tions or proleptic prophecies; moreover, these formal patterns share with the action of the poem a common structure. . . of (re)turn." (pp. 41-42). Item 795 includes discussion of legendary lands in the Odyssey (e.g., of the Hyperbo-reans). Item 796 is on the significance of the singers in Homer for an understanding of his view of the art of poetry. MORRIS (798) shows, pace Arend and Gunn (JPH 1.123, 128), that "Homer's variation of the description, likeness, and standing elements in these [dream] scenes [Od. 6.13 ff., 15.4 ff., 20.30. ff.] is typologically consistent and meaningful in its context" (p. 40). REDFIELD (799) reflects on the institution of the household in the Odyssey—initially in disarray, then reconstituted by the actions of Odysseus. SEGAL (800) discusses how Homer "uses traditional elements in new ways, and refashions a hero and a style where non-heroic values and fresh social, ethical, and aesthetic currents make themselves felt" (p. 46).


Odyssey 1


CHRISTIDIS (804) argues that the allusion to the Thrinacian episode in the proem prefigures one of the chief offenses of the suitors—their consumption of the wealth (viz. livestock) of Odysseus, while PUCCI (806) mystifies the significance of polutropos: "the text places its own fullness and integrity in the very manyness of its tropoi. . . . As the polutropia of the text causes the vanishing of the name of Odysseus, so also it causes the vanishing of the text's integrity and self-containedness" (p. 56).

See also items 99, 134, 414, 591, 776, 820, 1019, 1205, 1325.

Odyssey 2

807. Krehmer, W. "Volk ohne 'Schuld'? Einige Bemerkungen zur Volksver-


CHIRICO (808) rebuts the arguments of D. Lohmann (JPH 1.158) regarding "structural disturbances" in the Odyssey: the narrative of Book 2, while not so linear as in the Iliad, is carefully defined and realized.

See also items 285, 776, 940, 952, 964.
Odyssey 3


KITCHELL (809) seeks to prove that "the Cretan city Aipeia was not in fact a real city, but the result of a misinterpretation of Odyssey 3.293, exacerbated by textual confusion in Stephanus' text" (p. 134). SCULLY (810) notes that oral poetry reinforces "timeless codes of social conduct.... However, we are reminded in Od. 3.263-272 that the singer/poet is no more than a voice, a remembrance of an order manifest in the king when present.... The Agamemnon-singer is removed from the palace both because he failed and because his presence reminds Aegisthus and Clytaemnstra of their wrong to society" (p. 82).
See also items 414, 776, 964.

Odyssey 4


LINCOLN (811) notices that in Od. 4.561-69, Hesiod, *Erga* 167-73, and Pindar, *Ol.* 2.61-67, "paradise is defined more by what it is not than by what it is" (p. 153), something typical of other Indo-European literatures. WEST (812) believes Od. 4.581-84 may imply that "the poet envisaged a hieroglyphic inscription commemorating the murdered king"; further, some actual monument—possibly the Giant Sphinx at Giza—may have been thought to be Agamemnon's memorial. BERGREN (813): "by [Helen's] medical supplement, events naturally tragic for some of the audience will be detoxified. A song of the lugros-genre for some will sound like kleos and will be heard by all without loss or pain.... The poet casts Helen in the role played by himself....the role of making past deeds present, with kleos for the actors and oblivious delight (terpsis) for all the audience" (p. 207).
See also items 759, 776, 1278, 1393, 1555.

Odyssey 5

818. Vicenzoni, L. "Ma è poi vita la hemeres di Calipso?" *Acme* 34 (1981) 369-72. [The hēmeris at Od. 5.69 (also Ar. *Ach.* 997) is an oak, not a vine.]
BALTES (815) argues that Homer shows great skill in presenting the psychic make-up of Calypso, adroitly controlling details of both the verbal and the nonverbal behavior of Hermes and Calypso. BERGREN (817) illustrates how similes "act like a commentary to disclose a _hyponoia_ or 'undermeaning' in Book 5 similar to that of _Inferno_ 1, namely, the interior, spiritual or psychological experience 'under' or 'within' the exterior action of the hero" (p. 112). VERNANT (819) interprets Odysseus' refusal of Calypso's offer of immortality as a rejection of a state of non-death that is also non-life.

See also items 134, 485, 536, 759, 788, 847, 1031, 1094, 1159, 1208, 1497, 1514.

**Odyssey 6**

821. Hooker, J. T. "The Meaning of _ekluon_ at Od. 6.185." _ZVS_ 94 (1980) 140-46. [Malista de _t'ekluon autoi_ = "and, above all, they themselves have a good reputation.""]


See also items 780, 782, 798, 897, 902, 1093, 1125.

**Odyssey 7**


OFFENBACH (823) contrasts the "working" and productive garden of the Greek conception (_Od_. 7.112-32) with the purely ornamental garden of, for example, the Babylonian conception.

See also items 788, 1195, 1205, 1393, 1552.

**Odyssey 8**


In "The Example of the Odyssey: Phaeacia and Ithaca" (824, pp. 13-29), O'Loughlin demonstrates that "where death's reality principle looms as the culmination of all the ironic disfigurements, unweavings, and slaughters
that have characterized Odysseus' Ithacan experience, there also emerges the possibility in time of that festive leisure he had praised at the feast of Alcinous" (p. 28). EDINGER (825): "Demodocus'...presence at the games...is provided for by Homer so that he can be the...observer of the quarrel between Odysseus and Euryalos and one who chooses an analogue from his repertoire" (p. 50); analogies between the song and the action of Book 8 are spelled out. In BRASWELL's view (827), "the song of Ares and Aphrodite is...highly relevant to the action of Odyssey 8 and was almost certainly invented to exemplify at the divine level some of the events described in that book" (p. 136).

See also items 139, 206, 339, 536, 656, 764, 1055, 1097, 1404, 1555.

**Odyssey 9**


832. O'Sullivan, J. N. "Ekt-/ent- Variants; and an Emendatiuncula in Odyssey 9.239 (and 338)." LCM 2 (1977) 89-91. [Response by G. Giangrande.]


CRESSEY (830) rejects the emendation smarageunto chiefly because "Odyssean usage...and the deliberate use in this [Cyclops] episode of repeated verbs for literary effect, combine to justify the manuscript reading spharageunto." PAPANIKOLAOU (833) argues that it was a common practice to mix milk with water (as is still done in Greece): "Dessenungachet trank der Kyklop die Milch unverdünnt, weil er kein normaler Mensch, sondern eben ein Ungeheuer war. Wie er die zwei Männer verschlang, so trank er als Unmensch auch kein Wasser bzw. keinen vermischten Wein, sondern
unverdünnte Milch” (pp. 7-8). CLAY (835) notes the contrast of civilized vs. barbaric life in the passage. MILLS (836): “beyond the embellishment of the Cyclops’ blinding, [the similes at 9.382-94] elucidate. . .the larger meaning of the protagonist’s experiences. The story of Odysseus and the Cyclops . . becomes a paradigmatic conflict between civilization and barbarism” (p. 97). HOLOKA (838) remarks on similarities between the effects of Homer’s Lotus and those of mescaline, especially diminution of will. AUSTIN (839): “the Homeric story of the Cyclops is . . . a child’s fantasy. The grotesque elements, improper in lofty epic, are entirely proper in nursery tales” (p. 5); analysis of various such fantastic elements in the tale. LONGO (840) points out that the Cyclopes represent a pastoral society in contrast to an agricultural community. MONDI (841) addresses three problems: the discrepancies between Homer’s and Hesiod’s Cyclopes, the utopian existence granted the Cyclopes by a god they hold in contempt, and the lack of allusion to monophthalamia. Rick NEWTON (842) finds motivation for the partially sympathetic portrayal of Polyphemus in parallels activated in Book 17, where “Odysseus becomes himself a metaphorical Cyclops” (p. 142). ROMILLY (843) delineates differences in the episodes of the Cyclopes and the Laestrygones, in particular, the celebration of the intelligence in the former.

See also items 514, 768, 788, 904, 959, 1126, 1204, 1269, 1356, 1528, 1564.

**Odyssey 10**


DYCK (848) points out that “in the world of folk tale to pass the night with a sorceress is not regarded as a pleasure but as a danger” to be braved, according to Hermes, “in order to secure the release of his companions and his passage home (Od. 10.298)” (p. 198).

See also items 768, 843, 895, 1051, 1059, 1081, 1121, 1177, 1283, 1316, 1327, 1391, 1397.

**Odyssey 11**


According to HOOKER (853), the appearance of Heracles is justified in general by “the obvious similarities between [his] situation and that of Odysseus” (p. 146) and in particular by the need, after the depictions of Minos, Orion, and the sufferers, to bring the narrative back to Odysseus. NAGLER (854) scrutinizes the episode of Odysseus’ interview with Teiresias to discover “associational pathways... which lead the hearer to the general background of the tradition and also those which are primarily meaningful in the immediate performance” (p. 89). NORTHROP (855): “Od. 11.225-332 is... part of an ekphrasis, an excursus... whose contents have direct implications for both Odysseus’ return to Ithaca and his victory over the suitors” (p. 150). Item 857 is a structural interpretation of the story of Otus and Ephialtes as it appears in Homer (*II.* 5.385-91, *Od.* 11.305-20, Pindar (*Pyth.* 4) and Apollodorus (1.7.4). In item 860, analysis of lines 565-626 shows that the *psukhê* in Homer is endowed with traits otherwise unexamined before the end of the sixth century. PADE (861) proceeds from the assumption that “the catalogues in Homer are obvious sources of information about the political sympathies expressed in the poem” (p. 8).

See also items 117, 142, 536, 607, 768, 936, 1049, 1102, 1151, 1157, 1171, 1268-70, 1277, 1316, 1388, 1440, 1453, 1524, 1536, 1585.

*Odyssey* 12


CREVATIN (862) holds that comparison of the story of the cattle of Helios with two Vedic myths suggests proto-Indic influence on the ancestors of the Greeks. PUCCI (863) explores the broader implications of the fact that *Od.* 12.184-91 “reproduces—so to speak—the diction of the *Iliad*” (p. 121), finding that “against this Iliadic song, the *Odyssey* asserts a memory that fulfills the present, grants successful knowledge, and insures earthly, though controlled, pleasures” (p. 129).

See also items 428, 447, 684, 768, 1248, 1302, 1581.
Odyssey 13


See also items 182, 363, 656, 788, 960, 1170, 1302.

Odyssey 14


ROSE (867): "as the first step in the restoration of normality and the reestablishment of himself as anax and basileus, Odysseus must...win the affection and respect of one who is...his steadfastly loyal slave, but also a flawless host and a stern judge of the suitors and other slaves—in short, a moral paradigm" (p. 286).
See also items 156, 367, 759, 882, 1038, 1084.

Odyssey 15


See also items 780, 798, 1038.

Odyssey 16

See item 261.

Odyssey 17


ROHDICH (870) considers also the significance of non-recognition scenes between Odysseus and Eumaeus, Philoitus, Eurykleia, and Penelope. SHANKMAN (871): "in Odyssey 17.415-44 Odysseus...performs...a trag-
edy for Antinoös, whose...incapacity to experience the tragic emotions of pity and fear...makes him, very fittingly, the first victim of Odysseus' massacre of the insolent suitors” (p. 116). WIRSHBO (872) writes of Argus that “placed as if on the threshold of the re-entry into the world of the past Odysseus has striven so to re-attain, the dog is the sole reminder of the temporal reality about to be bypassed so easily” (p. 14).

See also items 261, 318, 788, 842, 882.

Odyssey 18


According to LEVINE (874), Penelope's laugh “emphasizes her chastity and introduces her cleverness. It stresses her closeness to Odysseus and looks ahead to their success against their enemy” (p. 178).

See also items 363, 820, 902, 1123, 1164.

Odyssey 19


Close analysis of Book 19 (875) does not support the notion that the test of the bow arises from knowing collusion between Penelope and Odysseus. According to item 876, those who use Aristotle, Poetics 1451a23-29, as evidence that the boar hunt is an interpolation are wrong, as careful examination of the meaning of hon ouden...genesthai shows. NEITZEL (877) argues that the antecedent of ἤτοι is the house, not Telemachus; reasons for thinking this and implications flowing from it. PRIER (878) adduces Il. 4.243 and 21.29 in support of the meaning “gazing, seeing” for the verb λάο, and concludes that “Homer...evidently was aware of a deer’s capacity for being struck into a kind of inactivity that does not preclude physical movement” (p. 179). SWOGGER (879) itemizes some of the magical elements in Odysseus' actions: conjuring the spirits of the dead, wielding a magical weapon, and interpreting dreams, which Penelope asks of him because she recognizes him as a magician. RUSSO (881) shows that the interaction of Odysseus and Penelope entails an expansion of consciousness that derives “not from the traditional epic mechanism of the intervening deity but from an intensification of internal psychic resources... They ‘know’ and express
much more on sub-conscious levels than they can process consciously and state explicitly" (pp. 5, 18).
See also items 156, 318, 759, 797, 882, 902, 1145, 1150, 1505.

**Odyssey 20**


ROSE's (882) discussion of lines 13-16 reveals that "the simile...does not serve merely to illustrate a momentary mental event... Rather, a series of earlier, richly textured passages featuring dogs [14.21 ff., 17.291 ff., 19.228 ff.] charges it with associations that entwine it deeply into the structure of the entire second half of the *Odyssey" (p. 230). HILLER (883) examines the notion of bath attendants on the evidence of Mycenaean archaeology. LEVINE (884) establishes that Theoclymenos' presence is no clumsy intrusion: "themes vital to the epic's plot converge in this scene, and the seer—with his second sight—is the vital element therein" (p. 1).
See also items 759, 798, 881.

**Odyssey 21**

886. Wyatt, W. F. "Penelope's Fat Hand (Od. 21.6-7)." *CP* 73 (1978) 343-44.

Item 885 describes "an attempt at a practical reconstruction" lending credence to Denys Page's theory (JPH 2.532, pp. 95-113) that Odysseus shot through iron axe-handle rings. "Penelope reluctantly decides to bury Odysseus and her old life with him by remarrying, while Athena plots the resumption of their marital happiness" (887, p. 24); VAN NORTWICK discloses the irony arising from the existence of these two levels of intention in Books 18-23. WYATT argues (886) that the adjective in 21.6 means "full" in a visually pleasurable sense: he also maintains (888) that Andreas Karkavitsas' *Archaiologos* (Athens 1903) at 3.1305, 1340 establishes that "the Greeks of Homer's day and the Greeks of ca. 1900 regarded a well-turned or fleshed-out female hand and forearm as an object of erotic attention" (p. 235).
See also items 363, 820.

**Odyssey 22**


The chief object of item 889 is to disclose a developing symbol-system based on lion similes associating Odysseus with Polyphemus.
See also items 514, 782.
Odyssey 23


Analysis of common noun + epithet formulas leads POSTLETHWAITE (890) to conclude that "the continuation was obviously not a product of the same composer as the Iliad and the Odyssey" (p. 187).

See also items 756, 782, 917, 1031, 1148.

Odyssey 24


In HEUBECK's interpretation (891), Odysseus' odd behavior toward his father in the reunion scene of Book 24 is designed to penetrate the old man's psychological defense barriers and restore him to the present reality; similar motives are detected in Agamemnon's test in Il. 2.

See also items 144, 536, 693, 756, 890, 917, 1123, 1284.

C. CHARACTERS

Achilles

See items 586, 728.

Aegisthus


MILLER (893): "when his mythic biography is reconstructed, we find him firmly emplaced in the category, the classical definition, of the liminal actor: the dweller in the zone between definitions, or on the threshold of the known and the defined" (p. 265). COMBELLACK (894) maintains that Aegisthus in Od. 1.29 is properly called blameless because the focus of attention there is on his "correctly...avenging the outrage committed against his father" (p. 372); in Il. 4.89, Pandarus qualifies for the epithet by virtue of Homer's focus on his skill as an archer.

Aeolus

See item 1527.
Agamemnon

See item 1468.

Alcinous

See items 824, 1393, 1552.

Antinoös

See item 734.

Arete

See item 899.

Athena

See items 744, 780.

Calypso

See items 815, 847, 1094, 1318, 1456, 1497, 1514.

Circe


Item 895 is on Circe's associations with pre-Olympian deities (viz. Hecate) and encroachment on Hermes' role as psychopomp. See also items 229, 846-48, 1177, 1330, 1385, 1545, 1551.

Clytemnestra

See item 470.

Cyclopes

See items 378, 1027, 1370.

Demodocus

See items 401, 796, 825.

Elpenor

See items 1261, 1440, 1537.
Eumaeus

See items 767, 867, 870.

Eurycleia

See items 475, 767, 870.

Helen

See items 470, 724, 813, 1580.

Helios


MUGLER (896) sees the diversity of Helios' (sometimes inconsistent) functions in Homer as one reason for his relative insignificance as compared with sun-gods in other mythological traditions.

Hephaestus

See item 728.

Heracles

See items 543, 853.

Hermes

See item 815.

Iros

See item 873.

Laertes

See items 475, 891.

Laestrygones

See items 843, 1391.
Menelaus

See item 1132.

Nausicaa


NEMOTO (897) analyzes Nausicaa as an ideal type of the young woman, whose confrontation with Odysseus foreshadows other “tests” he will face. See also items 470, 780, 820, 902, 1182, 1562.

Odysseus


According to item 898, Odysseus is Cretan in ancestry (“Arkésion était . . . aussi le nom particulier de la grotte de nativité de Zeus, au flanc du Ida”), in religion (protected by Athena Potnia, “dont le nom revient plusieurs fois sur les tablettes de Knosos,” persecuted by Poseidon, “ennemi déclaré de la famille de Minos”), as well as in his women (Penelope is daughter of Icarius—“voyex le mythe d’Icare en Crête”), his clothing, behavior, and name.

See also items 706, 728, 744, 777, 879, 1293, 1368, 1375, 1408-9, 1467, 1512, 1531, 1547, 1571.

Penelope

902. van Nortwick, T., “Penelope and Nausicaa.” TAPA 109 (1979) 269-76.

Item 902 explores “the relationship between Nausicaa’s confused adolescent sexuality in Odyssey 6 and the divided mind of Penelope in Odyssey 18 and 19, as the basis for a further consideration of Penelope’s behavior before the suitors” (p. 270).

See also items 470, 774, 820, 870, 874-75, 887.

Phaeacians


See also items 899, 1027.
Phemius

See items 401, 796.

Philoetius

See item 870.

Polyphemus


Mary Knox (904) describes three Mesopotamian cylinder seals of the first half of the third millennium B.C. that perhaps prove that “the Cyclops should join the ranks of Greek monsters who have oriental ancestry” (p. 165).
See also items 841, 1270, 1356, 1470.

Poseidon

See item 1330.

Sirens

See items 1498, 1581.

Suitors


According to Matsumoto (906), the suitors merit the very thorough punishment meted out to them because they persist in unrighteous intentions: “Sie bedienen sich dabei des Mittels der Erpressung gegen die Eltern und den Sohn und eignen sich aus Odysseus’ Besitz an, was ihnen nicht zusteht. Durch ihre Freveltaten schaffen sie sich also ihr Schicksal selbst, das sie alle ins Verderben führt” (p. 141).

Teiresias

See item 854.

Telemachus

See items 776, 780, 786, 814, 1518.
Theoclymenus

See item 884.

Zeus

See item 803.

VI. ANCIENT SCHOLARSHIP, SCHOLIA, PAPYRI, TEXT HISTORY, PALAEOGRAPHY


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921. Carlini, A. "P.Alex. inv. 198: Commentario a Omero, Odiss. XI." In PLG (1978) 89-93.
924. Cingottini, R. "P.Alex. inv. 611: Riassunto in prosa dell'Iliade?" In PLG (1978) 85-88.

GARBRAH (925) contends that the rationale for Aristarchus' rejection of the lines is based on inconcinnities with other Homeric passages.


ERBSE (939) describes the part played by the scholia in shaping Wolf's more scientific approach to exegesis of the Homeric poems. RENNER (944) discusses a 1st/2nd-c. A.D. glossary, a fragment of a 2nd-c. A.D. lexicon, and a Hellenistic anthology of the *liad* found at Karanis. SCHMIDT (946) reviews various interpretations of mêla (and probata) in Aristophanes of Byzantium, Aristarchus, and the bT-scholia.


Edition (Heidelberg 1979)—allude to II. 9.146. KAKRIS (949) proves that the description of Pleisthenes as hermaphroditic or bibulous in Tzetzes (at II. 1.122) is the result of confusion and has no Hesiodic support. POLITIS (954) reports that among the rolls and codices brought to light in 1975 are some fragments of the Iliad. RICHARDSON (955): "if one takes the trouble to read through [the Homeric Scholia] one will find many valuable observations about poetic technique and poetic qualities" (p. 265); these are collected under the headings "Muthos", "Ethos", "Lexis", and "Sound and Rhythm."


APTHORP (959) observes that the V-scholium furnishes evidence that Od. 11.92 is an interpolation. Noting that "of approximately five hundred extant papyrus texts of the Iliad only seventeen [listed in a note updating F. Martinazzoli, Hapax Legomenon (Rome 1953) pp. 59-60] contain Aristarchan critical signs" (p. 247), McNAMME (963) concludes that "most readers sought only the most basic understanding of the Homeric poems" (p. 254). VAN DER VALK (969) claims the original edition of the commentary is lost and we have only a later edition by Eustathius or one of his assistants.


GRANDOLINI (973) discusses alterations, especially normalizing of unfamiliar forms, made by an inexperienced grammarian in a medieval recension. Item 983 provides corrective and supplementary remarks on 17.54, 22.45, 22.110, 23.533, 565, 597-600, 806, 897, 24.304. 413, 553, 558 occasioned by publication of H. Erbse’s fifth volume of Iliad scholia (JPH 2.611).

MONTANARI (993) argues that the papyrus discussed is not part of a Homer commentary, but has reference to the indictment of Socrates, as the verb \( \text{kainotomein} \) suggests. Item 995 is on the views of Hellenistic poets regarding variant readings of Homeric lines.

See also items 645, 679, 1017, 1019, 1071, 1169, 1186, 1321, 1336, 1346, 1349, 1363, 1396, 1597.

VII. HISTORY, ARCHAEOLOGY, REALIA


The *ArchHom* series nears completion with the appearance of four fascicles (998-99, 1003-4; five more will complete the 26-part enterprise), including the second part of Buchholz’s *Kriegswesen*—this on offensive weaponry—and others on writing, women, and medicine and hygiene; there is now also a register of abbreviations used in the series (1001). Item 1002 argues that Homer composed the *Hymn to Apollo* as a single, unified work and that it was put into written form by Cinaethus in 522 B.C.


GALLAVOTTI (1009) reports that metrical inscriptions from Dipylon and the Cup of Nestor do not relate to the world of the Homeric epic but to the literary ambition of Hesiodic Boeotia. HILLER (1010) reviews attempts by critics and archaeologists to reconstruct the cup described in Il. 11.632 ff. KARAGEORFHS (1011) notes that a throne found in a grave at Salamis (on Cyprus) corroborates the Homeric description. MINGAZZINI (1012) describes an early fifth-century Boeotian vase depicting preparation and cooking of a meal in a way that sheds light on, for example, Il. 1.458 ff. or Od. 3.447 ff. Item 1013 finds no evidence for community ownership of land in Homer, but rather of privately owned domains inherited by sons. GUARDUCCI (1017) reports that in a house (perhaps Propertius?) under the church of Santa Maria Maggiore were found nine Greek epigrams, a verse from Homer, and some Latin inscriptions. HAHN (1018): “the Homeric epics, on the average, cannot be used as independent sources for the cognition of the relations of ownership of land either of the Mycenaean type or of the early archaic type” (p. 314). HUXLEY (1019) notes that the B-scholium (at Od. 1.259) locates Ephyra in a coastal region called Bag(e)natia, near Joannina and Arta (i.e., Thesprotia), and not in Elis or the Argolid (cf. Il. 6.152). WILLETTS (1022) compares the mechanism of a Cypriot double-door in the Folk Art Museum in Nicosia with relevant Homeric descriptions of doors (illustrations).


AIGNER (1023) argues that the establishment of Homeric recitations at the Panathenaea may have had to do in part with the tyrants’ desire to legitimize their activities in the Troad (cf. Hdt. 5.94). HAMMOND (1025) reports that comparison of the tombs at Vergina with Homeric descriptions of burials shows a conscious attempt to link Macedonian nobility with the heroic past. LUCE (1028) observes that Homer’s polis is not identical to but foreshadows that of the classical period; with a survey of all occurrences of the word. SERGENT (1029) identifies the town of Myrsinos (II. 2.616) with the Mycenaeans/post-Mycenaean fortress of Kastro tis Kalogrias on Cape Araxos.


Item 1031 includes discussion of passages relating to woodworking in Od. 5.234-51, 23.189-98, and Hesiod, Erga 407-36. DEGER-JALKOTZY (1032) maintains that Homer’s Troy is modelled in various ways on cities of the Phoenician Levant: geography, commerce, council of elders, sacred kingship, etc. Resuscitating the nineteenth-century argument for Thessalian origins of Homer’s epic tradition, DREWS (1033) contends “a fresh look at the old evidence in the light of the new should leave little doubt that...[‘Argos’ and ‘Argives’] originally had Thessalian rather than Peloponnesian connotations” (pp. 115-16). Item 1034 demonstrates that archaeological evidence from ten sites “is ample enough to support the existence and distribution of protogeometric hero-cult, well before ‘Homer’ ” (p. 228), thus confirming conclusions reached in the author’s earlier study (JPH 2.717). HEUBECK (1035) warns that only very sketchy and dim reminiscences of the Mycenaean period may be found in Homer; actual historical references are confined to
the poet's own experience. HOOKER (1036) suggests, as the historical kernel of the Iliadic version of the Trojan War, "that just after the earthquake of 1300 a party...of Mycenaeans descended upon Troy [viz. Troy VI] and took advantage of its enfeebled state to help themselves to the available plunder" (p. 19). According to item 1037, in contrast to contemporary Near Eastern texts, the Mycenaean documents show a highly schematic, hierarchical arrangement of material—an arrangement similar to that on the Shield of Achilles. MELE (1038): "ad una presenza fenicia nell'Egeo e nel Mediterraneo Occidentale, che comincia nella seconda metà del IX secolo, si accompagna in Omero una descrizione del commercio fenicio in termini moderni, sia sul piano lessicale che su quello funzionale" (p. 90); focus on II. 23.741 ff., Od. 14.287-98, 15.415-83. NAGY (1039) suggests that the frequency of the name Theano among Athenian women, especially priestesses, may argue that their parents chose it as reminiscent of the priestess in Homer, II. 5.70, 6.298 ff., 11.224.


DOSSIN (1040) argues that Mycenaean Greeks had some familiarity—through the intermediation of Ugaritic scribes—with Sumerian and Akkadian languages and with Mesopotamian culture. Palaeogeomorphic reconstruction applied to the Palace of Nestor (1044) discloses that Pylos was in fact sandy in the Late Bronze Age. Item 1045 is on correlations between Homeric and archaeological evidence regarding the Hittite and Luvian cultural influence in the Troad. MONDI (1046): "we have embodied in the Homeric sképtron a dimming memory of an archaic conception of kingship as endowed with a superhuman...ability to influence the natural elements, through the threatened use of which the king exercised his will" (p. 211-12). NAGY (1047) maintains recording of Homeric epics took place in the context of a panhellenic ethos or incipient nationalistic feeling. According to NEIMAN (1048), Homer's Ethiopia, thought of as beyond Upper Egypt, and the biblical Kush are the same place viewed from different perspectives. SERGENT (1050)
examines mythological and Linear B evidence as well as the catalogue of ships in II. 2. Taking off from Od.10.517-19, TSAGARAKIS (1051) discusses the importance of _bothroi_ (trenches or pits) in the cult of the dead.


According to LÉVY (1053), Homer, Hesiod, and Aeschylus show a combination of historical accuracy and mythic idealization in their treatment of Scythians.


CRAIK (1054): "Homer's Dorians may be seen at Crete, in the Dodekanese, in Thessaly (a place of origin) and at Pylos. Critical characteristics are associations with Poseidon and Asklepios (friendly) and with Herakles (ambivalent); also a tripartite social structure of tribal character" (p. 101). KALLIGAS (1055) argues that there was a period of colonization in the eighth century by Eretrians (reflected in Homer's account of the Phaeacians) followed toward the end of the century by the arrival of Corinthians (reflected in Eumelus' _Corinthiaca_). Item 1056 is on the evidence from Mycenaean vases for combined chariot warfare as depicted in the _Iliad_.


CHANIOTIS (1057) points out that the Bouprasion mentioned at II. 2.615, 11.756, 760, and 23.631 was likely a Mycenaean town with an important regional market. Item 1059 deals with the light shed on _Od_. 10.510 ff. by excavations at Mesopotamos, site of the ancient oracular shrine and Hades-entrance known as the Necromanteion, near the mouth of the Acheron River about forty miles NW of Arta. De MARTINO (1060) maintains that a correct understanding of _FGrHist_ 4.433 is that Cynaethus of Chios was accused of stealing the _Hymn to Apollo_, just as, according to the pseudo-Herodotean _Life_, Thestorides stole the _Phocais_. PETRE (1061) speculates that the
emphasis on heroic exploits in poems composed during the infancy of the Greek polis resulted from a desire by aristocrats to legitimize and perpetuate their privileged status. RUSSO (1062) finds evidence in Homer of a conscious play with written letters, vowels and consonants, initiating a new, literate manner of communication. SIMPSON (1063): "Homer was neither a pseudo-historian nor a pseudo-geographer, for the simple reason that he relied on tradition, and his own memory, for the main names in the Catalogue(s)" (p. 135). Item 1064 reports that Tomb B contained a grater, ladle, and Rhodian oinochoe, all in bronze, suggestive of Homer's description of the preparation of kukeðn (see e.g. II. 11.638 ff.).

See also items 82, 141, 147, 154, 193, 409, 411, 430-31, 434, 439, 446, 467-68, 472, 474, 481, 484, 552, 564, 608, 622, 704, 710, 714, 758, 771, 779, 802, 822-23, 856, 883, 1071, 1113.

VIII. HOMER AND AFTERTIMES

A. GREEK LETTERS

General


KING describes his dissertation (1065) as follows: "I first establish the complex character of [Achilles], and then I examine how poets [viz. cyclic poets, Pindar, the tragedians, Catullus, Vergil] use and/or change the ever-growing tradition that was available to them for the enrichment of their own works" (DAI). Plato and Aristotle get most attention in FUNKE's cursory survey (1066) of Homeric influence on Greek and Roman thinkers and writers. TRAINA (1068) discerns three referents of the phrase in Greek and (= "densis alis") in Latin (e.g., Verg., Geo. 1.382): thickness of plumage, number of birds, and rapidity of wing-beats.

See also items 158, 297, 336, 374, 385, 412, 419, 468, 529, 536, 1457.
Archaic


Item 1071 develops further the arguments begun in BOEHME's *Orpheus: Der Sänger und seine Zeit and Der Sänger der Vorzeit: Drei Kapitel zur Orpheusfrage* (Bern 1970, 1980), here with regard to the *Hymn to Demeter* and Peisistratus' court poet Onomacritus. RISSMAN (1072) concentrates on Poems 1, 16, 31, and 44, showing that Sappho describes love metaphorically by linguistic reference to the Homeric vocabulary of war.


1076. Zudini, D. "In margine a diaipetēs (Alcm. fr. 3,67 Page)." *QTLCG* 3 (1975-76) 3-25. [Deliberately evocative of Homeric epithet in the sense "flying rapidly."]


1079. Marzullo, B. "Simonid. fr. 7 W." *MCr* 10-12 (1975-77) 75-76. [Homeric parallels.]


BROCCIA (1074) determines that the imagery of Archilochus' descriptions of love and desire is often drawn from Homeric representations of wounding and suffering warriors. ADKINS (1077) argues that Tyrtaeus uses Homeric allusion in part to compensate for his deficiencies in poetic skill. VOX (1081) contends that the fragment parodies *Od.* 10.230-43 and alludes to an Ionian-Attic medical ritual involving the production of ulcerations on the penis.


LEIMBACH (1082) contrasts motivation of heroes in Homer and in polis-oriented Callinus. MEILLIER (1083) uses Homeric parallels as aids in reconstructing fragments of Stesichorus. In SEIDENSTICKER’s view (1084), Archilochus’ poem on his abandoned shield (6D) ironically alludes to Iliadic values by its use of traditional Homeric language; the passage discussed in fact shows similarities to the tale told by Odysseus at Od. 14.191 ff.


The Sapphic passage in item 1085 draws on Homer’s account of Bellerophon (Il. 6.159 ff.); this confirms Heitsch’s reading eisagei in line 19. MEDAGLIA (1088) believes that alit安娜ς at line 26 of Archilochus’ erotic fragment (P.Colon, inv. 7511) is modeled on the Homeric hapax ἐλιτομένως at Il. 19.118, and appears also in Callimachus. Item 1089 is on the usefulness of Antigonus of Carystus’ Historiön paradoxa sunagōgē for textual criticism of Homer and others.


ALONI (1090) thinks that Aelius Aristides’ intention to preface his great speeches with Addresses to the Gods revived the practice of Greek rhapsodes, who used the Hymns as preambles to recitations of Homer. De MARTINO (1093) argues, on the strength of Od. 6.160-69, that the xeinos referred to in line 168 of the Hymn to Apollo is Odysseus. BERTOLINI (1091) observes that Hesiod does not, like Homer, invoke the aid of the Muse, but sees himself as one chosen and invested with divine power by the Muses; in this, he may have been influenced directly by the story of Moses being called by Yahweh. Item 1095 is on the varied aspects (allegorical, biographical, linguistic, etc.) of Theagenes’ remarks on Homer.


BRASWELL (1097) asserts the Hesiodic passage is later because “it would be much easier to expand a passage which was found as a compact unit [Od. 8.171-73] than to produce such a unit from scattered elements [Theo. 86, 91-92]” (p. 239).


ANDRISANO (1102) compares depictions of Hades by Homer, Sappho, and Vergil. In item 1103, Homeric similes discussed in connection with their transformations in Greek lyric, Vergil, and later writers include II. 4.275-82, 4.452-56, 8.553-61, 14.414-18, and 19.365-67. Item 1104 is on differences between Homeric and Archilochean views of man’s place in society. PARCA (1106): “the reading [b]ais’ ageth in P.Oxy. 21.2288] suggests that Sappho’s recast of Homer, the Aphrodite-Helen encounter of II. 3 [esp. lines 383, 390-94, 441-46] in particular, pervades this part of the poem too” (p. 49).

APPEL (1107) shows that comparison with Homeric passages illustrates the originality of Callinus.

Classical


According to HELDMANN (1115), the Certamen of Alcidamas and contains elements dating from before Aristophanes' *Frogs* to as late as the second century A.D.


Item 1117 is on a fragment from an unknown play (and not the *Antigone*) cited in Eustathius' commentary on *Il.* 10.573. WEIL (1120) argues that Ajax does not take Eurytaces in his arms; commentators on the Sophoclean passage have wrongly taken the Homeric description of Hector and Astyanax (*Il.* 6.466 ff.) as a precedent.


1122. Dworacki, S. "Anagnorisis in Greek Drama." *Eos* 66 (1978) 41-54. [Fully developed already in the *Odyssey*.]


ARMAYOR (1121) warns that archaeological identification of Herodotus' Egyptian labyrinth (2.148-50) or Lake Moeris is doubtful in light of his dependence on Homeric descriptions of palaces and Lake Acheron (*Od.* 10.513 ff.). RINNER (1124) observes that Xenophon's model is an epic situation in *Il.* 2.


BENEDETTO (1125) contends that the reminiscence of *Od*. 6.119 and 13.200 in the Sophoclean passage suggests similarity between the wanderings and general condition of Odysseus and those of Oedipus. CHALKIA (1126) compares the satyr-play with *Od*. 9 to reveal structural peculiarities of each and parodic characteristics of Euripides. FEHLING (1127) finds the first reference to the Homeridae, in the sense of heirs of Homer, in Pindar; Hellanicus located them on Chios. HUXLEY (1128): "the Homeric Problems and related parts of the Poetics... reveal [Aristotle's] deep veneration of Homer and his penetrating insight into the nature of early Hellenic society" (p. 73). RENEHAN's new evidence for *daita* (1130) is Timotheus, *Persae* 135-36 P; pace Zetzel (1233), Catullus 64-152-53 is not relevant. TARKOW (1132) believes Electra's character is modeled on that of Homer's Menelaus—dependent, indecisive, reliant upon others to solve her problems.


EISNER (1133) maintains that allusions to Homer in *Helen* are not parodic but in the nature of homage, while KING (1134) argues that Euripides alters the Homeric picture of Achilles in presenting the hero as a type of savage brutality.


Item 1137 is on the implied undercutting of Homeric values (as embodied in the speeches of Electra) through the contrast between assertion and reality. BURKERT (1138) believes the adverb opin in Pindar, Isth. 5.75, recalls the formula cited in the title (occurring at II. 16.388 and with variations elsewhere), with implications for the notion of “‘Fear of the gods’” among the Greeks, while KRISCHER (1140) points out that the encounter and relationship of Pelops and Poseidon are analogous to those of Achilles and Thetis in II. 1 and 18. STONEMAN (1144) finds evidence that Pindar followed old traditions of Saga (Theban War and Marriage of Peleus and Thetis) but avoided precisely paralleling Homer. Item 1139 discloses that the topos of a “philohomeric” Sophocles—in, for example, Dionysius of Halicarnassus and the Life of Sophocles—goes back to Aristotle and perhaps derives from a perceived common concern with character (éthos) and wisdom. LATHAM (1141) says the historians are in a moral and literary tradition going back to Homer. RICHARDSON (1143) holds that the story of the Contest was not invented by Alcidamas but was current in legendary lore about the poets.


RABEL (1150) points out that the notion of Apollo as protector of children has corroboration in Od. 19.86. CAIRNS (1146) maintains that Thucydides’ depiction of the two Athenians is modeled on Thersites imitating Achilles in the Iliad. LANG (1148) demonstrates that Physics 2.193a-b recalls the bed of Odysseus in Od. 23.


The fragment in item 1152 implies that Antimachus took Homeric theos to be synonymous with melas. DAVIDSON (1153) explains that Sophocles, at Antigone 100-154, drew on passages from Homer, Aeschylus, Pindar, among others. Item 1154 is on the tragedians’ response to Homer in, for example, their presentation of the Trojan War, the revenge of Orestes, or the personalities of particular heroes: Homer “produced images of human experience... with a mastery and sophistication that were, for Aeschylus, Sophocles, and Euripides, their education” (p. 45). LEY (1156) argues that actors’ speeches in early tragedy were seen as similar to the authoritative pronouncements indicated by the verb hypokrinesthai in both Homer and Herodotus. Item 1157 suggests the Pindaric passage is “comparable in a number of important respects to... the ‘interlude’ or ‘intermezzo’ in Book 11 [lines 328-84] of the Odyssey” (p. 203). YOUNG (1160) believes Pyth. 9.76-79 may have influenced Aristotle’s discussion of Homeric selection in the Poetics. Item 1159 is on affinities between Bacchylides “Theseus” (Dith. 17) and Od. 5, and between both and an antecedent tradition perhaps represented in Eumelus. PAYNE (1158) maintains that the structure of the dialogue mimics and modifies the appeal of the ambassadors and Achilles’ response in II. 9.


Hellenistic


KURZ (1161) considers in detail the similarities—linguistic and thematic—between elements of Homeric epic and Theocritean epyllia; among the larger-scale passages compared are Idyll 22 and II. 23.653-99, Idyll 24 and Od. 17-24, Idyll 25 and Od. 6-9.


Item 1162 is on Callimachus’ increasingly blunt renunciation of Homeric style. ZINATO BONALDI (1163) discusses Homeric reminiscences and their influences on the language of Philetas. ARENA (1164) advises that Bougaios be eliminated from glosses attributed to Nicander; it is more likely the creation of an interpreter of Od. 18.79.
1169. Luppe, W. "Oudeis eiden hamatrokhias (Kallimachos Fr. 383,10 Pf.)." ZPE 31 (1978) 43-44.
1170. Williams, F. "Scenes of Encounter in Homer and Theocritus." MPL 3 (1978) 219-25. [Theocr. 7 (Lycidas and Simichidas) and Od. 13.219-440 (Odysseus and Athena).]

Item 1169 is with reference to Porphyrius' interpretation (B-Scholia) of the Homeric hapax at Il. 23.422.


BELLONI (1172) remarks on six passages in Argo. 3 containing rare words drawn from Homer.


BARIGAZZI (1175) recommends reading the epithet agroterē with Artemis, on the strength of Il. 21.471. Item 1177 is on parody of Homer in Matron's mock-epic Deipnon Atticon.

1187. Vox, O. “Omero, Polibio, Dione Cassio: Notizie editoriali.” BELLO;
or 36 (1981) 81-83.

BELLONI (1178) finds the use of *polupharmakos* at *Argo*. 3.27 evocative of Homer’s description of Circe at *Od*. 10.276, suggesting a deceptive but pleasing variety of magic (vs. the much darker associations at *Argo*. 4.1677). Item 1179 reveals semantic differences underlying the apparent similarity of words denoting grief in the two poets. SCHMIEL (1182) notes that Moschus creates parallels with Homer’s characterization of Nausicaa. In SETH-

SMITH’s interpretation (1183), a debate over the evaluation of Homeric poetry is the point of departure for an epigram directed against Parthenius by Eruci. Item 1184 is on the use in the Plato editions of critical markings devised for the Alexandrian editions of Homer. VOX (1187) points out that *idiat* and *kat’ idian*, used by Polybius and Dio to refer to separate editions of their works, were used by commentators on the *Iliad* to mark the separate status of the Doloniea.

1190. Perret, J. “Allégorie, hyponoiai, inspiration: Sur les exégèses an-

SKINNER (1191) points out that reminiscences of Iliadic scenes of women lamenting the dead in Erinna’s *Distaff* have “deeply ironic implications,” since the author is debarred from attending the funeral of Baucis.

1193. Campbell, M. “Apollonian and Homeric Book Division.” *Mnes-

Item 1192 includes discussion of Homeric precedent (Hector) for the tradition regarding the incorruptibility of Alexander’s corpse, which even exhaled a pleasant aroma. GIANGRANDE (1194) suggests we read *bolon* at *AP* 7.377.6 as a synonym ascribing “to the Iliad the same stylistic faults which *pelos*, in Parthenius’ judgement, ascribed to the *Odyssey*” (p. 18). Item 1195 is on the anti-Epicurean force of fragment 56 of Timon’s *Silloi*, which alludes to *Od*. 7.

See also Items 77, 166, 254, 407, 857, 908, 955, 1088, 1579.
Roman Empire


HENNESSEY (1198) “traces in detail the ideas on death and immortality in the theology of...Origen” and “the influence of Greek classical tradition on...his ideas” (DAI).


Item 1202 is on formal similarity between Philo’s exegesis of Genesis and Exodus and Hellenistic Homer commentaries. BECHIS (1201) reflects on Plutarch’s view of Homer as moralist and arbitrary interpretations based on it. Item 1203 demonstrates that the phrase toi logoi (ch. 122) in the Vita gives a clue that a student of Plutarch prepared the work from his lecture notes. KOPIDAKIS (1200) discusses a Homeric reminiscence in Maximus of Tyre 20.1, while the allusions detected by CRESCI (1199) are usually subtle and often parodic.


SZARMACH (1206) contends Dio’s Trojan Oration is in part a parodic refutation of wrongheaded scholarly critics of Homer, while CHRISTIDIS (1204) identifies II. 9.418-20 as the Homeric passage alluded to for humorous effect in Lucian. WOLBERGS (1207) points out that reading leitais for corrupt leistais in the emperor Julian’s oration Pros Herakleion kunikon 5.210a casts a different light on the legendary life of Homer.
One of the images in the *Protrepticus* (1208) derives from Odysseus' refusal of Calypso's offer of immortality (*Od. 5.215 ff.*). Item 1209 includes discussion of the *Contest of Homer and Hesiod* and of the comparison of the *Iliad* and the *Odyssey* in ps.-Longinus, *On the Sublime.*


Item 1210 is on the Homeric evidence underlying Strabo's refutation of the tradition of the Trojan origins of Rome. TSAGARAKIS (1213): "this paper discusses some aspects of the narrative art in Odysseus' tale and its influence upon Heliodorus and Achilles Tatius who influenced Renaissance writers (Cervantes and others)" (p. 365).


BLOCKLEY (1216) recommends reading *Dardanon* for *Nardinon*: this is reinforced by other Homeric allusions in the immediate context. BARTELINK (1215) argues that, though they are usually cited in the context of criticism of pagan ideas (esp. in the *Therapeutica*), the works of Theodoretus show that he was sensitive to the aesthetic appeal of Homer's poetry.


Item 1224 examines the critical presuppositions underlying the account of Thucydidean imitation of Homer in Marcellinus' biography (see OCT Thucydides, pp. xi ff.). MASULLO (1226) advises caution in discriminating between direct and (via Hellenistic models) indirect borrowings from Homer in the epistolographer Aristenaetus. PÉPIN (1227) considers Neoplatonic interpretations by Plotinus, Proclus, Hermias, Porphyry, Christian ones by Clement of Alexandria, Ambrose, Maximus of Turin, et al., and a Gnostic one by the second-century author of Nag Hammadi treatise II.6, The Exegesis of the Soul.


According to GRANT (1231) Ps.-Justin, in the Ad Graecas, attributes cyclic poems as well as the Iliad and Odyssey to Homer.

See also items 77, 460, 659, 809, 1090, 1186, 1190, 1364.

B. ROMAN LETTERS

Republican


1237. Thomas, R. F. “On a Homeric Reference in Catullus.” *AJP* 100 (1979) 475-76. [Vs. item 1233.]


Item 1242 includes discussion of Ennius' desire to continue the Homeric narrative by beginning his story of the deeds of Aeneas with the death of Priam. According to BRUNO (1238), "reciproc" in the Accius fragment (= 545 Warm.) refers not to the bow (as does *palintona* in *Il.* 8.266) but to the bending of the released arrow shaft. ZETZEL (1233) argues that Catullus 64.152-53 presupposes knowledge of both the reading *daita* (favored by Zenodotus) at *Il.* 1.5, and the objections raised to it by Aristarchus, but DEE (1239) gives reasons for thinking *daita* cannot be genuine and for rejecting the notion that Catullus would have thought it worthwhile to express his opinion of a textual detail in Homer (see also 1130 and 1237). GAMBERALE (1234) concludes that Cicero's use of the word "clangor" was an attempt to be more realistic in his description of the bird than was Homer. According to RANUCCI (1240), the Varronian text alluded to in Servius (on *Geo.* 3.273) and Pliny (*NH* 4.115-16, 8.166) had a strongly Homeric flavor. Item 1243 assesses the historicity of the dying Brutus' quoting of *Il.* 16.849 (cited in Plutarch, Appian, and Valerius Maximus).

See also items 166, 566, 1457, 1579.

**Vergil and Appendix Vergiliana**


1245. Alfonso, L. “Ancora sui *neōteroi*.” *Sileno* 2 (1976) 83-84. [Vergil's use of elements from Homeric as well as recent poetic tradition.]


VILLERS (1246) says Vergil follows the post-Homeric tradition rather than Homer in making his Ulysses an antithesis of Aeneas, and de GRUMMOND (1247) that the depiction of despairing Aeneas in Aen. I owes more to Apollonius' Jason than to Homeric characters.


1254. Edgeworth, R. J. "Epithets for Honey." *Vergilius* 25 (1979) 41-42. [As in Homer, describing viscosity rather than color.]
1255. Wender, D. "From Hesiod to Homer by Way of Rome." *Ramus* 8 (1979) 59-64. [Lists Homeric reminiscences in the *Georgics*.]

BARCHIESI (1252) claims Gellius’ explanation (6.20.1-3) of the Vergilian passage as a deliberate suppression of the name of a town whose inhabitants the poet considered malevolent has support in Homeric practice. BRENK (1253) discusses *Aen.* 6.318-20, 539, 739-42, and 617-18 to reveal Vergil’s "conscious or unconscious remodelling of previous literature" (p. 1), including Homer.

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ADAMS (1257) observes that Vergil differs from Homer in avoiding detailed descriptions of wounds, bodily parts and organs, etc. ANNIBALDIS (1258) identifies the following “semantic calques”: Catal. 9.5-6, “horrida. . . insignia" / I. 10.528, 570, “enara brotoenita"; Catal. 9.30, “gravidae manus" / II. 21.548, etc., “bareiai kheires"; Catal. 9.46, “sternere super dura silice" / Od. 19.599, “khamadis storesas." Item 1259 is on the psychological depths of Vergilian parallels of Homeric episodes: discussion of the deaths of Pallas and Lausus and comparison of the author’s apostrophe on Turnus donning the sword-belt of Pallas (Aen. 10.501-5) with the observation of Zeus on Hector donning the arms of Achilles at II. 17.201-8. BLOCK (1260): “the Aeneid at once celebrates Rome's 'rule without end'. . . and the struggle necessary to attain it”; this conflict of purpose “Vergil has exacerbated and exploited. . . by incorporating into the second half of the poem themes of vulnerability and responsibility which Homer developed. . . through smiles about parents and their young” (p. 130). LOSSAU (1261) argues that the characters are adroitly suited to their poems: on the one hand, “Sein [Elpenors] Tod. . . ist eine kurz aufleuchtende Parabel auf Odysseus' leiden-volles Leben und auf seinen Tod, der sich gemäss der Weissagung nach späterer Erlösung einst ereignen soll”; on the other, “Das Ethos des Aeneaden ist entwickelt, als er stürzt, im Ethos begründet ist seine Grösse, die ihn zu Beginn seiner verhängnisvollen Szene einer Apostrophe würdig macht: cum levis aethereis delapsus Somnus ab astris. . . te, Palinure, petens” (p. 133). PÖSCHL’s (1264) comparison with Homeric single combat highlights the dramatic impact and literary and psychological complexity of the Vergilian episode. PUTNAM (1265) delineates how Vergil’s use of Homeric allusions diverts the reader “from Homer to Rome, from literary references to the mythic and the past into realities of behavior patterns whose ethical aptness Virgil’s contemporaries would have understood” (p. 14). Item 1266 underscores the influence of Homer’s on Vergil’s Hector and the character’s role as archetype of the pietas of Aeneas, as well as of other Roman virtues. WILLIAMS (1267): “the Homeric world with its heroic values is used as a counterpoise to weigh the Roman world; the Roman man is set against the heroic man, and is seen to be in some situations more thoughtful and responsible, in some situations less vivid and exciting, and in some situations the same” (p. 176).


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EDGEOYTH (1269) argues, against W. McLeod, "The Wooden Horse and Charon's Boat," Phoenix 24 (1970) 144-49, that the inconsistencies found in Vergil and Homer (Od. 11.1-7 and 9.196-210) are only apparent; in the case of color terminology, a particular adjective need not refer to the whole of the
object or material described. HARRISON (1271): "to what extent does Vergil, the spokesman of the Aeneadae, . . . correct the tradition passed on by a poet who belonged to the opposite camp?" (p. 209). Part I of item 1272 is "The 'Aeneid' and Homer": "I shall try to indicate how far Vergil has in fact incorporated the whole 'Iliad' and the whole 'Odyssey' into the 'Aeneid', incomparably transforming the Homeric epics"; Part II is "The 'Georgies' and Homer."

1278. Griffiero, M. C. "El caballo de Troya."


Item 1276 is on elements in the opening of Aen. 7 that appear anomalous by comparison with Homeric narrative technique. Griffiero (1278) holds that Vergil's account (Aen. 2.162-267) differs from Homer's by its incorporation of material from the Epic Cycle. KING (1279) shows that, in assimilating Turnus and, to some extent, Aeneas to the character of Achilles, Vergil portrays the forces of unreason that threaten civilized life.

CONTE (1285) reads fossae (not fossas) and detects a Homeric prototype for "et inundant sanguine fossae" in Homeric "rhee d'haimati gaia" (II. 4.451, 8.65, 15.715, 20.494). GRANSDEN (1286) reflects on the use—with significant alterations—of the Homeric motif of the absent hero in Aen. 9. Item 1288 is on the significance of Vergil's substitution of trophy-dedication for the donning of an enemy's arms, as is more usual in Homer. RATKOWITSCH (1289) shows that, in part through Homeric allusions, Vergil stresses the tragedy of Latinus by his representation of the king's and Aeneas' appeals to the gods. ROBAEY (1290) analyzes sentence-endings and enjambment, finding objectivity in Homer's usage, and subjectivity in Vergil's. SCHMIDT (1291) argues against the notion of Odyssean and Iliadic halves of the Aeneid and sees instead the structural influence of the Odyssey underpinning the poem on a deep level, that of the Iliad on a surface level. According to THOMAS (1292), the scene of Trojan women presenting a peplos to Athena (II. 6) forms the centerpiece of the description of murals in Aen. 1 and was recalled in an ecphrasis in Calvus's Io.

See also items 77, 142, 162, 177, 398, 526, 541, 547, 683, 695, 734, 763, 770, 824, 858, 1065, 1068, 1102-3, 1534, 1579.

Imperial

1295. Gagliardi, D. "Harenivagus (Lucan. IX 941)." Helikon 15/16 (1975-76) 452-53. [Derived from kap pedion. . . .alato, II. 6.201.]

BERTHET (1296) maintains the many allusions of emperors to works of Homer are not inventions of Suetonius. Item 1297 finds Homeric influence only in the general moral character of the most familiar traditional heroes.

1302. Hinckley, L. V. "Regulus and Odysseus (Horace, Odes 3.5)." *CB* 55 (1979) 56-58. [Od. 12 and 13.]


GIANOTTI (1301) argues that the works attributed to Dares and Dictys reflect the social and intellectual milieu of their audience, pagan nobility of the late empire, showing sharp differences from the heroic Weltanschauung of Homer. Item 1303 is on Statius' transformation of the Homeric theme of war to that of love and war.


According to BERTHET (1306), the many Homeric reminiscences in Propertius are not a mere show of erudition, but attest to the depth of the influence of the epics. Item 1305 is on the departure of Ovid's composition from the spirit of the characters of the Homeric original, owing to contemporary literary and social conventions, while LABATE (1309) shows how the Ovidian passage (speech of Ajax during the armorium iudicum) stands in a complex relation of literary borrowing from a tradition including Il. 10 and Aen. 9. Item 1307 is devoted to Valerius' modifications of material borrowed from the *Iliad*, Apollonius Rhodius, and the *Aeneid*.


PASCHALIS argues in 1318 that Horace inherited from Homer both associations of the cave—the place of love but also of entrapment, and in item 1319 that Ovid parodies Jupiter and the council of the gods (*II*. 1.528 ff.) by recalling the frenzied behavior of priests of Cybele in Lucr. 2.632. LAUSBERG’s analysis (1315) of the simile at *Met*. 10.515-18 (Adonis like one of the Amores) shows how Ovid, by using elements from Hellenistic epigram, varied the traditional themes of epic. McENERNEY (1316) reads *discurreret* in line 68 and maintains that the line evokes the last halves of *Od*. 11.631 and 10.495. According to MIURA (1317), the similes of Books 1 and 7 prove Lucan presupposed familiarity with Homeric and Vergilian similes.


McDERMOTT (1321) contends that the commentary on the *Contra Iohannem Hierosolymitanum* XII (*PL* 23.281) shows that, in 397, Jerome possessed copies of Homer, Plato, Lysias, Demosthenes, and Aeschines. VENINI (1322) believes Dictys’ narrative draws on Homer more than has been commonly recognized.


1325. Cipriani, G. "L’ode oraziana a Cloe fra Omero e Ariosto." *A&R* 28 (1983) 51-58. [Carm. 1.23 and *II*. 11.113-21; *vepris* not *veris* in line 5.1]


GIANNARELLI (1329) discusses imagistic linkage of melting snow with tears in a series of authors beginning with Homer, particularly Ovid. Item
1328 distinguishes the significance of the Latin compound (emphasizing hoof-beats), which goes back to Ennius or Naevius, from that of the Homeric word—_aersipous_—which emphasizes speed. McDermott (1330) considers especially the equation Priapus = Poseidon and parodic correspondences in the Circe episodes of both works.

See also items 536, 1069, 1070, 1205, 1214, 1457.

C. MEDIAEVAL/BYZANTINE


Isaac (1332) was an unimportant scholar, contemporary of Tzetzes, and likely the third son of Alexios I and brother of Anna Comnena. Item 1334 is a preliminary edition (the first) of the full commentary of Tzetzes on _Iliad_ 1, based on the MS that Richard Bentley gave to Trinity College, Cambridge in 1757 (MS.R.16.33). Item 1335 provides text of and commentary on the twelfth-century Latin Troy poem of Capra, an Augustinian canon at the monastery of St. Victor in Paris; the _Aeneid_ and _Excidium Troiae_ among major sources.


1338. Zographou-Lyra, Y. "'Sumbolē stēn ereuna tôn Trōikōn tou I. Tzetţē."


1342. Theodoridis, C. "Die Abfassungszeit der Epimerismen zu Homer." _ByZ_ 72 (1979) 1-5. [Eighth or ninth century.]


1359. Dyck, A. R. "Did Eustathius Compose a Commentary on Oppian’s Halieutica?" *CP* 77 (1982) 153-54. [The fourth A-scholion to *Hal. 1.477* refers to an exegesis of Homer, probably by Eustathius.]


1367. Traversi, D. A. "‘Why is Ulysses in Hell?’" In *The Literary Imagina-

1368. Bommarito, D. "Il mito di Ulisse e la sua allegorizzazione in Boezio e Dante; Ulisse, il tema dell' 'homo insipiens'." FI 17 (1983) 64-81.


STANFORD (1337) speculates that contact between Greek and Irish merchants makes likely an Irish knowledge of Odyssean stories, though not of the Odyssey itself. MELIA (1340): "the Iliad and the Mahabharata both depict a 'heroic' period of Indo-European Bronze or Iron Age culture very similar to that found in the Tàin Bó Cúalnge, and all three epic tales share enough narrative elements to justify regarding them...as descendants of a single epic" (p. 257). SMOLAK (1341) argues that the Homeric centos constitute an artistically interesting form of "Homorzezeption" in late antiquity. LLOYD-JONES (1349) believes an iambic trimeter in Johannes Tzetzes' commentary on the Iliad (93.3 Hermann) may be from the tragicard Achaueus of Eretria, but RICHARDSON (1365) argues that vocabulary and content of the verse point to an earlier work of Tzetzes himself. NILES (1351) studies differences in formulaic flexibility by a comparison of dios Akhilleus with nominal expressions referring to Hrothgar in Beowulf. Item 1354 is a discussion of the popularity of the Trojan War theme in the Middle Ages, with analysis of the Göttweiger Troianerkrieg often ascribed to Wulftra von Eschenbach (fl. 1210). TRAVERSI (1367): "Ulysses is condemned...because he followed, and induced others less gifted and imaginative than himself to follow, an attempt to satisfy in time a 'thirst' that men and women, by the very facts of their human nature, are unable to fulfill within the limits imposed by their temporal situation" (p. 83). According to BOMMARITO (1368), Boethius and Dante pass harsh judgments on Òdýssëus because he lacks behavior and motivations acceptable to Christian ethics. Item 1369 is on eleven significant themes in common to accounts of the building of Troy's walls for Laomedon (ll. 7.452-55, 21.441-57) and a "remarkably similar story" told in the prose Edda of the Icelandic historian Snorri Sturluson (1178-1241); posits a common source. Two of the notes in item 1370 are "Eustathius of Thessalonica on Arbogastes," on the reference to "flame-like" Arbobastes (sic) in Eustathius' commentary on ll. 5.9-12; and "The Cyclopes and the Hermit," on the polemical intent of Eustathius' allusion to "the anchorites of our own time" in his commentary on Od. 9.107 ff. KLINCK (1371) points out the greater formulaic flexibility and metaphorical potential of the OE chieftain-epithet. MORGAN (1373) furnishes a concise account of Tzetzes' career and the character of his scholarly works: "they reveal a man soaked in Homer, a man revelling in Homer, a man who had occasional curious insights into Homer that can instruct us even today..." (p. 186).

See also items 38, 77, 91, 114, 130, 175, 398, 526, 559, 734, 762, 817, 949, 973, 1197, 1214, 1457, 1579.


**BLESSINGTON** (1375) discusses Satan as caricature of Achilles and Odysseus and the parallels between Abdiel and Thersites, God the Son and the heroic warrior, God the Father and Zeus. Part I of item 1376, “The Tradition” (pp. 1-100), analyzes the interplay of influence within the European epic line, Homer—Virgil—Dante—Milton: “these epics represent the family of western man. Their history seems almost as biological as that of evolution itself: part of the excitement of great epic is that we see in it a consistently recognizable pattern of human consciousness in conscious competition with the past” (p. 6). **MURRIN** (1377) emphasizes the traditions of Homeric allegory in the works of critics and poets from antiquity to 1800, especially Landino, Boiardo, Tasso, Spenser, and Milton. Item 1380 includes an analysis of Rabelais’s depiction of Panurge in *Pantagruel* 9 in relation to current views of the character of Ulysses as a cunning trickster. **SCHAAR** (1381) has produced a stupendously detailed study of literary allusions, including to Homer, in the “infracontextual patterns” of Milton’s poem.


LEVINE (1983): “Poliziano’s translation is studied both as an important document in the history of the translation of the Homeric poems and as evidence for the young Poliziano’s intellectual development” (DAI). RICHARDSON (1984) argues that the morality of the Iliad was alien to Christian culture and undercut by later rationalistic excision of references to pagan gods; thus the way was clear for the Troy story to succumb during the Renaissance to “a whole vision based on moral degeneracy, chaos, passion, and senseless action” (DAI). Item 1386 shows that “like Spenser’s or Milton’s, Chapman’s epics are informed by a philosophy of ethics and aesthetics which gives life to the poems” (DAI). The Spanish playwright treated in item 1387 lived 1583-1648 and was a disciple of Lope de Vega.


FEO (1388) seeks an answer to the question why Petrarch (in Fam. 5.4-5) appears to have believed Homer located the land of the dead at Avernus near Naples. One of the texts discussed in item 1389 is a translation of Il. 2.299-330 into Latin hexameters. KALWIES (1392): "Hugues Sâle’s Iliad [Les dix premiers Livres de l’Iliade d’Homère, Prince des Poètes. . . (Paris 1545)] was a milestone in the annals of French humanism" (p. 607). YoCh (1393) shows that Homeric descriptions of the palaces of Menelaus (Od. 4) and Alcinous (Od. 7) inspired later architectural descriptions, especially in Chapman’s translation. HEPP (1395) writes that "au total, on doit constater que le XVIIe siècle n’a offert à l’Achille d’Homère qu’un lit de Procruste. Amputé d’une part, il a été d’autre part pourvu d’excroissances nombreuses; on l’a contesté, corrigé, souvent même dénaturé" (p. 26); and BRIGGS (1401) isolates alterations in the character of Achilles that Chapman made to suit his allegorical equation of the hero with the Earl of Essex. In a similar vein, IDE (1409) describes Chapman’s modifications of Odysseus to fit the ethical views of heroism prevalent in Renaissance humanism. RUDAT (1400) directs attention to the fusion of sources (Hera and Zeus in Il. 14.366 ff. and, by contrast, August. CD 14.26) for the scene of postlapsarian “amorous play” of Adam and Eve at PL 9,1039-45. GRELL (1405) aims “présenter des textes, peu connus pour certains qui permettent de retracer l’histoire de la quête de Troie,” identifying explorers as “les illustrateurs de textes’ d’une part, de
l'autre les 'chercheurs de vérité' " (p. 47). The usage in item 1406 is that by which "different names are quoted from the languages of gods and men" (cf. Byron, Don Juan 1.63). MARTINDALE (1407) offers a corrective to Whaler's influential article (JPH 1.190): contrary to conventional wisdom, "Homer's similes are deployed with skill and sophistication, and they constitute an essential part of the way the story is presented. Milton's similes are less diagrammatic than is often now asserted" (p. 238). Item 1410 has particular reference to the changes in Homeric criticism in the later seventeenth century (esp. Boileau, Rapin, and Bouhours). TAYLOR (1413): "though there are... half a dozen particular parallels with Chapman scattered through the play, these matter less than a whole cluster of similarities, in phrasing and situation, between the night scene at Agincourt and that before Troy in books nine and ten in the Iliad" (p. 52).

See also items 23, 49, 54-55, 77, 92, 398, 541, 547, 612, 762, 1213, 1325, 1329, 1446, 1457, 1581.

E. MODERN


Divided into two parts, "Ancients and Moderns" and "Primitivism and Realism," item 1421 is a study in intellectual history rather than a survey of scholarly opinion in the eighteenth century: "a certain shift of emphasis took place during the period, a shift which reflects the versatility of the classical tradition... The Homeric epic came to be considered... as the main explanation for the originality and creative genius of the Greek poet... [corresponding] with the general development in the theory and practice of poetry and the novel" (p. 155); particular attention is given to Perrault, Dacier, Pope, Voltaire, Vico, Blackwell, the Ossianists, and Wood. Item 1422 focuses on the modern authors' manipulation, modification, and revivification of
elements of the Homeric epic tradition. Item 1423 includes letters dealing with
Cowper's (unsuccessful) translation of Homer, published in 1791. THOMAS
(1424, esp. pp. 74-81) discusses the Odyssey as source for the theme of nostos
in Ulysses. Item 1425 is a sourcebook of excerpts with introductions and
notes; of interest to Homerists: Fénelon, Pope, Lady Montagu, Blackwell,
Warton, Wood, Cowper, and Coleridge. PLOWDEN (1426) focuses chiefly on
Pope's debts to Manilius, though pages 65-66 consider his interpretation and
translation of the Shield of Achilles passage, while the thesis of item 1427 is
that, in matters of interpretation (-by-translation), style, and versification,
"Pope (the allegedly restrained neoclassicist) rather than Chapman (the
allegedly exuberant Elizabethan)... is scrupulously faithful to the original
text" (pp. xvii-xviii). Item 1428 includes comment on Crane's absolute
rejection of the Homeric heroic code of excellence (areté).

1429. Pugh, M. E. D. "Homer 'Shadow'd and Heighten'd Carefully': A
Study of Political Allusion in Alexander Pope's Translation of the Iliad."
1430. Sullivan, R. A. "The Blindness of Homer: An Exploration of
Summary in DAI 41 (1981) 3576A.
1431. Hoberg, T. J. "Homer, the Victorians, and the Homeric Question."
Diss. Chicago 1982.
1432. Muro, A. J. "High Comedy in Nineteenth-Century Fiction: A Study
of George Meredith's 'The Amazing Marriage' and the Tradition of Comic
811A.
1433. Oxley, R. M. "Lists in Literature: Homer, Whitman, Joyce,

OXLEY (1433): "the writer claims to catalogue objectively, but in a
humorous and surreptitious manner... actually creates parody and irony" (DAI).
"This dissertation [1434] asserts that the Cantos has a basic plot or
thematic structure, inspired chiefly by episodes from the Odyssey" (DAI).

1409-41.
PhQ 56 (1977) 339-57.
1438. Lord, A. B. "Parallel Culture Traits in Ancient and Modern
1439. Simonon, M. "Thèmes odysseens dans la littérature grecque mo-

LORD (1438) believes we may detect the influence of ancient oral tradition
on modern in such phenomena as metrical position of formulas, etc.

[On Pope's and Pound's handling of the Homeric Elpenor episode, Od. 11.]
1441. Greene, E. J. H. "‘Three Early French Eighteenth-Centuries Views of Homer.’” *Forum* 16 (1978) 30-34. [La Motte, Marivaux, and Madame Dacier.]


1445. Thaniel, G. “A Modern Greek View of Homer.” *Platon* 30 (1978) 58-61. [George Seferis’s “encourages us...to look for the hidden Homer, the poet in contrast to the story-teller.”]

1446. Adam, A. "‘Dryden’s Indebtedness to Chapman in His Translation of Homer’s Iliad.” *EEAth* 27 (1979) 131-38.


Item 1447 is on B. Lintot’s agreement to pay Theobald (1688-1744) 2 pounds 10 shillings per 450 lines of translation (with commentary) of the *Odyssey*: “starveling work.” HADDOCK (1448) “places Vico’s work in the context of...the Renaissance philological tradition, the sixteenth-century revolution in jurisprudence, and the *querelle des anciens et modernes*” (p. 601).


1460. Orloff, K. “‘Homer and Faulkner: A Study in Ring Composition.’” *Compass* 5 (1980) 1-20. [Ill. and Go Down, Moses.]
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GIBSON (1452) demonstrates that throughout the notes to the Iliad and the Odyssey, Pope connects the sensitive handling of detail with painting. Homer is a 'painter,' and his best descriptive passages are 'paintings'; and SCHWANDT (1462) illustrates how Pope revamped Homer's representation of the gods to suit the ethical context of eighteenth-century English epic poetry. JENKYNS (1455) considers the place of Homer in the Victorian world picture, especially in the thought of, among others, Arnold, Lang, Macaulay, Newman, Pater, Tennyson, and Gladstone. LEVY (1458) identifies a parallel between Homer's formula epos t' ephat' ek t' onomazen [e.g. Od. 10.319] and a similar locution in a folksong recorded by Dora Stratou in Everest Record Album 3368/3, Record 3, Side A, Band 6’ (p. 140). Item 1459 explores the influence of the Odyssey on character and material in Johnson's novel The Swell on the Beaches (1946; Eng. trans., Return to Ithaca, in 1949).


1479. Kinder, M. “A Thrice-Told Tale: Godard's Le Mépris (1963).” In

ATKINS (1466) explores influences on Goethe’s dramatic fragment, including a reading of the Odyssey during a trip to Sicily. Item 1468 (pp. 70-77) discusses how “the Iliad depicts a moment when a social order [Symbolic in Lacan’s terms] which commanded intense loyalty became inadequate for two of its best members [Achilles and Agamemnon] and was forsaken by them” (p. 70). HARDING (1478) shows that Thoreau’s view of Homer was shaped by J. N. Coleridge’s Introduction to the Study of the Greek Classic Poets (1830). KINDER (1479): “to reduce... the Odyssey to a psychological love story about neurosis and betrayal, as Moravia does in A Ghost at Noon [IL Disprezzo] and as the writer in Le Mépris proposes, is to reject the civilization
that Homer defines” (p. 107). Item 1493 has sections on “Homer and the Bible,” “The Homeric Epics as a Secular Bible,” “Realism, Homer, and Victorian Society”; particularly thorough on Gladstone, Blackie, and Jebb. WEST (1495) traces elements critical of heroism in the Iliad and their anticipation of the tradition of mock-heroic in Renaissance literature and such later works as Dryden’s Absalom and Achitophel and Pope’s Rape of the Lock.


1502. Cowart, D. “Art and Exile: Nabokov’s Pnin.” SAF 10 (1982) 197-207. [His use of Joyce’s Ulysses and Homer’s Odyssey in formulating the theme of exile.]


1512. Leadbeater, L. W. “Homeric Themes in Jean Giraudoux’s Siegfried.” CML 2 (1982) 147-60. [Similarities in Odysseus’ and Siegfried’s searches for identity.]


1523. Young, D. C. “Crazy Horse on the Trojan Plain: A Comment on the Classicism of John G. Neihardt.” *CML* 3 (1982) 45-83. [Homer’s Hector and Neihardt’s Crazy Horse.]

COR (1501) describes classical influences (*Il. 18* and *Aen. 8*) on Fénélon’s description of the shield of Telemachus in Book 13 of *Les aventures de Télémaque*. STEVENSON (1519) claims Tennyson equated lotus with opium, and investigates his feelings about his father’s and brother’s use of the drug and about its romantic association with artistic creation; references also to Homer’s influence in Coleridge’s “‘Kubla Khan’ and De Quincey’s *Confessions*. Item 1507 is an analysis of works—mainly editions—in Gladstone’s personal library that influenced his view of Homer. GAILLARDOT (1506) registers qualifications (by analysis of passages from the poem) to Weil’s characterization of the *Iliad*. OXLEY (1515) writes on modern poems which may be seen as twentieth-century mutations of or successors to epic: “what narrative *The Cantos* employ is cerebral rather than actional, or even dramatic, and, in concert with all the poems I shall name ‘modern epic’ (though ‘personal epic’ is probably a more accurate term), they have more affinity with the *Upanishads*, say, than with Homer’s *Iliad*” (p. 90).


1540. Smith, S. "Against the Grain: Women and War in Brian Coffey's 'Death of Hektor'." EL 8 (1983) 165-73. [Influence of II.]


Item 1527 is a reconsideration of the point of the parody of the Aeolus episode (Od. 10) in Pope's treatment of the descent of Umbriel to the Cave of the Goddess of Spleen in Book IV of the Rape. RAWSON (1535) treats similarities of wording and rhyme between the Byronic passage and one in Hobbes's translation of Homer. Item 1544 identifies II. 3.3-7 as source for the image of fighting between pygmies and herons in the Classical Walpurgis Night section of Faust Part II. HICKERSON (1532): "the long-term value of Gladstone's ethnolinguistic contribution lies in the power of his synchronic lexical analysis. In this respect the 'Aoides' has enduring interest and is the prototype of a large body of later research. His diachronic interpretive paradigm was much less secure" (p. 38). Item 1525 is on Iliadic influences in the work of Saurès, particularly in his play Achilles vengeur of 1907 and, in the form of self-identification with the Greek hero, in his "Forclusion." ASSELINEAU (1524) shows that Faulkner's title derives from Od. 11.423-26 and notes other Homeric references, showing that they are given the burlesque quality of theater of the absurd.

See also items 36-37, 40-42, 44, 46-48, 50-51, 56-62, 77, 92, 130-131, 175, 460, 612, 838, 888, 939, 1007, 1069, 1405.

F. VISUAL ARTS


BROMMER (1947) has followed his books on Heracles and Theseus with a similar one on Odysseus; he describes artistic representations of the various acts of Odysseus as they may be tabulated from extant literary works. More than a hundred line-drawings and plates constitute a very useful album of Odysseus-inspired ancient art.

1562. Basista, W. "Scheu und Distanz: Zur Nausikaa-Darstellung in der griechischen Kunst." Boreas 6 (1983) 31-34. [Homerian scenes on a neck amphora in Munich and a pyxis in Boston, both Attic red-figure of the second half of the fifth century.]


BLATTER (1551) notes Odyssean influence on depictions of Circe at Athens beginning ca. 560, particularly a black-figure amphora in the Leagros Group. According to SIMON (1555), reconstruction of an ivory statuette of a kneeling figure with lyre (7th-c. B.C.) found in 1959 on Samos indicates ritual dancing such as in *Il.* 18.605 ff., *Od.* 4.18 ff., and 5.370 ff. The vase discussed in item 1556 (MM 1976.11, ca. 720 B.C.) shows funerary rites and symbols familiar from Mycenaean sources and descriptions in the *Iliad.* LEWIS (1558) specifies similar methods of imposing structure in geometric vases and the *Iliad,* especially repetition and ring composition. Analysis of forty-eight seventh-century artworks with identifiable subjects from legend (1560) shows that 70% illustrate material from the Cyclic Epics, 20% the Cyclops episode, and only 10% the *Iliad,* probably due to the artists' inability to render subject matter other than battle scenes from the *Iliad.* MOORE (1561) argues that the black-figure amphora published by H. Bloesch, "Heilsame Wäsche," in *Wandlungen: Studien zur antiken und neueren Kunst*, Ernst Homann-Weideking gewidmet (Waldsassen 1975) pp. 84-89, illustrates the death of Pedasos at *Il.* 16.466 ff. BROMMER (1564) catalogues some 250 Greek vases (6th-4th-c.) exhibiting twelve different spellings of the name "Odysseus." The sculptural group studied by CANDELORO (1565)—ca. 50 B.C.-A.D. 50 in Museo Archeologico, Chieti—derives from a late Hellenistic (Rhodian) prototype inspired by scenes in *Od.* 9. Item 1566 notes the lack of evidence for an illustrated Homer or any illustrated *literary*—as opposed to scientific—book in antiquity.

See also items 90, 699, 731, 856, 904, 1012, 1022.

G. MISCELLANEA

1570. Pattison, R. *The Child Figure in English Literature.* Athens, GA 1978. [Chapter 1 on authors from Homer to Augustine.]

1571. Torrance, R. M. *The Comic Hero.* Cambridge, MA 1978. Reviews: Muir SR 87 (1979) 671-75; Nelson CompLit 33 (1981) 274-77. [Chapter 1, "Beggar Man, King" (pp. 12-36), on Odysseus; appendix on "Ancient Views of the Odyssey as Tragedy and Comedy" (pp. 279-82).]


The enemies in item 1573 are those who distort the meaning of poetry and the purpose of critical discourse by their wrongheaded and doctrinaire interpretative methods; examples of misguided analysis of Homer are cited throughout, but especially in "Historicists," directed against those "who have adopted the factualistic belief that poetry is essentially a sub-species of
history" (p. 8). Chapter 1 of item 1575, "Blithering Agamemnon: The Borders of Literacy," notes that "Agamemnon is an illiterate in the full sense of the word, and his compatriots know it. One strand of the Iliad deals with the blight of illiteracy as it perverts the actions of men" (p. 17); literacy, that is, defined as a certain organization of consciousness and language skills.


AMANDES (1577) aims "to point out to teachers...some factors to consider...when assessing adaptations of myth for use...in the classroom, using as examples thirteen adaptations" (DAI). HUNT (1578): "the study investigated four areas of historical and critical concern: (1) background information, (2) translation selection, (3) oral poetic style and content of the Iliad, and (4) solo oral performance of the Iliad" (DAI). In item 1581, "it is argued that the Sirens not only represent a problematization of the Nature/Culture opposition, but also embody a mode of song which threatens the very narrative structures and conventions of the Odyssey itself" (DAI).


IBRAHIM (1582): "Homer was represented. . .in all the stages of education, and. . .his texts were studied in each stage in the most appropriate method, allowing for the age and the mental capacity of the pupil" (pp. 194-95). CARNEY (1584) details the powerful psychological effects wrought in an audience by the performance of Homeric epic. In a "detailed comparison of themes and narrative sequence" in Od. 11 and "the peculiar necromantic episode of 1 Samuel 28," CARP (1585) finds that "the nekyia reflects a dramatically. . .functional motif, that of the consultation theme, which in several cultures is a traditional metaphor of mediation between human and divine in the search for self-awareness" (p. 66). According to SCHNAPP (1586), the hunt evolved from a highly organized communal activity to an individual sport like others. Item 1588 is an entertaining paper tracing the history of adherence to or rounding off (to 1000) of Homer's 1186 ships by writers from Aeschylus to Shakespeare. WEST (1592) argues that "Homeric 'singing' was truly singing, in that it was based on definite notes and intervals, but that it was at the same time a stylized form of speech, the rise and fall of the voice being governed by the melodic accent of the words" (p. 115); includes description of the phorminx and cithara, and of modal scales, with a reconstruction, with musical notation, of how II. 1.1-5 may have been sung. EDWARDS (1596) shows how the theory's emphasis on process rather than product of composition foreshadows Jean Piaget's operational structuralism: "rather than being abandoned by folklorists and Anglo-Saxonists alike, the oral-formulaic theory should be recognized for what it is: a poetics of process based in an implicit generative system" (p. 161). VERDENIUS (1599) maintains that the guiding principles of ancient literary criticism (form, talent, authority, inspiration, and contemplation) are implicit already in Homer.