



Homer Studies 1971-1977

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HOMER STUDIES 1971-1977

For Gerald F. Else

CONTENTS

	<i>Page</i>
I. Preliminary Declarations	65
II. Editions, Commentaries, Translations	68
III. Homer	
A. General Treatments	69
B. Composition: Style, Technique, Structure, Date	71
C. Poetics, Metrics	77
D. Language, Formulas, Word Studies	79
E. World View: Ethics, Religion, Psychology, etc.	90
IV. The Iliad	
A. General Treatments	97
B. Individual Books, Episodes, Passages	98
C. Characters	104
V. The Odyssey	
A. General Treatments	108
B. Individual Books, Episodes, Passages	109
C. Characters	115
VI. Ancient Scholarship, Scholia, Papyri, Palaeography	117
VII. History, Archaeology	122
VIII. Homer and Aftertimes	
A. Greek Letters	127
B. Roman Letters	137
C. Mediaeval/Byzantine	143
D. Renaissance	143
E. Modern	144
F. Visual Arts	146
G. Miscellanea	148

I. PRELIMINARY DECLARATIONS

The purpose of this review of bibliography differs from that of my earlier offering, "Homeric Originality: A Survey," *CW* 66 (1973) 257-93. There I was concerned to trace major developments in a particular branch of Homeric scholarship over a period of some fifty years. Here my intention is to do for Homer what the late Professor Duckworth and, more recently, Professor Alexander G. McKay have done for Vergil in the *CW* survey series: viz. to produce an exhaustive chronicle of scholarship in all areas of Homer studies over a limited number of years. Naturally, this is an unattainable goal, even for what seemed at the outset a reasonable seven-year *pensum. Usus me docuit.* Already, near the turn of

the century, Gilbert Murray could lament in the preface to his *History of Ancient Greek Literature*, “Periodical literature is notoriously hard to control.” How much more so today. But we have *L’Année philologique*, and I have pillaged that bedazzling monument to the *fonction compilatrice*.¹

Concessions to space and time have had to be made. In the case of items inaccessible to me even in abstract form (in particular, most European dissertations) and of some articles with explicit and unambiguous titles, I have been content with bare listings. In the case of many papyrological studies (sect. VI), I have simply added to the entry a parenthetical indication of the text discussed. The difficulty of providing accurate nutshell descriptions of books and monographs is perhaps offset by the citation of reviews. Not listed at all are unchanged or substantially unchanged reprintings or translations of works first published before 1971.²

My list of contents is modeled on others in the survey series. Users should be aware that section III.E, “World View,” is especially but unavoidably eclectic; so too, section VIII.G, “Miscellanea,” contains much that is of interest to the student of Homer but which just would not fit into any one of the chronological compartments in section VIII. An area somewhat underrepresented in section

¹ Among other bibliographic aids, most useful is A. Heubeck, *Die Homerische Frage: Ein Bericht über die Forschung der letzten Jahrzehnte* (Darmstadt 1974)—an expanded version of the *Fachberichte* he produced for *Gymnasium* between 1951 and 1971; an added enhancement is its indices to Homeric passages, words, and characters treated in the scholarship. See also H. J. Mette, “Homer 1971-1977,” *Lustrum* 19 (1976 [1978]) 5-64, and K. Myrsiades, “A Bibliographical Guide to Teaching the Homeric Epics in College Courses,” *Coll.* 3 (1976) 237-55. E. Dönt and others continue to continue Albin Lesky’s *AAGH* reports: 25 (1972) 163-82 and 257-67; 29 (1976) 1-70; and 30 (1977) 1-14.

Other, more specialized surveys include E. R. Haymes, *A Bibliography of Studies Relating to Parry’s and Lord’s Oral Theory* (Cambridge, MA 1973)—see my additions and corrections in *CW* 68 (1975) 385-86; A. B. Lord, “Perspectives on Recent Work on Oral Literature,” *Forum for Modern Language Studies* 10 (1974) 187-210, rpt. in *Oral Literature: Seven Essays*, ed. J. J. Duggan (New York 1975), 1-24; R. C. Caldwell, “Selected Bibliography on Psychoanalysis and Classical Studies,” *Arethusa* 7 (1974) 115-34; J. Latacz, “Zur Forschungsarbeit an den direkten Reden bei Homer (1850-1970): Ein kritischer Literaturübersblick,” *GB* 3 (1975) 195-422; A. A. M. Kerkhoff, “La médecine dans Homère: Une bibliographie,” *Janus* 62 (1975) 43-49.

For scholarship before 1971, see D. W. Packard and T. Meyers, *A Bibliography of Homeric Scholarship: Preliminary Edition 1930-1970* (Malibu, CA 1974). This unannotated alphabetical listing (by author) of all the *APh* “Homerus” entries is made more useful than it would otherwise be by an invaluable twenty-seven-page “Subject Index.”

² I will, however, mention here some few exceptionally noteworthy examples: *The Making of Homeric Verse: The Collected Papers of Milman Parry*, ed. Adam Parry (Oxford 1971), with an important introduction by the editor—see summaries in *CW* 66 (1973) 259-61, and items 62 and 64 below; K. Witte, *Zur Homerischen Sprache* (Darmstadt 1972)—a reprint of articles first published in *Glotta* between 1909 and 1914 and crucial to the work of Parry; H. Fränkel, *Early Greek Poetry and Philosophy: A History of Greek Epic, Lyric, and Prose to the Middle of the Fifth Century*, trans. M. Hadas and J. Willis (New York 1975)—originally published in German in 1951, revised 1962, this work, with that of Bruno Snell, has been exceedingly influential in shaping critical opinion on the Homeric world view; P. von der Mühl, *Ausgewählte Kleine Schriften*, ed. B. Wyss (Basel 1975)—including the 1940 *RE* *Odyssey* article; H. Fränkel, *Die homerischen Gleichnisse* (Göttingen and Zürich 1977)—first published in 1921 and long out of print, this is still a work to conjure with on the subject.

Two epochal 18th-cent. works have been published in facsimile editions: T. Blackwell, *An Enquiry into the Life and Writings of Homer* (New York 1970; Hildesheim 1976; originally 1735 and 1736 respectively)—see items 1011 and 1012; R. Wood, *An Essay on the Original Genius of Homer* (New York 1971; orig. 1775). These two, with the reprint of R. Peppmüller’s edition of F. A. Wolf’s *Prolegomena ad Homerum* (Hildesheim 1963; orig. 1884) could form the basis of an interesting graduate seminar.

VII, "History, Archaeology," because it includes too much that is of only tangential interest to Homerists, is Mycenology, with its subcategory, Linear B studies.³

With easily recognized exceptions, abbreviations herein are mostly those employed in *L'Année philologique*. I have also adopted or devised the following additional shortened forms:

- Cataudella: Studi classici in onore di Quintino Cataudella.* 3 vols. Catania 1972.
Chantraine: Mélanges de linguistique et de philologie grecques offerts à Pierre Chantraine. Ed. A. Ernout. Paris 1972.
CIHS: Communications of the International Homeric Symposium.
CollL: College Literature.
Diano: Scritti in onore di C. Diano. Bologna 1975.
Dirlmeier/Pöschl: Studien zum antiken Epos, Franz Dirlmeier und Viktor Pöschl gewidmet. Ed. H. Georgemanns and E. A. Schmidt. Meisenheim 1976.
DKHS: Deltion anakoinōseōn tou en Kuprōi diethnous Homērikou Sumposiou kata to etos 1972. Nicosia 1973.
Eirene XI: Acta Conventus XI Eirene. Warsaw 1971.
Eirene XII: Actes de la XII^e conférence internationale d'études classiques Eirene, Cluj-Napoca, 2-7 octobre 1972. Bucharest 1975.
ETP: Écriture et théorie poétiques: Lectures d'Homère, Eschyle, Platon, Aristote. Paris 1976.
Falco: Studi filologici et storici in onore di V. de Falco. Naples 1971.
FBM: Festschrift zum 150-jährigen Bestehen des Berliner Ägyptischen Museums. Berlin 1974.
Gonin: Pro munere grates: Studies Presented to H. L. Gonin. Ed. D. M. Kriel. Pretoria 1971.
Homer to Brecht: Homer to Brecht: The European Epic and Dramatic Traditions. Ed. M. Seidel & E. Mendelson. New Haven 1977.
Kamerbeek: Miscellanea tragica in honorem J. C. Kamerbeek. Ed. J. M. Bremer et al. Amsterdam 1976.
MNG: Miscellanea neogreca: Atti del I convegno nazionale di studi neogreci Palermo 17-19 maggio 1975. Palermo 1976.
OLF: Oral Literature and the Formula. Ed. B. A. Stoltz and R. S. Shannon. Ann Arbor 1976.
Patzer: Dialogos: Für Harald Patzer zum 65. Geburtstag von seinen Freunden und Schülern. Ed. J. Cobet et al. Wiesbaden 1975.
PLF: Poesia latina in frammenti: Miscellanea filologica. Genoa 1974.
Préaux: Le monde grec: Pensée, littérature, histoire, documents; Hommages à Claire Préaux. Ed. J. Bingen et al. Brussels 1975.
Schefold: Wort und Bild: Studien zur Gegenwart der Antike. Ed. E. Berger and H. C. Ackermann. Basel 1975.
Stella: Studi triestini di antichità in onore di Luigia Achillea Stella. Trieste 1975.
Vergiliana: Vergiliana: Recherches sur Virgile. Ed. H. Bardon and R. Verdière. Leiden 1971.

Greek characters throughout the survey are transliterated according to the system outlined in Appendix II of *The Concise Oxford Dictionary of Current English*, 6th edition (Oxford 1976); notably, *u* not *y* is used for *upsilon*, *kh* not *ch* for

³ For which, see E. Grumach, *Bibliographie der kretisch-mykenischen Epigraphik* (Munich 1963) and Supplement I (Munich 1967); S. Hiller and O. Panagl, *Die frühgriechischen Texte aus mykenischer Zeit: Zur Erforschung der Linear B-Tafeln* (Darmstadt 1976). See also the yearly bibliographical publication, *Studies in Mycenaean Inscriptions and Dialects*, produced by the University of London Institute of Classical Studies; and, for the years (approximately) 1953-1963, E. L. Bennett, ed., *Nestor* (Madison, WI 1963[?]). A journal devoted exclusively to the subject area is *Kadmos: Zeitschrift für vor- und frühgriechische Epigraphik* (Berlin).

chi, ē and ō for eta and omega, and iota adscript for original subscript. Also, Roman numerals have been substituted in titles using Greek letters to indicate Books of the *Iliad* and the *Odyssey*.

For various acts of assistance, I am grateful to Mr. Ronald Colman at Eastern Michigan University, to Professors Daniel H. Garrison at Northwestern and William C. West at North Carolina, and for multifarious such acts, to my wife, Jo Ann. To my revered teacher, Gerald F. Else, I dedicate the work on the survey, with apologies for the mundane nature of the genre.

II. EDITIONS, COMMENTARIES, TRANSLATIONS

1. Janni, P., ed. *Il mondo di Omero: Antologia dall'Iliade e dall'Odissea*. Bari 1971. Reviews: Delaunois *LEC* 40 (1972) 219-20; Hainsworth *CR* 23 (1973) 268-69.
2. Sanz Franco, F., ed. and trans. *La Iliada. I: Cantos I-II*. Barcelona 1971.
3. Norcio, G., ed. *Odisea: Canto XX*. Turin 1972. Review: Venini *Athenaeum* 51 (1973) 469-70.
4. Willcock, M. M. *A Companion to the Iliad, Based on the Translation by Richmond Lattimore*. Chicago 1976. Reviews: McLeod *Phoenix* 30 (1976) 398-99; Rose *CW* 70 (1977) 459-60; Kopff *CJ* 73 (1978) 274-76.

Item 1 is an introductory text containing four passages quoted *in extenso*: Diomedes' *aristeia*, the funeral of Patroclus, the shipwreck of Odysseus, and the Circe episode; these are followed by detailed annotations regarding matters of grammar and the literal construction of meaning. The edition of *Il. 1* and 2 by SANZ FRANCO (2) contains Greek text and Spanish translation and is equipped with bibliography, grammatical and critical notes, and a glossary. NORCIO'S edition (3) of *Od. 20* includes commentary more stylistic and aesthetic than linguistic in orientation; a preface of some thirty pages by G. B. Pighi treats the origin and formation of the *Odyssey*. WILLCOCK'S companion (4) to Lattimore's *Iliad* is designed for the Greekless reader and offers notes "directed mostly toward the explanation of words, expressions, and allusions in the text" (p. vii); they are more historical, archaeological, and structural than literary critical in character.

5. Fuehmann, F., trans. *Die Irrfahrten des Odysseus: Die Sage vom Untergang Trojas und von der Heimkehr des Odysseus*. Berlin 1971.
6. Trypanis, C. A., ed. and trans. *The Penguin Book of Greek Verse*. Baltimore 1971.
7. West, M. L., trans. *Sing Me, Goddess: Being the First Recitation of Homer's Iliad*. London 1971. Review: Hainsworth *CR* 23 (1973) 265.
8. Kontomichis, P., trans. *Odussea I-XXIV*. Athens 1972. Review: Georgountzos *Platon* 26 (1974) 357-58.
9. Saarikoski, P., trans. *Odyssea*. Helsinki 1972.
10. Fitzgerald, R., trans. *Homer: The Iliad*. Garden City, NY 1974.
11. Schadewaldt, W., trans. *Ilias*. Frankfurt 1975.
12. van Zuydewijn, H. J. de Roy, trans. "Het tweegevecht om Helena: het 3e boek van de Ilias van Homerus." *Hermeneus* 48 (1976) 161-74.

Item 5 is a prose translation-abridgement suitable for German grade schoolers. The Penguin anthology (6) includes, pp. 3-100, a selection of approximately 2000 lines of Greek text from the *Iliad* and the *Odyssey* together with a running "plain prose translation," while WEST'S translation of *Il. 1* (7) employs a short, four-stress trochaic line, that of the Finnish *Kalevala*. Items 8, 9, and 11 render, respectively, the *Odyssey* into modern Greek verse and into Finnish, and the *Iliad* into German prose.

Robert FITZGERALD has followed his Bollingen Prize winning *Odyssey* (1961) with a version of the *Iliad* (10) livelier than Lattimore's but less faithful to the rhythm and formulas of the original: "Anger be now your song, immortal one,/ Akhilleus' anger, doomed and ruinous,/ that caused the Akhaians loss on bitter loss/ and crowded brave souls into the undergloom. . ."; a two-disc sound recording, "Robert Fitzgerald Reads from his Iliad," is available in the Yale Series of Recorded Poets (1975).

On Translation

13. Sanz Franco, F. "Lectura de nombres griegos, con motivo de una traducción de la Iliada." *EClas* 15 (1971) 355-65.
14. Kraljević, G. "Aus dem VIII. Gesang der homerischen Odyssee." *ZAnt* 23 (1973) 87-108. (In Serbocroatian with a résumé in German.)
15. Šonje, Š. "Quelques endroits particuliers de l'Odyssée d'Homère dans les traductions serbocrates de Maretic-Ivšić et de M. M. Durić." *ZAnt* 23 (1973) 71-86. (In Serbocroatian with a résumé in French.)
16. Weintraub, R., and S. "Chapman's Homer." *CW* 67 (1973) 16-24.
17. Šonje, Š. "Homerov način izražavanja i formiranja rečenica u latinskom prijevodu Odiseje od Bernarda Dzamanjića (Zamanje)." *ZAnt* 24 (1974) 133-69. (With a résumé in French.)
18. Wender, D. "Plain in Diction, Plain in Thought: Some Criteria for Evaluating Translations of the Iliad." *AJP* 96 (1975) 239-55.

SANZ FRANCO (13) discusses the difficulties of rendering Greek names in Spanish, while KRALJEVIĆ (14) studies a portion of an early 20th-cent. translation of the *Odyssey* made by G. Maretic in the style of Serbocroatian heroic poems. Item 16 discusses T. E. Lawrence's translation of the *Odyssey*, his reasons for undertaking it, and its critical reception. Item 17 deals with the translation of the *Odyssey* into Latin hexameters by a Yugoslav (Siena 1777). WENDER (18) assesses English translations of the past three centuries, with special attention to those of Robert Fitzgerald and Richmond Lattimore.

See also items 991, 994, 997-1000, 1003, 1010, and 1013-14.

III. HOMER

A. GENERAL TREATMENTS

19. Kakridis, J. T. *Homer Revisited*. Lund 1971. Reviews: Schiappa de Azevedo *Humanitas* 23-24 (1971-1972) 142-45; Bodson *AC* 41 (1972) 255-56; Bona Quagli *RFIC* 100 (1972) 252-53; Germain *REG* 85 (1972) 238-39; Rees *G&R* 19 (1972) 213; Stanford *Herma* 114 (1972) 94-96; Vian *REA* 74 (1972) 249-52; Abramowicz *Eos* 61 (1973) 142-45; Hainsworth *CR* 23 (1973) 267; Hooker *JHS* 93 (1973) 220-21; Tarditi *Athenaeum* 51 (1973) 434-38; Borecký *Eirene* 12 (1974) 159; Combellack *CP* 70 (1975) 227-28; Nemoto *JCS* 23 (1975) 72-75.
20. Schadewaldt, W. *Homer und das Dichterische: Überlebte oder bleibende Antike?* Bremen 1971.
21. Bowra, C. M. *Homer*. London 1972. Reviews: Alsina *BIEH* 6.2 (1972) 125; Combellack *ACR* 3 (1973) 76-77; Lesky *WS* 7 (1973) 265; Rees *G&R* 20 (1973) 197; de Carvalho *Euphrosyne* 6 (1973-1974) 217-21; Dukat *ZAnt* 24 (1974) 365-67 and *CJ* 72 (1977) 376-79; Germain *REG* 87 (1974) 411; Willcock *CR* 25 (1975) 4-5.
22. Kumaniecki, K. F., and J. Mańkowski, edd. *Homer*. Warsaw 1974.
23. Beye, C. R. *Ancient Greek Literature and Society*. Garden City, NY 1975. Review: Sutton *CW* 70 (1976) 199-200.
24. Ruben, W. *Die homerischen und die altindischen Epen*. Berlin 1975.

25. Svenbro, J. *La parole et le marbre: Aux origines de la poétique grecque*. Lund 1976. Reviews: Lasserre *MH* 33 (1976) 256; van Esbroeck *LEC* 45 (1977) 403-04; Fogelmark *Gnomon* 50 (1978) 113-24.

26. Trypanis, C. A. *The Homeric Epics*. Trans. W. W. Phelps. Warminster, Eng. 1977.

Item 19 brings together ten papers which, with the exception of chapter V, "The Motif of the Godsent Mist in the *Iliad*," appeared in various periodicals between 1939 and 1970; particularly valuable in KAKRIDIS'S literary criticism is his wide knowledge of mediaeval and modern Greek literature and folklore. Professor BOWRA'S last contribution to Homer studies (21) is a genial and lively bird's-eye view of Homer's poetry, its distinctive traits and the heroic age it reflects; the work proceeds by reiteration of and allusion to the poems rather than by close textual analysis. Its ample illustrations—vase paintings, Mycenaean materials, etc.—increase its usefulness to a non-specialist audience. Item 22 is a general introduction, in Polish, to Homer; included are analyses of the epics, a selection of critical essays by various authors (translated into Polish), and literary appreciations, poems, and translations. BEYE'S survey of Greek literature (23) contains remarks on "Winged Words," "The Heroic Age," and "Homer and the Poets" (chaps. 2, 3, and 4 respectively); these offer description of the features of oral poetic narration (conservatively following Parry and Lord), general literary discussions of the two epics, and an account of Homer in relation to subsequent poetry, especially Hesiod and the early lyric poets. RUBEN'S (24) is a comparative treatment of Homeric and ancient Indic epic (specifically the *Mahābhārata* and the *Rāmāyana*), of the societies from which they emerged, and of the world views reflected in them. SVENBRO'S book (25) studies early Greek poetry from Homer to Bacchylides, emphasizing the role of social conditions in the composition of poetry; in Homer's case, he assesses the relevance of oral composition. C. A. TRY PANIS, longtime Professor of Byzantine and Modern Greek at Oxford and now Minister of Culture and Science in the Greek government, wrote item 26 in order to acquaint Greek schoolmasters with "the major and indeed most involved problems of the *Iliad* and the *Odyssey* as scholarship sees them today" (p. xi).

27. Kerényi, K. "Homer." In *Die Grossen der Weltgeschichte. I: Imhotep bis Cicero*. Ed. K. Fassmann. Zurich 1971, 202-19.

28. Kirk, G. S. "The Search for the Real Homer." *G&R* 20 (1973) 124-39. (Also in item 46, 201-17.)

29. Hainsworth, J. B. "Omero: Problemi critici e interpretativi." In *Introduzione allo studio della cultura classica. III: Scienze sussidiarie*. Milan 1974, 597-642.

30. López Eire, A. "Homero y la poética." *Helmantica* 26 (1975) 311-32.

31. Schefold, K. "Erscheinungen der Götter Homers." In *Schefold*, 43-52.

32. Griffin, J. "The Epic Cycle and the Uniqueness of Homer." *JHS* 97 (1977) 39-53.

Item 27 is a brief encyclopedia-style account of the times and poetry of Homer. G. S. KIRK (28) detects the particular poetic genius of Homer himself "in scenes in which the tradition is enriched if not entirely transcended" (p. 139 = 217): among others, large-scale passages essential to the monumental composition, passages of "special verbal complexity," and turning-points. GRIFFIN'S paper (32) shows that "the strict, radical, and consistently heroic interpretation of the world presented by the *Iliad* made it quite different from the Cycle, still content with monsters, miracles, metamorphoses, and an un-tragic attitude towards morality, all seasoned with exoticism and romance, and composed in a flatter, looser, less dramatic style" (p. 53).

B. COMPOSITION: STYLE, TECHNIQUE, STRUCTURE, DATE

33. Dirlmeier, F. *Das serbokroatische Heldenlied und Homer*. Heidelberg 1971. Reviews: Bodson *AC* 41 (1972) 645; Germain *REA* 75 (1973) 134; Dukat *ZAnt* 24 (1974) 379-81 and *CJ* 73 (1977) 83-86; Heubeck *Gnomon* 46 (1974) 529-32; Martínez *Durius* 2 (1974) 451; Willcock *CR* 24 (1974) 125.
34. Krischer, T. *Formelle Konventionen der homerischen Epik*. Munich 1971. Reviews: García Gual *BIEH* 6.2 (1972) 127-28; Barcenilla *Perficit* 4 (1973) 101; Combellack *CP* 68 (1973) 307-08; Derouau *LEC* 41 (1973) 349; Edinger *CW* 66 (1973) 464-65; Gordesiani *DLZ* 94 (1973) 554-58; Casadio *Athenaeum* 52 (1974) 202-06; Germain *REG* 87 (1974) 411; Hainsworth *CR* 24 (1974) 285-86; Ruijgh *Mnemosyne* 27 (1974) 418-21; Hooker *JHS* 95 (1975) 191-92.
35. Hansen, W. F. *The Conference Sequence: Patterned Narration and Narrative Inconsistency in the Odyssey*. Diss. California 1970. Berkeley 1972. Reviews: Minton *ACR* 2 (1972) 254; McLeod *Phoenix* 27 (1973) 92-93; Rees *G&R* 20 (1973) 86; Vivante *CW* 66 (1973) 358; Wathelet *AC* 42 (1973) 204; Combellack *CP* 69 (1974) 300-02; Germain *REG* 87 (1974) 412; Hainsworth *CR* 24 (1974) 286.
36. Patzer, H. *Dichterische Kunst und poetisches Handwerk im homerischen Epos*. Wiesbaden 1972. Reviews: Barcenilla *Perficit* 4 (1973) 102; Bodson *AC* 43 (1974) 419; Dukat *ZAnt* 24 (1974) 375-78 and *CJ* 73 (1977) 79-83; Frolíková *LF* 97 (1974) 250-51; García López *Emérita* 42 (1974) 200-02; Gruber *Gymnasium* 81 (1974) 552-54; Heubeck *Gnomon* 46 (1974) 529-34; Nagler *CW* 68 (1974) 187-88; Combellack *CP* 71 (1976) 278-79.
37. Pavese, C. O. *Tradizioni e generi poetici della Grecia arcaica*. Rome 1972. Reviews: Hainsworth *CR* 26 (1976) 52-53; Casadio *Gnomon* 49 (1977) 446-54.
38. Eisenberger, H. *Studien zur Odyssee*. Wiesbaden 1973. Reviews: Bodson *AC* 44 (1975) 242; Ebener *DLZ* 96 (1975) 835-37; Lasserre *Erasmus* 27 (1975) 100-03; Krehmer *Gnomon* 48 (1976) 534-39; Combellack *CP* 72 (1977) 279-80; Hainsworth *JHS* 97 (1977) 170.
39. Nicolai, W. *Kleine und grosse Darstellungseinheiten in der Ilias*. Heidelberg 1973. Reviews: Bodson *AC* 43 (1974) 419; Derouau *LEC* 43 (1975) 82; Oka *JCS* 23 (1975) 69-72; Edwards *CW* 69 (1976) 337-38; Hainsworth *CR* 26 (1976) 166-67; López *Emérita* 44 (1976) 224-26; Krischer *Gnomon* 49 (1977) 225-29.
40. Nagler, M. N. *Spontaneity and Tradition: A Study in the Oral Art of Homer*. Berkeley 1974. Reviews: Kirk *TLS* 74 (1975) 1326; McLeod *Phoenix* 29 (1975) 286-92; Austin *Arion* 3 (1976) 220-41; Holoka *CF* 30 (1976) 209-11; Combellack *CompLit* 29 (1977) 175-77; Edwards *JHS* 97 (1977) 171-72; Fenik *CP* 72 (1977) 60-65; Willcock *CR* 27 (1977) 265-66.
41. Pavese, C. O. *Studi sulla tradizione epica rapsodica*. Rome 1974. Review: Casadio *Gnomon* 49 (1977) 645-51.
42. Friedrich, R. *Stilwandel im Homerischen Epos: Studien zur Poetik und Theorie der epischen Gattung*. Diss. Göttingen 1972. Heidelberg 1975. Reviews: Bodson *AC* 45 (1976) 655-56; Derouau *LEC* 45 (1977) 285; García López *Emérita* 45 (1977) 466-68; Scott *CW* 71 (1977) 72-74.
43. Peabody, B. *The Winged Word: A Study of the Technique of Ancient Greek Oral Composition as Seen Principally through Hesiod's Works and Days*. Albany, NY 1975. Reviews: Kirk *TLS* 75 (1976) 933; West *Phoenix* 30 (1976) 382-86; Beye *CW* 70 (1977) 395-96.
44. Schroeder, J. *Ilias und Apollonhymnos*. Meisenheim 1975. Reviews: Stenuit *LEC* 44 (1976) 389; Richardson *CR* 28 (1978) 145-46.
45. Devlieghere, L. *Vertellen als Homerus over formuletechniek en mondendrilinge traditie*. Louvain 1976. Review: Stenuit *LEC* 46 (1978) 162.
46. Kirk, G. S. *Homer and the Oral Tradition*. Cambridge 1976. Reviews: Bodson *AC* 46 (1977) 605-07; Delaunois *LEC* 45 (1977) 285-86; Athanassakis *AJP* 99 (1978) 124-27; Hainsworth *JHS* 98 (1978) 170-71; Richardson *CR* 28 (1978) 1-2; Combellack *Comp Lit* 31 (1979) 196-99.

47. Finnegan, R. *Oral Poetry: Its Nature, Significance and Social Context*. London and New York 1977. Review: Melia *Comp Lit* 31 (1979) 205-08.

48. Powell, B. B. *Composition by Theme in the Odyssey*. Meisenheim 1977.

DIRLMEIER'S essay (33) advises against a too facile assertion of the analogy between Serbo-Croatian and Homeric epic: Homer is qualitatively superior to anything in the Serbian tradition and his work came into being with the aid of writing. KRISCHER (34) studies narrative conventions principally in the *aristeiae* and in manifestations of Zielinski's Law; the whole is an attempt to refine points made by Parry, Arend, Zielinski, and others. HANSEN'S examination (35) of four pairs of conference "sequences" (i.e., similar aggregates of similar themes) explains apparent inconsistencies by recourse to the oral theory of Homeric composition. PATZER'S purpose (36) is to show that oral technique and poetic artistry are compatible; this is illustrated by analysis of the poet's use of formula (a useful redefinition is offered), type scene, and narrative pattern. Item 37 explores questions relating to PAVESE'S theory of northern and southern Greek *Kunstsprachen* in the late second millennium; it deals with evidence of those dialectally divergent poetic languages in Hesiod, Homer, and archaic lyric. EISENBERGER (38) reviews Higher Criticism of the *Odyssey*, concentrating on the issue of unity in composition. He believes that the Telemachy is integral to the stories of the Nostos and the vengeance at Ithaca, but allows for the probability of some interpolation (as in Book XXIV); he also argues that the poet of the *Odyssey* wrote (while using oral stylistic devices) and that he knew, but did not compose, the *Iliad*. NICOLAI'S (39) small structural units, *Konstellations-einheiten*, are narrative segments of from one to more than 200 lines devoted to a given person or persons; these segments, some 1000 in number, have previously been studied under the names "type-scene" or "theme." The *Iliad* is shown to be composed of some thirty larger elements or episodes ("chapters"), themselves built up from the interrelated smaller segments.

Michael NAGLER'S book (40) applies the methodology developed in his "Towards a Generative View of the Oral Formula," *TAPA* 98 (1967) 269-311 to an appreciation of oral artistry on all levels of composition in Homer, from the formula to the disposition of large narrative themes; the result is a "generative view" of Homeric composition. Item 42 offers comparative stylistic analysis of the Homeric epics, finding in the *Odyssey* an advance toward a more coherent and complex articulation of narrative—this by contrast with the more linear, paratactic, less unified narrative in the *Iliad*; FRIEDRICH'S discussion proceeds by intrinsic analysis without the emphasis on circumstances of composition so typical of post-Parry criticism. PEABODY'S massive, 562-page study (43) is, according to Albert Lord's Foreword, "an exhaustive and masterly description of oral traditional verse compositional technique for ancient Greece, together with a diachronic explanation of its development using the comparison of Greek, Avestan, and Indic" (p. xiii); though he performs most of his structural operations on Hesiod, the evidence of Homer of course bulks large. SCHROEDER'S (44) is a neoanalytical study detecting the influence of an earlier version of the *Iliad* on the Delian portion of the *Hymn to Apollo*, which, in turn, exerted some influence on the *Iliad* in its ultimate form. Item 46 collects eight pieces published previously between 1961 and 1973—including items 28 and 68 and two important articles first in *YCS* 20 (1966)—and a ninth, "The Oral and the Literary Epic" (chap. 4), originally given as the Gray lectures at Cambridge in 1974. Though Ruth FINNEGAN'S area of especial expertise is African oral narrative, her study of oral poetry (47) is a synthesis of evidence drawn from many traditions, from Japanese to Gaelic, from Akkadian to Hawaiian; she describes the nature of oral composition, style, performance, transmission, the poet's methods and function in society, and his audience; there is much that pertains directly or by analogy to Homer. POWELL'S study (48) combines motif-index and structural analysis: "Homer develops the grand narrative by fashioning a long series of episodes each of which . . . is generated from a single thematic pattern" (p. 1); the presence of particular structural elements in thirty-four episodes is plotted in an appended chart.

49. Jones, P. V. "Thematic Structure in Homer's *Odyssey*." Diss. London 1971-1972; listed in *BICS* 19 (1972) 179.
50. Ryan, J. C. "Thematic Composition in the *Iliad*." Diss. Trinity Coll. Dublin 1972-1973; listed in *BICS* 19 (1972) 178.
51. Woodside, Lisa N. "Proliferation of Incident and Symbol on Certain Themes in the *Iliad*." Diss. Bryn Mawr 1972; summary in *DAI* 33 (1973) 5700A.
52. Foley, J. M. "The Ritual Nature of Traditional Oral Poetry, Metrics, Music, and Matter in the Anglo-Saxon, Homeric Greek, and Serbo-Croatian Poetries." Diss. Massachusetts 1974; summary in *DAI* 35 (1974) 3676-77A.
53. Bolter, J. D. "Achilles' Return to Battle: A Structural Study of Books 19-22 of the *Iliad*." Diss. North Carolina 1977; summary in *DAI* 38 (1978) 7310A.

WOODSIDE (51) examines recurrences of incidents, or thematic formulas, and of symbols, revealing patterns of intensification, parataxis, and de-intensification. FOLEY (52) shows how the singer of tales (*scop*, *aoidos*, *guslar*) "celebrates the life of his culture in the making of poems which belong equally to him, to the generations of bards who fostered him, and to the generations of audiences who serve as audience" (*DAI*). BOLTER (53) proceeds from the proposition that "episodes in an oral poem tend to be related in the minds of the poet and the audience by a network of associations—associations created by repeated phrases, images, actions, and themes" (*DAI*).

54. Braswell, B. K. "Mythological Innovation in the *Iliad*." *CQ* 21 (1971) 16-26.
55. Gunn, D. M. "Thematic Composition and Homeric Authorship." *HSCP* 75 (1971) 1-31.
56. Harrison, E. L. "The Subtlety of the Oral Poet." *Eranos* 69 (1971) 166-68.
57. Lasserre, F. "Le périple d'Ulysse et la date de l'*Odyssée*." In *CIHS* (Athens 1971) 58-63.
58. Parry, Anne Amory. "Homer as Artist." *CQ* 21 (1971) 1-15.
59. Richardson, L. J. D. "Homeric *aiganeē* Again." *AAA* 4 (1971) 262-63.
60. Rossi, L. E. "Wesen und Werden der homerischen Formeltechnik." *GGA* 223 (1971) 161-74.
61. Russo, C. F. "Notizia della composizione modulare." *Belfagor* 26 (1971) 493-501.
62. Russo, J. "The Meaning of Oral Poetry. The Collected Papers of Milman Parry: A Critical Re-assessment." *QUCC* 12 (1971) 27-39.
63. Segal, C. P. "Andromache's Anagnorisis: Formulaic Artistry in *Iliad* 22.437-476." *HSCP* 75 (1971) 33-57.
64. Stanford, W. B. "Remarks on the Collected Works of Milman Parry." *Hermathena* 112 (1971) 36-51.

BRASWELL (54) detects Homeric innovation in the evident alteration or invention of certain myths (e.g., Thetis assisting Zeus during a revolt of the gods) to motivate particular actions within the poems, while GUNN (55) argues for unity of composition on the basis of consistency in the handling of various themes—"Supernatural Visitant," "Guests for the Night," "Feasting"—common to both epics; Serbocroatian material is adduced. LASSEUR (57) scrutinizes the periplus of Odysseus and places the composition of the *Odyssey* between 775 and 750. In item 58, the late Anne PARRY vigorously defends, against Albert Lord, the position that "we cannot justly say that the canons of written literature are entirely useless in dealing with oral poetry" (p. 13). According to RUSSO (61), in Homer, and in the dramatists, not the single verse but units or modules of nine and multiples of nine are the bases of construction. SEGAL'S paper (63) affords proof of Homer's consummate control of formula: formulaic tradition and originality are not antithetical. Item 59 offers criticism

of H. G. Buchholz and V. Karageorghis, "Homeric *aiganeē*," *AAA* 3 (1970) 386-91, while item 60 is a review-essay in response to A. Hoekstra, *Homeric Modifications of Formulaic Prototypes* (Amsterdam 1965) and J. B. Hainsworth, *The Flexibility of the Homeric Formula* (Oxford 1968). W. B. STANFORD (64) and Joseph RUSSO (62) both survey the achievement of Milman Parry, RUSSO including a plea "to correct [the] excessive emphasis on an 'orality' that places Homer closer to Jugoslav bards than to Theognis, and yet to retain that exciting sense communicated by Parry's writings of a new opening up upon a world of oral literature" (p. 39).

65. Heubeck, A. "Nochmal zur innerhomericischen Chronologie." *Glotta* 50 (1972) 129-43.
66. Jones, F. P., and F. E. Gray. "Hexameter Patterns, Statistical Inference, and the Homeric Question: An Analysis of the La Roche Data." *TAPA* 103 (1972) 187-209.
67. Kakridis, J. T. "Probleme der griechischen Heldensage." *Poetica* 5 (1972) 152-63.
68. Kirk, G. S. "Homer: The Meaning of an Oral Tradition." In *Literature and Western Civilization*. Vol. I. Ed. D. Daiches & A. K. Thorlby. London 1972, 155-71. Also in item 46, 1-18.
69. Michaelson, S., and A. Q. Morton. "Last Words: A Test of Authorship for Greek Writers." *NTS* 18 (1972) 192-208.
70. Mossay, J. "Les professeurs face aux philologues: Notes sur la question homérique." *LEC* 40 (1972) 3-16 and 156-64.
71. Muehlestein, H. "Euphorbos und der Tod des Patroklos." *SMEA* 15 (1972) 79-90.
72. Parry, Adam. "Language and Characterization in Homer." *HSCP* 76 (1972) 1-22.
73. Sasson, J. M. "Some Literary Motifs in the Composition of the Gilgamesh Epic." *SPh* 69 (1972) 259-79.
74. Sicking, C. M. J. "Die Ilias: Auteursintentie en compositie." *Lampas* 5 (1972) 406-43.

HEUBECK (65) sees a common earlier model in the formulaic tradition for *Il.* 20.224 and *Theog.* 278; *Il.* 20.225 and *Theog.* 308; *Il.* 20.100-102 and *Theog.* 637: the Aeneas episode of *Il.* 20 did not derive from Hesiod. The authors of item 66 hold that a difference in authorship of the *Iliad* and the *Odyssey* "would in some degree be reflected by differences in the distribution of metrical patterns" (p. 193); after careful statistical analysis, they find no such significant differences. KAKRIDIS (67) discusses the process by which guilds of *aoidoi* in Ionia endowed once anonymous heroes with fixed names and adventures and genealogies and handed them on to succeeding poets, including Homer and Hesiod. Item 68 is a concise introduction, à la C. M. Bowra, to the implications for literary criticism of the oral composition and aural reception of the Homeric poems. MICHAELSON and MORTON (69) contend that distinctive habits in the ending of sentences, including the use of certain classes of words, are valid indications of authorship; samples from Homer and some classical authors are adduced. MOSSAY (70) reviews the present state of the "Homeric Question," theories of composition, transmission, redaction, etc., while MUEHLESTEIN (71) presents a neoanalytical study of sources of Homer's Euphorbus and his role in the Patrocleia. J. M. SASSON'S study of Gilgamesh (73) includes an assessment of possible influence on Homer.

Adam PARRY'S paper (72) seeks to demonstrate the meaningful employment of fixed epithet and apostrophe in Homer: "that these words and these devices should so neatly fill the exigencies of metre, that they should become sufficiently natural and even ritualistic not to slow down the rapidity of the epic story, and that they should have at the same time a meaning which adds to the complex characterization of the poem, is part of the genius of Homeric poetry" (p. 22). This statement is the quintessence of the revisionist position.

75. Kellogg, R. "Oral Literature." *New Literary History* 5 (1973) 55-66.
 76. Kramer, J. M. "Een 'harde' Iliasinterpretatie." *Lampas* 6 (1973) 334-38.
 77. Russo, C. F. "Primizie di poetica matematica." *Belfagor* 28 (1973) 635-40.
 78. Sicking, C. M. J. "Reactie." *Lampas* 6 (1973) 339-41.
 79. Yu, A. C. "Homer and the Scholars Once More." In *Parnassus Revisited: Modern Critical Essays on the Epic Tradition*. Ed. A. C. Yu. Chicago 1973, 3-25.

KELLOGG (75) and YU (79) both rehearse the history of 20th-cent. Homeric scholarship, with emphasis on Parry's place in that story. KRAMER (76) reacts to item 74 and SICKING (78) responds to the reaction. RUSSO (77) makes an elaborate breakdown of the mathematical "modular" patterning in *Il.* 1.

80. Petersmann, G. "Die Entscheidungsmonologe in den homerischen Epen." *GB* 2 (1974) 147-69.

PETERSMANN (80) demonstrates that monologues in the *Odyssey* are more complex than those in the *Iliad*.

81. Edwards, M. W. "Type Scenes and Homeric Hospitality." *TAPA* 105 (1975) 51-72.
 82. Maróth, M. "Epischer Stil im Ugaritischen und im Griechischen." *AAnHung* 23 (1975) 65-76.
 83. Russo, C. F. "Iliade, matematica e libri d'autore," *Belfagor* 30 (1975) 497-504.
 84. Willcock, M. M. "Hysteron Proteron in the Homeric Style." *AJP* 96 (1975) 107-09.

Item 81 attempts to enable one "to understand and enjoy. . .the familiar and relaxing regularity of unchanging phrases, lines and scenes; to realize. . .the force of major or minor changes. . .; and to avoid asking the wrong questions. . .when faults occur" (p. 72). MARÓTH (82) compares Ugaritic and Greek epic style, while RUSSO (83) continues his mathematical studies of Homer. WILLCOCK (84) examines hysteron-proteron as an aspect of oral composition—not multiple authorship—in *Od.* 10.532/11.45, *Il.* 9.134/276, and *Il.* 7.337-340/436-439.

85. Bader, F. "L'art de la fugue dans l'Odyssée." *REG* 89 (1976) 18-39.
 86. Combellack, F. M. "Homer the Innovator." *CP* 71 (1976) 44-55.
 87. Finnegan, R. "What is Oral Literature Anyway? Comments in Light of Some African and Other Comparative Material." In *OLF*, 127-66. (With response by B. A. Stoltz, 167-68.)
 88. Gaunt, D. M. "Judgement and Atmosphere in Epic." *Ramus* 5 (1976) 59-75.
 89. Kiparsky, P. "Oral Poetry: Some Linguistic and Typological Considerations." In *OLF*, 73-106. (With response by C. Watkins, 107-11.)
 90. Kokolakis, M. M. "Homēros kai attikē tragōidia." In *Philologika meletēmata eis tēn arkaian hellēnikēn grammateian*. Athens 1976, 7-15.
 91. Lord, A. B. "The Traditional Song." In *OLF*, 1-15. (With response by G. F. Else, 17-19.)
 92. Muehlestein, H. "Solon und Peistratos und das homerische Ithaka." *SMEA* 17 (1976) 137-55.
 93. Nagler, M. N. "How Does an Oral Poem Mean?" *Arion* 3 (1976) 365-77.
 94. Russo, J. A. "How, and What, Does Homer Communicate? The Medium and the Message of Homeric Verse." *CJ* 71 (1976) 289-99.
 95. Russo, J. A. "Is 'Oral' or 'Aural' Composition the Cause of Homer's Formulaic Style?" In *OLF*, 31-54. (With response by R. S. Shannon, 55-57.)

96. Thomson, G. H. "The Making of the Iliad." *Coll* 3 (1976) 155-67.

BADER (85) discusses the fugue-like, contrapuntal arrangement and variation of themes—especially, hospitality, family, and insult—in the *Odyssey*. COMBELLACK (86) points out the difficulty of establishing that given aspects of Homeric poetry are in fact innovative rather than traditional. Ruth FINNEGAN'S paper (87) finds that "'Oral literature'... is not after all a single clear-cut category, nor is it opposed in any absolute way to written literature. 'Oral composition' similarly is not just one kind of process, predictable from some detectable kind of style called 'formulaic' but on the contrary—and despite the assertions of Lord and others—can take a number of different forms" (p. 161). GAUNT (88) identifies devices—e.g., symbolism, atmosphere—used by Homer to convey his personal opinions. KIPARSKY (89) provides observations on the grammatical nature of the formula and incorporates them into a tentative theory of the typology of oral composition. KOKOLAKIS (90) discerns Aristotelian tragic patterns, especially *peripeteia*, in the Homeric poems.

Albert LORD (91) uses Greek and South Slavic song "to illustrate the way in which one can read, or, as the real audience does and did, hear, the past in the present in traditional song" (p. 1), and to point to thematic similarities between the *Odyssey* and certain Serbo-Croatian heroic poems. MUEHLESTEIN (92) studies the names Aigyptios, Halitherses, Mentor, and Antinous, and concludes that *Od.* 2.1-259 was composed by an opponent of Peisistratus who admired Solon. RUSSO (94) determines that, linguistically and imaginatively, Greek epic was a vehicle for the expression of the values of archaic society and of their historical precedents. Item 95, also by RUSSO, deals with four issues: "I) Definition of the formula and different kinds of formula. II) Questioning of the necessary connection between Homeric formularity and oral compositional technique. III) Formula-analysis of sample Homeric passages. IV) Significance of Homer's formulaic style" (pp. 31-32). THOMSON (96) warns that "if we do not discipline our expectations in accordance with the exigencies of oral composition, we will obscure the true character of the poem by importing into it a rag-bag of modern assumptions" (p. 155)—just what hard Parryists have been saying all along. Item 93 is a review-article devoted to PEABODY'S *Winged Word* (43).

97. Goold, G. P. "The Nature of Homeric Composition." *ICS* 2 (1977) 1-34.
 98. Kalogera, B. A. "Hē Odusseia hupo neon phōs." *Platon* 29 (1977) 3-25.
 (With summary in English.)
 99. Neitzel, H. "Zum zeitlichen Verhältnis von Theogonie (80-93) und Odyssee (8, 166 bis 177)." *Philologus* 121 (1977) 24-44.
 100. van Thiel, H. "Konkurrierende Varianten in der Ilias." *MH* 34 (1977) 81-98.
 101. Wender, D. "Homer, Avdo Mededović, and the Elephant's Child." *AJP* 98 (1977) 327-47.
 102. Willcock, M. M. "Ad Hoc Invention in the Iliad." *HSCP* 81 (1977) 41-53.

GOOLD (97) proposes a "progressive fixation of a text," whereby Homer is seen to have orchestrated shorter, pre-existing oral materials into the grand design of the epics in their ultimate form; he was like Elias Lönnrot, but also "a supremely gifted artist" (p. 34). KALOGERA (98) offers unitarian solutions to geographical and compositional difficulties in the *Odyssey*, while NEITZEL (99) sees Hesiodic influence in *Od.* 8. H. van THIEL (100) looks at "doublets" in Homer, especially in the episodes of the deaths of Sarpedon and Patroclus in *Iliad* 16 and in the battle at the rampart in *Iliad* 12-15, and draws analytical conclusions regarding composition of our *Iliad*. Dorothea WENDER (101) estimates the extent to which *The Wedding of Smailagić Meho* is a useful analogue in the study of Homeric composition. WILLCOCK (102) discovers two sorts of evidence of

ad hoc invention in speeches in the *Iliad*: “inconsistency between what is said at two or more places,” and “inherently improbable assertions” (p. 45).

See also items 23, 28, 48, 105, 124, 132, 342, 425, 429, 509, 510, 519, 535, 594, 597.

C. POETICS, METRICS

103. Wójtowicz, H. *Funkcja kompozycyjna porównan Homera*. Lublin 1971. (With a Latin *argumentum*, 147-49.)

104. Nagy, G. *Comparative Studies in Greek and Indic Meter*. Cambridge, MA 1974. Reviews: Durante *Kratylos* 19 (1974 [1975]) 41-44; Stenuit *LEC* 43 (1975) 207; Wyatt *CW* 69 (1975) 86; Haslam *JHS* 96 (1976) 202-03; Monteil *RPh* 50 (1976) 271-72; Hoenigswald *AJP* 98 (1977) 82-88.

105. Scott, W. C. *The Oral Nature of the Homeric Simile*. Diss. Princeton 1964. Leiden 1974. Reviews: Boedeker *AJP* 96 (1975) 306-08; Edwards *JHS* 95 (1975) 192-93; de Vries *Mnemosyne* 29 (1976) 81-82; Lonsdale *CW* 70 (1977) 334-36; Willcock *CR* 27 (1977) 102.

106. Moulton, C. *Similes in the Homeric Poems*. Göttingen 1977. Reviews: Combellack *AJP* 99 (1978) 127-29; Edwards *CW* 71 (1978) 348-49; Hooker *JHS* 98 (1978) 170; Ireland *G&R* 25 (1978) 81; Stenuit *LEC* 46 (1978) 77.

Item 103 is a study of the function of similes in the Homeric poems. Gregory NAGY'S (104) “point of departure is the phraseological correspondence. . . between Sapphic/Homeric *kleos aphthiton* and Rig-Vedic *śrāva(s) ákṣitam*” (p. 1); he goes on to locate the origin of the epic hexameter in Greek lyric meters, themselves cognate with the meters of Sanskrit Vedic. SCOTT'S monograph (105) is an exhaustive study of the placement and subject matter of the similes, with a view to delineating the extent to which oral tradition shaped Homeric usage; a valuable appendix usefully classifies all the similes by location, subject matter, and narrative context: “the aim of the poet is to subject the traditional form of the simile to the narrative so thoroughly that the two form one poetic whole” (p. 189). MOULTON (106) attempts “to demonstrate how similes in Homer are related to the poem's narrative design, characterization, and themes” (p. 15); to this end he examines combinations and patterns of similes for their aesthetic effect, but without ascribing these arrangements to premeditation (rather than intuitive control) by the poet.

107. Beck, R. L. “Meter and Sense in Homeric Verse.” Diss. Illinois 1971; summary in *DAI* 32 (1972) 5757A.

108. Kelley, S. T. “Homeric Correption and the Metrical Distinctions between Speeches and Narrative.” Diss. Harvard 1974; summary in *HSCP* 79 (1975) 363-64.

109. Byre, C. S. “Ekphraseis of Works of Art and Places in the Greek Epic from Homer to Nonnus.” Diss. Chicago 1976; summary in *DAI* 38 (1977) 771-72A.

Item 107 offers criticism of existing theories and proposes a new approach “in which the verse is (i) treated as a *complex* sequence of units. . . , and (ii) examined from the point of view of its *development*. . .” (*DAI*). KELLEY (108) argues that correption was a phonological and a metrical characteristic of Indo-European; its higher incidence in speeches than in narrative attests to the archaism of the former and the innovation of the latter. BYRE (109) discloses “integrative techniques” that ensure the relevance of epic *ekphraseis* to the thematic structure of the works in which they are found.

110. Glavićić, B. “Sur l'ordre plus complexe des mots dans l'oeuvre d'Homère.” *ZAnt* 21 (1971) 443-62. (In Serbocroatian with a résumé in French.)

111. Martínez Conesa, J. A. "Glosas al hexámetro homérico." *EClas* 15 (1971) 377-89.
 112. Muñoz Valle, I. "Las motivaciones del hipérbaton en los poemas homéricos." *CFC* 2 (1971) 165-86.
 113. Podlecki, A. J. "Some Odyssean Similes." *G&R* 18 (1971) 81-90.

GLAVIĆ (110) studies chiasmus of two binary syntagmata of the pattern *abab*. Item 111 contains analysis, based on *Il.* 1, of the infrastructure of Homer's hexameter line, of his preference for specific metrical patterns and word-shapes within the verse. Item 112 is an examination of various types of hyperbaton in Homer and of metrical and formulary motivations for their use. PODLECKI (113) argues, partly on the basis of their linguistic lateness, that similes in the *Odyssey* are skillfully employed by a master poet.

114. Abramowicz, S. "Répétitions et hantises verbales chez Homère." *Eos* 60 (1972) 223-34.
 115. Beck, R. L. "A Principle of Composition in Homeric Verse." *Phoenix* 26 (1972) 213-31.
 116. Beekes, R. S. P. "On the Structure of the Greek Hexameter: O'Neill Interpreted." *Glotta* 50 (1972) 1-10.
 117. Ingalls, W. B. "Another Dimension of the Homeric Formula." *Phoenix* 26 (1972) 111-22.
 118. Porter, D. H. "Violent Juxtaposition in the Similes of the Iliad." *CJ* 68 (1972) 11-21.
 119. Rudberg, S. Y. "Études sur l'hexamètre homérique." In *Cataudella*, I.9-23.

ABRAMOWICZ (114) finds that involuntary repetitions, not designed for specific literary effect, lend the Homeric style a certain monotony. Item 115 is devoted to discussion of the effect on caesurae of metrical-syntactic correlations. From his study of E. G. O'Neill's very influential work on "The Localization of Metrical Word-Types in the Greek Hexameter," *YCS* 8 (1942) 103-78, BEEKES (116) notices six patterns of regularity in the structure of Homeric verse. INGALLS (117) writes on the connection between formulas and hexametric cola. PORTER (118) contends that, by his juxtaposition of the beautiful and the ugly, the gentle and the violent, as in *Il.* 8.306 ff., Homer emphasizes the senselessness of war.

120. Tsopanakis, A. G. "Korrelative Pronomina und Adverbia als Faktoren metrischer Anomalien im homerischen Hexameter." *WS* 7 (1973) 27-38.
 121. Vivante, P. "On Poetry and Language in Homer." *Ramus* 2 (1973) 143-62.

VIVANTE (121) demonstrates the poetic value of Homer's imagery, especially in noun-epithet combinations and in similes.

122. Kurman, G. "Ecphrasis in Epic Poetry." *CompLit* 26 (1974) 1-13.
 123. McLennan, G. R. "Hiatus in the Homeric Hexameter." *QUCC* 17 (1974) 131-35.
 124. Moulton, C. "Similes in the Iliad." *Hermes* 102 (1974) 381-97.
 125. Packard, D. W. "Sound-Patterns in Homer." *TAPA* 104 (1974) 239-60.

Item 122 is a survey of *ecphraseis* in literature from the Shield of Achilles in *Il.* 18 to Adam Mickiewicz's *Pan Tadeusz* (1834). Item 123 is apropos of Tsopanakis's study (120) of correlative pronouns and adverbs in Homeric verse. MOULTON'S paper (124) attempts to clarify the problem of discriminating between the traditional and the innovative in Homer, particularly in his use of similes. PACKARD'S computer-assisted analysis (125) of sound densities in Homeric

verses enables one to assess the probability of Homer's deliberate avoidance or pursuit of particular sound effects against a very thorough statistical background.

126. Lang, M. L. "Reason and Purpose in Homeric Prayers." *CW* 68 (1975) 309-14.

LANG (126) discusses *paradeigmata* in prayers as contrasted with those used in speeches.

127. Devine, A. M., and L. Stephens. "The Homeric Hexameter and a Basic Principle of Metrical Theory." *CP* 71 (1976) 141-63.
 128. Haslam, M. W. "Homeric Words and Homeric Metre: Two Doublets Examined (*leibō/eibō, gaia/aia*)."*Glotta* 54 (1976) 201-11.
 129. Nagy, G. "Formula and Meter." In *OLF*, 239-60. (With response by J. Puhvel, 261-63.)
 130. Perpillou, J.-L. "Les groupes initiaux *dw-, thw-, tw-* dans la prosodie épique."*RPh* 50 (1976) 41-57.
 131. Stanford, W. B. "Varieties of Sound-Effects in the Homeric Poems." *CollL* 3 (1976) 219-27.

Item 127 reviews the arguments for difference between *longum* and contracted *biceps*, and offers statistics in support of the traditional position that *longum* and *breve* are the only two metrical units. HASLAM (128) argues that *eibō* and *aia* are "an ultimate product of what Parry termed 'la puissance créatrice du metre'" (p.203). NAGY'S paper (129) is, to quote from Jaan Puhvel's response to it, "a distillation of his larger work. . .Comparative Studies in Greek and Indic Meter" (item 104); it stresses the need for both diachronic and synchronic analyses of Homeric poetry. STANFORD (131) hails D. W. Packard's computer-aided publication (125) of letter-frequencies in Homer and reminds us that the poet did in fact exploit a variety of sound-effects, including "mimetic euphony," "emphasizing euphony," and "obligato euphony."

132. Clayman, D. L., and T. van Nortwick. "Enjambement in Greek Hexameter Poetry." *TAPA* 107 (1977) 85-92.
 133. Miller, D. G. "Language Change and Poetic Options." *Language* 53 (1977) 21-38.
 134. Vigorita, J. F. "The Indo-European Origins of the Greek Hexameter and Distich." *ZVS* 91 (1977) 288-99.

Item 132 presents "new statistics on enjambement based on larger, randomly selected samples from a wide range of hexameter poets for the purposes of re-assessing Parry's conclusions" (p. 85)—especially as they bear on the question of oral composition. MILLER (133) discusses, among other subjects, rhythmic complexity, rule relaxation, metrical lengthening, and resonant lengthening in Homer.

See also items 46, 284, 342, 863, 872, 873, 906, 1074.

D. LANGUAGE, FORMULAS, WORD STUDIES

135. Gates, H. P. *The Kinship Terminology of Homeric Greek*. Diss. Princeton 1971. Baltimore 1971.
 136. Ruijgh, C. *Autour de la épique: Études sur la syntaxe grecque*. Amsterdam 1971. Reviews: Mawet *AC* 41 (1972) 705-08; Chantraine *RPh* 47 (1973) 319-22; Heubeck *Gymnasium* 80 (1973) 545-48; "J.H." *REG* 87 (1974) 408-10; Gonda *Mnemosyne* 28 (1975) 299-301.
 137. Hiersche, R. *Die Sprache Homers im Lichte neuerer Forschungen*. Innsbruck 1972. Reviews: Wathelet *Kratylos* 17 (1972) 208-10; García-Ramón *Minos* 14 (1973) 197-98.

138. Shipp, G. P. *Studies in the Language of Homer*. 2nd ed. Cambridge 1972. Reviews: Deroy *AC* 42 (1973) 200; Garcia López *Emérita* 41 (1973) 243-45; Gruber *Gymnasium* 80 (1973) 544-45; Heubeck *BO* 30 (1973) 476-79; Wyatt *ACR* 3 (1973) 54; Jones *JHS* 94 (1974) 180-81; Germain *REG* 88 (1975) 277.
139. Parry, Anne Amory. *Blameless Aegisthus: A Study of amumōn and Other Homeric Epithets*. Leiden 1973. Reviews: West *JHS* 95 (1975) 193-94; Combellack *CP* 72 (1977) 167-73; Hainsworth *CR* 26 (1976) 167-68; Matsudaira *JCS* 24 (1976) 89-92.
140. Snell, B., and H. Erbse, edd. *Lexikon des frühgriechischen Epos*. Fasc. 7: *apo-Aristaios*. Göttingen 1973. Review: Verdenius *Mnemosyne* 30 (1977) 79-81.
141. van Strien-Gerritsen, M. *De Homerische Composita*. Diss. Utrecht 1973; summary in *DAI-C* 37 (1976) 1/102C. Assen 1973. Review: Schmitt *Gnomon* 49 (1977) 113-17.
142. Tronskij, I. M. *Questions de l'évolution de la langue dans la société antique*. Leningrad 1973. (In Russian.) Reviews: Pisani *Paideia* 29 (1974) 129; Sirokov *DLZ* 95 (1974) 696-99; Wald *StudClas* 16 (1974) 338-42; Cichocka *Eos* 63 (1975) 416-17; Kurzová *LF* 98 (1975) 115-16 and *ZJKF* 17.1 (1975) 74-78.
143. Friedrich, P. *On Aspect Theory and Homeric Aspect*. Chicago 1974. Review: Macaulay *Language* 54 (1978) 416-20.
144. Muñoz Valle, I. *Investigaciones sobre el estilo formular épico y sobre la lengua de Homero*. Valencia 1974. Reviews: Delaunois *LEC* 43 (1975) 303; Martínez *CFC* 8 (1975) 358-61; Salvaneschi *Maia* 28 (1976) 280-81; Hainsworth *JHS* 97 (1977) 170-71.
145. Risch, E. *Wortbildung der homerischen Sprache*. 2nd ed. Berlin 1974. Reviews: Delaunois *LEC* 42 (1974) 445; Bader *RPh* 49 (1975) 290-94; Schmitt *ZVS* 89 (1975 [1976]) 303; Heubeck *BO* 33 (1976) 97-98; Mawet *AC* 45 (1976) 724; Ruijgh *Mnemosyne* 29 (1976) 310-16.
146. Devoto, G., and A. Nocentini. *La lingua omerica e il dialetto miceneo*. 3rd ed. Florence 1975.
147. Friedrich, P. *Proto-Indo-European Syntax: The Order of Meaningful Elements*. Butte, MT 1975. Review: Houben *Language* 54 (1978) 176-78.
148. Barck, C. *Wort und Tat bei Homer*. Hildesheim 1976.
149. Gschnitzer, F. *Studien zur griechischen Terminologie der Sklaverei*. Vol. II: *Untersuchungen zur älteren, insbesondere homerischen Sklaventerminologie*. Wiesbaden 1976.
150. Muellner, L. *The Meaning of Homeric eukhomai through its Formulas*. Innsbruck 1976. Review: Pisani *Paideia* 32 (1977) 281-82.
151. Snell, B., and H. Erbse, edd. *Lexikon des frühgriechischen Epos*. Fasc. 8: *Aristaikhmē-atmē*. Göttingen 1976. Reviews: Heubeck *Gymnasium* 84 (1977) 558-61; Verdenius *Mnemosyne* 30 (1977) 79-81.
152. Kaimio, M. *Characterization of Sound in Early Greek Literature*. Helsinki 1977. Reviews: Clayman *CW* 72 (1978) 115; Irigoin *BAGB* (1978) 212.

HIERSCHE'S pamphlet (137) gives an account of linguistic research into Homer's dialectal *mélange*. Item 138 is a much enlarged version of the first edition (1953); it is long since recognized as an authoritative study of linguistic forms and their dates, particularly in the similes. In item 139, Anne PARRY set herself the goal of "understanding both the meaning of *amumōn* and the significance of all the [116] passages in which it occurs" and of offering "a collection of material on the basis of which one might begin to ascertain on a level beyond intuition and subjective impression, the uses of language that are particularly characteristic of Homeric poetry, and which are in part responsible for its exceptional poetic power and enduring appeal" (p. 161). The result is a model instance of the enlistment of sound scholarship in the service of the revisionist theory of oral artistry. Item 141 is "an investigation of nominal composition in I-E and its ancient dialects, choosing Homer's compounds as the subject of study" (*DAI-C*). Item 144 reprints five articles which appeared in Spanish journals between 1970 and 1973 (see items 112, 176, 203, and 222) and adds a sixth

not previously published. The new edition of RISCH'S book (145) incorporates results of research in Greek linguistics, particularly in the field of Linear B, since its first appearance in 1937; similarly, item 146 differs from earlier editions (1936 and 1938) of DEVOTO'S concise linguistic introduction to Homer by the addition of NOCENTINI'S discussion, on pages 79-119, of the light cast by Linear B. Pages 10-32 of FRIEDRICH (147) examine Homeric Greek for evidence of preferred syntactic arrangements of verbs, subjects, objects, and nouns and adjectives. Not simply a semantic-field study, MUELLNER'S book (150) is "a case study in how the traditional poet uses a repertoire of formulas and themes to express his meaning, in short, an investigation of poetics" (p. 16). KAIMIO'S word study (152) gives considerable attention to Homeric terms used in describing sounds.

153. Ingalls, W. B. "Studies in Homeric Formulae: Linguistic Lateness and Formular Irregularity in the Homeric Iliad." Diss. Toronto 1971; summary in *DAI* 33 (1972) 738-39A.
154. Moran, W. S. "*Mimnēskomai* in Homer." Diss. Michigan 1971; summary in *DAI* 32 (1972) 3972A.
155. Paraskeavidis, H. A. "The Use of Synonyms in the Homeric Formulaic Diction." Diss. London 1970-1971; listed in *BICS* 18 (1971) 180.
156. Roth, C. P. "'Mixed Aorists' in Homeric Greek." Diss. Harvard 1972; summary in *HSCP* 77 (1973) 254-55.
157. Schwartz, G. S. "Certain Selected Words Denoting and Connoting Ease and Difficulty in the Homeric and Hesiodic Corpora." Diss. Columbia 1972; summary in *DAI* 33 (1972) 2351A.
158. Weber, O. "Ausgewählte Wörter des mykenischen Griechisch der Linear B-Tafeln und im homerischen Epos in semantischer und onomasiologischer Sicht." Diss. Salzburg 1972.
159. Anastassiou, I. "Zum Wortfeld 'Trauer' in der Sprache Homers." Diss. Hamburg 1973.
160. Banerjee, S. R. "A Comparative Study of the Greek and Indian Perfect Tenses with Special Reference to Homeric Greek." Diss. Edinburgh 1973; listed in *BICS* 20 (1973) 193.
161. Madden, J. D. "*Boulomai* and *thelō*: The Vocabulary of Purpose from Homer to Aristotle." Diss. Yale 1975; summary in *DAI* 36 (1975) 3671A.
162. Cole, D. R. "*Asty* and *Polis*: 'City' in Early Greek." Diss. Stanford 1976; summary in *DAI* 37 (1977) 6460A.
163. Edmunds, S. T. "Homeric *NĒPIOS*." Diss. Harvard 1976; summary in *HSCP* 81 (1977) 299-300.

INGALLS' dissertation (153) comes to the conclusion that "there is no significant difference between the formular texture of 'late' similes and that of a passage of normal narrative" (*DAI*). Item 154 "is a close study of *mimnēskomai* in Homer...conceived in the larger matrix formed by the concept of Memory" (*DAI*). Catharine ROTH (156) employs theories of analogical development in language to ascertain the future or aorist origins of four types of so-called "mixed aorists" in Homer. The words selected in item 157 are *rhimpha*, *rheia*, *rhea*, *rhēidiōs*, *rhēidios*, *khalepos*, *khalepainō*, *ponos*, and *poneomai*. Chapter II of item 161 finds that *boulomai* "is...the specifically purposive mode of noetic vision in Homer," while "acts of *thelein* grow spontaneously from powerful emotion as overflows of *thymos*..." (*DAI*). COLE (162) demonstrates that "on the Greek mainland in the late Bronze Age *polis* meant 'citadel,' *asty* 'lower residential town,' and that the subsequent history of the words flows from this distinction" (*DAI*)—maintained in Homeric formulaic patterns. EDMUNDS (163) argues for "a probable derivation from the Indo-European root *āp- found in Latin *apiscor* and Sanskrit *āpnati*," with a primal sense "not-connecting/connected" (detailed examination of contexts of [unnegativized form] *ēpios* and *nēpios*).

164. Beekes, R. S. P. "Mōnukhes hippoi." *Orbis* 20 (1971) 138-42.
165. Boardman, J. "Theios 'aoidos." *RDAC* (1971) 37-42.
166. Budimir, M. "Hom. (en) *nuktos amolgoi*—Hes. *blagis kelis Lakōnes*." *ZAnt* 21 (1971) 43-44. (In Latin.)
167. Duerbeck, H. "daphoinos und daphoineos." *MSS* 29 (1971) 9-26.
168. Hosoi, A. "Étude sur quelques termes du vocabulaire de l'habitation (famille de *woik-) chez Homère, Hésiode et Hérodote." *Bull. Seikei Univ.* 8 (1971) 1-37.
169. Knox, M. O. "Huts and Farm Buildings in Homer." *CQ* 21 (1971) 27-31.
170. Korres, G. S. "Megara skioenta." *Athena* 72 (1971) 202-30. (In Greek with a résumé in French.)
171. Levin, S. "The Etymology of *nektar*: Exotic Scents in Early Greece." *SMEA* 13 (1971) 31-50.
172. Loewenstein, S. E. "Grenzgebiete ugaritischer Sprach- und Stilvergleichung: Hebräisch des Zweiten Tempels, Mittelhebräisch, Griechisch." *UF* 3 (1971) 93-100.
173. Liebermann, W. L. "Voraussetzungen antiker Sprachbetrachtung: Zur Erkenntnisfunktion der Sprache im frühen Griechenland." In *Donum Indogermanicum: Festgabe für Anton Scherer zum 70. Geburtstag*. Ed. R. von Schmitt-Brandt. Heidelberg 1971, 130-54.
174. Moreschini Quattordio, A. "L'uso dell'infinitivo e dell'imperativo in Omero e nella tradizione epigrafica." *SCO* 19-20 (1970-1971) 347-58.
175. Muehlestein, H. "Sieben Personennamen aus der Odyssee." *ZAnt* 21 (1971) 45-48.
176. Muñoz Valle, I. "Interpretación de la fórmula homérica *epos t' ephat' ek t' onomaze*." *Emérita* 39 (1971) 305-14.
177. Pettit, G. J. "nēleēs in Sophocles." *CR* 21 (1971) 10-11.
178. Pistorius, P. V. "Die aoristus participium van identiese handeling." In *Gonin*, 143-46.
179. Sacconi, A. "A proposito dell'epiteto omerico *linothōrēx*." *ZAnt* 21 (1971) 49-54.
180. Slavjatinskaja, M. I. "Sens et emploi des aoristes *bēsēto* et *dusēto* chez Homère." *VKF* 3-4 (1971) 386-90. (In Russian.)
181. Stagakis, G. J. "**Heta(i)rizo* in Homer as a Testimony for the Establishment of an *Hetairos* Relation." *Historia* 20 (1971) 524-33.
182. Triantaphyllopoulos, J. "Varia Graeca-Romana, III." In *Flores legum H. J. Scheltema oblati*. Ed. R. Feenstra et al. Groningen 1971, 183-92.
183. Tronskij, I. M. "The Present State of Mycenology." *VDI* 116 (1971) 84-92. (In Russian with a résumé in English.)
184. Warden, J. "Psukhē in Homeric Death Descriptions." *Phoenix* 25 (1971) 95-103.

BEEKES (164) shows that the common Homeric formula, *mōnukhes hippoi*, is of high antiquity, while BUDIMIR (166) speculates about the meaning and etymology of *amolgos*. DUERBECK (167) discusses significations of the adjectives *daphoinos* and *daphoineos* as used at *Il.* 2.308, 10.23, 11.474, and 18.538. HOSOI (168) finds that *oikos*, with related nouns and verbs, designates a place of habitation but also, figuratively, the hearth and the household inhabitants of the same place. KNOX (169) studies in particular the words *klisiē*, *aulē*, *messaulos*, and *stathmos*. KORRES (170) maintains that the formula *megara skioenta* (seven times in the *Odyssey*) indicates not darkness but coolness. Saul LEVIN'S paper (171) proposes a Semitic etymology for *nektar* and contains a discussion of "Scents in the *Iliad* and the *Odyssey*" (pp. 38-42), including perfumed oil, ambrosia, wine, incense, etc. LOEWENSTAMM (172) is pleased with recent attempts to apply linguistic analysis of Ugaritic texts to the study of Homeric Greek.

Item 174 demonstrates the presence of the idea of the future in all Homeric examples of the infinitive used with the force of an imperative. The seven names in item 175 are Halitherses, Eupeithes, Mastor, Antinoos, Alkinoos, Thoësa, and Amphithea (cf. *id.*, "Le nom des deux Ajax," *SMEA* 2 [1967] 41-52, and "Redende Personennamen bei Homer," *SMEA* 9 [1969] 67-94). MUÑOZ VALLE (176) reviews all appearances of the speech introduction formula and concludes that meaning varies with context. According to PETTIT (177), *nēleēs* means "ruthless, cruel" in Sophocles as well as in Homer. PISTORIUS (178) discusses aspect of action in the aorist participle in Homer, Sophocles, papyri, and the New Testament. SACCONI (179) notes that the linen cuirass is attested in Linear B and is therefore no 7th-cent. interpolation in Homer. Item 182 includes remarks on the juridical connotation of *athanatos* already in Homer. TRONSKIJ'S survey (183) is devoted to the relation between the language of the Linear B texts and that of epic and lyric. WARDEN (184) discusses meaning and shifts of meaning in Homer's use of *psukhē*.

185. Berrettoni, P. "L'uso del perfetto nel greco omerico." *SSL* 12 (1972) 25-170.
186. Berrettoni, P. "Su alcuni caratteristiche del più che perfetto in Omero." *SSL* 12 (1972) 171-82.
187. Chadwick, J. "Deux notes sur le digamma." In *Chantraine*, 27-34.
188. Clay, J. "The Plankta and Moly: Divine Naming and Knowing in Homer." *Hermes* 100 (1972) 127-31.
189. Coughanowr, E. N. "The Meaning of *tēlugetos* in Homeric Poetry." *AC* 41 (1972) 218-21.
190. Doudelet, A. "Trois composés hésiodiques en -*ergos*." *RecPhL* 3 (1972) 127-34.
191. Fitzmyer, J. A. "The Use of *agein* and *pheirein* in the Synoptic Gospel." In *Festschrift to Honor Wilbur Gingrich*. . . Ed. E. H. Barth and R. E. Co-croft. Leiden 1972, 147-60.
192. Hofinger, M. "Hesiodea: Le contraste *kakotēs aretē* dans les vers 286-292 des Travaux." *RecPhL* 3 (1972) 71-76.
193. Jaekel, S. "Phobos und sebas im frühen Griechischen." *ABG* 16 (1972) 141-65.
194. Koller, H. "Epos." *Glotta* 50 (1972) 16-24.
195. Laroche, E. "Observations sur la chronologie de l'ionien *ā>ē*." In *Chantraine*, 83-91.
196. Luppino, A. "Verbi omerici, *zōgreō*." *SMEA* 15 (1972) 73-78.
197. Manessy-Guitton, J. "Les substantifs neutres à suffixe -*nos* chez Homère." *BSL* 67.1 (1972) 85-108.
198. Masson, O. "Les noms des esclaves dans la Grèce antique." In *Actes du colloque 1971 sur l'esclavage*. Paris 1972, 9-23.
199. Matsumoto, K. "Dialectical and Chronical Aspects of the Homeric Language." *JCS* 20 (1972) 20-39. (In Japanese with a résumé in English.)
200. Mawet, F. "Un problème controversé, la phrase nominale: A propos de l'emploi homérique de *algion*." *AC* 41 (1972) 440-54.
201. Moreschini Quattordio, A. "Tradizione micenea e tradizione anatolica nel lessico omerico." *SSL* 12 (1972) 227-43.
202. Moreschini Quattordio, A. "A proposito di un passo dell'Iliade." *SSL* 12 (1972) 244-50.
203. Muñoz Valle, I. "Consideraciones sobre la fórmula homérica *Dios aigioikhoio*." *BIEH* 6.2 (1972) 7-22.
204. Pearson, L. "Prophasis: A Clarification." *TAPA* 103 (1972) 381-94.
205. Perpillou, J. L. "La signification du verbe *eukhomai* dans l'épopée." In *Chantraine*, 169-82.
206. Risch, E. "Ouk atheeī." *MH* 29 (1972) 65-73.
207. Risch, E. "Thronos, throna und die Komposita vom Typus *khrusothronos*." *StudClas* 14 (1972) 17-25.

208. Risch, E. "Les traits non homériques chez Homère." In *Chantraine*, 191-98.
209. Ruipérez, M. S. "Ēlektōr et ēlektron, ambre." In *Chantraine*, 231-41.
210. Ruipérez, M. S., & J. Vara. "Le mycénien et les traces d'occlusives finales dans le texte homérique." *Minos* 13 (1972) 192-96.

BERRETTONI (185) discusses traits common to the perfect and imperfect tenses—e.g., their contrast with the aorist. CHADWICK (187) is unconvinced by the theory that in Homer the digamma tended to be lost more readily before *o* than before *oi* or other vowels. CLAY (188) writes of *planktai* and *moly*, "the presence of these peculiarly divine names points to the existence of a sphere of knowledge accessible solely to the gods" (p. 131). Item 190 contains a table of *-ergos* compounds found in Homer and in Hesiod. According to FITZMYER (191), the synonymous use of *agein* and *pherein* in St. Mark (vs. Matthew and Luke) is evident as early as Homer. HOFINGER (192) argues from Homeric and Hesiodic evidence that the terms *kakotēs* and *areté* designated adversity and prosperity. JAEKEL (193) deals with the meaning and relation of the terms *phobos* and *sebas* from Homer to Pindar. KOLLER (194) contends that its use in *Il.* 20.203 ff. shows *epos* had acquired the meaning "(hexameter) verse" in addition to its primary sense, "utterance." LAROCHE'S study (195) proceeds by an analysis of proper names. LUPPINO (196) treats the meaning and origin of *zōgreō* (*zō* + *agrei*, by synaloepha). Item 197 is a study of eleven nouns and of disparate sources of the *-nos* suffix.

Homer and Linear B are among the sources of evidence concerning slave names canvassed by MASSON (198). MATSUMOTO (199) maintains that the Homeric language is Ionic-Aeolic—Mycenaean influence cannot be demonstrated. MAWET (200) proceeds by comparing Homeric use of *algion* and of *rhigion* and other neuter comparatives. MORESCHINI QUATTORDIO (201) examines terminology relating to the notion of "king" (*anax*, *basileus*, *poimēn laōn*) and "servant" (*therapōn*) for Mycenaean and Hittite influence; in item 202, he discusses the semantic evolution of the term *basileus* between Mycenaean times and Homer. MUÑOZ VALLE (203) studies, à la J. B. Hainsworth, the flexibility of Homeric usage of the *Dios aigioikhoio* formula. PEARSON'S article (204) includes some discussion of the word's meaning in Homer. PERPILLOU (205) compares Mycenaean and Homeric evidence in his study of *eukhomai*. RISCH (206) postulates an I-E origin for the *-ei* ending, discusses Mycenaean, Homeric, and subsequent meanings for the words selected in item 207, and uses Linear B evidence in his consideration of "non-Homeric" words in item 208. RUIPÉREZ (209) sees in *alexō*, "ward off (danger)," the root of the nouns *ēlektōr* and *ēlektron*.

211. Beekes, R. S. P. "Proti Ilion hirēn." *Mnemosyne* 26 (1973) 387-90.
212. Boccotti, G. "Considerazioni su *aidōs* in Omero." *AAPat* 85.3 (1972-1973) 219-36.
213. Bologna, M. P. "In margine alla interpretazione di om. *lokhos*." *SSL* 13 (1973) 207-14.
214. Fischer, F. "Keimēlia: Bemerkungen zur kulturgeschichtlichen Interpretation des sogenannten Südimports in der späten Hallstatt- und frühen Latene-Kultur des westlichen Mitteleuropa." *Germania* 51 (1973) 436-59.
215. Jarkho, V. N. "On So-Called Homericisms in Ancient Greek." *VDI* 125 (1973) 27-38. (In Russian with a résumé in English.)
216. Jones, H. "Homeric Nouns in *-sis*." *Glotta* 51 (1973) 7-29.
217. Koutsoyannopoulos-Theraios, D. "Epistēmē kai philosophia: Mia themeliōdēs ontologikē diasaphēsis tēs metaxu tōn skheseōs." *EEAth* 23 (1972-1973) 294-99.
218. Mawet, F. "*Algea didōmi*: Formule de la langue des dieux chez Homère." *RBPh* 51 (1973) 5-12.

219. Moralejo Alvarez, J. J. "Sonantes y griego micénico." *Emérita* 41 (1973) 409-26.
220. Moreschini Quattordio, A. "I composti con primo elemento *ari-* ed *eri-*." *SSL* 13 (1973) 185-95.
221. Moreschini Quattordio, A. "Problemi relativi alla serie di composti omerici con primo elemento *thes-*." *SSL* 13 (1973) 196-206.
222. Muñoz Valle, I. "La neutralización semántica de los sinónimos *kourē/tekos* en el contexto formular homérico." *Durius* 1 (1973) 46-61.
223. Neumann, G. "Kypisch *mo-ne-mi-si-ta*." *Kadmos* 12 (1973) 159-65.
224. Roth, C. P. "Thematic S-Aorists in Homer." *HSCP* 77 (1973) 181-86.
225. Watheler, P. "Études de linguistique homérique." *AC* 42 (1973) 379-405.

BEEKES (211) claims the formula *proti Ilion hirēn* is of Lesbian provenance. BOLOGNA (213) contends that examination of Homeric usage supports the traditional interpretation, which links *lokhos* to the I-E root */egh-/logh-. FISCHER'S study (214) includes discussion of the meaning of *keimēlia* and *probata* in Homer. JARKHO (215) points out that Linear B evidence enables us to show that certain words thought to be confined to the poetic language of Homer were in fact current in everyday Greek in the Mycenean period. JONES' (216) purpose is "to present a fresh examination *in context* of those [36] -sis nouns which make their first appearance in Homer, in an attempt to identify what may be termed the 'primary force' of the -sis suffix at this period" (p. 7). In item 217, *logos* is shown to denote in Homer and Hesiod the concealment, not the disclosure, of the truth. MAWET (218) sees in the religious and contractual connotations of the formula *algea didōmi* evidence of its origin in sacred language. Item 219 argues, against A. Heubeck, that the Homeric *Kunstsprache* offers no evidence of the existence of /r/ in Mycenaean Greek. MORESCHINI QUATTORDIO (220) postulates divergent dialectal origins for compounds in *ari-* and in *eri-*, and, in item 221, traces *thes-* compounds to two words, *thespeios* and *thesphatos*. ROTH (224) suggests various origins for various sigmatic aorists in Homer. WATHELET (225) contends that verb forms in -sk- (or -esk-) are an element of Ionic origin in the epic language.

226. Baladié, R. "Sur le sens géographique du mot grec *ophrus*, de ses dérivés et de son équivalent latin." *JS* (1974) 153-91.
227. Blumenthal, H. J. "Some Evidence for the History of the Augment." *IF* 79 (1974) 67-77.
228. Bourdel, C. "Tarbos et thambos chez Homère." *AFLNice* 21 (1974) 113-19.
229. Clay, J. "Demas and Audē: The Nature of Divine Transformation in Homer." *Hermes* 102 (1974) 129-36.
230. Condax, I. D., and D. Sansone. "A Methodological Assessment of William Diver's System of Relevance of the Homeric Verb." *JIES* 2 (1974) 309-24.
231. Cramer, O. C. "Ulysses the Good? What is the Formula at *Od.* 2.71, 3.98, 4.328?" *TAPA* 104 (1974) 77-80.
232. Crevatin, F. "Un problema di antichità indoeuropee: Il cuneo del fulmine, I." *ILing* 1 (1974) 61-81.
233. Dyer, R. "The Coming of Night in Homer." *Glotta* 52 (1974) 30-36.
234. Ellsworth, J. D. "Agōn neōn: An Unrecognized Metaphor in the Iliad." *CP* 69 (1974) 258-64.
235. Forssman, B. "Zu homerisch *aggeliēs* Bote." *MSS* 32 (1974) 41-64.
236. Georgiev, V. I. "Drei griechische Etymologien." *Philologus* 118 (1974) 272-73.
237. Haeussler, R. "*linos ante Linon?*" *RhM* 117 (1974) 1-14.
238. Heubeck, A. "KATALLOPHADIA (Odyssee X 169)." *ZAnt* 24 (1974) 37-41.

239. Heubeck, A. "Mykenisch *po-da-ko* und *to-ma-ko*." *Kadmos* 13 (1974) 39-43.
240. Kalogeras, V. A. "Paratērēseis peri tou arthrou kai tinōn moriōn eis ton Homēron." *Platon* 26 (1974) 123-30.
241. Latacz, J. "Zum Wortfeld 'Freude' in der Sprache Homers." *Helikon* 13-14 (1973-1974) 35-110.
242. Moreschini Quattordio, A. "Su alcune particolarità linguistiche del libro VI dell'*Iliade*." *SCO* 23 (1974) 31-53.
243. Pisani, V. "Rings um hom. *aizeōs*." *ZVS* 88 (1974) 106-12.
244. Roth, C. P. "More Homeric 'Mixed Aorists.'" *Glotta* 52 (1974) 1-10.
245. Ronnet, G. "*Themis* et *dikē* chez Homère et chez Hésiode." *REG* 87 (1974) xxi-xxiii.
246. Tagliaferro, E. "A proposito del proibitivo nell'*Odissea*." *Helikon* 13-14 (1973-1974) 420-29.
247. Wathelet, P. "Le nom de Zeus chez Homère et dans les dialects grecs." *Minos* 15 (1974) 193-225.
248. Zinato, A. "Nota su *dieros*." *BIFG* 1 (1974) 173-79.

BALADIÉ'S study (226) takes note of the Homeric (*hapax*) adjective *ophrūoēis*. BOURDEL (228) shows that *tarbos* is used of a man taking a calculated risk, *thambos* of one paralyzed with amazement. Jenny CLAY (229) demonstrates that in Homer "to appear as men and to speak like them, the gods must change both in *demas* and *audē*" (p. 136). CRAMER (231) examines the epithet *esthlos*, while CREVATIN (232) considers the *akmones* in *Il.* 15.18f. DYER (233) argues that "certain uses of prepositions which are classified in Chantaine. . . as temporal" in fact show that "to Homer night is a substance spread over the earth by the gods, either for miraculous purposes or when the light of the sun disappears" (p. 31). According to ELLSWORTH (234), the unrecognized metaphor is based on the meaning *agōn* = "assembly of viewers of or participants in games."

Two of the etymologies in item 236 are of Homeric *aia* and *ēiōn*. HEUBECK (239) discusses the relation between names for oxen in the Knossos tablets and Homeric words in *-argos*—e.g., *podargos*. KALOGERAS (240) makes distinctions in Homeric use of articles and particles. LATAZZ's long essay (241) is an exhaustive semantic analysis of Homeric words in *khar-*. MORESCHINI QUATTORDIO (242) scrutinizes *Il.* 6 for lexical peculiarities and linguistic characteristics to determine the extent of rapport with the Mycenaean world and with the Near East. TAGLIAFERRO (246) examines differences between the *Iliad* and the *Odyssey* in their use of the aorist imperative. ZINATO's semantic analysis (248) includes discussion of *Il.* 24.602-617.

249. Combellack, F. M. "Agamemnon's Black Heart." *GB* 4 (1975) 81-87.
250. Coughanowr, E. "Mastax in Homer." *GB* 3 (1975) 47-49.
251. Erbse, H. "Homerisches *aggelīēs*." In *Préaux*, pp. 68-74.
252. Hooker, J. T. "The Original Meaning of *hubris*." *ABG* 19 (1975) 125-37.
253. Horowitz, F. E. "Greek *skhetlios*, Sanskrit *kṣatrīyah*, and the Indo-European Image of the Warrior." *SL* 29 (1975) 99-109.
254. Ireland, S., and F. L. D. Steel. "Phrenes as an Anatomical Organ in the Works of Homer." *Glotta* 53 (1975) 183-95.
255. Lincoln, B. "Homeric *lussa*: 'Wolfish Rage.' " *IF* 80 (1975) 98-105.
256. Mawet, F. "Épigrammes, thrènes et dithyrambes: Les lamentations funèbres de l'épopée." In *Préaux*, 33-44.
257. Moran, W. S. "Mimneskomai and 'Remembering'. Epic Stories in Homer and the Hymns." *QUCC* 20 (1975) 195-211.
258. Neuberger-Donath, R. "Die Bedeutung von *boulomai* bei Homer." *GB* 3 (1975) 263-73.

259. Neuberger-Donath, R. "Eine Studie über den Diathesenunterschied bei homerischen Verben." *Scripta Classica Israelica* 2 (1975) 1-25.
260. Petruševski, M. D. "Vocabulaire technique grec des divers métiers à l'époque mycénienne." In *Eirene XII*, 709-15.
261. Pisani, V. "Hellénikai glōssai." In *Scritti in onore di Giuliano Bonfante*. Brescia 1975, 705-15.
262. Popescu, S. "Le participe passé actif en grec mycénien et homérique." In *Eirene XII*, 717-20.
263. Raman, R. A. "Homeric *aōtos* and Pindaric *aōtos*: A Semantic Problem." *Glotta* 53 (1975) 195-207.
264. Raubitschek, A. E. "Nomos and Ethos." In *Classica et Iberica: A Festschrift in Honor of Joseph M.-F. Mariotte*. Ed. P. T. Brannan. Worcester, MA 1975, 273.
265. Rosén, H. B. "Gedanken zur Geschichte des griechischen Satzbaus." *Sprache* 21 (1975) 23-36.
266. Snell, B. "alētheia." *WJA* 1 (1975) 9-17.
267. Tramontini, R. "Note su due strumenti a fiato nei poemi omerici." In *Stella*, 141-48.
268. Verdenius, W. J. "Odyssey X, 398." *Mnemosyne* 28 (1975) 418.
269. Vivante, P. "On Homer's Winged Words." *CQ* 25 (1975) 1-12.
270. Wathelet, P. "L'origine du nom des Hellènes et son développement dans la tradition homérique." *LEC* 43 (1975) 119-28.
271. Wyatt, W. F. "Aeolic Reflexes of Labiovelars in Homer." *GRBS* 16 (1975) 251-62.
272. Wyatt, W. F. "Homer's Linguistic Ancestors." *EETHess* 14 (1975) 133-47.

COMBELLACK (249) seeks to show, *pace* M. Willcock, that in using the epithet "black" with *phrenes* Homer "meant to describe accurately what he believed was a real physiological fact" (87)—the filling of the *phrenes* with black blood concomitant with strong emotion. COUGHANOWR (250) contends that *mastax* "means either the *mouth* in general, or *grasshopper, locust*" (p. 47), while ERBSE (251) argues for the existence of a masculine noun *ho aggeliēs*. HOOKER (252) contends that *hubris* in Homer had a neutral significance, "massive physical stature," as well as its pejorative sense. Item 254 is a demonstration that *phrenes* is "a word that has at once physiological and psychological overtones" (p. 195), and LINCOLN (255) argues for affinity between *lussa* and *lukos*. MAWET (256) studies lexical variety in Homeric expressions for mourning. Item 258 makes semantic distinctions between *boulomai* and *ethelō*. PISANI'S paper (261) includes a note on Homeric *molobros*.

RAMAN (263) finds that "the Homeric *aōtos* does not mean 'wool' but rather 'nap' or 'pile' on the surface of cloth or on the body of sheep. We have also seen that the Homeric contexts do not warrant the ascription of value-notions to the term" (p. 205). RAUBITSCHEK (264) argues for continuity between Homeric and later use of the terms *nomos* and *ethos*. ROSÉN (265) treats developments in Greek sentence-structure types from Homer to the classical period. SNELL (266) examines the use of *alēthēs*, *eteos*, and related words in Homer and later writers, especially Hesiod and Parmenides, and TRAMONTINI (267) looks at Homeric testimony on the *aulos* and the *salpinx*. VIVANTE (269) writes on the particular artistic relevance of *epea pteroenta* in speech introductions; his interpretation of *Od.* 10.398 (p. 7, n. 1) is criticized by VERDENIUS (268). WATHELET (270) notes a progressive extension in applicability of the term "Hellenes" from a limited region in northern Greece to the whole of Greece; Homeric usage attests to the earlier, traditional signification. Both of WYATT'S papers (271 and 272) maintain that there was no Aeolic phase of influence in the history of epic composition.

273. Adrados, F. R. "Micénico, dialectos paramicénicos y aqueo épico." *Emérita* 44 (1976) 65-113. (With a summary in English.)
274. Anpetkova-Sarova, G. G., and G. V. Piontek. "Was für Wälder durchstreiften die thebanischen Bakchen? Bemerkungen zur Bedeutung und Übersetzung von *elatē*." *Philologus* 120 (1976) 21-31.
275. Athanassakis, A. N. "Homeric *kankanos* and its Modern Greek Equivalents." *TAPA* 106 (1976) 1-9.
276. Bader, F. "Un nom indo-européen de l'homme chez Homère." *RPh* 50 (1976) 206-12.
277. Chadwick, J. "The Etymology of Greek *palai*." *Glotta* 54 (1976) 68-71.
278. Deroy, L. "Autour de la table grecque." *LEC* 44 (1976) 349-57.
279. Deroy, L. "La fonction du suffixe *-phi* en grec mycénien et en grec homérique." *AC* 45 (1976) 40-74.
280. Ellsworth, J. D. "Agamemnon's Intentions, *Agōn*, and the Growth of an Error." *Glotta* 54 (1976) 228-35.
281. Garzon Diaz, J. "Sentido de 'Thymos' en la Iliada." *Helmantica* 27 (1976) 121-26.
282. Greppin, J. A. C. "Skt. *Garuda*, Gk. *geranos*: The Battle of the Cranes." *JIES* 4 (1976) 233-43.
283. Hogan, J. C. "Double *prin* and the Language of Achilles." *CJ* 71 (1976) 305-10.
284. Ingalls, W. B. "The Analogical Formula in Homer." *TAPA* 106 (1976) 211-26.
285. Koch, H. J. "aipus *olethros* and the Etymology of *ollumi*." *Glotta* 54 (1976) 216-22.
286. Koller, H. "Argeiphontēs." *Glotta* 54 (1976) 211-15.
287. Malinauskene, N. K. "La sémantique de la vue et de la luminescence dans l'antiquité (sur les mots homériques *leukos* et *leussō*). In *Histoire de la culture antique*. Ed. V. V. Sokolov and A. L. Dobroxotov. Moscow 1976, 18-30. (In Russian.)
288. Melena, J. L. "El testimonio del micénico a propósito de los nombres de las distintas fuerzas en Homero." *Emérita* 44 (1976) 421-36. (With a summary in English.)
289. Miller, D. G. "Glide Deletion, Contraction, Attic Reversion, and Related Problems of Ancient Greek Phonology." *Sprache* 22 (1976) 137-56.
290. Moreschini Quattordio, A. "Proposte di interpretazione per i sintagmi omerici *orkhamos laōn* e *orkhamos andrōn*." *SSL* 16 (1976) 237-44.
291. Packard, D. W. "Metrical and Grammatical Patterns in the Greek Hexameter." In *The Computer in Literary and Linguistic Studies: Proceedings of the Third International Symposium*. Ed. A. Jones and R. F. Churchhouse. Cardiff 1976, 85-91.
292. Petruševski, M. D. "Pe-to-no (= *Petnos*) and O-wi-to-no (= *Owitnos*): Zwei mykenisch-griechische Ortsnamen im südlichen Peloponnes." *Klio* 58 (1976) 289-94.
293. Pisani, V. "Meropes Anthrōpoi." *Acme* 29 (1976) 5-7.
294. Prier, R. A. "Some Thoughts on the Archaic Use of Metron." *CW* 70 (1976) 161-69.
295. Puhvel, J. "POLEMOIO GEPHURAI." *IF* 81 (1976) 60-66.
296. Ruijgh, C. J. "Observations sur l'emploi onomastique de *keklesthai* vis-à-vis de celui de *kaleisthai* notamment dans la tragédie attique." In *Kamerbeek*, 333-95.
297. Sadykova-Malinauskene, N. K. "La valeur du radical *arg-* chez Homère pour désigner une couleur." *VKF* 6 (1976) 188-96.
298. Saerens, C. "Le syntagme *aggeliēn elthein*." *MSS* 34 (1976) 165-68.
299. Scherer, A. "Nichtgriechische Personennamen der Ilias." In *Dirlmeier/Pöschl*, 32-45.
300. Tichy, Eva. "Gr. *deidekhato* und idg. **dék̥ti, dék̥toj*." *Glotta* 54 (1976) 71-84.

301. Waanders, F. M. J. "Telos in Tragedy: Some Remarks." In *Kamerbeek*, 475-82.

ADRADOS'S paper (273) contains discussion of the relation between the Homeric poetic language and Mycenaean. BADER (276) derives Iros from I-E *wiro-. CHADWICK (277) examines *palai*, which "stands mid-way between the Mycenaean and the classical meanings" (p. 71). While item 278 looks at *peza* in Homer, ELLSWORTH (280) contends that the Homeric sense "assembly, gathering" is not to be found for *agōn* in the classical period. DEROY (279) maintains that words in -phi are equivalent to genitives and that the suffix derived not from I-E sources but from a pre-Hellenic substrate. GREPPIN (282) points out common I-E roots of the crane in Homer and Sanskrit *garuda*. HOGAN (283) sees double *prin* as lending emphasis to the stubbornness of Achilles.

INGALLS (284) cautions investigators to recognize the existence of purely metrical, metrical and formular, and purely formular reasons for the gravitation of words to certain positions in the Homeric hexameter verse. In item 285, "A consideration of the Homeric formula. . .leads to the reconstruction of an earlier sense *(kill by) throw(ing) down a precipice' for the verb *ollumi*" (p. 216). MELENA (288) discusses terms meaning "strength" in Linear B as prolegomena to comparative analysis of Homeric usage—*alke*, *biē*, *dunamis*, *is*, *iskhus*, *kratos*, *kudos*, *menos*, and *sthenos*. PACKARD (291) demonstrates, against J. Russo, that the incidence of structural formulas in Homer does not clearly exceed that in other writers, for example, Quintus Smyrnaeus. To PRIER (294), "it seems. . .that without the artificial differentiation between unprovable 'concrete' and 'abstract' usages of *metron* in the archaic period, a clearly noetic and dynamic definition may be traced from Homer through Heraclitus and Pindar" (p. 168). SAERENS (298) compares the expression studied by Forssman (235) with the text of a 6th-cent. metrical inscription from Thasos, *IG XII Suppl.* 412. Item 301 includes analysis of the semantic value of *telos* in Homer.

302. Calame, C. "Die Komposita mit *arti-* im frāhgriechischen Epos." *MH* 34 (1977) 209-20.
 303. Darcus, Shirley M. "-phrōn Epithets of *thumos*." *Glotta* 55 (1977) 178-82.
 304. Houben, J. L. "Word-Order Change and Subordination in Homeric Greek." *JIES* 5 (1977) 1-8.
 305. Kastner, W. "apatē." *MH* 34 (1977) 199-202.
 306. Morani, M. "Per una etimologia di *blaptō*." *Aevum* 51 (1977) 112-20.
 307. Neuberger-Donath, R. "Beiträge zur Homerinterpretation." *StudClas* 17 (1977) 139-44.
 308. Neuberger-Donath, R. "On the Synonymity of *an* and *ke*." *CP* 72 (1977) 116-25.
 309. Panagl, O. "Hom. *khernips*, *khernibon*, *khernipsanto*—myk. *keniqa*, *keniqetewe*." *Sprache* 23 (1977) 49-52.
 310. Snell, B. "Phrenes—phronēsis." *Glotta* 55 (1977) 34-64.
 311. Turrini, G. "Contributo all'analisi del termine *eikos*. I. L'età arcaica." *Acme* 30 (1977) 541-58.
 312. Watheler, P. "Études de linguistique homérique: 2. Les formes *xun* et *sun*." *AC* 46 (1977) 158-64.
 313. Watkins, C. "À propos de *MĒNIS*." *BSL* 72 (1977) 187-209.

CALAME (302) discusses morphology and semantics of *arti*-compounds and of the adjective *artios* in Homer and later usage. After examining twelve -phrōn epithets, DARCUS (303) concludes that "In Homer it [thumos] is an organ of emotion, intellect, and will with no specific emphasis on any of these activities; later it is principally an organ of emotion, though it can retain its other func-

tions." In item 304, "data is adduced from the relative order of main and subordinate clauses in Homeric Greek that tend to support the case for an inherited OV constituent order in sentences." KASTNER (305) offers reflections on the etymology of *apatē* and related words. MORANI (306) treats semantic and etymological peculiarities of the verb *blaptō*, with some specific reference, on pages 112-16, to Homeric practice. NEUBERGER-DONATH (308) inquires into "situations in which Homer prefers the use of the particle *an* to that of *ke* (and vice versa)" (p. 116). Item 311 is given over almost entirely to discussion of the use of *eoika* and related words in Homer. WATKINS (313) offers a semantic analysis based on detailed examination of *mēnis* and its derivatives in the formulas of Homer.

See also items 46, 129, 284, 324, 331, 333, 335, 380, 481, 486, 520, 536, 747, 754, 813, 814, 817, 828, 919, 921, 971, 986.

E. WORLD VIEW: ETHICS, RELIGION, PSYCHOLOGY, ETC.

314. Lloyd-Jones, H. *The Justice of Zeus*. Berkeley 1971. Reviews: Bodson *AC* 41 (1972) 720-21; Connor *CW* 65 (1972) 233-34; Edinger *ACR* 2 (1972) 186-87; Lasserre *Erasmus* 24 (1972) 878-80; Oates *AHR* 77 (1972) 1420-21; Verity *G&R* 19 (1972) 223-24; de Romilly *REG* 86 (1973) 462-65; Gagarin *Arion* 1 (1973) 197-204; Galante *StudUrb* 16 (1973) 149-54; Herington *AJP* 94 (1973) 395-98; Vian *RPh* 47 (1973) 124-27; Adkins *JHS* 95 (1974) 229-30; Kaiser *DLZ* 69 (1974) 12-15; Lucas *CR* 24 (1974) 81-82; Cataudella *Sileno* 1 (1975) 221-22; Golden *CP* 70 (1975) 224-26; Peradotto *CJ* 70.3 (1975) 61-68; Druet *LEC* 44 (1976) 162-63; Kraus *Gnomon* 49 (1977) 241-49; Verdenius *Mnemosyne* 30 (1977) 440-44.

315. Guida, Fiorella, and E. Pellizer. *Studi omerici e esiodei*. Rome 1972. Review: Hainsworth *CR* 26 (1976) 116-17.

316. Versényi, L. *Man's Measure: A Study of the Greek Image of Man from Homer to Sophocles*. Albany, NY 1974. Review: Segal *CW* 69 (1976) 399-400.

317. Vlachos, G. C. *Les sociétés politiques homériques*. Paris 1974. Reviews: d'Agostino *RIFD* 52 (1975) 536-37; Reix *RPhilos* 166 (1976) 234-35; Faure *RA* (1977) 323-24; González Castro *Emérita* 45 (1977) 204-05.

318. Broecker, W. *Theologie der Ilias*. Frankfurt 1975.

319. Elliger, W. *Die Darstellung der Landschaft in der griechischen Dichtung*. Berlin 1975. Reviews: Maggiulli *Maia* 28 (1976) 178-79; Griffin *CR* 28 (1978) 61-63; Schmidt *Gnomon* 50 (1978) 325-29; Wehrli *MH* 35 (1978) 160.

320. Pomeroy, S. B. *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity*. New York 1975. Reviews: Abricka *AJP* 97 (1976) 310-21; Broege *EMC* 20 (1976) 70-71; Fantham *Phoenix* 30 (1976) 80-84; Horowitz *AHR* 81 (1976) 825; Lacey *Prudentia* 8 (1976) 51-56; Lasserre *Erasmus* 38 (1976) 428-31; Trachy *ArchN* 5 (1976) 87-89; Walcot *G&R* 23 (1976) 98-99.

321. Stagakis, G. *Studies in the Homeric Society*. Wiesbaden 1975. Reviews: Bodson *AC* 45 (1976) 657-58; Lasserre *Erasmus* 28 (1976) 423-25; Walcot *G&R* 23 (1976) 208.

322. Bremer, D. *Licht und Dunkel in der frühgriechischen Dichtung: Interpretationen zur Vorgeschichte der Lichtmetaphysik*. Bonn 1976. Reviews: Druet *LEC* 45 (1977) 403; Emlyn-Jones *JHS* 98 (1978) 185-86; Prier *CW* 72 (1978) 50-51; Wehrli *MH* 35 (1978) 159-60.

323. Jaynes, J. *The Origin of Consciousness in the Breakdown of the Bicameral Mind*. Boston 1976. Review: Brady *Newsletter: Anthroposophical Soc. in Amer.* (Winter 1978) 13-14.

324. Levet, J.-P. *Le vrai et le faux dans la pensée grecque archaïque: Étude de vocabulaire*. Vol. I: *Présentation générale: Le vrai et le faux dans les épopees homériques*. Paris 1976. Reviews: van Esbroeck *LEC* 45 (1977) 286; Emlyn-Jones *JHS* 98 (1978) 185-86.

325. Lilja, S. *Dogs in Ancient Greek Poetry*. Helsinki 1976. Review: Blakely *CJ* 74 (1978) 73-75.

326. Strasburger, H. *Zum antiken Gesellschaftsideal*. Heidelberg 1976. Review: Wankenne *LEC* 46 (1978) 90.
327. Dierauer, U. *Tier und Mensch im Denken der Antike: Studien zur Tierpsychologie, Anthropologie und Ethik*. Amsterdam 1977. Review: Wyatt *CW* 72 (1978) 113-14.
328. Preisshofen, F. *Untersuchung zur Darstellung des Greisenalters in der frühgriechischen Dichtung*. Wiesbaden 1977.
329. Tsagarakis, O. *Nature and Background of Major Concepts of Divine Power in Homer*. Amsterdam 1977. Review: Hainsworth *Phoenix* 32 (1978) 83-84.

Professor LLOYD-JONES'S Sather Lectures (314) examine Greek moral thought from Homer to the fifth century, stressing continuity rather than change: "Development is an important and interesting topic, but there are times when it is more rewarding to direct attention to what has remained static over a long period" (p. 159); in this, he seeks to offer a corrective to views about "the discovery of the mind" proposed by Bruno Snell, Hermann Fränkel, and others. In item 315, Fiorella GUIDA considers the possibility of Apollo's origin in the Levant, adducing Levantine and Mesopotamian archer gods. Chapter 1 of item 316, "The Iliad," "inquires into the nature of myth and oral poetry and discusses Homer's notions of man, gods, fate, and time in order to show the correspondence between the structure of oral poetry and the structure of Homer's world" (p. xi). One-fourth of ELLIGER'S study of landscape (319) is devoted to the *Iliad* and the *Odyssey*; he illustrates the importance of various places in the poems, their connection with particular characters; epithets and similes are given special attention. Chapter II, "Women in the Bronze Age and Homeric Epic," of item 320 looks in particular at Helen, Clytemnestra, Penelope, and Andromache. STAGAKIS'S studies (321) are devoted to the *stemma* of the Actoriones, the Aiantes, the Homeric family, and *hiketai* in the Homeric world. BREMER'S book (322), originally a 1968 Tübingen dissertation, offers detailed reflections on the metaphysical light-dark antithesis—Olympus, glory, life vs. Hades, defeat, death—as it is exfoliated in the symbolic structures of Homer's poetry.

Julian JAYNES'S study of the bicameral mind (323) contains sections on "The Mind of the Iliad" (pp. 67-83), and "The Intellectual Consciousness of Greece" (pp. 255-77), both very much indebted to the Snell-Fränkel position on these matters; Jaynes seems unaware of qualifications and scepticism registered by Albin Lesky, Hugh Lloyd-Jones, and others. LEVET'S very elaborate semantic analysis (324) of truth and falsity in Homer facilitates discussion of underlying psychological "habitudes" of Greek thought. LILJA'S chronological investigation (325) contains a chapter on Homer's attitude to dogs and on the artistic use to which the Homeric canine is put. Item 326 contains chapters on the sociological content of ancient Greek epic and on the *Odyssey* in particular, with focus on Odysseus as wanderer, as king, and as father of his house. DIERAUER'S book (327) begins with Homer, as does PREISSHOSEN'S (328). TSAGARAKIS (329) sets himself "to establish reasonably well if and to what extent Homeric man's concepts of divine power are based on actual religious beliefs of ordinary Greek worshippers" (p. xviii); included are chapters on Zeus, Apollo, Athena, Theoi, Theos, Daimon, and Moira.

330. Dickie, M. W. "Virtue and Knowledge in Homer." Diss. Toronto 1972; summary in *DAI* 33 (1973) 5148A.
331. Franzmann, J. W. "The Early Development of the Greek Concept of Charis." Diss. Wisconsin 1972; summary in *DAI* 32 (1972) 5759A.
332. Croft, J. E. "Pastoral Elements in the Iliad and the Odyssey." Diss. Princeton 1973; summary in *DAI* 34 (1974) 7208A.
333. Darcus, S. M. L. "The Notion of Self in Xenophanes and Heraclitus." Diss. Toronto 1973; summary in *DAI* 35 (1974) 1071A.

334. Kessels, A.H.M. "Studies on the Dream in Greek Literature." Diss. Utrecht 1973; summary in *DAI-C* 37 (1976) 1/120C.
335. Vacca, R. A. "The Development of Sophrosyne in Homer and Aeschylus." Diss. Chicago 1973.
336. Olmsted, W. "An Examination of the Relations between Thought and Perception with Reference to Homer, the Pythagoreans, Heraclitus, Plato, and Aristotle." Diss. Chicago 1974.
337. Sourvinou-Inwood, C. "Minoan and Mycenaean Afterlife Beliefs and their Relevance to the Homeric Underworld." Diss. Oxford 1974; listed in *BICS* 21 (1974) 191.
338. Sussman, L. S. "Polemos Patēr: Conflict and Creation in Homer and Hesiod." Diss. Brown 1974; summary in *DAI* 35 (1975) 7282A.
339. Hohendahl-Zoetelief, I. M. "Omgangsvormen in het Homerische Epos." Diss. Utrecht 1975; summary in *DAI-C* 37 (1976-1977) 1/1645C.
340. Smith, L. P. "The Helpless Ones: The Unburied Dead." Diss. Texas Tech. 1975; summary in *DAI* 36 (1976) 6657-58A.
341. Tololyan, K. "The Cosmographic Strain in Narrative: From Homer to Faulkner, Joyce and Butor." Diss. Brown 1975; summary in *DAI* 37 (1976) 303A.
342. Wallace, J. W. "Structures in Primary Epic: The Iliad, the Odyssey, and Beowulf." Diss. Stony Brook 1975; summary in *DAI* 36 (1976) 4466A.
343. Brooks, C. B. "The Praise of the Maker: The Recognition and Memory of Human Creativity in Early Greece." Diss. Vanderbilt 1976; summary in *DAI* 37 (1977) 5802-5803A.
344. Davies, R. G. "Homeric Humour and Homeric Laughter." Diss. Bangor 1976; listed in *BICS* 23 (1976) 159.
345. Lloyd, C. O. "Sophistication and Refinement in Greek Literature from Homer to Aristophanes." Diss. Indiana 1976; summary in *DAI* 37 (1976) 2167A.
346. Shadow, M. J. "The Role of the Ancient Greek Rhetor in the Transmission of Collective Wisdom from Homer to Isocrates." Diss. Illinois 1976; summary in *DAI* 37 (1977) 6145A.
347. Wirshbo, E. "Attitudes toward the Past in Homer and Hesiod." Diss. Penn. 1976; summary in *DAI* 37 (1976) 2169A.
348. Fisher, N.R.E. "The Concept of Hybris in Greece from Homer to the Fourth Century B. C." Diss. Oxford 1977; listed in *BICS* 24 (1977) 177.
349. Karp, A. J. "The Concept of Persuasion in Early Greek Literature." Diss. N.Y.U. 1977; summary in *DAI* 38 (1978) 7310-11A.

DICKIE (330) seeks "to account for the frequent association of virtue with wisdom and knowledge in Homer, and this same association in Greek literature down to the end of the fifth century" by arguing that it is "the product of an aristocratic society in which being virtuous was thought to be. . .a matter of knowing the right thing to do" (*DAI*); includes discussion of the terms *agathos* and *kakos*. Chapters 1 and 2 of item 331 examine, respectively, the ethical and the aesthetic aspects of *kharis* in Homer. The aim of item 332 is "to define the nature of pastoral life [in strictly naturalistic terms] as it is depicted in the Homeric epics and to consider its relation to the heroic life basic to epic" (*DAI*). Three chapters of item 333 are devoted to examination of *phrēn* and *noos* in Homer. KESSELS (334) "investigates the extent to which early Greek (and esp. Homeric) conceptions about dreams are used as a literary motif" (*DAI-C*). SUSSMAN'S dissertation (338) shows how "the parallel notions that conflict is the basic creative situation of the universe, and that the structure and dynamics of conflict are fundamentally related to those of the world order are intrinsic to the understanding of both Homer and Hesiod" (*DAI*). Item 339 is "an attempt to create a diversified picture of the 'laudatory, well-mannered behaviour' of man in the Homeric age" (*DAI-C*).

According to L. P. SMITH (340), in the *Iliad*, Achilles, Hector, and Patroclus “revealed their true nature, their moments of grandeur and their periods of pettiness, in the manner in which they treated the dead” (*DAI*). TOLOLYAN (341) attempts to show that in Homer “catalogues, ecphrases, paradigmatic digressions and similes are all in the service of cosmography, but enhance rather than subvert the main narrative” (*DAI*)—good news indeed. WALLACE (342) identifies passive and creative mental sets underlying the “tragic” and “romance” structural characteristics of the *Iliad* and the *Odyssey*, respectively. Item 343 “studies the attribution of cultural phenomena to human creators [craftsmen, architects, poets, politicians, *et al.*] from the eighth to the sixth century in Greece” (*DAI*). LLOYD (345) maintains that “although the city of Homer’s *Iliad* shows the beginnings of a feeling of community, it is not until the *Odyssey* that the poet differentiates clearly between city and country and reveals a set of urban [=sophisticated, urbane] attitudes which are now developing” (*DAI*). The first chapter of item 346 “places the speaker within the framework of the heroic ideal and analyzes both the speeches and the relationship of the speaker to the poet in the epic tradition” (*DAI*). WIRSHBO (347) contends that “much that has been attributed to tradition in Homer is seen as stemming from a private sense of identification with the past. . . . The origin of the formula is shown to be rooted in personal experience rather than the product of centuries of tradition” (*DAI*). The second chapter of item 349 demonstrates that “Homer reveals an implicit grasp of the roles of the speaker, speech and audience in successful persuasion (like that recognized by Aristotle in the *Rhetoric*)” (*DAI*).

- 350. Adkins, A. W. H. “Homeric Values and Homeric Society.” *JHS* 91 (1971) 1-14.
- 351. Athenogenis, T. “To dilemma tēs eklogēs kai autonomia tou homērikou anthrōpou.” In *CIHS* (Athens 1971), 41-47.
- 352. Dimock, G. “Crime and Punishment in the *Odyssey*.” *Yale Review* (1971) 199-214.
- 353. Gardikas, K. G. “Sumbolē eis to phonikon dikaiōn tōn arkhaiōn Hellēnōn.” *Platon* 23 (1971) 132-66, 24 (1972) 7-37.
- 354. Gschnitzer, F. “Stadt und Stamm bei Homer.” *Chiron* 1 (1971) 1-17.
- 355. Jaekel, S. “Mousaōn therapōn.” In *Eirene XI*, 245-55.
- 356. Kirk, G. S. “Old Age and Maturity in Ancient Greece.” *Eranos-Jb* 40 (1971) 123-58.
- 357. Lloyd-Jones, H. “La giustizia di Zeus nell’*Iliade*.” *QUCC* 12 (1971) 62-91.
- 358. Muehl, M. “Relikte der Tier- und Sachstrafe bei Homer.” *REG* 84 (1971) 1-16.
- 359. Santiago, L. P. R. “The Ulysses Complex.” *American Imago* 28 (1971) 158-86.
- 360. Teulon Albarracin, A. “La cirugia omerica.” *Epistème* 5 (1971) 83-97.
- 361. Warden, J. R. “The Mind of Zeus.” *JHI* 32 (1971) 3-14.

In response to criticism of his *Merit and Responsibility* (Oxford 1962), ADKINS (350) discusses the relative valuations of competitive and cooperative excellence in Homeric society. ATHENOGHENIS (351) treats the problem of human anatomy in selected passages of the *Iliad*. DIMOCK (352) examines the notion of just punishment in the epic. In a wide-ranging study, GARDIKAS (353) considers, among other topics, the sceptre of the Homeric king; the evolution from individual to collective justice; murder, involuntary homicide, and purification in Homer. Numerous terms are analyzed. GSCHNITZER (354) discovers two levels of organization in Homer: an earlier system in which tribal society predominates and a later in which the city is pre-eminent. JAEKEL (355) sees an evolution from, in Homer, service to the Muse by the poet, to, in Euripides, service to the poet by the Muses. KIRK (356) shows that from Homer

to Hesiod and to Solon, the Greek conception of old age and maturity is conditioned by the myth of the cycle of the ages of the human race; great age in the individual corresponds to the racial decline from the age of gold—youth. Item 357 is chapter 1 of item 314. MUEHL (358) detects prehistoric juridical thought underlying Homeric representations of punishment. SANTIAGO (359) discusses the Oedipus complex in the *Odyssey* and in Joyce's *Ulysses*. WARDEN (361) shows that Anaxagoras's *Nous*, B12 DK, is in direct line of descent from Homer's *Dios noos*, Il. 16.688.

- 362. Adkins, A. W. H. "Homeric Gods and the Values of Homeric Society." *JHS* 92 (1972) 1-19.
- 363. Adkins, A. W. H. "Truth, *Kosmos*, and *Aretē* in the Homeric Poems." *CQ* 22 (1972) 5-18.
- 364. Castro Smolka, N. C. de. "O papel do oráculo na vida grega." *L&L* 1 (1972) 173-84.
- 365. Doerrie, H. "Die Wertung der Barbaren im Urteil der Griechen: Knechtsnaturen? Oder Bewahrer und Kinder heilbringender Weisheit?" In *Antike und Universalgeschichte: Festschrift Hans Erich Stier zum 70. Geburtstag am 25. Mai 1972*. Ed. R. von Stiehl and G. A. Lehmann. Münster 1972, 146-75.
- 366. Giangrande, L. "Pseudo-, 'International,' Olympian and Personal Peace in Homeric Epic." *CJ* 68 (1972) 1-10.
- 367. Greenhalgh, P. A. L. "Patriotism in the Homeric World." *Historia* 21 (1972) 528-37.
- 368. Melena, J. L. "En torno al *sképtron* homérico." *CFC* 3 (1972) 321-56.
- 369. Nethercut, W. R. "Hector at the Abyss." *CB* 49 (1972) 7-9.
- 370. Nussbaum, M. C. "*Psukhē* in Heraclitus, II." *Phronesis* 17 (1972) 153-70.
- 371. Ogilvy, J. "Animals in the Iliad." *EMC* 16 (1972) 53.
- 372. Pax, E. "Bemerkungen zum patriarchalischen Stil." *SBF* 22 (1972) 315-34.
- 373. Ramfos, S. "Nostos." *Philosophia* 2 (1972) 117-36.
- 374. Rowe, C. "Conceptions of Colour and Colour Symbolism in the Ancient World." *Eranos-Jb* 41 (1972) 327-64. (With résumés in French and German.)
- 375. Sale, W. "The Olympian Faith." *G&R* 19 (1972) 81-93.
- 376. Schmidt, E. G. "Vorstufen des Humanismus-Begriffs in Griechenland." *WZJena* 21 (1972) 827-37.
- 377. Setaioli, A. "L'immagine delle bilance e il giudizio dei morti." *SIFC* 44 (1972) 38-54.
- 378. Valgiglio, E. "Eroico ed umano in Omero." In *Cataudella*, I.25-52.
- 379. Williams, H. "Viewing the Stubble: A Note on the *Odyssey*." *CJ* 68 (1972) 75-78.
- 380. Wróblewski, W. "Die Begriffe *aretē* und *aristos* in den Epen Homers." *Eos* 60 (1972) 21-39. (In Polish with a résumé in German.)

According to ADKINS (362), *aretē*, *timē*, *moira*, and *philotēs* determine divine behavior as well as human, and influence the involvement of gods in human affairs; and in item 363, he shows how the *agathoi* evaluate statements in terms of the stature of the speaker and their own *aretē*. Item 364 includes some discussion of gods and prophets in Homer. GIANGRANDE (366) characterizes Homer's sympathy, despite his reputation as a martial poet, with the side of peace. In item 367, GREENHALGH argues that "a distinction must be drawn between Panachaean and single-state situations, and that in the latter social responsibility can be as strong a motivation of heroes as feelings of insulted personal pride, and possibly even stronger" (p. 528, n. 1). MELENA (368) writes on the semi-magical nature of the power vested in the scepter—symbol of the cosmic Tree—and its bearer. NETHERCUT (369) shows Hector to be the paragon of a shame culture. NUSSBAUM'S paper (370) deals with the significance of Hera-

clitus' rejection of Homer's view of death. PAX (372) traces elements of "patriarchal style" in formulas of address, certain syntactic constructions, and elsewhere in the *Odyssey*. ROWE (374) maintains the Homeric world is less one of colors than of clarity and obscurity. SCHMIDT (376) surveys Homeric poetry and later literature and finds that Aristippus' *anthrōpismos* is the nearest approach to a discrete, clearly defined concept of "humanism." SETAIOLI (377) contends that, in Homer, Zeus weighs the lots—*kēres*—of heroes, not their souls (as in Alexandrian times). According to VALGIGLIO (378), heroic themes predominate in the *Iliad*, human in the *Odyssey*; the latter are Homer's own creation. WILLIAMS (379) finds evidence of conflict between matriarchy and patriarchy in the Calypso, Circe, and Nausicaa episodes and in the switch to male characters in *Od.* 14.278-320. WRÓBLEWSKI (380) illustrates differences between the *Iliad* and the *Odyssey* in their definitions of *aretē* and remarks on the lack of moral connotation of the term.

- 381. Arthur, M. "Early Greece: The Origins of the Western Attitude toward Women." *Arethusa* 6 (1973) 7-58.
- 382. Austin, N. "The One and the Many in the Homeric Cosmos." *Arion* 1 (1973) 219-74.
- 383. Delcourt, M. "Débuts d'un réalisme." In *Approches de l'art: Mél. Ar-sène Soreil*. Paris 1973, 127-34.
- 384. Friedrich, P. "Defilement and Honor in the Iliad." *JIES* 1 (1973) 119-26.
- 385. Koutsakos, I. G. "The Ontological Continuity in Homer." In *DKHS*, 205-12.
- 386. Marg, W. "Zur Eigenart der Odyssee." *A&A* 18 (1973) 1-14.
- 387. Michaelidis, K. P. "Hē homērikē moira, themis kai dikē." In *DKHS*, 212-20.
- 388. Muehl, M. "Über die Schiffspersonifizierung bei Homer und Horaz." *A&A* 19 (1973) 100-06.
- 389. Parvulescu, A. "La gloria e la condizione dell'uomo omerico." *QU* 2 (1973) 77-79.
- 390. Reeve, M. D. "The Language of Achilles." *CQ* 23 (1973) 193-95.
- 391. Segal, E. "Laughter in the House." *Horizon* 15 (1973) 90-93.
- 392. Spyridakis, K. "Ta homērika poiēmata kai hē Kupros." In *DKHS*, 129-35.
- 393. Suárez de la Torre, E. "Ítaca y Ulises." *EClas* 17 (1973) 221-39.
- 394. Vidal-Naquet, P. "Valeurs religieuses et mythiques de la terre et du sacrifice dans l'Odyssée." In *Problèmes de la terre en Grèce ancienne*. Ed. M. I. Finley. Paris & The Hague 1973, 269-92.

ARTHUR (381) sees in Homer and other aristocratic writers of the archaic period a tendency to exalt women and the love relationship. Item 382 (later chapter 2 of item 520) is essentially an extended critique of Bruno Snell's interpretation of the Homeric *Weltanschauung*, which ignores "the intellectual concepts by which Homer organizes sense data into coherent systems" (p.222). DELCOURT (383) assesses the extent of realism in the *Iliad* vis-à-vis the *Odyssey* and makes comparisons with the *Chanson de Roland*. FRIEDRICH studies the concepts of personal integrity and defilement in comparison with aristocratic values in other I-E epics. KOUTSAKOS (385) makes observations on the continuity and interrelations of human, animal, and divine life in the Homeric conception of the universe. MARG (386) discusses the relation of the Odyssean view of man to the Iliadic world view. According to MICHAELIDIS (387), *moira* represents an immutable and universal order beyond the control of the gods; *themis* and *dikē* are its agents within human society. Item 389 shows that glory is a permanent quality of divinity; in human life it is impermanent and attainable through prowess in war. REEVE (390) argues, against Adam Parry, that vocabulary drawn from the epic language or *Kunstsprache* did not commit oral poets to a particular value

system; *Il.* 9.308-429—Achilles to Odysseus—is enlisted as confirmation. SEGAL'S thoughts (391) on the role of comedy in human affairs include examples from Homer, Petronius, and Catullus. Item 393 contends, against Dörpfeld *et al.*, that modern Ithaca is in fact the island of Odysseus. VIDAL-NAQUET'S study (394) concentrates on differences in attitude toward the earth and toward sacrifice in the "real" world of Ithaca, Sparta, and Pylos, and in the mythic world of the great wanderings in *Od.* 9-12.

- 395. Beye, C. R. "Male and Female in the Homeric Poems." *Ramus* 3 (1974) 87-101.
- 396. Finley, M. I. "The World of Odysseus Revisited." *PCA* 71 (1974) 13-31.
- 397. Kon, I. S. "The Idea of Friendship in Ancient Greece." *VDI* 129 (1974) 135-49. (In Russian with a résumé in English.)
- 398. Lilja, S. "Theriophily in Homer." *Arctos* 8 (1974) 71-78.
- 399. Snodgrass, A. M. "An Historical Homeric Society?" *JHS* 94 (1974) 114-25.
- 400. Toelle-Kastenbein, R. "Homerische Kriegerehrung." *AW* 5.3 (1974) 21-30.
- 401. Tzannetatos, T. S. "Politeia kai atomon eis tēn poiēsin tou Homērou." *Platon* 26 (1974) 266-76.

BEYE (395) shows that in the *Iliad* women are most often dependent on men, while in the *Odyssey* they occupy more prominent and dominant positions. FINLEY (396) defends the thesis first enunciated by him in his *World of Odysseus* (New York 1954) that the Homeric poems reflect an early Dark Age cultural milieu. KON'S paper (397) includes reflection on the solidarity of Homeric warriors. LILJA (398) observes especially the attitude of Homeric man toward horses and dogs. For SNODGRASS (399), the coexistence of homogeneous and diverging devolution features—for example, bride-price vs. monogamy—argues against any actual historical Homeric society. Item 400 studies the honors paid to dead warriors in Homer and on late Geometric and proto-Attic vases. TZANNETATOS (401) detects the structure: king (basileus)/nobles/people, in the political situations in Troy, among the Greeks before Troy, on Scheria, and on Ithaca.

- 402. Adkins, A. W. H. "Art, Beliefs, and Values in the Later Books of the Iliad." *CP* 70 (1975) 239-54.
- 403. Andreev, J. V. "Volk und Adel bei Homer." *Klio* 57 (1975) 281-91.
- 404. Gresseth, G. K. "The Gilgamesh Epic and Homer." *CJ* 70.4 (1975) 1-18.
- 405. Hoekstra, A. "Aèdes anciens et poètes ioniens: Le témoignage de quelques expressions homériques." In *Préaux*, 25-32.
- 406. Kakridis, J. T. "Griechische Mahlzeits- und Gastlichkeitsbräuche." In *Patzer*, 13-21.
- 407. Kube, J. "Homerische Theologie als Vorstufe einer Wissenschaft von der Natur." In *Patzer*, 1-11.
- 408. Pomeroy, S. "Andromaque, un exemple méconnu de matriarcat." *REG* 88 (1975) 16-19.
- 409. Rose, P. W. "Class Ambivalence in the Odyssey." *Historia* 24 (1975) 129-49.
- 410. Walter, H. "Eine Verhaltensweise des Menschen in homerischer Zeit." Salzburger Univ.-Reden LVI. Munich 1975, 1-16.

ADKINS (402) writes on differences in divine attitude toward those possessing *areté* in varying degrees in *Il.* 21-24. ANDREEV (403) argues that only the upper classes of the *dēmos* are given attention in Homer, the remaining masses being ignored. GRESSETH (404) finds similarities between the Akkadian and the Greek epics chiefly in their attitude toward man as less than god, more than

animal. POMEROY (408) holds that *Il.* 6.433-439 is not an interpolation and in fact testifies to the prestige of women in Homeric society. ROSE (409) proceeds from the position that "the Homeric poems themselves are. . .a vital source for eighth century views of social and political issues" (p. 132).

- 411. Bloch, R. "Les sports dans l'antiquité." *Diogène* 94 (1976) 67-91.
- 412. Clissold, P. "The Voyage of Odysseus." *Mariner's Mirror* 62 (1976) 52-54.
- 413. Griffin, J. "Homeric Pathos and Objectivity." *CQ* 26 (1976) 161-87.
- 414. Gschnitzer, F. "Politische Leidenschaft im homerischen Epos." In *Dirlmeier/Pöschl*, 1-21.
- 415. Pazderník, V. "Juristische Grundbegriffe in den homerischen Epen." *RIDA* 23 (1976) 59-74.
- 416. Piñero-Sáenz, A. "Sobre Homero y el etusiasmo mántico." *EClas* 20 (1976) 3-8.
- 417. Querbach, C. A. "Conflicts between Young and Old in Homer's Iliad." In *The Conflict of Generations in Ancient Greece and Rome*. Ed. S. Bertman. Amsterdam 1976.
- 418. Riedinger, J. C. "Remarques sur la *timē* chez Homère." *REG* 89 (1976) 244-64.
- 419. Will, F. "Objectivity in Homer." In *The Generic Demands of Greek Literature*. Amsterdam 1976, 49-61.

Item 411 includes discussion of games in Homer. CLISSOLD (412) finds Homer's Aeolia on Asinara, forty miles east of Bonifacio on Corsica. Item 413 is a thorough survey of instances of pathos in the *Iliad*, with remarks about their influence on the grave epigram. PAZDERNÍK (415) studies the notions of *themis*, *dikē*, and *eunomia* in Homer and in Greek social, political, and judicial thought. RIEDINGER (418) reveals the system of relations in Homeric society underlying the notion of *timē*. Item 419 is a characterization of the language of Homer and its connection with his world view.

- 420. Rexine, J. E. "The Nature and Meaning of Justice in Homer." *CB* 54 (1977) 1-6.
- 421. de Romilly, Jacqueline. "La haine et l'inimitié dans Homère." In *Ancient and Modern: Essays in Honor of Gerald F. Else*. Ed. J. H. D'Arms & J. W. Eadie. Ann Arbor 1977, 1-10.
- 422. Walcot, P. "Odysseus and the Art of Lying." *AncSoc* 8 (1977) 1-19.

REXINE (420) opposes A.W.H. Adkins and B. C. Dietrich, among others, in contending that the Homeric poems show that the gods, especially Zeus and Athena, are in fact concerned with "established law and order." Item 421 notes the absence of hatred in Homer: the heroes are capable of rage and of acts of violence and vengeance, but "offenses que l'on réprouve, contre lesquelles on se dresse, qui excitent la colère—tout ceci est fort loin d'une véritable hostilité de personne à personne" (p. 6). WALCOT (422) examines the series of lying stories in the second half of the *Odyssey*, arguing that the ancient audience would have considered "an ability to lie convincingly a talent necessary to success, necessary perhaps to survival, in a world dominated by hostile forces" (p. 2); lying was not deplored as it is today.

See also items 94, 148, 173, 188, 229, 253, 266, 350, 362, 363, 402, 581, 599, 802, 809, 825, 993.

IV. THE ILIAD

A. GENERAL TREATMENTS

- 423. Ebel, H. *After Dionysus: An Essay on Where We are Now*. Rutherford, NJ 1972.

424. Redfield, J. M. *Nature and Culture in the Iliad: The Tragedy of Hector*. Chicago 1975. Reviews: Gahan *Mosaic* 10.1 (1976) 151-56; Knox *NYRB* (29 April 1976); Vernant *TLS* 75 (1976) 1382-83; Walcot *G&R* 23 (1976) 196; Whallon *Phoenix* 30 (1976) 311-12; Foley *JHS* 97 (1977) 171; Robinson *CJ* 72 (1976-1977) 184-86; Schein *CW* 70 (1976-1977) 272-73; Combellack *CompLit* 30 (1978) 81-84; Willcock *CR* 28 (1978) 143.
425. Schadewaldt, W. *Der Aufbau der Ilias: Strukturen und Konzeptionen*. Frankfurt 1975. Review: Hölscher *Poetica* 8 (1976) 470-80.
426. Sicking, C.M.J. "Heeft de Ilias een moraal?" *Lampas* 5 (1972) 444-64.
427. Nohrnberg, J. "The Iliad." In *Homer to Brecht*, 3-29.

EBEL'S book (423) contains three chapters of literary appreciation of the *Iliad*, one on the work in general, and two devoted to particular episodes: "The Supplication of Phoenix," and "The Killing of Lykaon." Item 424, by James M. REDFIELD, is a literary critical study of the *Iliad*, proceeding from, but not limited by, a special interest in the hero Hector: "I felt he had been neglected by the critics. . . . I saw his story as that of an admirable man who falls into error without ceasing to be admirable and who dies a death which is tragic because we find it inevitable and in some sense his own fault, but undeserved. . . . I thought I understood Aristotle's praise of the story of such a hero as the best kind of tragic plot" (p. ix). Item 427 is a brief, belletristic account of the nature of the poem.

See also item 1003.

B. INDIVIDUAL BOOKS, EPISODES, PASSAGES

General

428. Segal, C. P. *The Theme of the Mutilation of the Corpse in the Iliad*. Leiden 1971. Reviews: Edwards *ACR* 2 (1972) 264; Germain *REG* 85 (1972) 240-41; Rees *G&R* 19 (1972) 213-14; Vian *REA* 74 (1972) 252-53; Combellack *CP* 68 (1973) 149-50; Hainsworth *CR* 23 (1973) 265-66; Thornton *AUMLA* 40 (1973) 284-85; Kessels *Mnemosyne* 28 (1975) 301-03.
429. Shannon, R. S. *The Arms of Achilles and Homeric Compositional Technique*. Diss. Harvard 1973. Leiden 1975. Reviews: Bodson *AC* 45 (1976) 222-24; Edwards *JHS* 97 (1977) 172; Hainsworth *CR* 28 (1978) 142-43.
430. Ritoók, Z. "Anmerkungen zu Homer." *AAntHung* 19 (1972) 201-15.
431. Mugler, C. "La conscience du temps chez Homère." *RPh* 49 (1975) 227-29.
432. Schlunk, R. R. "The Theme of the Suppliant-Exile in the Iliad." *AJP* 97 (1976) 199-209.

SEGAL (428) analyzes, from the perspective of revisionist oral theory, the theme of the mutilation of the corpse, particularly as manifested in Books 16-22 and as it bears on our judgment of Achilles. SHANNON (429) accepts the conclusions of Nagy (104) and Nagler (see item 40) regarding the origin and function of the hexameter; he then proceeds "to examine a single system of narratively related scenes and objects in the *Iliad*—the arms of Achilles—and to attempt to demonstrate descriptively some of the ways in which individual episodes, and even single compositional elements, can be related to each other and integrated into the broader unifying patterns of conceptual themes associated with the major episodes and characters of the epic as a whole" (p. 18). RITOÓK (430) treats *Il.* 18.604 ff. (and the meaning of *aoidos* in light of a version of the lines preserved by Athenaeus), *Il.* 24.719-722, and *Od.* 8.487-499. MUGLER (431) studies battle scenes interrupted by the speeches of combatants, while SCHLUNK (432) considers the working out of the theme of the suppliant-exile in the stories of Peleus, Phoenix, Patroclus, Epeigeus, and others, including Achilles himself.

See also items 53, 100, 320, 402, 762, 1017, 1062.

Iliad 1

433. Segal, C. P. "Nestor and the Honor of Achilles: Iliad I, 247-284." *SMEA* 13 (1971) 90-105.
434. Kessels, A.H.M. "Achilles en Agamemnon: Het begin van hun vete (Ilias I, 1-344)." *Hermeneus* 44 (1972) 9-21.
435. Noerenberg, H. W. "Zu Homer, Ilias I 200." *Hermes* 100 (1972) 251-54.
436. Gundert, H. "Zur Nestorrede im I. Gesang der Ilias." *GB* 2 (1974) 61-67.
437. Schwabl, H. "Zeus nickt (zu Ilias 1, 524-530 und seiner Nachwirkung)." *WS* 10 (1976) 22-30.

SEGAL (433) shows that Nestor, though aware of the justice of Achilles' position, dare not question the supremacy of Agamemnon. Item 434 offers criticism of A. M. van Erp Taalman Kip, *Agamemnon in epos en tragedie* (Assen 1971), with response by that author. NOERENBERG (435) argues that the eyes in *Il.* 1.200—*deinō de hoi osse phaanthen*—are Achilles', not Athena's. GUNDERT (436) reads *Akhillēa* rather than *Akhillei* at *Il.* 1.283. SCHWABL'S study (437) of nodding Zeus compares *Il.* 1.524-530 and 17.198-209 and parallels in the Homeric Hymns, Callimachus, Catullus, Ovid, and Maximus of Tyre.

See also items 111 and 1012.

Iliad 2

438. Reid, S. "The Iliad: Agamemnon's Dream." *American Imago* 30 (1973) 33-56.
439. Vrachas, F. P. "Stoikheia politikēs propagandas stē rhapsōidia II tēs Iliados." In *DKHS*, 201-04.
440. Garcia Ramón, J. L. "En torno al Catálogo de las naves homéricos: A propósito de un reciente libro de R. Hope Simpson y J. F. Lazenby." *CFC* 7 (1974) 145-80.
441. Loftson, P. J. "A Note on Three Lines in the Catalogue of Ships." *CP* 69 (1974) 283-84.
442. Sarkady, J. "Über die Zahlenangaben im homerischen Schiffskatalog." *WZRostock* 23 (1974) 205-08.
443. Nachtergael, G. "Le Catalogue des vaisseaux et la liste des théorodoques de Delphes." In *Préaux*, 45-55.
444. Vox, O. "Premesse per il catalogo troiano." *Belfagor* 31 (1976) 565-69.
445. Magrath, W. T. "Note on Iliad II 546-551." *Hermes* 105 (1977) 381-83.

Item 438 offers analysis of manifest and latent content in the dream of Agamemnon in *Il.* 2. VRACHAS (439) writes on Odysseus' knowledge of mass psychology as reflected in *Il.* 2.190 ff. The book critiqued in item 440 is *The Catalogue of Ships in Homer's Iliad* (Oxford 1970). On the basis of Homeric and Linear B evidence, LOFTSON (441) emends *Il.* 2.564, 672, and 731. SARKADY (442) argues against the reliability of the catalogue's figures. NACHTERGAEL (443) presents the case, against A. Giovannini, *Étude historique sur les origines du Catalogue des vaisseaux* (Bern 1969), for the Boeotian rather than Delphic provenance of the Catalogue. Item 444 deals with the structure and authenticity of *Il.* 2.786-815. MAGRATH (445) discusses the problematic *hilaontai*.

See also items 167, 721, 839, 874.

Iliad 3

446. Bergold, W. *Der Zweikampf des Paris und Menelaos (Zu Ilias 3.1-4.222)*. Bonn 1977.
447. van der Valk, M. "Iliad III 35 and the Scholia." *Mnemosyne* 25 (1972) 78-80.

Item 446, a detailed, nearly line-by-line literary critical commentary on the monomachy of Paris and Menelaus, is devoted principally to structural analysis. On the strength of the scholia, M. van der VALK (447) adopts the reading *par-eias*; Dionysius Sidonius and Demetrius Ixion are shown to have been influenced in their reading by the text of Aristophanes of Byzantium.

See also item 1083.

Iliad 4

448. Schein, S. L. "The Death of Simoeisios: Iliad 4.473-489." *Eranos* 74 (1976) 1-5.

SCHEIN'S paper (448) concludes that in the death of Simoeisios, as in that of Hector, "we see Homer's profound perception of the cost of the heroism he celebrates and of the tragic nature of the human condition" (p. 5).

See also item 446.

Iliad 5

449. Tsagarakis, O. "Pylaimenes' Tod und Auferstehung: ein Widerspruch in der Ilias?" *Hermes* 104 (1976) 1-12.

TSAGARAKIS (449) maintains the wound inflicted at *Il.* 5.579 is not fatal and that Pylaimenes is in fact alive to mourn his dead son in *Il.* 13.658 ff.

Iliad 6

450. Maftei, M. *Antike Diskussionen über die Episode von Glaukos und Diomedes im VI. Buch der Ilias*. Diss. Cologne 1975. Meisenheim 1976. Review: Bodson *AC* 46 (1977) 607-08.

451. Privitera, G. A. "L'episodio di Licurgo in Omero." In *Umanità e storia: Scritti in onore di A. Attisani*. Naples 1971, II.29-48.

452. Broccia, G. "Intorno al classico." *Euphrosyne* 5 (1972) 493-99.

453. Herter, H. "Der weinende Astyanax." *GB* 1 (1973) 157-64.

454. Mason, H. A. "An Episode in the Sixth Book of Homer's Iliad." *Cambridge Quarterly* 6 (1973) 143-50.

455. Hijmans, B. L. "Alexandros and his Grief." *GB* 3 (1975) 177-89.

MAFTEI (450) canvasses ancient opinion on twenty-four issues raised by the Glaucus-Diomedes encounter in *Il.* 6: for example, were lines 119-236 present from the beginning? did writing exist in Homer's time? why does Diomedes speak of his father, Tydeus? etc. PRIVITERA (451) sees in the Lycurgus episode, *Il.* 6.130-141, evidence of the existence, ca. 8th-cent. B.C., of a tradition of Dionysiac singers. BROCCIA's paper (452) includes thoughts on *Il.* 6.429 ff., Andromache to Hector. HERTER (453) discusses the artistry of the depiction of the child Astyanax in the famous scene in *Il.* 6. MASON (454) examines Homeric techniques of description in the episode of the gods' abandonment of the Trojans. HIJMANS (455) takes up the vexed question of Alexandros' anger in *Il.* 6.326.

See also items 810, 1092.

Iliad 7

456. Atchity, K. J. "The Message of Idaios: Formulaic Departure?" *CP* 68 (1973) 297.

ATCHITY (456) sees in the change from *gunaika* in *Il.* 7.362 to *alokhon* in 392 an indication of Troy's recognition of the illicit character of Paris' liaison with Helen.

Iliad 8

457. Hooft, H.G.A. "Hij zou de diepe waters van de Styx niet ontvlucht zijn." *Hermeneus* 43 (1971) 24-28.
458. Thiry, H. "Homero y el perro de Hades: Iliada VIII, 368 y Odisea XI, 623." *Emérita* 42 (1974) 103-08. (Also in *Helikon* 13-14 [1973-1974] 499-504.)

HOOFT (457) comments on *Il.* 8.369, while THIRY (458) contends that Homer's Cerberus is simply a large dog, not a monster.

See also item 118.

Iliad 9

459. Voskos, A. I. *Meleagros-Akhilleus kai Phoinix: Sumbolē eis tēn ereunan tēs henotētos tēs Iliados*. Diss. Athens 1974. Nicosia 1974. Reviews: Rexine *AJP* 96 (1975) 406-07; Kakridis *Hellenica* 29 (1976) 191-92; Lasserre *AC* 46 (1977) 221-23.
460. Petruševski, M. D. "Dēmētēr, Erinus, Persephonē." *ZAnt* 21 (1971) 621-33. (In Serbo-Croatian with a résumé in French.)
461. Tsagarakis, O. "The Achaean Embassy and the Wrath of Achilles." *Hermes* 99 (1971) 257-77.
462. Reeve, M. D. "Two Notes on Iliad 9." *CQ* 22 (1972) 1-4.
463. Tsagarakis, O. "Phoenix and the Achaean Embassy." *RhM* 116 (1973) 193-205.
464. Claus, D. B. "Aidōs in the Language of Achilles." *TAPA* 105 (1975) 13-28.
465. Koehnken, A. "Die Rolle des Phoinix und die Duale im IX der Ilias." *Glotta* 53 (1975) 25-36.
466. Petzold, K. E. "Die Meleagros-Geschichte der Ilias: Zur Entstehung geschichtlichen Denkens." *Historia* 25 (1976) 146-69.
467. Rosner, J. A. "The Speech of Phoenix: Iliad 9.434-605." *Phoenix* 30 (1976) 314-27.

Item 459 considers particularly the role of Phoenix and the Meleager-paradeigma in *Il.* 9 and offers a thorough review of scholarship on these subjects. PETRUŠEVSKI (460) contends that confusion between Persephone and Erinyes in *Il.* 9.454-457 and 567-572 is owing to ambiguity of the character of Demeter. Item 461 is a defense of the authenticity of the Embassy scene in *Il.* 9; apparent inconsistencies in fact arise from alterations in Achilles' state of mind. According to REEVE (462), lines 9.269, 272, and 276 and earlier than 127, 130, 134; 32-39 are a later addition. TSAGARAKIS (463) maintains that Phoenix arrived at the camp of Achilles earlier than Odysseus and Aias, while the heralds are minor characters ignored in the presence of major ones; KOEHNKEN (465), on the other hand, argues that Phoenix too is subordinate to the higher-ranking Odysseus and Aias, to whom the duals in *Il.* 9.182-198 refer. CLAUS (464) contends, against Adam Parry, "The Language of Achilles," *TAPA* 87 (1956) 1-7, that "Achilles' point of view is not. . .utterly at odds with that of his society. . .nor does he now need to view the traditional *logoi* as meaningless to him in any accepted way in order to establish it" (pp. 25-26). PETZOLD (466) makes distinctions between elements of an original saga version and the Meleagros story as narrated in *Il.* 9. ROSNER (467) assesses thematic and verbal filiations between the speech of Phoenix and the *Iliad* at large, and argues that *Il.* 9.434-605 is in fact genuine and integral to the epic.

See also items 390 and 423.

Iliad 10

468. Eichhorn, F. *Die Dolonie*. Garmisch-Partenkirchen 1973. Review: Holoka *CW* 69 (1975) 72-73.

469. Gaunt, D. M. "The Change of Plan in the Doloneia." *G&R* 18 (1971) 191-98.
 470. Niemirska-Pliszczynska, J. "Les études helléniques, I." In *Eirene XI*, 605-08.

Items 468 and 470 are both unitarian defenses of the authenticity of *Il. 10*; the former adduces similarities of style and of "artistic purpose" between the tenth and other books of the epic. GAUNT (469) contends that Homer altered the night mission of *Il. 10* from one of reconnaissance to one of murder and pillage to provide his audience more immediate excitement.

See also item 167.

Iliad 11

See item 167.

Iliad 13

471. Michel, C. *Erläuterungen zum XIII der Ilias*. Heidelberg 1971. Reviews: Clay *CW* 65 (1972) 278; Vaio *ACR* 2 (1972) 225-26; Delaunois *LEC* 41 (1973) 458; Hainsworth *CR* 23 (1973) 266-67; Vian *REA* 75 (1973) 133-34; Krischer *Gnomon* 46 (1974) 293-95.
 472. Kakridis, J. T. "Poseidons Wunderfahrt: Zu Ilias XIII 10-38." In *Antidosis: Festschrift für Walther Kraus zum 70. Geburtstag*. Ed. R. Hanslik *et al.* Vienna 1972, 188-97.

Item 471 is an extended defense, against analysts from Hermann to Heitsch, of the integrity of *Il. 13*; like Schadewaldt in his *Iliastudien* (Leipzig 1938), MICHEL finds distinctively Homeric arrangements of scenes and parallelism of episodes.

See also item 449.

Iliad 14

473. Brenk, F. E. "Aphrodite's Girdle: No Way to Treat a Lady (*Iliad* 14.214-223)." *CB* 54 (1977) 17-20.

BRENK (473) speculates about the precise nature of the *kestos himas*, adducing particularly Near Eastern parallels.

See also item 1024.

Iliad 15

See item 232.

Iliad 16

474. Leinieks, V. "A Structural Pattern in the *Iliad*." *CJ* 69 (1973) 102-07.
 475. Wilson, J. R. "The Wedding Gifts of Peleus." *Phoenix* 28 (1974) 385-89.

LEINIEKS (474) shows that the *Patrocleia* exhibits an *arkhē-teleutē* pattern to be found in the stories of Hector, Sarpedon, and Achilles. Item 475 deals with the immortal horses and arms in *Il. 16-19*.

See also item 71.

Iliad 17

See Item 437.

Iliad 18

476. Burns, A. "The Chorus of Ariadne." *CJ* 70.2 (1974-1975) 1-12.
 477. Andersen, O. "Some Thoughts on the Shield of Achilles." *SO* 51 (1976) 5-18.
 478. Gaertner, H. A. "Beobachtungen zum Schild des Achilleus." In *Dirlmeier/Pöschl*, 46-65.
 479. Gutzwiller, K. J. "Homer and Ariadne." *CJ* 73 (1977) 32-36.

BURNS (476) suggests that *Il.* 18.590-606 attests to Homer's knowledge of either a Minoan ritual dance depicted on a fresco or sculptural relief or the "Geranos" dance on Delos, but GUTZWILLER (479) argues against him that "it is highly unlikely that Homer acquired his knowledge of the connection between this unusual dance formation and the Theseus myth in any other way than through the oral tradition" (p. 36). ANDERSEN (477) shows the close connection between various scenes depicted on the shield and the central ideas and events of the poem at large.

See also items 167 and 430.

Iliad 19

See items 475 and 503.

Iliad 20

480. Lenz, L. H. *Der homerische Aphroditehymnus und die Aristie des Aineias in der Ilias*. Bonn 1975. Reviews: Burkert *MH* 33 (1976) 255; Delaunois *LEC* 44 (1976) 163; Richardson *CR* 27 (1977) 267-68; Smith *AJP* 98 (1977) 179-80.
 481. Frazer, R. M. "Rhēgminos at Iliad XX, 229." *Glotta* 49 (1971) 24-27.
 482. Mathews, V. J. "Swift-Footed Achilles." *EMC* 19 (1975) 37-43.

LENZ (480) argues, principally against E. Heitsch, *Aphroditehymnos, Aeneas und Homer: sprachliche Untersuchungen zum Homerproblem* (Göttingen 1965), that the similarities between the *aristeia* of Aeneas (*Il.* 20) and the *Hymn to Aphrodite* do not prove that the Iliadic passage was a late addition; each narrative is attuned to its environment, in the one case heroic poetry, in the other, hymnic celebration; the events of *Il.* 20 belong to the monumental epic as it was originally conceived. FRAZER (481) argues that *rhēgmin* refers in *Il.* 20.229 not to surf but to sea breeze. MATHEWS'S examination (482) of *Il.* 23.790 ff., 20.407 ff., and of other ancient sources shows that Achilles had the speed required for the three Olympic footraces.

See also item 194.

Iliad 21

483. Wyatt, W. F. "Iliad XXI, 342-360." *ZAnt* 21 (1971) 55-64.

WYATT (483) offers a reconstruction of the original order of the verses.
 See also item 423.

Iliad 22

484. Hill, D. E. "Iliad XXII, 191." *Hermes* 99 (1971) 372-74.

HILL (484) argues for the feminine form, *kataptēxas*', which suggestss more strongly the fawn's defenselessness and timidity; this accords with the comparison of Hector to a woman in 22.124 ff. and to a dove in 139 ff.

See also items 63 and 424.

Iliad 23

See items 491 and 515.

Iliad 24

- 485. Deichgraeben, K. *Der letzte Gesang der Ilias*. Wiesbaden 1972. Reviews: Ebener *DLZ* 94 (1973) 895-98; Dimock *AJP* 96 (1975) 76-77; Erbse *Gnomon* 47 (1975) 117-21; Hainsworth *CR* 26 (1976) 115.
- 486. Frazer, R. M. "The *klismos* of Achilles, *Iliad* 24" *GRBS* 12 (1971) 295-301.
- 487. Glenn, J. "Two Notes on *Iliad* 24." *CW* 65 (1971) 21.
- 488. Petersmann, G. "Die monologische Totenklage der *Ilias*." *RhM* 116 (1973) 3-16.
- 489. Scodel, R. "Apollo's Perfidy: *Iliad* XXIV 59-63." *HSCP* 81 (1977) 55-57.
- 490. Walcot, P. "The Judgement of Paris." *G&R* 24 (1977) 31-39.

Item 485 is a unitarian defense of *Il.* 24; its internal development is shown to be dramatically consistent and its connection with the rest of the poem is shown to be ensured by the presence of typically Iliadic *topoi*. FRAZER (486) maintains that the sense of the lines in *Il.* 24 indicates that Achilles has politely offered Priam the *thronos*, taking for himself the lowly *klismos*: *enthen anestē* goes with *toikhous tou heterou*, not with *klismōi*. GLENN (487) finds in *Il.* 24.503-506 (Priam supplicating Achilles) an anticipation of the teaching "he who humbles himself shall be exalted"; in Achilles' outburst at 24.560-570, he sees a projection outward of self-disgust and inner hostility against Priam. PETERSMANN (488) detects in the death-laments of the *Iliad* the original creativity and narrative skill of the poet. SCODEL (489) sets Aeschylus fr. 284 Mette (= 350 Nauck) against *Il.* 24.59-63 to show that "Apollo's attitude to Achilles is wrong not just because he attended Thetis' wedding, but because he then sang a prophecy in honor of the man he now seeks to dishonor." WALCOT (490) argues, *pace* Aristarchus and Walter Leaf, for Homer's knowledge of the judgment story.

See also items 248 and 430.

C. CHARACTERS

General

- 491. Willcock, M. M. "The Funeral Games of Patroclus." *PCA* 70 (1973) 36.
- 492. Ciani, M. G. "Destini di morte: Gli eroi dell'Iliade." *RCCM* 16 (1974) 115-30.
- 493. Oka, M. "The *Ilias* and the Wrath of Achilleus: Helene, Chryseis and Briseis." *JCS* 22 (1974) 1-23. (In Japanese with a résumé in English.)
- 494. Cramer, O. C. "Speech and Silence in the *Iliad*." *CJ* 71 (1976) 300-04.

WILLCOCK (491) elucidates Homer's portrayal of character, specifically, Diomedes, Aias, Nestor, and Odysseus, in *Il.* 23. CIANI (492) describes similarities in the fates of Sarpedon, Patroclus, Hector, and Achilles—all meet their deaths in conformity with universal laws. OKA (493) demonstrates parallelism in the significance of the roles of Helen, Chryseis and Briseis within the plot structure of the *Iliad*. CRAMER (494) studies in particular the polarity between word and deed exemplified in Achilles, in contrast with the often prudently silent Odysseus.

See also items 320, 321, 329, and 770.

Achilles

495. Kotopoulos, E. T. *Thanatou agōnia. Thanatos Akhillea*. Thessalonica 1972. Review: Kakridis *Hellenica* 26 (1973) 131.
496. Sinos, D. S. "The Entry of Achilles into Greek Epic." Diss. Johns Hopkins 1975; summary in *DAI* 36 (1976) 6661A.
497. Conley, D. F. "Pity and Poetic Justice in the Iliad." *CollL* 3 (1976) 168-79.
498. Kouretas, D. "Caractérisation psychobiographique de quelques personnages marquants de l'antiquité hellénique." *Platon* 28 (1976) 59-76. (In Greek with a résumé in French.)
499. Nethercut, W. R. "The Epic Journey of Achilles." *Ramus* 5 (1976) 1-17.

SINOS'S dissertation (496) is chiefly devoted to the relationship between Patroclus and Achilles and to the significance of the heroes as figures of myth and cult. CONLEY (497) assesses "the feelings elicited by the portrayal of . . . Achilles, including all that he does and suffers in the course of the epic" (p. 168). KOURETAS (498) presents a psychoanalytic interpretation of Achilles' "réaction dépressive" after the death of Patroclus; infantile symptoms are deduced from Phoenix's account of young Achilles. NETHERCUT (499) shows that Achilles' journey is a psychological one—a separation from society.

See also items 283, 434, 482, and 752.

Agamemnon

500. Donlan, W. "Homer's Agamemnon." *CW* 65 (1971) 109-15.

Against D. L. Page, *The Homeric Odyssey* (Oxford 1955) 142, DONLAN (500) shows that, in the case of Agamemnon, "without departing from the formulaic confines of epic convention, by masterful accretion of detail successively added scene by scene, Homer created a psychologically coherent portrait" (p. 115).

See also item 434.

Aias

See item 752.

Antilochus

See item 515.

Aphrodite

501. Boedeker, D. D. *Aphrodite's Entry into Greek Epic*. Diss. St. Louis 1973. Leiden 1974. Reviews: Fontenrose *CW* 70 (1977) 460-61; Rebuffat *RA* (1977) 324-25; Wyatt *CP* 73 (1978) 169-71.

"By the time the Homeric and Hesiodic epics were composed, Aphrodite's role as love goddess was pre-eminent and her celestial origins were largely forgotten, except in the conservative formulaic language of epic poetry." The subject of Deborah BOEDEKER'S study is "Aphrodite's functions as preserved in that language" (p. 17). Included are chapters on "The Names and Epithets of Aphrodite," "Aphrodite and the *khoros*," and "Aphrodite and her Mortal Lover."

Apollo

502. Danka, I. R. "De prisco Apolline cum Paeane et Sole comparato." *Meander* 26 (1971) 153-67. (In Polish with a résumé in Latin.)

DANKA (502) maintains Apollo's lack of connection either with Paean or the Sun in Homeric epic.

See also items 315 and 329.

Astyanax

See item 453.

Athena

See item 329.

Briseis

503. Krill, R. M. "Achilles' War-Prize Briseis." *CB* 47 (1971) 92-94.

According to KRILL (503), Briseis had been the wife of Mynes of Lyrnessus and may subsequently have married Achilles—see *Illiad* 19.287-300.

See also items 493 and 956.

Hector

504. Woronoff, M. "Création poétique et tradition dans le personnage d'Hector." *AFLD* 1 (1971) 25-78.

Item 504 deals with Homer's idealizing transformation of a hero whose personality had been fixed in previous epic tradition.

See also items 369 and 424.

Helen

505. Clader, L. L. *Helen: The Evolution from Divine to Heroic in Greek Epic Tradition*. Leiden 1976. Reviews: Reckford *CW* 71 (1978) 467-68; West *CR* 28 (1978) 145.

CLADER'S study (505) includes detailed discussion of Helen's role and personality in Homer.

See also items 456 and 493.

Hephaestus

506. Borgeaud, P. "L'absence d'Héphaïstos." In *Chypre des origines au moyen âge*. Geneva 1975, 156-59.

BORGEAUD (506) discusses the curious absence of Hephaestus from classical myth relative to Cyprus and Crete, both as regards Aphrodite and metallurgy—not what we would expect after Homer.

Idaeus

507. Kakridis, J. T. "Poikila Hellēnika." *Hellenica* 24 (1971) 116-24.

Item 507 is a refutation of the theory that two different heroes bore the name Idaeus in the *Iliad*.

Menelaus

508. Barck, C. "Menelaos bei Homer." *WS* 5 (1971) 5-28.

BARCK (508) discusses the heroic, albeit secondary, role and character of Menelaus in the Homeric epics.

Nestor

509. Muehlestein, H. "Jung Nestor jung David." *A&A* 17 (1971) 173-90.
 510. Muehlestein, H., and G. Ricciardelli. "Nestore e Golia." *SMEA* 13 (1971) 204.

MUEHLESTEIN and RICCIARDELLI (509 and 510) argue for the influence of the myth of David and Goliath—current already in Egyptian literature of the 20th-cent. B.C.—on the *Iliad*; also, in item 509, it is claimed that the story of Nestor influenced that of St. Demetrius of Thessalonica.

See also item 433.

Odysseus

511. Cramer, O. C. "Odysseus in the Iliad." Diss. Texas 1973; summary in *DAI* 34 (1974) 5937-38A.

Item 511 is "a literary study contributing mainly a reading and relation of a number of Homeric passages" (*DAI*).

Oukalegon

512. Gantar, K. "Ucalegonte in Virgilio, Omero e Giovenale." In *Atti e Mem. Accad. Virgiliana di Mantova* 39.

GANTAR (512) shows Oukalegon to be a "meaningful name": that is, *ouk alegōn* = "not caring," "indifferent."

Paeon

513. Dampasis, I. N. "Paiōn, ho iatros tōn theōn." *Platon* 23 (1971) 296-310.

DAMPASIS (513) examines the fluctuating myth of Paēan (or Paiēon or Paion or Paian) from Homer down to the Byzantine era.

Pandarus

514. Bryce, T. R. "Pandaros, A Lycian at Troy." *AJP* 98 (1977) 213-18.

According to BRYCE (514), Pandarus "may well have been a hero or cult figure who was originally domiciled in the Troad, and who re-emerged in Lycia some time between the 12th and 8th centuries B.C." (p. 218).

Paris

See item 456.

Patroclus

515. Willcock, M. M. "The Funeral Games of Patroclus." *BICS* 20 (1973) 1-11.

WILLCOCK (515) demonstrates the essential similarity of the stories of Patroclus and Antilochus.

See also items 340 and 491.

Thersites

516. Rankin, H. D. "Thersites the Malcontent: A Discussion." *SO* 47 (1972) 32-60.

In item 516, Thersites, a traditional hero before the *Iliad*, is shown to be in Homer a symbol of ineffectual revolt against aristocratic dominance in the archaic period.

Zeus

See items 314 and 329.

V. THE ODYSSEY

A. GENERAL TREATMENTS

517. Erbse, H. *Beiträge zum Verständnis der Odyssee*. Berlin 1972. Reviews: Frazer *ACR* 2 (1972) 252; Ebener *DLZ* 94 (1973) 314-17; Heubeck *BO* 30 (1973) 479-81; Combellack *CP* 69 (1974) 299-300; Derouau *LEC* 42 (1974) 82; Joyal *Phoenix* 28 (1974) 459-65; Matsumoto *JCS* 22 (1974) 89-92; Vian *RPh* 49 (1975) 116-18; Abramowicz *Eos* 64 (1976) 133-36; Hainsworth *CR* 26 (1976) 1-3; Hoelscher *GGA* 228 (1976) 191-98; Kessels *Mnemosyne* 29 (1976) 421-23; Dieterich *Gnomon* 49 (1977) 229-41.

518. Maronitis, D. N. *Anazētēsē kai nostos tou Odussea: Hē dialektikē tēs Odusseias*. Athens 1973.

519. Fenik, B. *Studies in the Odyssey*. Wiesbaden 1974. Reviews: Ebener *DLZ* 96 (1975) 379-81; Lasserre *Erasmus* 27 (1975) 692-94; Bodson *AC* 45 (1976) 656-57; Scott *CW* 71 (1977) 71-72; West *CR* 28 (1978) 4-5.

520. Austin, N. *Archery at the Dark of the Moon: Poetic Problems in Homer's Odyssey*. Berkeley 1975. Reviews: Clay *CJ* 72 (1977) 359-62; Buttrey *CW* 72 (1978) 177-78; Willcock *CR* 28 (1978) 144.

521. Stewart, D. J. *The Disguised Guest: Rank, Role, and Identity in the Odyssey*. Lewisburg, PA 1976.

522. Bremer, J. "Beschouwingen omtrent de Odyssee." *Lampas* 6 (1973) 304-33.

523. Snyder, P. G. "Homer's Apocalypse." *Arion* 1 (1973) 67-111.

524. Schoenberger, O. "Zu welchem Ende liest man Homers Odyssee?" In *Gegenwart der Antike*. Ed. F. Hörmann. Munich 1974, 64-82.

525. Bradley, E. M. "The Greatness of his Nature: Fire and Justice in the Odyssey." *Ramus* 5 (1976) 137-48.

526. Dean, J. "The Odyssey as Romance." *Coll* 3 (1976) 228-36.

527. Fenik, B. "Homer and Writing: Some Reflections on H. Erbse's *Beiträge zum Verständnis der Odyssee*." *WJA* 2 (1976) 37-47.

528. Heatherington, M. E. "Chaos, Order, and Cunning in the Odyssey." *SPh* 73 (1976) 225-38.

529. O'Loughlin, M. J. K. "The Odyssey." In *Homer to Brecht*, 30-52.

ERBSE'S *Beiträge* (517) are devoted to refuting the analysts' position regarding 1) individual "troubled" elements (e.g., the removal of arms in *Od.* 19, the character of Theoclymenus), and 2) the composition of the *Odyssey* in its grand design; see FENIK'S reflections in item 527. Item 519 continues Bernard FENIK'S revisionist investigations of Homer's narrative technique (see also his

Typical Battle Scenes in the Iliad [Wiesbaden 1968]); here again he is concerned with recurring thematic material—episodes, events, situations, details of characterization, etc.—all with a view to revealing Homer's skill in achieving nuances of meaning within an oral tradition. AUSTIN'S book (520) is a literary critique intended, like other “revisionist” studies, to restore to Homer a measure of the aesthetic complexity and sophistication of symbolism that he seems to have lost as a result of the work of Milman Parry and Bruno Snell; chapter I demonstrates the meaningful use of fixed epithets; chapters III-V focus on major thematic and structural issues in the *Odyssey*; for chapter II, see item 382. STEWART'S book (521), also literary critical in nature, concentrates on the theme of identity concealed and revealed: “the theme of the guest disguised is perhaps the most unnoticed literary constant in the *Odyssey*. . . . It appears as perhaps the key structural and operational device in the poem” (p. 17). SNYDER (523) offers a reading of the *Odyssey* based on the contention that Homer's view of the world has much in common with the apocalyptic vision of the English romantic poets. Items 524 and 529 are both introductory, belletristic appreciations of the artistic qualities of the *Odyssey*. BRADLEY (525) discusses the thematic importance to the *Odyssey* of the hero's evolving awareness of justice. DEAN (526) shows why “The character of the Odyssean experience was to be absorbed into the romance, the genre *par excellence* of narrative complexity” (p. 234), and HEATHERINGTON (528) describes the progression from post-war chaos to the restoration of order after the slaying of the suitors.

B. INDIVIDUAL BOOKS, EPISODES, PASSAGES

General

530. Gaunt, D. M. *Surge and Thunder: Critical Readings in Homer's Odyssey*. Oxford 1971. Reviews: Beye *ACR* 2 (1972) 181-82; Clarke *CW* 65 (1972) 239; Rees *G&R* 19 (1972) 95; Combellack *CP* 68 (1973) 232-33; Hainsworth *CR* 23 (1973) 267-68.
531. Eichhorn, F. *Die Telemachie mit Ausblicken auf die folgende Handlung bis zur Vereinigung von Vater und Sohn*. Garmisch-Partenkirchen 1973. Review: McLeod *CW* 69 (1975) 73-74.
532. Page, D. L. *Folktales in Homer's Odyssey*. Cambridge, MA 1973. Reviews: *TLS* 73 (1974) 530; Page *Hermathena* 117 (1974) 86-88; Taplin *G&R* 21 (1974) 201; Combellack *CompLit* 27 (1975) 281-83; Segal *CW* 68 (1975) 315-16; Willcock *JHS* 95 (1975) 191; Hainsworth *CR* 26 (1976) 165-66.
533. Bluemlein, G. “Die Trugreden des Odysseus.” Diss. Frankfurt 1971.
534. Freiert, W. K. “The Motifs of Confrontation with Women in Homer's Odyssey.” Diss. Minnesota 1972; summary in *DAI* 33 (1972) 2912A.
535. Wathelet, P. “Les Phéniciens dans la composition formulaire de l'épopée grecque.” *RBPh* 52 (1974) 5-14.
536. Houston, G. W. “*Thronos, diphros*, and Odysseus' Change from Beggar to Avenger.” *CP* 70 (1975) 212-14.
537. Schwartz, G. S. “The *kopros* Motif: Variations of a Theme in the *Odyssey*.” *RSC* 23.2 (1975) 177-95.
538. Hogan, J. C. “The Temptation of Odysseus.” *TAPA* 106 (1976) 187-210.

GAUNT'S volume of readings (530) is designed to put the Greekless reader in touch with sensitive literary appreciations of Homer by a classicist. Twenty passages are quoted in literal but not graceless translation and provided with critical commentary, which, in the quality of its judgments, is reminiscent of E. T. Owen's splendid *Story of the Iliad* (Toronto 1946). EICHHORN (531) argues from a structural analysis of the *Odyssey* that neither the Telemachy nor the story of the Return of Odysseus can ever have had an existence independent of the other. Denys PAGE'S book (532) contains the Jackson lectures delivered at

Harvard in 1972; he examines, from the viewpoint of comparative folklore, all of the Great Adventures save those of the Cyclops (already discussed in his *Homeric Odyssey* [Oxford 1955]), of Scylla and Charybdis, and of the Nekyia. An appendix is devoted to "The Arrow and the Axes." In item 534, "the episodes under consideration are the confrontations with Calypso, Ino, Nausicaa, Arete, Circe, Anticleia, Penelope. . . , Clytemnestra (with Agamemnon), Helen, and Eidothea (with Menelaos)" (*DAI*). HOUSTON (536) shows that the change from *diphros* to *thronos* (describing the *same* seat) corresponds to Odysseus' change of status, and HOGAN (538) examines Odysseus' psychological responses to temptations and the poet's dramatization of those temptations.

See also items 48, 379, 422, 521, 1017.

Odyssey 1

- 539. Scott, W. C. "A Repeated Episode at *Odyssey* 1.125-48." *TAPA* 102 (1971) 541-51.
- 540. Frazer, R. M. "Eurymachus' Question at *Odyssey* 1.409." *CP* 68 (1973) 259-67.
- 541. Clay, J. S. "The Beginning of the *Odyssey*." *AJP* 97 (1976) 313-26.
- 542. Siegmann, E. "Die Athene-Rede im ersten Buch der *Odyssee*." *WJA* 2 (1976) 21-36.

SCOTT (539) argues that Homer, in *Od.* 1.125-143 and 144-148, "is calling on the audience's memory of serving scenes and the contexts in which they usually occur in order to provide variety in tone to these two similar episodes" (p. 551). FRAZER (540) maintains that *heon autou khreios eeldomenos* means "being desired for a prophecy of his own." CLAY (541) points out that the *Odyssey* begins as it does because Homer wished to exonerate his hero of blame for the loss of his companions and of implication in the wrath of Athena. SIEGMANN (542) contends, against the analysts, that there is a logical self-consistency about Athena's counsel to Telemachus in *Od.* 1.

Odyssey 2

- 543. Shapiro, H. A. "Odyssey 2.40-79: Telemachus as Rhetorician." *CB* 48 (1972) 57-58.

Item 543 presents analysis of rhetorical devices in Telemachus' speech before the Ithacan citizens.

See also item 231.

Odyssey 3

See item 231.

Odyssey 4

- 544. Matsumoto, N. "Telemachus' Stay in Sparta." *JCS* 19 (1971) 16-30. (In Japanese with a résumé in English.)
- 545. Rouman, J. C., and W. H. Held. "More Still on the Trojan Horse." *CJ* 67 (1972) 327-30.
- 546. Schmiel, R. "Telemachus in Sparta." *TAPA* 103 (1972) 463-72.
- 547. Dupont-Roc, R., and A. Le Boulluec. "Le charme du récit (*Odyssée* IV, 219-289)." In *ETP*, 30-39.
- 548. Lacroix, M. "Notes sur quelques textes grecs." *BCH* 100 (1976) 343-46.
- 549. Andersen, O. "Odysseus and the Wooden Horse." *SO* 52 (1977) 5-18. (Earlier version, in Norwegian, in *MT* 24 [1974] 3-15.)

MATSUMOTO (544) defends the authenticity of the whole episode of Telemachus' sojourn in Sparta, and in particular of *Od.* 4.555-598. Item 545 offers speculation about Trojan knowledge of horses and horse-training—acquired from the Hittites—and about the motive for the Greeks' use of the wooden horse stratagem. SCHMIEL (546) attempts to show that the conflict between the speeches of Helen and Menelaus constitutes “only the last, though most important, situation of tension in the first part of *Od.* 4,” setting a tone of “sorrowful remembrance of the past and strained personal relationships” (p. 463). *Od.* 4.276 and 279 are among passages looked at by LACROIX (548). ANDERSEN (549) studies the function of the wooden horse in the symbolic economy of the Odysseus story.

See also item 231.

Odyssey 5

550. Nickel, R. “Der Zwang der Kalypso (Odyssee 5, 151-155).” *Philologus* 116 (1972) 137-38.
 551. Aphorop, M. J. “The Language of Odyssey 5.7-20.” *CQ* 27 (1977) 1-9.

According to NICKEL (550), the compulsion that keeps the unwilling Odysseus by Calypso is by way of counterpoint to his love for Penelope. Item 551 is “a careful study of the language of *Od.* 5.7-20 and of relevant parallels [showing] that stylistically this speech, far from being anomalous, is typically Homeric, especially in the light of its recapitulatory nature” (p. 9).

See also item 990.

Odyssey 6

552. Dolin, E. “Odysseus in Phaeacia.” *GB* 1 (1973) 273-82.
 553. Tzitziklis, M. I. “Odusseas kai Nausika: To erōtiko stoikheio ston Homero.” In *Philtra: Timētikos tomos S. G. Kapsomenou*. Thessalonica 1975, 171-82.

DOLIN (552) shows how Homer altered an earlier version of the story of Odysseus among the Phaeacians.

Odyssey 7

554. Kilb, H. *Strukturen epischen Gestaltens im 7. und 23. Gesang der Odyssee*. Diss. Frankfurt 1971. Munich 1973. Reviews: Germain *REG* 88 (1975) 276; Hainsworth *CR* 27 (1977) 102-03; Combellack *CP* 73 (1978) 175-77; Lohmann *Gnomon* 50 (1978) 403-05.
 555. de Vries, G. J. “Phaeacian Manners.” *Mnemosyne* 30 (1977) 113-21.

Item 554 is an extended unitarian response to Schadewaldt's argument for interpolation at *Od.* 7.148-232 and at 23.117-172. DE VRIES (555) argues, against G. P. Rose, “The Unfriendly Phaeacians,” *TAPA* 100 (1969) 387-406, that “the Phaeacians are really not unfriendly,” they are “easy-going, and therefore rather superficial” (p. 121).

See also item 1088.

Odyssey 8

556. Harrison, E. L. “Odysseus and Demodocus: Homer, *Odyssey* VIII 492 f.” *Hermes* 99 (1971) 378-79.
 557. Muth, R. “Mens sana. . .und Odysseus.” In *Sport und Universität*. Innsbruck 1972, 13-20.
 558. Peradotto, J. “*Odyssey* 8.564-571: Verisimilitude, Narrative Analysis, and Bricolage.” *Texas Stud. in Lit. & Lang.* 15 (1974) 803-33.

559. Berres, T. "Das zeitliche Verhältnis von Theogonie und Odyssee: Ein verborgenes Selbstporträt des Odysseedichters." *Hermes* 103 (1975) 129-43.

HARRISON (556) contends that Odysseus, in *Od.* 8.492-498, suggests certain false details about the wooden horse but that Demodocus skillfully avoids the trap laid for him by the hero. MUTH (557) juxtaposes Juvenal 10.356 and *Od.* 8.166 ff. (Odysseus to Euryalus). PERADOTTO (558) employs linguistic analysis to prove the genuineness of *Od.* 8.564-571. BERRES (559) compares *Theogony* 80-93 to *Od.* 8.169-175 and argues for the priority of the former.

See also item 430.

Odyssey 9

560. Glenn, J. "The Polyphemus Folktale and Homer's *Kyklopeia*." *TAPA* 102 (1971) 133-81.

561. Rousseaux, M. "Ulysse et les mangeurs de coquelicots." *BAGB* (1971) 333-51.

562. Dion, R. "Télémos Eurymide." *REA* 74 (1972) 175-79.

563. Glenn, J. "Homer's God-Trusting Cyclopes." *CW* 65 (1972) 218-20.

564. Glenn, J. "Odyssey 9.452: A Significant *ge*: *ē su g' anaktos/ophthalmon potheeis* . . . (*Od.* 9.452-3) *ge* codd. del. Bentley." *CB* 48 (1972) 59.

565. Hershbell, J. P. "Parmenides and *Outis* in Odyssey 9." *CJ* 68 (1972) 178-80.

566. Simpson, M. "Odyssey IX: Symmetry and Paradox in *outis*." *CJ* 68 (1972) 22-25.

567. Steele, T. J. "The Oral Patterning of the Cyclops Episode, Odyssey IX." *CB* 48 (1972) 54-56.

GLENN (560) examines twenty-five motifs of the Cyclops folktale common to many cultures and isolates areas of innovation in Homer's version. ROUSSEAUX (561) sees in the episode of the Lotus Eaters the first poetic representation of the use of substances by which men have sought to gain artificial paradises. DION (562) offers hypotheses regarding the name Telemos (*Od.* 9.509), in response to F. Vian's review, *REA* 73 (1971) 197, of his *Anthropophages de l'Odyssée, Cyclopes et Lestrygons* (Paris 1969). In item 563, GLENN uses *Aen.* 10.689-690 (Mezentius) to explain an apparent contradiction between *Od.* 9.107 and 269 ff. SIMPSON (566) finds and analyzes symmetry in the occurrences of *outis* and *mētis*; HERSHBELL responds in item 565. STEELE (567) treats the ideas of separation and incorporation in the Cyclops episode.

See also items 532 and 1096.

Odyssey 10

568. Apthorp, M. J. "Some Textual Problems in Odyssey 10." *AClass* 17 (1974) 11-34.

569. Heubeck, A. "KATALLOPHADIA (Odyssee X 169)." *ZAnt* 24 (1974) 37-41.

570. Apthorp, M. J. "A Note on Odyssey 10.189-97." *AClass* 18 (1975) 135-37.

APTHORP (568) examines *Od.* 10.455-456 and 475-479 for authenticity, and in item 570 reads *ego d' ara oiomai einai* (vs. *ego d' ouk oiomai einai*) at line 193 and sees less pessimism in Odysseus' speech.

See also items 268 and 532.

Odyssey 11

571. Steiner, G. "Die Unterweltbeschwörung des Odysseus im Lichte hethitischer Texte." *UF* 3 (1971) 265-83.

572. Combellack, F. M. "Odysseus and Anticleia." *CP* 69 (1974) 121-23.
 573. Bremer, J. M. "Het elfde boek van de Odyssee." *Lampas* 8 (1975) 115-43.
 574. Eisner, R. "Some Anomalies in the Myth of Ariadne." *CW* 71 (1977) 175-77.

STEINER (571) sees in Odysseus' journey to the land of the dead a purification ritual intended to quell the anger of Poseidon; this view is supported by comparison with Hittite texts from Hattusas (Boghazköy). COMBELLACK (572) suggests that Anticleia's description, at *Od.* 11.184-187, is of Telemachus at the time of her death, and not as he is in *Od.* 1 and 2. EISNER (574) attempts to reconstruct a pre-Homeric version of the Ariadne myth and to explain some of the difficulties in later sources, including the *Odyssey*.

See also items 458, 886, and 1030.

Odyssey 12

575. Martin, P. M. "Deux interprétations grecques d'un rituel de l'Italie protohistorique." *REG* 85 (1972) 281-92.
 576. Vernant, J. P. "Les troupeaux du Soleil et la table du Soleil (*Odyssée XII*, 260 sqq.; *Hérodote III*, 17-26)." *REG* 85 (1972) xiv-xvii.
 577. Andersen, O. "Der Untergang der Gefährten in der *Odyssee*." *SO* 49 (1973) 7-27.
 578. Heubeck, A. "Odyssee XII 220: Ein sachliches und textkritisches Problem." *WS* 10 (1976) 31-35.
 579. Bright, D. F. "A Homeric Ambiguity." *Mnemosyne* 30 (1977) 423-26.

MARTIN (575) sees a proto-historic Italic ritual behind the stories of Odysseus and the cattle of Helius (*Od.* 12.312 ff.) and of Aeneas and the prodigy of the tables (Lycophron 1226 ff.; *Aen.* 7.107 ff.; Dion. Hal. 1.55.1-3). ANDERSEN (577) argues, against Schadewaldt, that the Thrinacia episode is no interpolation and that the death of Odysseus' men is carefully motivated by Homer. HEUBECK (578) discusses the merits of the *varia lectio*, *skopelōn*, at *Od.* 12.220. BRIGHT (579) discerns a pun at *Od.* 12.45-46 on *puthomenōn* and the participle of *punthanomai*: "in Circe's advice to Odysseus we hear *puthomenōn* as reflecting both notions: the bones of men rotting away / the bones of men who have satisfied their curiosity" (p. 424).

Odyssey 13

580. Krehmer, W. "Zur Begegnung zwischen Odysseus und Athene (*Od.* 13, 187-440)." Diss. Erlangen-Nuremberg 1973; summary in *DAI-C* 37 (1977) 1/3202C. Reviews: Bodson *AC* 45 (1976) 221-22; Germain *REG* 89 (1976) 145; Kessels *Mnemosyne* 30 (1977) 192-94.

"This analysis endeavours to contribute to a better understanding of the second part of the thirteenth book of the *Odyssey* in its *traditional* form. The type of interpretation used is decidedly unitarian, even at the risk of confirming contradictions, triviality, and grossness, which are the prerogatives of a poet" (*DAI-C*).

Odyssey 14

581. Gill, D. "Trapezomata: A Neglected Aspect of Greek Sacrifice." *HThR* 67 (1974) 117-37.

According to GILL (581), we see in *Od.* 14.418-438 an allusion to bloodless offerings set aside on a table.

See also item 379.

Odyssey 15

582. Rose, G. P. "Odyssey 15.143-82: A Narrative Inconsistency?" *TAPA* 102 (1971) 509-514.

ROSE (582) asserts, against D. M. Gunn and A. Hoekstra, that the scene of Telemachus' departure from Sparta does not display inconsistency, but is instead "the climax of a significant thread of drama and characterization" (p. 509).

Odyssey 17

583. Edmunds, L. "Odyssey 17.104-106." *Hermes* 102 (1974) 501-03.

EDMUND (583) claims the words of Penelope in *Od.* 17.104-106 are correctly understood as an impatient question, almost a command.

Odyssey 18

584. Petrushevská, D. "L'origine de l'auréole et la tradition épique ancienne." *ZAnt* 21 (1971) 615-20. (In Serbo-Croatian with a résumé in French.)

The subject of item 584 is the epiphanies of Athena in *Od.* 18.351-355 and 19.36-40.

Odyssey 19

585. Combellack, F. M. "Three Odyssean Problems." *CSCA* 6 (1973) 17-46.

586. Berres, T. "Die Segnungen der Gerechtigkeit: Eine chronologische Studie zu Odyssee und Hesiods *Erga*." *Hermes* 103 (1975) 257-75.

587. Koehnken, A. "Die Narbe des Odysseus: Ein Beitrag zur homerisch-epischen Erzähltechnik." *A&A* 22 (1976) 101-14.

COMBELLACK'S paper (585) is in three parts, entitled 1) "The Removal of the Arms," 2) "Wise Penelope and the Contest of the Bow," 3) "Doors, Tortures, and Herdsman: Melanthius and the Planks"; his purpose is not to solve the problems but "to state as clearly as I can what the real difficulties seem to me to be" (p. 17). Item 586 is on the *Odyssey*-poet's use of *Erga* 225-247 in *Od.* 19.107-114. KOEHNKEN (587) reaches different conclusions from those of Erich Auerbach (in his *Mimesis*) regarding the motives of the poet in his narrative excursions.

See also items 517, 584, 732.

Odyssey 21

588. Delebecque, E. "Le jeu de l'arc de l'Odyssée." In *Préaux*, 56-67.

Item 588 is an account of the motivations for and the function, in terms of plot, of the contest of the bow in *Od.* 21.

Odyssey 23

589. Dietz, G. "Das Bett des Odysseus." *Symbolon* 7 (1971) 9-32.

590. Hoelscher, U. "Die Erkennungsszenen im 23. Buch der Odyssee." In *Griechisch in der Schule*. Frankfurt 1972, 156-65.

591. Kouvelas, V. A. "Über die Echtheit der Verse 117 bis 172 des 23. Buches der Odyssee." *Platon* 25 (1973) 14-18.

592. Moulton, C. "The End of the Odyssey." *GRBS* 15 (1974) 153-69.

593. Solmsen, F. "The Conclusion of the *Odyssey*." In *Poetry and Poetics from Ancient Greece to the Renaissance: Studies in Honor of James Hutton*. Ed. G. M. Kirkwood. Ithaca 1975, 13-28.

DIETZ (589) maintains that Odysseus' bed symbolizes the cosmic tree, associated with rebirth and fertility in many societies. KOUVELAS (591) sees lines 117-172 in *Od.* 23 as psychologically, if not dramatically, indispensable. MOULTON (592) bases his brief for authenticity on the solution of putative linguistic anomalies. SOLMSEN (593) applies B. A. van Groningen's theory of the "extensibility" of Hesiod's *Theogony* and *Works and Days* to an analysis of the end of the *Odyssey*, finding signs there of "extension" by poets after Homer.

See also item 554.

Odyssey 24

594. Stoessel, H. A. "Der letzte Gesang der Odyssee: Eine unitarische Gesamtinterpretation." Diss. Erlangen 1975.

595. Tagliaferro, E. "A proposito dell'optativus obliquus in Od. XXIV 237." *Helikon* 11-12 (1971-1972) 474-82.

C. CHARACTERS

General

596. Ramming, G. "Die Dienerschaft in der Odyssee." Diss. Erlangen 1973; summary in *DAI-C* 37 (1977) 1/3205C. Reviews: Germain *REG* 88 (1975) 275; Petersmann *GB* 3 (1975) 423-25; Hainsworth *CR* 26 (1976) 262; Combellack *CP* 72 (1977) 361-62.

597. Simon, B. "The Hero as an Only Child: An Unconscious Fantasy Structuring Homer's *Odyssey*." *Internat'l. Journ. of Psychoanalysis* 55 (1975) 555-65.

RAMMING (596) discusses the complex roles and dramatic functions of servants, in particular Eumaeus and Eurycleia, in the *Odyssey*.

See also items 48, 320, 326, 329, 521, and 770.

Anticleia

See items 534 and 572.

Aphrodite

See item 501.

Apollo

See items 315 and 329.

Arete

598. Kramer, J. M. "Koningen Arete, zoals zij verschijnt in Homerus' Odyssee." *Hermeneus* 45-46 (1974) 181-88 and 38-39.

KRAMER'S paper (598) on Queen Arete includes translations into Dutch, by I. van Gelder, of relevant Homeric passages.

Athena

See item 329.

Calypso

See item 601.

Circe

599. Cilento, V. "Omero magico e misterico." In *Falco*, 15-23.

600. Rodax, Y. "In Defense of Circe." *Virginia Quarterly Review* 47 (1971) 581-96.

601. Bauer, W. "Vermutungen zur Herkunft der Kirke und Kalypso." In *Timētikon aphierōma Kōnstantinōi I. Merentitēi: Festschrift für K. J. Merentitis*. Athens 1972, 41-44.

602. Hatzantonis, E. "La resa omerica della femminilità di Circe." *AC* 43 (1974) 38-56.

CILENTO (599) deals with the magical and religious aspects of Circe, particularly in her role as initiator of Odysseus' journey to the dead in *Od.* 10; HATZANTONIS (602), too, sees her personality as charged with magic and femininity. Item 600 is a study of Circe as she appears in Homer, where she possesses "rather sterling qualities" often overlooked, and in subsequent writers down to Jean Giraudoux. According to BAUER (601), Circe was in origin a falcon, *kirkos*, and Calypso an owl, Gr. *kaluptrē*; cf. Ger. *Schleiereule*.

See also items 320 and 534.

Demodocus

See item 556.

Eumaeus

See item 596.

Eurydice

See item 596.

Helen

See items 505 and 534.

Hephaestus

See item 506.

Heracles

See item 886.

Menelaus

See item 508.

Nausicaa

603. Gross, N. P. "Nausicaa: A Feminine Threat." *CW* 69 (1976) 311-17.

GROSS (603) maintains that "the folktale source, far from being misused, deliberately heightens the expectation for liaison so that Homer may all the more

emphatically present the nature and humane response of his hero to a very human temptation" (p. 317).

See also items 320 and 534.

Odysseus

604. Austin, N. "Name Magic in the *Odyssey*." *CSCA* 5 (1972) 1-20.

Item 604 treats Odysseus and his scheming use of masks and names.
And see section V, *passim*.

Paean

See item 513.

Penelope

See items 320, 534, and 951.

Polypheus

See items 560 and 924.

Poseidon

605. Lidov, J. B. "The Anger of Poseidon." *Arethusa* 10 (1977) 227-36.

According to LIDOV (605), Poseidon represents the principles of individual integrity and limitation; Odysseus' propitiation of Poseidon, as forecast by Teiresias, will involve his recognition of defining limits.

Telemachus

606. Smith, R. J. "Homer's Telemachus: Man and Hero." Diss. Ohio State 1977; summary in *DAI* 38 (1978) 6700A.

SMITH (606) holds that "Telemachus must be understood in terms of his development as an adult, his becoming a hero, and his possible origins as a deity" (*DAI*).

Zeus

See items 314 and 329.

VI. ANCIENT SCHOLARSHIP, SCHOLIA, PAPYRI, PALAEOGRAPHY

607. Erbse, H., ed. *Scholia Graeca in Homeri Iliadem*. Vol. I: *Praefationem et Scholia ad libros I-IV continens*. Berlin 1969. Reviews: Combellack *CP* 66 (1971) 43-44; Irigoin *Gnomon* 43 (1971) 225-30; Levy *ACR* 1 (1971) 78; McLeod *Phoenix* 25 (1971) 372-77; Piñero *Emérita* 39 (1971) 206; West *CR* 21 (1971) 65-67; Willcock *JHS* 91 (1971) 144-46; Bona *RFIC* 100 (1972) 68-75; Chantraine *RPh* 46 (1972) 104-06; van der Valk *Mnemosyne* 25 (1972) 84-86; Wilson *GGA* 224 (1972) 1-9.

608. _____. Vol. II: *Scholia ad libros V-IX continens*. Berlin 1971. Reviews: Piñero *Emérita* 41 (1973) 226-27; Watheler *AC* 42 (1973) 201-03; Wilson *GGA* 225 (1973) 175-77; Colonna *ByzZ* 67 (1974) 135-37; Combellack *CP* 69 (1974) 298; Koniaris *AJP* 95 (1974) 410-11; West *CR* 24 (1974) 190-91;

- van der Valk *Mnemosyne* 28 (1975) 304-07; Irigoin *Gnomon* 48 (1976) 705-07.
609. _____ Vol. III: *Scholia ad libros X-XIV continens*. Berlin 1974. Reviews: Wankenne *LEC* 42 (1974) 445; Wahelet *AC* 44 (1975) 691; Colonna *ByzZ* 69 (1976) 63-64; Hooker *JHS* 96 (1976) 165; Irigoin *Gnomon* 48 (1976) 705-07.
610. _____ Vol. IV: *Scholia ad libros XV-XIX continens*. Berlin 1975. Reviews: Hooker *JHS* 96 (1976) 165; Colonna *ByzZ* 70 (1977) 100.
611. _____ Vol. V: *Scholia ad libros XX-XXIV continens*. Berlin 1977.
612. Valk, M. van der, ed. *Eustathii Archiepiscopi Thessalonicensis Commentarii ad Homeri Iliadem pertinentes ad finem codicis Laurentiani editi*. Vol. I: *Praefationem et commentarios ad libros I-IV complectens*. Leiden 1971. Reviews: Colonna *Athenaeum* 50 (1972) 203-05; Del Corno *RFIC* 100 (1972) 501-06; Combellack *CP* 68 (1973) 72-74; Wilson *CR* 24 (1974) 188-90; Willcock *JHS* 95 (1975) 194-95.
613. _____ Vol. II: *Praefationem et commentarios ad libros V-IX Complectens*. Leiden 1976. Review: Hunger *ByzZ* 71 (1978) 63-68.
614. Schmidt, M. *Die Erklärungen zum Weltbild Homers und zur Kultur der Heroenzeit in den bT-Scholien zur Ilias*. Munich 1976. Reviews: Cauchie *REG* 90 (1977) 75-77; Combellack *AJP* 98 (1977) 303-05; Gayo *Emérita* 45 (1977) 468-70; Vian *RPh* 51 (1977) 109-11; Willcock *JHS* 97 (1977) 173-74; Lasserre *MH* 35 (1978) 168; West *CR* 28 (1978) 3-4.
615. Neitzel, S., ed. *Apion's Glōssai Homērikai*. Vol. III of *Sammlung griechischer und lateinischer Grammatiker*. Berlin 1977.
616. Nickau, K. *Untersuchungen zur textkritischen Methode des Zenodotos von Ephesos*. Berlin 1977. Review: van Esbroeck *LEC* 45 (1977) 408-09.

Hartmut ERBSE'S magisterial definitive edition of the *Scholia Vetera* (607-611) is now complete in five volumes, 3318 pages, and 1888 German Marks. Marchinus van der VALK has produced the first two volumes of a new edition of Eustathius' commentary on the *Iliad* (612, 613); monumental in scale (over 900 pages per volume), it definitively supersedes earlier editions, all based on the Majoranus *Editio Romana* (1542-1546), principally by its reliance on the autograph MS in the Laurentian library. SCHMIDT'S book (614), earlier a 1969 Heidelberg dissertation directed by U. Hölscher, is devoted chiefly to the apportionment of Aristarchean vs. non-Aristarchean sources of information in the bT-scholia.

617. Stephens, S. A. "Some Documentary and Literary Papyri in the Oxyrhynchus Collection." Diss. Stanford 1972; summary in *DAI* 36 (1975) 876A.
618. Dyck, A. R. "Epimerismoi on Iliad I 1-129, Edited with an Introduction." Diss. Chicago 1975; summary in *DAI* 36 (1976) 4467-68A.
619. Priest, N. E. "Homeric Papyri in the Michigan Collection." Diss. Michigan 1975; summary in *DAI* 36 (1976) 6661A.
620. Lindberg, G. "Studies in Hermogenes and Eustathios: The Theory of Ideas and its Application in the Commentaries of Eustathios on the Epics of Homer." Diss. Lund 1977; summary in *DAI-C* 37 (1977) 1/4752C.

Among the fifteen papyri edited for the first time in item 617 are "two glossaries of portions of the *Iliad*, books I-II, which further substantiate A. Henrichs' conclusions about the relationship of papyrus glossaries to the *scholia minora*" (*DAI*). DYCK (618) "presents a specimen diplomatic edition of the Epimerismoi [dating between 6th and 9th-cents.] on *Iliad* I 1-129. . . ; the relevant 'Scholia-Epimerismoi' transmitted in the alphabetical collections are selected and edited along with those transmitted independently" (*DAI*). Nancy PRIEST (619) has edited forty post-Ptolemaic vulgate texts largely innocent of Alexandrian criticism. Item 620 shows in part how Eustathius uses Hermogenic

theory "for purposes of a stylistic evaluation of the epics of Homer," pointing out "the traits in Homer which he emphasizes and analyzes with the help of Hermogenic ideas" (*DAI-C*).

- 621. Cataudella, Q. "Un'aporia dell'Iliade (III, 428 ss.)." In *Falco*, 3-14.
- 622. Feinberg, L. "Four New Homeric Papyri at Columbia." *BASP* 8 (1971) 27-38. (*P. Col. Inv. 178gl* [3rd-c. A.D.], 517b [late 1st-c. A.D.], 201cl [3rd or 2nd-c. B.C.], and 695 recto [2nd-c. A.D.].)
- 623. Henrichs, A. "Scholia Minora zu Homer, I." *ZPE* 7 (1971) 97-149.
- 624. ———. "Scholia Minora zu Homer, II." *ZPE* 7 (1971) 229-60.
- 625. ———. "Scholia Minora zu Homer, III." *ZPE* 8 (1971) 1-12.
- 626. ———. "Scholia Minora zu Homer, IV." *ZPE* 12 (1973) 17-43.
- 627. Irigoin, J. "Philologie grecque." *AEHE* 4th sect. (1970-1971) 201-06.
- 628. Keenan, J. G. "Two Papyrus Fragments of the Odyssey." *CSCA* 4 (1971) 199-202. (*P. Teb.* 431 descr. [1st or 2nd-c. A.D.] and 432 descr. [2nd-c. A.D.] in the Bancroft Library at Berkeley.)
- 629. Kumaniecki, K., and L. Winniczuk, edd. & trr. "Vita Homeri Herodoto falso adscripta." *Meander* 26 (1971) 442-54. (Translated into Polish.)
- 630. Nachtergael, G. "Fragments d'anthologies homériques (*P. Strasb.* inv. 2374; *P. Graec. Vindob.* 26740; *P. Hamb.* II, 136)." *CE* 46 (1971) 344-51.
- 631. Parassoglou, G. M. "Iliad XXIV, 318-384." *BASP* 8 (1971) 45-49. (*P. Yale Inv. 1542* [late 2nd-c. A.D.].)
- 632. Parassoglou, G. M. "Three Homeric Papyri from the Yale Collection." *CE* 46 (1971) 313-20. (Containing *Il. 1.1-94* [2nd-c. A.D.], 5.625-636 [late 1st-c. B.C.], and 10.439-461 [2nd-c. A.D.].)
- 633. Philips, F. C. "Vocabulary to Iliad 1.4-18." *BASP* 8 (1971) 91-98. (*P. Oxy. Inv. 8 189/E* [3rd-c. A.D.].)
- 634. Sijpesteijn, P. J. "A Homer Papyrus in the Amsterdam Collection (Iliad IV, 340-365)." *Mnemosyne* 24 (1971) 162-68. (Late 1st-c. B.C. or early 1st A.D.)
- 635. van der Valk, M. "Some Observations on the Scholia of the Iliad." *AC* 40 (1971) 5-11.
- 636. Wouters, A. "Two Papyri of the Iliad, Book XIX." *AncSoc* 2 (1971) 52-65. (*Sel. Box Inv. 128 of TCD* and *E. P. Hamb. 160 Inv. 654*.)

CATAUDELLA (621) suggests that another reading of *Il. 3.428*, evidenced in *P. Michael 5* (*ēluthes ek polemou—mē ὄphele touto genesthai*) may resolve the inconsistency between *Il. 3.428-429* and lines 320 ff. of the *Ilias Latina*—see criticism by M. SCAFFAI in item 656. The articles by HENRICHES (623-626) deal with characteristics of the Scholia Minora, their relation to the lexicon of Apollonius Sophistes, the glossaries of Cyril and Hesychius, and present texts and descriptions of glossaries and scholia on various Homeric passages. Item 627 includes discussion of ancient commentaries on Homer. Van der VALK'S observations (635) include in particular critical commentary on the edition by Erbse (607).

- 637. Carlini, A., et al. "Sei papiri letterari del Museo di Alessandria." *ASNP* 2 (1972) 485-515.
- 638. Daris, S. "Papiri letterari dell'Università Cattolica di Milano." *Aegyptus* 52 (1972) 67-118.

Among the texts in item 637 are *P. Alex. Inv. 200* (3rd-c. A.D.), 546 (1st or 2nd-c. A.D.), and 611 (1st or 2nd-c. A.D.), containing, respectively, *Il. 5.375-384*, 392-398; 11.347-363; and a prose résumé of the *Iliad*. *Iliad 9* is among the literary texts in the papyri at Milan (638).

- 639. Carlini, A. "Su tre papiri omerici." In *Zetesis: Album amicorum aange-*

- boden aan E. de Strycker. Antwerp 1973, 482-87. (Frags. 2614 and 1183 Pack², and a frag. containing *Od.* 11.215-229.)
640. Carlini, A., et al. "Frammenti greci, letterari e subletterari, su papiro e pergamena." *SCO* 22 (1973) 19-49. (Including texts of *Il.* 1.477-483, 512-518; *Od.* 2.127-140, 152-166, and 24.310-323.)
641. Cavallo, G. "Considerazioni di un paleografo per la data e l'origine dell'Iliade Ambrosiana." *DArch* 7 (1973) 70-86.
642. Giangrande, G. "Dorische Genitive bei Homer." *Glotta* 51 (1973) 1-6.
643. MacKay, T. W. "A Papyrus of Iliad III." *BASP* 10 (1973) 57-64.
644. O'Callaghan, J. "El ordenador, 7Q5 y Homero." *StudPap* 12 (1973) 73-79.
645. Packman, Z. M. "Homeric Fragments in the Washington University Collection." *BASP* 10 (1973) 47-56. (*P. W. U.* Inv. 162 [3rd or 4th-c. A.D.]: *Il.* 13.512-527, 545-560; and Inv. 217 [2nd-c. A.D.]: commentary on *Il.* 9.133-147.)
646. Roca-Puig, R. "Un fragment de l'Odyssée du III^e siècle av. J.C. (*P. Barc.* Inv. 46)." *CE* 48 (1973) 109-13.
647. Vlachodimitris, T. "Ein Glossar zu Ilias II 61-222." *ZPE* 11 (1973) 65-68. (*P. Hamb.* Inv. 736 verso.)

CAVALLO (641), on the basis of his palaeographic analysis, reaches a 5th or 6th-c. A.D. rather than 2nd-c. date for the *Ilias Ambrosiana*. GIANGRANDE (642) contends the reading *Hermēa* at *Od.* 12.390, in a papyrus published by L. Feinberg (622), is characteristic of Hellenistic methods of recension. Item 643 offers text, description, and notes of an Oxyrhynchus papyrus containing portions of *Il.* 3.226-256 and 265-271.

648. Carlini, A., et al. "Sei frammenti inediti biblici e classici." *Athenaeum* 52 (1974) 3-35.
649. Casadio, V. "Schol. B Hom Il. XXII 128." *MCr* 8-9 (1973-1974) 222. (*oaroī* not *oares*.)
650. Charalambakis, C., et al. "Vier literarische Papyri der Kölner Sammlung." *ZPE* 14 (1974) 29-40. (*P. Colon.* Inv. 5605 [2nd or 3rd-c. A.D.]: *Il.* 11.515-538; *P. Colon.* Inv. 4783 [1st-c. B.C.]: *Il.* 15.625-630, 650-657.)
651. Daris, S. "Scholia minora al libro I dell'Iliade. (*P. Palau Rib.* inv. 147)." *StudPap* 13 (1974) 7-20.
652. Doerrie, H. "Zur Methodik antiker Exegese." *ZNTW* 65 (1974) 121-38.
653. Kakridis, J. T. "A Cynic Homeromastix." In *Serta Turyniana: Studies in Greek Literature and Palaeography in Honor of Alexander Turyn*. Ed. J. L. Heller and J. K. Newman. Urbana, Ill. 1974, 361-73. (*P. Gen.* Inv. 271, col. xiv. 14-xv. 5.)
654. Maehler, H. "Fragmente antiker Homer-Handschriften aus Ägypten." In *FBM*, 363-94.
655. Merkelbach, R. "Ein Homerpapyrus mit Asteriskos." *ZPE* 14 (1974) 89-90. (*P. Mich.* Inv. 6653.)
656. Scaffai, M. "Su una presunta doppia redazione in Omero." *SIFC* 46 (1974) 22-40. (Apropos of item 621.)
657. Sijpesteijn, P. J., and K. A. Worp. "Ein Glossar zu Ilias VIII, 320-633." *ZPE* 15 (1974) 153-58. (*P. Vindob. Gr.* Inv. 39940 [late 2nd-c. A.D.].)
658. Sijpesteijn, P. J., and K. A. Worp. "Literary and Semi-Literary Papyri from the Vienna Papyrus Collection." *CE* 49 (1974) 309-31. (Including text of *Il.* 6.373-410.)
659. Speake, G. "The Scribal Habits of Demetrios Moschus." *GRBS* 15 (1974) 113-33.
660. Treu, K. "Kleine Klassikerfragmente." In *FBM*, 431-40. (Including *Od.* 11 and 17.)
661. Tzannetatos, T. S. "Ho Homēros kai to Hagion Oros." *EEAth* 24 (1973-1974) 119-30.

662. Willis, W. H. "A Parchment Palimpsest of Plato at Duke University and the *Ilias Ambrosiana*." In *Akten des XIII. Internationalen Papyrologen-kongresses, Marburg/Lahn, 2. bis 6. August 1971*. Ed. E. von Kiessling & H. A. Rupprecht. Munich 1974, 461-67.

DOERRIE (652) focuses in particular on the history of ancient Homeric criticism and on Philo's method of allegorical exegesis. SPEAKE (659) shows that, among the contaminations imported by Demetrius Moschus (15th-c.) into codices MRQCD of Apollonius Rhodius, are alterations to suit Homeric diction. Item 661 is concerned with representations of Homer on Mt. Athos and with Homeric MSS in the monastery there. WILLIS' palaeographic examination (662) of a palimpsest of a fragment of the *Parmenides* provides evidence for a 3rd or 4th-c. A.D. date for the *Ilias Ambrosiana* (cf. 641).

663. Daris, S. "Frammento di commentario omerico." In *Stella*, 463-70. (2nd-c. A.D. papyrus frag. of commentary on *Il.* 4.164-169.)
 664. Lee, G. "An Aristarchean Maxim?" *PCPhS* 21 (1975) 63-64.
 665. Mertens, P. "Papyrus homériques et épiques: Liste des photographies publiées." In *Préaux*, 564-70.
 666. Parassoglou, G. M. "A New Commentary on the *Odyssey*." *Hellenica* 28 (1975) 60-65. (*P. Yale Inv.* 551 [2nd-c. A.D.]: *Od.* 4.336, 343.)
 667. Pintaudi, R. "Papiri Omerici Laurenziani (PL 71; 72; 73)." *ZPE* 18 (1975) 309-13. (Containing *Il.* 5.114-132, 159-168, and 2.57-71.)
 668. Shelmerdine, C. W. "Three Homeric Papyri from the Michigan Collection." *BASP* 12 (1975) 19-22. (*P. Mich. Inv.* 2755: *Il.* 2.89-110; 2555a: *Il.* 8.323-333; 15: *Il.* 3.408-419.)
 669. Wehrli, C. "Homère, Iliade VII 63-124: P. Gen. inv. 85." In *Mélanges Esther Bréguet*. Geneva 1975, 1-5.
 670. Wolbergs, T. "Ein kaiserzeitliches Homerenzkomion." *Hermes* 103 (1975) 188-99. (No. 1862 Pack².)

LEE (664) seeks to show that the principle of Homeric interpretation —*Homérion ex Homérou saphēnizein*—attributed to Aristarchus in the 2nd-cent. B.C. must actually be dated to the 5th-cent. B.C.

671. Luppe, W. "Der Odyssee-Kommentar P. Yale Inv. 551." *WJA* 2 (1976) 99-104. (See item 666.)
 672. Luppe, W. "Odysseus' Rückkehr von Kalypso: Ein Beitrag zum Odyssee-Kommentar P. Oxy. 2888." *APF* 24-25 (1976) 39-46.
 673. Maehler, H., et al. "Ilias-Handschriften aus der Berliner Papyrus-Sammlung." *APF* 24-25 (1976) 5-38.
 674. Wilson, N. G. "A Manuscript of the D-Scholia." *ZPE* 23 (1976) 61-62. (11th-cent.)
 675. Wouters, A. "A Note on the Homer Commentary P.W.U. Inv. 217." *ZPE* 21 (1976) 271-73.

MAEHLER (673) publishes the remains of three papyrus rolls and of a codex containing parts of *Il.* 1, 10, 14, and 15.

676. Bartoletti, V. "Un papiro prealexandrino dell'Odissea." *SCO* 26 (1977) 251-55.
 677. Elliott, D. C. "Two Homeric Papyri from the University of Michigan Collection." *BASP* 14 (1977) 105-08. (*P. Mich. Inv.* 17 & 18 [late 2nd or early 3rd-c. A.D.]: *Il.* 18.223-241, 251-275.)
 678. Luppe, W. "P. Oxy. 3160 + P. Strassb. 1401—Bruchstücke derselben Odyssee-Erläuterungen." *ZPE* 27 (1977) 100-06.
 679. Matthiessen, K. "Eine Variante zum Odyssee-vers 21, 126 im Papyrus Rylands 53." *ZPE* 27 (1977) 85-88.

680. Nardi, A. L. "Commenti a Omero Iliade." *SCO* 26 (1977) 133-55.
 681. Schaeublin, C. "Homerum ex Homero." *MH* 34 (1977) 221-27.

BARTOLETTI (676) discusses a fragment—destroyed during World War II but transcribed by G. Vitelli—containing *Od.* 22. 420-434; it dates to the 3rd-cent. B.C. NARDI'S article (680) is part of "un lessico della critica letteraria"; listed are items of critical vocabulary found in papyri and scholia. SCHAEUBLIN (681) treats the principle of exegesis and its attribution to Aristarchus (cf. 664).

See also items 447 and 450.

VII. HISTORY, ARCHAEOLOGY

682. Borchhardt, J. *Homerische Helme: Helmformen der Ägäis in ihren Beziehungen zu orientalischen und europäischen Helmen in der Bronze- und frühen Eisenzeit*. Mainz 1972. Reviews: Arias *ASNP* 2 (1972) 908-09; Goldman *ACR* 3 (1973) 188; Marién *RBA* 42 (1973) 144; van Straten *BVAB* 58 (1973) 199-200; Bouzek *Germania* 52 (1974) 534-36; Waldbaum *AJA* 78 (1974) 93-95; Snodgrass *CR* 25 (1975) 123-25; Zimmermann *DLZ* 96 (1975) 1075-79; von Hase *Gnomon* 49 (1977) 288-97.

683. Spanos, P. Z. *Untersuchungen über den bei Homer depas amphikyppellon genannten Gefäßstypus*. Diss. Berlin 1969. Tübingen 1972. Review: Carpenter *AJA* 78 (1974) 90-92.

684. Zographou, M. *Amazons in Homer and Hesiod: A Historical Reconstruction*. Athens 1972. Reviews: Georgountzos *Platon* 26 (1974) 335-36; Walcot *JHS* 95 (1975) 195.

685. Buchholz, H. G. *Jagd und Fischfang*. *ArchHom* I. J. Göttingen 1973. Reviews: "A.W." *LEC* 42 (1974) 453; Faure *RA* (1975) 343; Lang *AJA* 79 (1975) 95-96; Boardman *CR* 26 (1976) 262; Gruber *Gymnasium* 83 (1976) 241-42; McLeod *CW* 69 (1976) 482-83.

686. Fittschen, K. *Der Schild des Achilleus*. *ArchHom* II.N. Göttingen 1973. Reviews: Lang *AJA* 79 (1975) 95-96; Gruber *Gymnasium* 83 (1976) 65-67.

687. Greenhalgh, P. A. L. *Early Greek Warfare: Horsemen and Chariots in the Homeric and Archaic Ages*. Cambridge 1973. Reviews: d'Agostino *RSC* 21 (1973) 471; Coldstream *AntJ* 54 (1974) 318-19; Derouau *LEC* 42 (1974) 224; Lafineur *AC* 43 (1974) 590-92; Lang *AHR* 79 (1974) 118-19; Snodgrass *JHS* 94 (1974) 225-26; *TLS* 73 (1974) 672; Webster *Tech. & Cult.* 15 (1974) 325-26; Williams *DUJ* 36 (1974) 103-04; Boardman *CR* 25 (1975) 288-89; Bouzek *Gnomon* 47 (1975) 520-21; Combellack *CW* 68 (1975) 387-88; Kiyonaga *JCS* 23 (1975) 93-95; Wiesner *Gymnasium* 83 (1976) 242-45; Littauer *CP* 72 (1977) 363-65; Will *RPh* 51 (1977) 269-71.

688. Hiller, S. *Studien zur Geographie des Reiches um Pylos nach den mykenischen und homerischen Texten*. Vienna 1973. Reviews: Wundersam *WS* 7 (1973) 264; Heubeck *BO* 31 (1974) 314-18.

689. Eckstein, F. *Handwerk*. Part I: *Die Aussage des frühgriechischen Epos*. *ArchHom* II.L. I. Göttingen 1974. Reviews: Faure *RA* (1976) 353; Gruber *Gymnasium* 83 (1976) 63-65.

690. Gray, D. *Seewesen*. Trans. R. von Weinreich. *ArchHom* I.G. Göttingen 1974. Reviews: *LEC* 42 (1974) 453; Alexiou *AJA* 80 (1976) 205-06; Casson *CW* 69 (1976) 400-01; Ducrey *MH* 33 (1976) 182; Gruber *Gymnasium* 83 (1976) 240-41; Faure *RA* (1977) 135; Hiller *Gnomon* 49 (1977) 398-404; Humphreys *CP* 72 (1977) 347-55.

691. Vermeule, E. T. *Götterkult*. Trans. M. & H. G. Buchholz. *ArchHom* III.V. Göttingen 1974. Reviews: Dietrich *AJA* 79 (1975) 292-94; Fontenrose *CW* 69 (1976) 329-30; Gruber *Gymnasium* 83 (1976) 67-69; Faure *RA* (1977) 134; Hiller *Gnomon* 49 (1977) 499-505; Clinton *AJP* 99 (1978) 408-10; Jameson *CP* 74 (1979) 250-52.

692. Luce, J. V. *Homer and the Heroic Age*. London 1975. Reviews: Huxley *Hermathena* 120 (1976) 75-76; Lang *CW* 70 (1976-1977) 271; Lazenby *JHS* 97 (1977) 172-73; Willcock *CR* 27 (1977) 264.
693. Chadwick, J. *The Mycenaean World*. Cambridge 1976. Reviews: Lang *CW* 70 (1976-1977) 271-72; Adrados *Erémita* 45 (1977) 482-84; Begg *Phoenix* 31 (1977) 375-76; Bennett *AJP* 98 (1977) 88-90 and *CJ* 73 (1977) 88; Derouau *LEC* 45 (1977) 417; Hooker *JHS* 97 (1977) 211; Lang *AJA* 81 (1977) 116-17; Luce *Hermathena* 122 (1977) 75-76; Warren *CR* 28 (1978) 101-03.
694. Bintliff, J., ed. *Mycenaean Geography: Proceedings of the Cambridge Colloquium Sept., 1976*. Cambridge 1977.
695. Buchholz, H. G., et al. *Kriegswesen. Part I: Schutzwaffen und Wehrbauten*. *ArchHom* I.E.1. Göttingen 1977. Review: Wankenne *LEC* 46 (1978) 169.
696. Coldstream, J. N. *Geometric Greece*. New York 1977.

The *Archaeologia Homerica* series, edited by F. Matz and H. G. Buchholz and begun in 1967, continues apace with six book-length fascicles (685, 686, 689, 690, 691, and 695) appearing between 1973 and 1977. For each subject, the reader is provided with quite thorough archaeological surveys of Bronze and early Iron age evidence. Appended to GRAY'S work (690) on naval technology is an account of the very important Thera frescoes by the excavator, the late S. Marinatos: *Das Schiffsfresco von Akrotiri, Thera*. And item 685 is equipped with an addendum on *Honiggewinnung* by H. G. Buchholz, G. Joehrens, and I. Maull. GREENHALGH (687) surveys poetic and other artistic representations of chariot and mounted warfare and makes suggestions about their reflection of actual practice in the period from the Bronze Age to the sixth century; apparent anomalies in the Homeric depictions of warfare are accounted for. More exclusively historical and archaeological in orientation than item 1068, LUCE'S volume (692) "is largely a study in what is conveniently called 'Homeric Archaeology'" (p. 9); geared, like item 693, to the interested non-specialist, it offers very detailed and thorough descriptions enhanced by 127 black-and-white and fourteen color illustrations. CHADWICK'S survey (693) of the *realia* of the Mycenaean era, based chiefly on the Linear B evidence, contains a chapter (X) cautioning against placing too much faith in the "historical" content of Homer. COLDSTREAM (696) deals with Greek civilization from c. 900 to c. 700 B.C.; chapter 14, "Recollection of a Heroic Past," places Homer in the context of the Geometric period, treating "The Circulation of Epic Poetry," "Hero-cults," "Heroic Burials," and "Heroic Scenes" clearly and succinctly.

697. Alexandrescu, P. "Deux types de sépultures à incinération sur l'emplacement de la tombe." *Dacia* 15 (1971) 319-24.
698. Buchholz, H. G. "Cyprus and Homer." In *CIHS* (Athens 1971), 48-53.
699. Dion, R. "Où situer la demeure de Circe?" *BAGB* (1971) 479-533.
700. Kahlo, G. "Erleuchtung durch alte Dichter." *ZAnt* 21 (1971) 681-89.
701. de Lucca, D. V. "The Ship of Odysseus: A Comment." *Antiquity* 45 (1971) 53-54.
702. Lucchini, G. "Ricordi storici micenei del regno di Pilo nei poemi omerici." *SMEA* 13 (1971) 51-89.
703. Marinatos, S. "Divine Children?" *AAA* 4 (1971) 407-12.
704. von der Muehll, H. R. "L'habitation à l'époque homérique." In *CIHS* (Athens 1971), 32-34.

ALEXANDRESCU (697) distinguishes between heroic (i.e., Homeric) and common cremation practices in the Geometric period. BUCHHOLZ (698), head of the German excavation team at Politiko-Tamassos on Cyprus, argues from archaeological and other evidence that "this town was known to the poet of the *Odyssey*" (p. 53). DION (699) places Circe at Málaga in southern Spain, near Gibraltar, and contends that the *Odyssey* attests to Greek presence, perhaps

colonization, in Ibero-African territory at about the time of the colonization of Sicily and Magna Graecia. Item 700 includes analysis of the importance of Homeric testimony for the relations between Greeks and Thracians. LUCCA (701) argues, against A. F. Tilly, "The Ship of Odysseus," *Antiquity* 44 (1970) 100-04, that Odysseus' ship could not have been rowed in the manner depicted on the Siren vase in the British Museum. LUCCHINI (702) shows that the Homeric record of Pylian prestige and power is substantiated by the archaeological and epigraphical record and by what is known of Mycenaean political geography. MARINATOS (703) identifies two children depicted on a fresco discovered at Thera in 1970 as divinities: their head-dress is blue, and, in oriental and Homeric tradition, the hair of gods and heroes is blue (Myc. *ku-wa-nu* = Hom. *kuanos*). Item 704 describes the Mycenaean palaces as harmoniously adapted to the lay of the land without concern for axiality and the careful, rational symmetry of arrangement one associates with the classical era.

- 705. Åström, P. "A Midea et Dendra." *Arch* 51 (1972) 44-52.
- 706. Bérard, C. "Le sceptre du prince." *MH* 29 (1972) 219-27.
- 707. Chadwick, J. "Homère: un menteur?" *Diogène* 77 (1972) 3-18.
- 708. Deroy, L. "Le nom d'Homère." *AC41* (1972) 427-39.
- 709. Dion, R. "Géographie odysséenne." *Annales (ESC)* 27 (1972) 158-62.
- 710. Gallavotti, C. "Note omeriche e micenee." *SMEA* 15 (1972) 7-32.
- 711. Page, D. L. "The Mystery of the Minstrel at the Court of Agamemnon." In *Cataudella*, I.127-31.

According the ÅSTRÖM (705), the bronze cuirass found at Dendra and dating to 1425-1400 B.C. verifies Homeric descriptions once thought anachronistic. On the strength of Homeric description of Agamemnon's scepter, BÉRARD (706) identifies the 8th-cent. lance-point found in the Heroön at Eretria as a scepter. CHADWICK (707) insists that, despite occasional Mycenaean reminiscences in Homer, he is a poet, a creator of fiction, not accurate history. DEROUY (708) claims etymological analysis of the name "Homer" indicates the signification "reciter" or rhapsode, not poet. Item 709 deals with Homer's use of his knowledge of actual places in his geography. GALLAVOTTI (710) sifts Homer for accurate Bronze Age information: the Thera cataclysm, double axes, etc.

- 712. Alzinger, W., and V. Mitsopoulos-Leon. "Aigeira 1972." *AAA* 6 (1973) 193-200.
- 713. Baumbach, L. "New Light from Cyprus on Homeric Burial." *Akroterion* 18.3-4 (1973) 27-29.
- 714. Burkert, W. "Von Amenophis II. zur Bogenprobe des Odysseus." *GB* 1 (1973) 69-78.
- 715. Debord, P. "Esclavage mycénien, esclavage homérique." *REA* 75 (1973) 225-40.
- 716. Diakonoff, I. M. "Slaves, Helots and Serfs in Early Antiquity." *VDI* 126 (1973) 3-29. (In Russian with a résumé in English.)
- 717. Hadzisteliou Price, T. "Hero-Cult and Homer." *Historia* 22 (1973) 129-44.
- 718. Knox, M. O. "Megarons and *megara*: Homer and Archaeology." *CQ* 23 (1973) 1-21.
- 719. Koppe, G. S. "Megara skioenta." In *Diethnes sumposion Homérou* 1971. Athens 1973.
- 720. Korrès, G. "Survivances des sacrifices de taureaux." *Athena* 73-74 (1972-1973) 879-913. (In Greek with a résumé in French.)
- 721. Sarkady, J. "Zur politischen Karte Griechenlands im mykenischen Zeitalter." *ACD* 9 (1973) 15-24.
- 722. Stare, V. "Kultstäbe aus Šmarjeta." *AArchSlov* 24 (1973) 730-39. (In Slovene with a résumé in German.)

723. Syriopoulos, C. T. "The Homeric Windy Enispe: A Prehistoric Settlement in North-Western Arcadia near the River Ladon." *ABSA* 68 (1973) 193-205.

The authors of item 712 believe that remains on the acropolis at Aegira may be Homer's Hyperesia (*Il.* 2.573). According to BAUMBACH (713), decorated wooden thrones from tombs on Cyprus seem to bear out Homeric burial descriptions. BURKERT (714) demonstrates that Egyptian pictorial and written records indicate that knowledge of a feat of archery similar to that of Odysseus in *Od.* 21 may have been handed down orally from the Bronze Age to Homer. DEBORD (715) deals with differences between classical slavery and that of earlier times, while DIAKONOFF (716) discusses some Homeric examples showing the disparity between "patriarchal" slavery in particular and that of the classical period. For KNOX (718) Homeric house descriptions accord with Iron Age remains, though certain details may be of Mycenaean provenance. KOPPE'S short monograph (719) studies the Homeric formula from an archaeological vantage point. KORRES (720) maintains that the Bull cult, so well known in Minoan-Mycenaean contexts and in Homeric passages like *Il.* 10.290 ff. and *Od.* 3.421-435 (cows), is of Eastern origin. SARKADY (721) shows that archaeological and literary evidence, especially the Homeric catalogue of ships, points to the existence of six or seven major centers in the Mycenaean period: Pylos, Mycenae, Athens, Thebes, Orchomenos, Iolkos, and Sparta. STARE (722) discusses scepters used for cult purposes and analogues in Homer. Item 723 locates Homer's "windy Enispe" at a site near the village of Dimitra.

724. Geiss, H. "Die homerische Welt und ihre Wiederentdeckung durch Heinrich Schliemann." *Altertum* 20 (1974) 146-60.
 725. Goukowsky, P. "Les juments du roi Erythras." *REG* 87 (1974) 111-37.
 726. Muhy, J. D. "Hittites and Achaeans: Ahhijawā redomitus." *Historia* 23 (1974) 129-45.
 727. Sakellariou, A. "Un cratère d'argent avec scène de bataille provenant de la IV^e tombe de l'acropole de Mycènes." *AK* 17 (1974) 3-20.
 728. Scarpi, P. "Daidalos e il labyrinthos." *BIFG* 1 (1974) 194-210.
 729. Walter-Karydi, E. "Hena phresi thumon ekhontes." *Gymnasium* 81 (1974) 177-81.

Item 724 is a brief account of the discoveries of H. Schliemann and of their significance for Homeric studies. GOUKOWSKY (725) describes the Aethiopians in Homer and the Mesopotamian origins of Erythras. MUHLY (726) says of Hittite evidence for the Trojan War: "there is no evidence for Hittite contacts with the Greek mainland. . . . And there are no Achaeans in the surviving texts from the late Bronze Age" (p. 138). Item 727 is a discussion of the Silver Siege Rhyton and analogous Homeric battle scenes. SCARPI (728) adduces *Il.* 18.599-605 in his analysis of the daidaleon (*da-da-re-jo-de*) of the Knossos tablets. WALTER-KARYDI (729) treats the Homeric formula and Geometric depictions of "twins."

730. Anderson, J. G. T., and J. K. "A Lost City Discovered." *CSCA* 8 (1975) 1-6.
 731. Anderson, J. K. "Greek Chariot-Borne and Mounted Infantry." *AJA* 79 (1975) 175-87.
 732. Blavatskaja, T. "De l'épopée crétoise du XVII^e s. au XV^e s. av. n. è." *ZAnt* 25 (1975) 355-61.
 733. Danov, C. "Zu den politischen und kulturellen Beziehungen zwischen Thrakern und Hellenen." *QS* 2 (1975) 67-81.
 734. Eddy, L. R. "Homer and Ancient Technology." *CB* 51 (1975) 86-90.
 735. Meyer, E. "Gab es ein Troja?" *GB* 4 (1975) 155-69.

736. Tegyey, I. "Empire mycénien et empire homérique de Nestor." *AAntHung* 23 (1975) 93-105.

Item 730 locates "lofty Gonoessa" (*Iliad*, 2.573) at Ano Tarasseis, a small Bronze Age site in Achaea. ANDERSON (731) argues for consonance between Homeric and actual Geometric warfare, though chariot-borne heroes are replaced by mounted infantry in the seventh century. According to BLAVATSKAJA (732), frescoes from Thera confirm the existence of an epic cycle celebrating the military exploits of Minos and including his divine ancestry (cf. *Odyssey*, 19.178 ff.). EDDY (734) treats the relation between Homeric description and the actual stages of technological development in archaic and earlier times. MEYER (735) takes up the question of the historicity of Homer's Troy. TEGYEY (736) finds partial agreement between Homeric accounts of the realm of Nestor and the archaeological and epigraphic record.

- 737. Baumbach, L. "Linear B and Homer." *Akroterion* 21.4 (1976) 35-39.
- 738. Boardman, J. "The Kleophrades Painter at Troy." *AK* 19 (1976) 3-18.
- 739. Boruhović, V. G. "Zu den orientalischen Bezügen in den Epen Homers." *Klio* 58 (1976) 517-26. (Trans. from Russian by P. Hartmann.)
- 740. Burkert, W. "Das hundertjährige Theben und die Datierung der *Ilias*." *WS* 10 (1976) 5-21.
- 741. Coldstream, J. N. "Hero-Cults in the Age of Homer." *JHS* 96 (1976) 8-17.
- 742. Drews, R. "The Earliest Greek Settlements on the Black Sea." *JHS* 96 (1976) 18-31.
- 743. Hooker, J. T. "The Coming of the Greeks." *Historia* 25 (1976) 129-45.
- 744. Luce, J. V. "Asteris and the Twin Harbours." *JHS* 96 (1976) 157-59.
- 745. Tsagarakis, O. "Homer and the Daskalopetra of Chios." *Gymnasium* 83 (1976) 324-33.

BAUMBACH (737) compares Homer and the tablets in language, social and political structures, land tenure, etc. BOARDMAN (738) describes twenty-one Trojan scenes by Kleophrades and attempts to distinguish Homeric from non-Homeric from non-literary sources of inspiration. BORUHOVIĆ (739) places the composition of the epics c. 800 B.C. on the basis of the extent of Homeric knowledge of Egypt; on the other hand, BURKERT (740) maintains that the knowledge of Egyptian Thebes displayed in *Iliad*, 9.381 ff. and *Odyssey*, 4.125 ff. could only have been acquired after 663 B.C. Item 741 characterizes the role of epic poetry in the fostering of hero-cults beginning in the 8th-cent. B.C. Item 742 includes discussion of Homeric knowledge of the Black Sea. HOOKER (743) argues against E. Grumach's position that Greek speakers immigrated in Late Helladic IIIC; the Homeric evidence is assessed. LUCE (744) holds that Asteris (*Odyssey*, 4.844-847) is Daskalio, between Ithaca and Cephallenia, and that the twin harbors are in Cephallenia. TSAGARAKIS (745) assesses the plausibility of traditional beliefs regarding the Chian "Homer stone."

- 746. Andreae, B., and H. Flashar. "Strukturaequivalenzen zwischen den homerischen Epen und der frühgriechischen Vasenkunst." *Poetica* 9 (1977) 217-65.
- 747. Emanuele, P. D. "Ancient Square Rigging, with and without Lifts." *IJNA* 6 (1977) 181-85.
- 748. Havelock, E. A. "The Preliteracy of the Greeks." *New Literary History* 8 (1977) 369-91.
- 749. Plommer, H. "'Shadowy Megara.'" *JHS* 97 (1977) 75-83.
- 750. Vanderlinden, E. "Le visage d'Homère dans l'*Iliade*." *LEC* 45 (1977) 303-21.

ANDREAE and FLASHAR (746) concentrate on patterns and degrees of symmetry, adducing chiefly Geometric and orientalizing vases, and drawing conclusions with regard to dates of composition of the *Iliad* and the *Odyssey*. Item 747 includes discussion of Homeric *speiron*, "lashing." HAVELOCK'S remarks in item 748 are much in the vein of his *Preface to Plato* (Cambridge, MA 1963). PLOMMER (749) argues against the position, taken by H. Drerup in his *Griechische Baukunst in geometrischer Zeit*, *ArchHom* II.O (Göttingen 1969), that Homeric descriptions of architecture owe nothing to the Bronze Age: "Homer would need all the memories of Mycenae. . .to render any vision of grandeur at all plausible and self-consistent" (p. 83). VANDERLINDEN (750) attempts to reconstruct the life and personality of Homer by "transposing the rules of interpretation of the T.A.T. (Thematic Aperception Test)" to an analysis of the character traits of some seventeen Homeric personages.

See also items 46, 146, 214, 476, 479, 1049, 1068.

VIII. HOMER AND AFTERTIMES

A. GREEK LETTERS

General

751. Renehan, R. *Studies in Greek Texts: Critical Observations to Homer, Plato, Euripides, Aristophanes and Other Authors*. Göttingen 1976. Reviews: Delaunois *LEC* 44 (1976) 272; Stanford *Hermathena* 122 (1977) 77-78.
752. Hinckley, L. V. "Ajax and Achilles: Their Literary Relationship from Homer to Sophocles." Diss. North Carolina 1972; summary in *DAI* 33 (1972) 1703-04A.
753. Yatromanolakis, G. "The Avenging Hero: Orestes' Myth from Homer to Euripides." Diss. London 1973 (?); listed in *BICS* 20 (1973) 195.
754. Kumpf, M. M. "The Homeric *Hapax Legomena* and Their Literary Use by Later Authors, Especially Euripides and Apollonius Rhodius." Diss. Ohio State 1974; summary in *DAI* 35 (1975) 7281A.
755. Nevard, G. E. "The Myth of Theseus: A Literary Study from Homer to 400 B.C." Diss. London 1976.
756. Singleton, P. A. "Inspiration and Poetic Genius with Special Reference to Ancient Greece from Homer to Plato." Diss. Cambridge 1977 (?); listed in *BICS* 24 (1977) 174.
757. Huxley, G. "Iphis and the Dolopians of Skyros." *GRBS* 16 (1975) 245-50.
758. Ritoók, Z. "Stages in the Development of Greek Epic." *AAntHung* 23 (1975) 127-40.
759. Hatzantonis, E. "I geniali rimaneggiamenti dell'episodio omerico di Circe in Apollonio Rodio e Plutarco." *RBP* 54 (1976) 5-24.

RENEHAN'S volume (751) contains a chapter on "Homeric Words as Tragic *Hapax Legomena*" (pp. 27-36). HINCKLEY'S dissertation (752) "investigates the literary relationship between Ajax and Achilles in Homer, Pindar and Sophocles, with a particular focus on Ajax' failure to inherit the arms of Achilles and their passage instead to Odysseus, a very different type of hero" (*DAI*). KUMPF (754) argues that, at least from the fifth century B.C. on, "the public for which ancient authors wrote. . .was sensitive to the Homeric gloss" (*DAI*) and that the authors used Homeric *hapax legomena* for particular literary effects; appendices contain lists of all *hapax legomena* in Homer, Euripides, and Apollonius Rhodius. HUXLEY (757) traces the development of the story of Achilles' attack on the Dolopians (*Schol. T Iliad* 9.668b) between Homer and Hellenistic times.

Archaic

760. Edwards, G. P. *The Language of Hesiod in its Traditional Context*. Oxford 1971. Reviews: Giangrande *JHS* 92 (1972) 188-92; Humbert *REG* 85 (1972) 249-50; Fernández Delgado *Emérita* 41 (1973) 245-47; Masai *Scriptorium* 27 (1973) 145; Sale *AJP* 94 (1973) 384-86; West *CR* 23 (1973) 19-20; Casevitz *RPh* 48 (1974) 118-20; Dukat *ZAnt* 24 (1974) 367-71; Garcia Ramón *Durius* 2 (1974) 192-94; Lochner von Hüttenbach *AAHG* 26 (1974) 58-61; Combellack *CP* 71 (1976) 276-78.

761. Neitzel, H. *Homer-Rezeption bei Hesiod: Interpretation ausgewählter Passagen*. Bonn 1975. Reviews: Bennett *REG* 89 (1976) 630; Heitsch *Gymnasium* 83 (1976) 472-75.

762. Latacz, J. *Kampfparänese, Kampfdarstellung und Kampfwirklichkeit in der Ilias, bei Kallinos und Tyrtaios*. Munich 1977.

Item 760 is an attempt to apply the insights into Homeric language of Witte, Meister, Parry, Chantraine, and others to the corpus of Hesiod; particular care is taken in the apportionment of Homeric and un-Homeric elements in the poetic language of Hesiod. NEITZEL (761) scrutinizes for Homeric influence these Hesiodic passages: *Theog.* 571-584, 411-452, 104-115, 453-506, and *W&D* 59-82, 695-705, 356-360, 225-237. LATAEZ' elaborate study (762) of battle scenes, their depiction, the narrative perspective on those scenes, and their relation to actual military practice is by way of groundwork for a commentary on Callinus and Tyrtaeus.

763. Van Nortwick, T. "The Homeric Hymn to Hermes: A Study in Early Greek Hexameter Style." Diss. Stanford 1975; summary in *DAI* 36 (1976) 6073A.

764. Meier, W. D. "Die epische Formel im pseudohesiodeischen Frauenkatalog: Eine Untersuchung zum nachhomericischen Formelgebrauch." Diss. Zurich 1976.

VAN NORTWICK'S dissertation (763) "is an analysis of the style of the Homeric *Hymn to Hermes* which compares the use of certain features of diction, sentence structure, and overall thematic structure in the hymn to their use in other early Greek hexameter poems" (*DAI*), principally Homer.

765. Babut, D. "Séminide et Mimnerme." *REG* 84 (1971) 17-43.

766. Degani, E. "Metafore ipponattee." In *Falco*, 88-103.

767. Emley, M. L. B. "A Note on Anacreon, P.M.G. 347 fr. 1." *CR* 21 (1971) 169.

768. Gentili, G. "I frr. 39 e 40 P. di Alcmane e la poetica della mimesi nella cultura greca arcaica." In *Falco*, 57-67.

769. Glavić, B. "La struttura del verso e della proposizione in Esiodo." *ZAnt* 21 (1971) 65-102. (In Serbo-Croatian with a résumé in Italian.)

770. Guzzo, A. "Gli eroi, rievocati da Pindaro." *Filosofia* 22 (1971) 199-206.

BABUT (765) discerns affinities between Sem. fr. 1, Mim. 2.4-5 on the one hand, and Homeric and Hesiodic exemplars on the other. DEGANI (766) traces the use by Hipponax of *kasignētos* and of *pharmakon* with genitives (frags. 38, 103, 144 and frags. 25 and 42, respectively) back to Homeric precedents, including *Il.* 14.231. EMLEY (767) sees in the fragment of Anacreon an allusion to Homer's description of Helen, *Il.* 6.342-348. GENTILI (768) argues, against B. Marzullo, for the authenticity of *geglōssamenan* in frag. 39; it is in a context which expresses a view of poetic creation different from that espoused in Homer.

GLAVIĆ (769) examines the function of enjambment in Hesiod by comparison with Homeric practice. GUZZO (770) shows that Pindar's treatment of the heroes of Troy differs from Homer's in the denunciation of Odysseus and ad-

miration for Aias and Philoctetes; Pindar also emphasizes different aspects of Achilles' life and of that of his father Peleus.

- 771. Burkert, W. "Die Leistung eines Kreophylos: Kreophyleer, Homeriden und die archäische Heraklesepik." *MH* 29 (1972) 74-85.
- 772. Puelma, M. "Sänger und König." *MH* 29 (1972) 86-109.
- 773. Vivante, P. "On Time in Pindar." *Arethusa* 5 (1972) 107-31.

BURKERT (771) examines the probable origins of the legend that Homer had given Creophylus an epic poem, the *Capture of Oechalia* (7th-c. B.C.), in gratitude for the latter's hospitality. PUELMA (772) sees in Hesiod's story of the hawk and the nightingale (*W&D* 202-212) the confrontation of singer and king, and an implicit condemnation of the values of Homeric society. VIVANTE (773) treats differences between Homeric and Pindaric concepts of time.

- 774. de Benedetto, V. "Il volo di Afrodite in Omero e in Saffo." *QUCC* 16 (1973) 121-23.
- 775. Chamoux, F. "La poésie épique après Homère." *CEA* 2 (1973) 5-30.
- 776. Georgiadis, K. "Diati ta Kupria Epē den dunantai na einai ergon tou Homérou." In *DKHS*, 195-200.
- 777. Podlecki, A. J. "The Language of Heroism from Homer to Pindar." In *Classics and the Classical Tradition: Essays Presented to Robert E. Dengler on the Occasion of His Eightieth Birthday*. Ed. E. N. Borza and R. W. Carrubba. University Park, PA 1973, 143-62.
- 778. Prato, C. "Nota a Tyrt. IX, 4." *Paideia* 28 (1973) 45-46.

BENEDETTO analyzes Homeric reminiscence in the Sapphic ode to Aphrodite (LP 1), juxtaposing in particular line 13 and *Il. 5.367*. CHAMOUX (775) writes on the reasons why the post-Homeric cycle of epics came to be written. GEORGIADIS (776) itemizes factors pointing to a post-Homeric date for the *Cypria*. PRATO (778) argues, against M. L. West, that *theōn* at Tyrtaeus 9.4 does not refer back to *podōn aretēs* in line 2 but to a different sort of foot-race or to chariot racing; *Il. 23.262 ff.* is adduced in support of this hypothesis.

- 779. Babut, D. "Sur la théologie de Xénophane." *RPhilos* 164 (1974) 401-40.
- 780. Babut, D. "Xénophane critique des poètes." *AC* 43 (1974) 83-117.
- 781. Bossi, F. "Note al nuovo Archiloco." *MCr* 8-9 (1973-1974) 14-17.
- 782. Fischetti, G. "Tre note greche." *AI*V 132 (1973-1974) 155-206.
- 783. Longo, O. "Ad Alceo 112, 10 L.-P.: Per la storia di un topos." *BIFG* 1 (1974) 211-28.
- 784. McKay, K. J. "Alkman fr. 107 Page." *Mnemosyne* 27 (1974) 413-14.
- 785. Russo, J. "The Inner Man in Archilochus and the *Odyssey*." *GRBS* 15 (1974) 139-52.
- 786. Sánchez Lasso de la Vega, J. "La oda primera de Safo." *CFC* 6 (1974) 9-93 and 7 (1974) 9-80.
- 787. Szarmach, M. "Le mythe de Palamède avant la tragédie grecque." *Eos* 62 (1974) 35-47.
- 788. Thiry, H. "Un esegeta di Cerbero: Ecateo di Mileto." *Helikon* 13-14 (1973-1974) 370-76.
- 789. Thiry, H. "Un exégète de Cerbère." *Platon* 26 (1974) 39-44.

BABUT (779 and 780) elucidates the multi-leveled character of Xenophanes' polemical, theological critique of Homer and Hesiod. BOSSI (781) sees similarities of structure between the poem by Archilochus and *Il. 14.292-351*. Item 782 includes analysis of *Il. 22.477 ff.* together with a modern Greek version of the "child bereft of father," and of *Od. 18.125-150* as it influenced Archilochus, fr. 68D. LONGO (783) discusses the metaphor "warrior = tower, wall (i.e.,

purgos)" present incipiently in Homer and more fully developed in Callinus 1.17-21. MCKAY (784) sheds light on *Pollalegōn* by reference to *Il.* 23.239 and *Od.* 24.72. RUSSO (785) seeks to show that the complex representation of the self in poetry, usually associated with the archaic lyric, was not outside the realm of the Homeric world view; Archilochus, fr. 60 D is compared with *Od.* 19.244 ff. (Eurybates). Item 786 offers text, translation, and commentary for the Sapphic ode, with attention to the Homeric elements in it. Item 787 remarks on Homer's deliberate suppression of the character Palamedes. THIRY (788 and 789) looks at Hecataeus' identification of Cerberus, Homer's *kuna Aida* (*Il.* 8.368) as a terrible serpent in Taenarum.

- 790. Gigante, G. E. V. "Per Pindaro narratore: In margine alla IV Pitica." *AFLN* 17 (1974-1975) 27-41.
- 791. Griffith, M. "Man and the Leaves, A Study of Mimnermos fr. 2." *CSCA* 8 (1975) 73-88.
- 792. Kromer, G. "Homer and Odysseus in Nemean 7. 20-27." *CW* 68 (1975) 437-38.
- 793. López Eire, A. "Estesicoro en el marco de la literatura griega arcaica: Sus precedentes." *EClas* 19 (1975) 1-32.
- 794. Minton, W. W. "The Frequency and Structuring of Traditional Formulas in Hesiod's Theogony." *HSCP* 79 (1975) 25-54.
- 795. Risch, E. "Sprachliche Betrachtungen zum neuen Archilochos-Fragment (Pap. Colon. Inv. 7511)." *GB* 4 (1975) 219-29.
- 796. Van Sickle, J. "Archilochus: A New Fragment of an Epode." *CJ* 71.1 (1975) 1-15.
- 797. Van Sickle, J. "The New Erotic Fragment of Archilochus." *QUCC* 20 (1975) 123-56.
- 798. Thiry, H. "*Penēkontakephalos Kerberos* (Hésiode, Théogonie 310-312)." *Philologus* 119 (1975) 138-39.
- 799. Vox, O. "Paralleli per l'epigramma da Pitecusa." *Belfagor* 30 (1975) 221-22.

Item 790 includes analysis of the importance of Homeric reminiscence in the fourth Pythian. GRIFFITH (791) deals with the subtlety of Mimnermus' use of the leaves-men *topos* (*Il.* 6.146-149, 9.410-416). KROMER (792) claims *hoi* at *Nem.* 7.22 refers both to Homer and to Odysseus. According to item 793, Stesichorus has greater affinity with post-Homeric epic and Hesiod in particular than with Homer. MINTON (794) discusses the extent and nature of Hesiod's utilization of the traditional Homeric formulaic language. Items 795 and 797 both assess the relationship between Archilochus and Homer, RISCH looking in particular at linguistic traits, while item 796 draws parallels between the Archilochus fragment and two Homeric episodes, the *Dios Apatē* (*Il.* 14.337 ff.) and Odysseus' encounter with Nausicaa (*Od.* 6.80 ff.). THIRY (798) sees the origin of Hesiod's fifty-headed Cerberus in Homer's description of Stentor (*Il.* 5.785-786), possessed of as great a voice as fifty other men. VOX (799) compares *Od.* 4.220-232 with an inscription published by C. F. Russo, "Un epigramma dell'VIII secolo av. Cr. da Pitecusa e la coppa di Nestore," *Belfagor* 10 (1955) 361-64.

- 800. Arrighetti, G. "In tema di poetica greca arcaica e tardo-arkaica (Esiodo, Pindaro, Bacchilide)." *SCO* 25 (1976) 255-314.
- 801. Babut, D. "Héraclite critique des poètes et des savants." *AC* 45 (1976) 464-96.
- 802. Byl, S. "Lamentations sur la vieillesse chez Homère et les poètes lyriques des VII^e et VI^e siècles." *LEC* 44 (1976) 234-44.
- 803. Cressey, J. "Theognis 249: An Interpretation." *AJP* 97 (1976) 210-12.
- 804. Henderson, J. "The Cologne Epode and the Conventions of Early Greek Erotic Poetry." *Arethusa* 9 (1976) 159-79.

805. Oka, M. "Homer and the Epic Cycle." *Mem. Fac. of Letters Kyoto Univ.* XVI (1976) 55-338. (In Japanese.)
 806. Østerud, S. "The Individuality of Hesiod." *Hermes* 104 (1976) 13-29.
 807. Roussos, E. N. "Archilochos und Heraklit: Quellenforschungen zum Philosophen." *Philosophia* 5-6 (1975-1976) 103-32. (In Greek with a résumé in German.)
 808. Segal, C. P. "Bacchylides Reconsidered: Epithets and the Dynamics of Lyric Narrative." *QUCC* 22 (1976) 99-130.

Item 800 examines, in relation to Homer, Hesiod's affirmation of the independence of the poet. BABUT (801) looks at fragments 105 and 56 DK. CRESSEY (803) sees in Theognis 249 a metaphor found in Homer and others. HENDERSON (804) discusses the use of the *Dios Apatē* episode in the Cologne epos (cf. item 796). ØSTERUD (806) studies differences of compositional technique between Homer and Hesiod and concomitant differences in the extent to which the personality of the poet emerges from his poems. ROUSSOS (807) looks at Heraclitus, fragment 42 DK. Item 808 is in large part devoted to examination of how "Bacchylides plays his own distinctive style off against the epic style and mood of Homer" (p. 100).

809. Darcus, S. "An Echo of Homer in Pindar, Pythian 4." *TAPA* 107 (1977) 93-101.
 810. Nisetich, F. J. "The Leaves of Triumph and Mortality: Transformation of a Traditional Image in Pindar's Olympian 12." *TAPA* 107 (1977) 235-64.
 811. Pieri, A. "Parmenide e la lingua della tradizione epica greca." *SIFC* 49 (1977) 63-103.

Item 809 is a discussion of *phrenes*, black and white, and related concepts from Homer to Pindar and in particular in *Il.* 9.119 and *Pyth.* 4.109-112. NISETICH (810) considers the influence on Pindar of the leaves-men topos at *Il.* 6.146 ff.

See also items 23, 32, 43, 65, 190, 192, 193, 256, 263, 265, 266, 294, 343, 349, 356.

Classical

812. Sideras, A. *Aeschylus Homericus: Untersuchungen zu den Homerismen der aischyleischen Sprache*. Göttingen 1971. Reviews: Derouau *LEC* 40 (1972) 223; Jarkho *DLZ* 93 (1972) 478-82; Korzeniewski *Gymnasium* 79 (1972) 346-48; Schmitt *GGA* 224 (1972) 174-79; Scott *CW* 65 (1972) 277; Barcenilla *Perficit* 4 (1973) 20 and *Durius* 1 (1973) 169-71; Schwabl *WS* 7 (1973) 267; Lloyd-Jones *Gnomon* 46 (1974) 507-08; Peradotto *CJ* 69 (1974) 377-79; van Nes *Mnemosyne* 27 (1974) 306-08; Garvie *CR* 25 (1975) 9-10; Takebe *JCS* 24 (1976) 101-04.
 813. Kokolakis, M. *To noēma tēs attikēs tragōidias kai hē skēnikē anabiōsis autēs*. Athens 1972. Review: Markantonatos *Platon* 24 (1972) 381-82.

SIDERAS (812) provides an exhaustive tabulation of Aeschylean reliance on Homeric words and phrases.

814. Sigel, C. P. "Divine Epithet and Character in the Tragedies of Aeschylus: A Study of the Poet's Usage in Relation to the Traditional and Tragic Language." *Diss. Penn.* 1971; summary in *DAI* 32 (1971) 2074A.
 815. McGuire, D. J. "Aristotle's Attitude Towards Homer." *Diss. Loyola of Chicago* 1977; summary in *DAI* 37 (1977) 7732A.

MCGUIRE (815) finds that "in the nineteen treatises of Aristotle in which Homer is cited—to a total of 169 times—the Poet is referred to or quoted more than any other Greek. . . and nearly always with approval and attribution of authority as a source of truth" (*DAT*).

816. Muñoz Valle, I. "Un tema literario homérico en Sófocles: La serie formular del presentimiento." *Helmantica* 22 (1971) 401-10.

817. Ramsden, B. A. "Postposition of Prepositions in Tragic Iambics." *CR* 21 (1971) 166-68.

818. Vessey, D. W. T. C. "The Reputation of Antimachus of Colophon." *Hermes* 99 (1971) 1-10.

Included in item 817 is discussion of the occurrence of postposition by analogy with Homeric practice. VESSEY (818) describes the divergent ancient estimates of learned Antimachus' achievement as an epic poet in the grand manner.

819. Claus, D. "Phaedra and the Socratic Paradox." *YCS* 22 (1972) 223-38.

820. Herington, C. J. "Silent Heralds (Aeschylus, Fr. 212 a² Mette)." *RhM* 115 (1972) 199-203.

821. Ribeiro Ferreira, J. "A figura de Andrómaca em Eurípides." *Humanitas* 23-24 (1971-1972) 453-72.

822. Roura, C. "Aproximaciones al lenguaje científico de la Colección hipocrática." *Emérita* 40 (1972) 319-27.

CLAUS (819) detects a Homeric quality about Phaedra's equation of reputation and virtue in Euripides' *Hippolytus*. HERINGTON (820) argues that a scholium on *Prometheus* 440 (441 in Wilamowitz's enumeration) alludes to *Illiad* 1.331-332 and not to one of Aeschylus' Achilles-dramas, as Mette and Di Benedetto have thought. Item 821 includes comparison of the Euripidean with the Homeric Andromache. ROURA (822) examines a class of words that display in the Hippocratic corpus the same sort of semantic fluctuation to be found in Homeric usage.

823. Hogan, J. C. "Aristotle's Criticism of Homer in the Poetics." *CP* 68 (1973) 95-108.

824. Moore, J. D. "Limitation and Design in Plato's Ion." *Pacific Coast Philology* 8 (1973) 45-51.

825. de Romilly, J. "Gorgias et le pouvoir de la poésie." *JHS* 93 (1973) 155-62.

826. Stanford, W. B. "Onomatopoetic Mimesis in Plato, Republic 369b-397c." *JHS* 93 (1973) 185-91.

827. Tsagarakis, O. *Katakhresis* of the Aristotelian Term *epeisodion* as Applied to Homer." *REG* 86 (1973) 294-307.

MOORE (824) looks at Plato's treatment of the Homeric poems in the *Ion* and in *Republic* 10. J. de ROMILLY's article (825) finds precedent in Homer's notion of the magical power of words. STANFORD (826) elucidates reasons for Plato's restrictions on mimetic language, particularly in Homer.

828. Belardi, W. "Appunti sulla forma e sull'impiego di *mēnis* nel primo verso dell'Iliade." *ArchClass* 25-26 (1973-1974) 58-67.

829. Flintoff, E. *Diplakessin* at Aeschylus' *Persians* 277." *Mnemosyne* 27 (1974) 231-37.

830. Gross, N. P. "Alcestis and the Rhetoric of Departure." *QJS* 60 (1974) 296-305.

831. Huxley, G. "Aristotle's Interest in Biography." *GRBS* 15 (1974) 203-13.

832. Kokolakis, M. M. "Homeric Poetry and Tragedy." *EEAθ* 24 (1973-1974) 282-92.
833. Krischer, T. "Herodots Schlusskapitel, seine Topik und seine Quellen." *Eranos* 72 (1974) 93-100.
834. Sutton, D. F. "Satyr Plays and the *Odyssey*." *Arethusa* 7 (1974) 161-95.
835. Worthen, T. D. "Kheirian, Ajax 494-95." *CP* 69 (1974) 116-17.

BELARDI (828) shows that Glaucon of Tarsus claimed that *mēnis* was proper to gods alone, while *kholos*—a visceral impulse—may be used of gods, men, or animals. FLINTOFF (829) analyzes the use of *diplopax* in Homer and its influence on Aeschylean usage. GROSS (830) places Alcestis' address to Admetus at *Alcestis* 280-325 in a tradition including Andromache's speech to Hector in *Illiad* 6. KOKOLAKIS (832) notices Homeric precedents for these features of tragedy: the dilemma imposed on man by a superior power, the unanticipated tragic outcome of human actions, and reversal—Aristotle's *peripeteia*. SUTTON (834) sees the common elements in satyr play and the *Odyssey* as owing to their origins in folklore motifs. WORTHEN (835) shows that Tecmessa's speech is modeled on Andromache's to Hector in *Illiad* 6.

836. Bottin, L. "Platone censore di Omero." *BIFG* 2 (1975) 60-79.
837. Moors, K. F. "Aristophanes' Metrical Irony in *Nephelai* at 225." *Apeiron* 9.1 (1975) 20-25.
838. Richardson, N. J. "Homeric Professors in the Age of the Sophists." *PCPhS* 21 (1975) 65-81.

Item 836 deals with the implications of *Rep.* 392c ff., with its paraphrase of the opening of the *Iliad*. According to MOORS (837), Socrates' use of iambics and spondees is ironic in light of his condemnation, in the *Republic*, of the same forms in Homer.

839. Burstein, S. M. "Fragment 53 of Callisthenes and the Text of Iliad 2.850-55." *CP* 71 (1976) 339-41.
840. von Fritz, K. "Ein kleiner Beitrag zur Interpretation des 25. Kapitels von Aristoteles' Poetik." *WS* 10 (1976) 160-64.
841. Janni, P. "Euripide, Troiane 281 sgg." *QUCC* 21 (1976) 97-102.
842. Lallot, J. "La mimesis selon Aristote et l'excellence d'Homère." In *ETP*, 15-25.
843. Montanari, F. "Omero, Eubulo, i pesci e i *Chorizontes*." *SCO* 25 (1976) 325-31.
844. Poehlmann, E. "Enthusiasmus und Mimesis: Zum platonischen Ion." *Gymnasium* 83 (1976) 191-208.
845. Snell, B. "Der Beginn des literarischen Dialogs." *A&A* 22 (1976) 137-39.
846. Venencie, J. "L'évolution de l'emploi du style indirect d'Homère à Hérodote." *BSTEC* 173-174 (1976) 23-27.

Kurt von FRITZ (840) examines Aristotle's use of *Illiad* 22.205 ff. JANNI (841) sees in lines 281 ff. of the *Trojan Women* a paraphrase of the epithet *polutropos*. LALLOT (842) discriminates between Platonic and Aristotelian views on mimesis, examining in particular Aristotle's discussion of Homer in *Ap* 24.1460a5-8. MONTANARI (843) analyzes the roots of the separatist position in the pre-philological 4th-cent. B.C. SNELL (845) deals with the contribution of epic to the development of philosophical dialogue.

847. de Martino, F. "Omero fra narrazione e mimesi (Dal poeta ai personaggi)." *Belfagor* 32 (1977) 1-6.

Item 847 begins from the famous discussion of narrative and mimesis at Plato, *Rep.* 392c-394c.
See also items 177, 265, 355, 361, 413, 415, 576.

Hellenistic

848. Gigante, M. *L'edera di Leonida*. Naples 1971. Reviews: Medori *A&R* 17 (1972) 29-30; Mele *ASNP* 2 (1972) 948-54; Miralles *Emérita* 40 (1972) 534-35; Sartori *CS* 9 (1972) 143-48; Schwartz *AC* 41 (1972) 670; Bevilacqua *Paideia* 28 (1973) 103-06; Ghidini Tortorelli *NRS* 57 (1973) 459-61; Rees *G&R* 20 (1973) 88; Degani *GIF* 26 (1974) 69-74; Williams *Gnomon* 46 (1974) 547-50; Giangrande *CR* 25 (1975) 141-43.

849. Serrao, G. *Problemi di poesia alessandrina*. Vol. I: *Studi su Teocrito*. Rome 1971. Reviews: García de la Fuente *Durius* 1 (1973) 396-97; Livrea *GIF* 25 (1973) 78-81; Dover *CR* 25 (1975) 312.

850. García Gual, C. "El argonauta Jasón y Medea: Análisis de un mito y su tradición literaria." *Habis* 2 (1971) 85-107.

851. Nour, A. "Ho Homēros metaxu Alexandreias kai Naukratidos." In *CIHS* (Athens 1971) 35-40.

Item 850 traces Jason's development as a figure of myth through a long tradition including Homer, Pindar, Euripides, and especially Apollonius Rhodius. NOUR (851) deals with the part played by Alexandria in the diffusion of the Homeric poems.

852. Ardizzone, A. "Antagora, Fr. I, 1 Pow., Callimaco, Hymn. I, 5; V, 303." In *Cataudella*, I.415-18.

853. Aujac, G. "Les traités sur l'océan et les zones terrestres." *REA* 74 (1972) 74-85.

854. Caggia, G. "Due parole omeriche in Apollonio Rodio (*hepsiaomai* in 1, 459 & *aidēlos* in 3, 1132)." *RFIC* 100 (1972) 23-31.

855. Garson, R. W. "Homeric Echoes in Apollonius Rhodius' Argonautica." *CP* 67 (1972) 1-9.

856. Livrea, E. "Una tecnica allusiva apolloniana alla luce dell'esegesi omerica alessandrina." *SIFC* 44 (1972) 231-43.

857. Otto, U. "Theokrits Thalysien und ihre literarischen Vorbilder." *RhM* 115 (1972) 134-49.

858. Sisti, F. "Apollonio I, 177." *Helikon* 11-12 (1971-1972) 491-93.

ARDIZZONI (852) discusses Callimachus' use of the Homeric *dis legomenon, amphēriston* (*Il.* 23.382,527). Item 853 reviews Homeric reminiscences in the work of Pytheas of Massalia, Posidonius, and Athenodorus of Tarsus. LIVREA (856) treats the purpose of Apollonius' allusions to problems of Homeric exegesis. OTTO'S examination (857) of models includes the encounter between Eumeus and Melanthius in *Od.* 17. SISTI (858) imposes a new syntactic structure on Homeric formulas.

859. Barigazzi, A. "Amore e poetica in Callimaco (ep. 28 e 6)." *RFIC* 101 (1973) 186-94.

860. Bullock, A. W. "Apollonius Rhodius Argonautica I, 177: A Case Study in Hellenistic Poetic Style." *Hermes* 101 (1973) 496-98.

861. Dion, R. "La géographie d'Homère inspiratrice de grands desseins impériaux." *BAGB* (1973) 463-85.

862. Garson, R. W. "An Aspect of Theocritean Humor." *CP* 68 (1973) 296-97.

863. Garson, R. W. "Formal Aspects of Theocritean Comparisons." *CP* 68 (1973) 56-58.

864. Giangrande, G. "The Utilization of Homeric Variants by Apollonius Rhodius: A Methodological Canon of Research." *QUCC* 15 (1973) 73-81.

865. Lehnus, L. "Tere d' Arcadia: Nota a Schol. Theocr. I, 3/4 f." *Eirene* 11 (1973) 67-69.

866. McLennan, G. R. "The Employment of the Infinitive in Apollonius Rhodius." *QUCC* 15 (1973) 44-72.
 867. Moulton, C. "Theocritus and the Dioscuri." *GRBS* 14 (1973) 41-47.

BARIGAZZI (859) contends that Callimachus' epigram to Creophylus is ironic, since similarity to Homer would constitute a violation of one of Callimachus' master principles: originality. DION (861) characterizes the influence of Homer's representation of the world on Alexander's strategy of expansion. GARSON (862) includes a note on the ironic incongruity between *triskaidekapēkhos* in Theocritus 15.17 and Homeric *duōkaieikosipēkhu*, *Il.* 15.678, which it recalls, and, in item 863, compares the structure and thought of Theocritean and Homeric similes. LEHNUS (865) argues that Pan's birthplace is Arcadian *Phērai* (*Od.* 3.488 ff. = 15.186 ff.) not *Thērai*. MCLENNAN (866) assesses the dependence of Apollonius upon Homer, rather than lyric or dramatic usage, in his employment of infinitives. MOULTON (867) maintains that *Idyll* 22, in its treatment of the Dioscuri, implies a criticism of heroic values and of the Homeric poetry that embodied them.

868. Bornmann, F. "Il giorno senza sera." *Helikon* 13-14 (1973-1974) 418-19.
 869. Caggia, G. "Un caso di bivalenza semantica in Apollonio Rodio." *GIF* 26 (1974) 33-40.
 870. Campbell, M. "Three Notes on Alexandrine Poetry." *Hermes* 102 (1974) 38-46.
 871. McLennan, G. R. "Direct Speech in the Hymns of Callimachus." *RhM* 117 (1974) 47-52.
 872. McLennan, G. R. "Enjambement in the Hymns of Callimachus." *Hermes* 102 (1974) 200-06.
 873. McLennan, G. R. "Sur l'usage stylistique de l'augment chez Homère et chez les Alexandrins." *Mnemosyne* 27 (1974) 225-30.
 874. Piccirilli, L. "Tre ricerche sulla storiografia megarese." *ASNP* 4 (1974) 387-422.
 875. Walbank, F. W. "Polybius and the Sicilian Straits." *Kokalos* 20 (1974) 5-17.

Item 868 is on Callimachus' use in *Hymn* 3.176 f. of *Od.* 18. 366 f. Item 869 shows that *pephatai* at *Argo*. 4.555 draws on two etymologies: *phēmi* and *phainomai*, rather than, as in Homer, *theinō*. Pages 42-44 of item 870 treat the relation between *Argo*. 3.210-214 and *Od.* 7.14 ff. MCLENNAN (871) considers "how far Callimachus, in his *Hymns*, complies with, and differs from, the employment of direct speech in Homer" (p. 47); and in item 872 he discusses Callimachean enjambment by comparison with Homeric practice, as analyzed by Milman Parry. MCLENNAN (873) also argues, on the basis of Homeric usage and Alexandrian grammatical theory, that verb forms without syllabic augment in the Alexandrians are authentic. The second of the three topics in item 874 concerns *Il.* 2.558 and the probable date of Dieuchidas of Megara. WALBANK (875) reconstructs Polybius' explications of Odyssean episodes.

876. Ciani, M. G. "Poesia come enigma (Considerazioni sulla poesia di Apollonio Rodio)." In *Diano*, 77-111.

CIANI (876) discusses the progressive detachment of Apollonius from his Homeric exemplars over the four books of the *Argonautica*.

877. Cortassa, G. "Due giudizi di Timone di Fliunte." *RFIC* 104 (1976) 312-26.
 878. Vaughn, J. W. "Moschus' Megara, 56 f." *RhM* 119 (1976) 367.

CORTASSA (877) finds parody of Homer in the Cynic philosopher, Timon of Phlius. VAUGHN (878) adduces Homeric and other evidence in arguing for retention of *mēlōn* at line 56 of the *Megara*.

879. Bullock, A. W. "Callimachus' Erysichthon, Homer and Apollonius Rhodius." *AJP* 98 (1977) 97-123.

BULLOCK (879) studies Callimachus' use in *Hymn* 6 of *Il.* 1.8-52 (Chryses), *Od.* 12.260 ff. (cattle of the Sun), *Od.* 11.576-581 (Tityus), and *Od.* 17.197-253 (Odysseus the beggar).

Roman Empire

880. Kindstrand, J. F. *Homer in der Zweiten Sophistik: Studien zu der Homerlektüre und dem Homerbild bei Dion von Prusa, Maximos von Tyros und Ailius Aristeides*. Uppsala 1973. Reviews: Georgountzos *Platon* 25 (1973) 333-37; Hägg *Lychnos* (1973-1974) 361-64; Mossay *AC* 43 (1974) 463-65; Poghirc *StudClas* 16 (1974) 362-63; des Places *RPh* 49 (1975) 317; Wilson *PACA* 13 (1975) 47-48; Malla *Emérita* 44 (1976) 461-63; Combellack *CP* 73 (1978) 177-78.

881. Schenck, H. *Die Quellen des Homerlexikons des Apollonius Sophistes*. Hamburg 1974.

882. Thompson, C. L. "Stoic Allegory of Homer: A Critical Analysis of Heraclitus' Homeric Allegories." Diss. Yale 1973; summary in *DAI* 34 (1973) 3368A.

883. Kahles, W. R. "Strabo and Homer: The Homeric Citations in the Geography of Strabo." Diss. Loyola of Chicago 1976; summary in *DAI* 37 (1976) 2844-45A.

Item 882 is "a study of the nature, purpose, and derivation of allegorism within Heraclitus' *Homeric Allegories* and comparable parts of the *Life and Poetry of Homer* and of Cornutus' *Summary of Greek Theology*" (*DAI*). According to KAHLER (883), "Strabo had definite uses for Homer. The poet provided Strabo with significant and useful information on matters not otherwise worthy of note" (*DAI*).

884. Amir, J. "The Relations between Philo's and the Homeric Allegory." *Eškolot* 6 (1971) 35-46. (In Hebrew.)

885. Koebert, R. "Bemerkungen zu den syrischen Zitaten aus Homer und Platon im 5. Buch der Rhetorik des Anton von Tagrit und zum syrischen *Peri askēseōs*, angeblich von Plutarch." *Orientalia* 40 (1971) 438-47.

886. Pépin, J. "Héraclès et son reflet dans le néoplatonisme." In *Le néoplatonisme: Actes du colloque de Royaumont, 9-13 juin 1969*. Paris 1971, 167-92.

887. Scarcella, A. M. "La tecnica dell'imitazione in Longo Sofista." *GIF* 23 (1971) 34-59.

AMIR (884) shows that Philo's allegorical exegesis has more in common with Greek than with rabbinical tradition. PÉPIN (886) holds that the anthropological exegesis of *Od.* 11.601-604—common in Neoplatonism—originated in post-Platonic Pythagoreanism. Item 887 deals with the method and originality of Longus' imitations of Homer.

888. Clinton, K. "A Verse Inscription from Eleusis Concerning Herodes Atticus." *AE* (1972) 182-83.

889. Regen, F. "Die Residenz des persischen Grosskönigs und der Palast des Menelaos: Zu Anspielungen der pseudoaristotelischen Schrift von der Welt auf einen Vergleich Homers." *Hermes* 100 (1972) 206-14.

890. Winniczuk, L., and G. Pianko, edd. & trr. "De Vita Homeri." *Meander* 27 (1972) 38-45.

CLINTON (888) finds Homeric style in the badly mutilated verse inscription discovered at Eleusis in 1968. REGEN (889) considers the use in the pseudo-Aristotelian *peri kosmou* (397b24 ff.) of *Il.* 1.498 ff. to clarify the author's theological position. Item 890 contains a translation into Polish of the *Vita Homeri* of Proclus.

- 891. Amir, J. "Homer und Bibel als Ausdrucksmittel im 3. Sibyllenbuch." *SCI* 1 (1974) 73-89.
- 892. Avezzù Tenuta, E. "Pleonasmos, pleonazein nelle testimonianze dei retori greci." *BIFG* 1 (1974) 5-29.
- 893. Orsini, P. "Tryphiodore et la *mimēsis*." *Pallas* 21 (1974) 4-12.
- 894. Wójtowicz, H. "Quo modo Nonnus Panopolitanus Homerum sit secutus." *Meander* 29 (1974) 246-53. (In Polish with a résumé in Latin.)

AMIR (891) points out Iliadic inspiration in *Oracula Sibyllina* 3.520-572. Item 892 notes that the rhetoricians chiefly used Homer and the Septuagint in culling examples of pleonasm. ORSINI (893) deals with Homeric reminiscence in Triphiodorus' *Iliou Halōsis*. Item 894 includes translation into Polish of *Dionysica* 1.1-45, 35.253-270.

- 895. Bornmann, F. "Sulla spedizione di Dioniso in India nel poema di Nonno." *SIFC* 47 (1975) 52-67.
- 896. Dummer, J. "Epiphanius von Constantia und Homer." *Philologus* 119 (1975) 84-91.
- 897. Garson, R. W. "Notes on Some Homeric Echoes in Heliodorus' Aethiopica." *AClass* 18 (1975) 137-40.
- 898. Marinescu-Himu, M. "Les sources d'inspiration de Pausanias dans le livre IV de la Périégèse." In *Eirene XII*, 251-57.
- 899. Napolitano, F. "Gli studi omerici di Massimo Tirio." *AFLN* 17 (1974-1975) 81-103.

DUMMER (896) considers the extent of Epiphanius' knowledge of Homer, while NAPOLITANO (899) looks at discourses 17 and 26 of Maximus.

- 900. Kindstrand, J. F. "Homer in den Tiergeschichten des Aelianos." *Hermes* 104 (1976) 35-53.
- 901. Kopidakis, M. Z. "Lexicographica." *Hellenica* 29 (1976) 159-62. (In Greek with a résumé in French.)
- 902. Mueller, C. W. "Chariton von Aphrodisias und die Theorie des Romans in der Antike." *A&A* 22 (1976) 115-36.
- 903. Schenkeveld, D. M. "Strabo on Homer." *Mnemosyne* 29 (1976) 52-64.
- 904. Schwartz, J. "Achille Tatius et Lucien de Samosate." *AC* 45 (1976) 618-26.

Item 901 deals with a citation of Homer by Herennius Philon of Byblos. Pages 127-36 of item 902 cover "Homerzitate." SCHENKEVELD (903) investigates the problems of Homeric geographical data as used by ancient geographers, also Strabo's rules of interpretation and their application. SCHWARTZ (904) discusses the density and kinds of Homeric reminiscence in Achilles Tatius, both direct and via Lucian.

B. ROMAN LETTERS

General

- 905. Ferraro, V. "L'uso proverbiale di Hom. II. IV 35." *RFIC* 101 (1973) 92-96.

906. Safarewicz, J. "La base linguistique de l'élation dans le vers latin." *Eos* 62 (1974) 143-51. (In Polish with a résumé in French.)

Consideration of a Latin translation (*FPL* Morel p. 125) of a Homeric line, *Il.* 4.35, leads FERRARO (905) to a discussion of complete Latin translations of the *Iliad* and the *Odyssey*. SAFAREWICZ'S study (906) of elision in Latin verse includes allusion to Homeric practice.

Republican

907. Ronconi, A. *Interpreti latini di Omero*. Turin 1973. Reviews: Longo *BIFG* 1 (1974) 252-53; Marastoni *Aevum* 48 (1974) 389-90; Nouilhan *REA* 76 (1974) 378-79; Soubiran *RPh* 48 (1974) 354; Traina *RFIC* 103 (1975) 91-96.

RONCONI'S book (907) concentrates principally on Homer in Republican Latin literature, with chapters on Homer and archaic Latin poets, Homer in Lucretius and Catullus, Homer in Cicero, and Homeric criticism in Horace.

908. Jocelyn, H. D. "Ennius as a Dramatic Poet." In *Ennius: Entretiens sur l'antiquité classique XVII*. Geneva 1971, 39-95.

909. Ronconi, A. "Interpretazioni enniane." *SCO* 19-20 (1970-1971) 90-98.

Among the Ennian passages examined in item 908 are 173 V³ (= 167 Warm./ Cic. *Rosc. Am.* 89) and 161-172 V³ (= 169-181 Warm./ Cic. *Tusc.* 2.38), from a tragedy dramatizing events related in *Il.* 11.1-18.239. RONCONI (909) contends that the allusion to Homer weeping on seeing Ennius (Lucr. 1.125) was inspired by a Pythagorean legend, known to Ennius, according to which Pythagoras encountered Homer in the Underworld.

910. Brink, C. O. "Ennius and the Hellenistic Worship of Homer." *AJP* 93 (1972) 547-67.

911. Cazzaniga, I. "Lucus a non lucendo." *SCO* 21 (1972) 27-29. (In Italian.)

BRINK (910) sees the source of inspiration for Ennius' dream about Homer (cf. item 909) in a conceit common in Hellenistic Pythagoreanism. CAZZANIGA (911) argues that Varro was influenced by the etymology *luke*/amphiluke, to be found in a Homeric scholium.

912. Gigante, M. "Il battello del poeta." *AFLN* 15 (1972-1973) 23-27.

913. Pisani, V. "Plauto etimologico." *Paideia* 28 (1973) 180.

GIGANTE (912) contrasts Catullan (4.9 ff.) and Virgilian (*Aen.* 12.207 ff.) evocation of *Il.* 1.234 ff., while PISANI (913) offers an etymological explication of *Pseud.* 652 ff. by reference to the Greek *harpax* and *harpazein*, as in *Il.* 3.444.

914. Bettini, M. "Odusia 22 M." *GIF* 26 (1974) 165-69.

915. Broccia, G. "Livio Andronico, Odusia, fr. 37 Mor. (= 46 Warm., 37 Lench., 24 Mar.)." *RFIC* 102 (1974) 299-300.

916. Kessissoglu, A. "Remarks to Liv. Andronicus fr. 14 Mar., fr. 4 Mar." *Gymnasium* 81 (1974) 476-80.

917. Mariotti, S. "Una similitudine omerica nel Lycurgus di Nevio." In *PLF*, 29-34.

918. Ronconi, A. "Saggio per un commento al proemio degli Annali di Ennio." In *PLF*, 13-28.

BETTINI (914) discusses Livius' use of the word *dubio* (22 M. = 28-29 Warm.) in lines corresponding to *Od.* 8.378-379, while BROCCIA (915) sees an-

other of his lines, thought to be a rendering of *Od.* 24.534, as a translation of *Od.* 2.395 ff. According to MARIOTTI (917), the image of the river in Naevius, frag. 15 (*ROL* II.116), was inspired by a passage in *Il.* 7, perhaps via Aeschylus. RONCONI (918) considers the apparition of Homer in Ennius' proem.

919. Pianezzola, E. "Hauro = ferio, perfodio. Un calco omerico mediato dagli scolii." In *Diano*, 311-28.

920. Phillips, J. E. "The Pattern of Images in Catullus 68.51-62." *AJP* 97 (1976) 340-43.

PHILLIPS (920) writes on the simile's connection to, rather than Homeric expansion beyond, its context.

Virgil

921. Carlson, G. "Die Verwandlung der homerischen Gleichenisse in Vergils Aeneis." Diss. Heidelberg 1972.

922. Hatch, D. F. "Telemachus and Virgil's Use of the Telemacheia in Aeneid 8 and 9." Diss. North Carolina 1974; summary in *DAI* 36 (1975) 293-94A.

HATCH (922) explores allusions to Telemachus in three Virgilian characters, Aeneas in *Aen.* 8, Ascanius and Euryalus in *Aen.* 9.

923. Benade, J. T. "Enkele voorbeeld van Vergiliusimitatio in bk. VIII van die Aeneis." In *Gonin*, 7-37.

924. Glenn, J. M. "Mezentius and Polyphemus." *AJP* 92 (1971) 129-55.

925. Klein, J. "The Myth of Virgil's Aeneid." *Interpretation* 2 (1971) 10-20.

926. La Penna, A. "Spunti sociologici per l'interpretazione dell'Eneide." In *Vergiliiana*, 283-93.

927. Nehrkorn, H. "A Homeric Episode in Virgil's Aeneid." *AJP* 92 (1971) 566-84.

928. Segal, C. P. "The Song of Iopas in the Aeneid." *Hermes* 99 (1971) 336-49.

929. Stégen, G. "Un match de pugilat vu par Virgile (Énéide V, 362-472)." In *Vergiliiana*, 344-57.

930. Tanner, R. G. "Some Problems in Aeneid 7-12." *PVS* 10 (1970-1971) 37-44.

931. Thornton, A. H. F. "Why Did Virgil Compose a Homeric Epic?" *Prudentia* 3 (1971) 75-98.

932. Zalateo, G. "Da Omero a Virgilio: Nota a Georg. I, 382: densis...alis." *A&R* 16 (1971) 120-26.

GLENN (924) contends that Polyphemus, both in Homer and in Virgil, is the literary model for Mezentius; see also his "Polyphemus and Mezentius: A Study in Homeric and Vergilian Characterization" (Diss. Princeton 1970; summary in *DAI* 31 [1971] 4141A). KLEIN (925) shows that Virgilian use of Homeric epic reflects the major theme of the *Aeneid*—glorification of Rome and of the *Pax Augusta*. LA PENNA (926) sees Drances as modeled on Homer's Thersites and Poulydamas, and explores differences between the Nisus and Euryalus episode (*Aen.* 9) and its prototype in *Il.* 10, the *Doloneia*. NEHRKORN (927) looks at recurring Virgilian forms of Aphrodite's rescue of Aeneas (*Il.* 5.239 ff.). SEGAL (928) finds in the Song of Iopas a skillful and innovative combination of Homeric reminiscence and echoes of the song of Orpheus in *Argo*. 1.496 ff. STÉGEN (929) discloses Homeric inspiration in the *Aeneid* scene. Item 930 includes comment on the extent of Virgil's accommodation of plot and characters to those of the *Iliad*. ZALATEO (932) compares the Virgilian phrase with the Homeric formula *ptera pukna*.

933. Fiumi, F. "Cenni storico-critici e suggerimenti interpretativi per l'episodio virgiliano delle Arpie (*Aen.* III, 192 ss.)." *Orpheus* 19 (1972) 171-215.
 934. Glenn, J. "Virgil's Polypheus." *G&R* 19 (1972) 47-59.

FIUMI (933) writes on Virgil's transcendence of Homeric and Apollonian models in his Harpy episode, and GLENN (934) argues, against C. S. Floratos and K. Quinn, for Virgil's reliance on Homer in his portrayal of Polypheus (*Aen.* 3.588-691).

935. Colaclidès, P. "Note sur un emploi de fortuna chez Virgile." *Glotta* 51 (1973) 140-42.
 936. Poetscher, W. "Schicksalswägungen." *Kairo* 15 (1973) 60-68.
 937. Schmidt, V. "Dans la chambre d'or de Vulcain (à propos de Virg. En. 8, 370 sqq.)." *Mnemosyne* 26 (1973) 350-75.
 938. Smith, P. L. "Pathetic Vignettes in Homer and Virgil." In *Proceedings: Pacific Northwest Conference on Foreign Languages* 24 (1973) 203-08.

COLACLIDÈS (935) clarifies Virgilian usage at *Aen.* 12.920 by drawing attention to *Il.* 22.321 and, especially, 8.325-326. POETSCHER (936) traces the evolution of scales of destiny scenes from Homer to Virgil, *Aen.* 12.725 ff. SCHMIDT (937) assesses the nature of Virgil's debt, in the scene between Venus and Vulcan, to Homer, Apollonius, Lucretius, and Catullus.

939. von Albrecht, M. "Die Gleichnisse und die Entstehung der *Aeneis*." *GB* 2 (1974) 1-6.
 940. Heurgon, J. "Le silence tragique de Didon (Énéide VI, 450-476)." In *Mélanges de philosophie, de littérature et d'histoire ancienne offerts à P. Boyancé*. Rome 1974, 395-400.
 941. Highet, G. "Speech and Narrative in the *Aeneid*." *HSCP* 78 (1974) 189-229.
 942. Segal, C. P. "Vanishing Shades: Virgil and Homeric Repetitions." *Eranos* 72 (1974) 34-52.
 943. West, D. "The Deaths of Hector and Turnus." *G&R* 21 (1974) 21-31.

Item 939 includes analysis of similes in five Books of the *Aeneid* and of their relation to Homeric models. HEURGON (940) compares the scene in *Aen.* 6.450-476 to its Homeric precedent at *Od.* 11.541-564 (silent Aias). Highet's essay (941) contains observations on differences between Virgilian and Homeric technique in speech composition; see also his *Speeches in Vergil's Aeneid* (Princeton 1972). Item 942 is by way of refutation of item 56. WEST (943) contrasts Virgil and Homer in their handling of death scenes.

944. Borzsák, I. "Heroisches Epos, unheroische Gesellschaft: Homer und Vergil." *AAntHung* 23 (1975) 141-52.
 945. Coleman, K. M. "Vergil, *Aeneid* I, 200-201." *PACA* 13 (1975) 9-10.
 946. Kriel, D. M. "Die epiese tradisie en Vergilius." *Akroterion* 20.4 (1975) 27-34.
 947. Raven, D. S. "A Note on Vergil, *Aen.* IV 9-14." *AClass* 18 (1975) 147-48.
 948. Van Sickle, J. "Epic and Bucolic (Theocritus, Id. VII; Virgil, Ecl. I)." *QUCC* 19 (1975) 45-72.

COLEMAN (945) locates antecedents of *Aen.* 1.200-201 at *Od.* 11.201 ff. and *Argo.* 4.922-925 and 961-963, while RAVEN (947) relates *armis* to *armus*, not *arma*, and adduces *Od.* 11.336-338. According to J. VAN SICKLE (948), Virgil "reinterprets Theocritus' myth of poetics for himself, establishing his own direct relations with Homer and Hesiod" (p. 71).

949. Otis, B. "Virgilian Narrative in the Light of Its Precursors and Successors." *SPh* 73 (1976) 1-28.

Included in item 949 is a characterization of Virgil's subjective style, whereby "the author's relation to the reader and to his characters is much closer than in an Homeric or 'objective' narrative" (p. 9).

950. Brooks, C. "The Heroic Impulse in the *Odyssey*." *CW* 70 (1977) 455-56.
 951. Kopff, E. C. "Dido and Penelope." *Philologus* 121 (1977) 244-48.
 952. O'Sullivan, J. N. "An Unnoticed Reminiscence of Homer in Virgil." *AJP* 98 (1977) 1-2.

BROOKS (950) shows, against K. Quinn, that Virgilian critique of the heroic ideal need not have derived entirely from the experience of the Roman civil wars—there are Homeric precedents. KOPFF (951) argues that a recognition of affinities between Homer's Penelope and Virgil's Dido enhances "the impact and pathos of Dido and Aeneas' love affair" (p. 244). Item 952 is an examination of *Aen.* 9.402 ff. and 10.127-128, revealing similarities to Homeric expressions that indicate Virgil had in mind both *Od.* 9.481 (as noticed by G. N. Knauer in *Die Aeneis und Homer* [Göttingen 1964]) and *Od.* 9.526 ff.

See also items 512, 563, and 575.

Imperial

953. Juhnke, H. *Homerisches in römischer Epik flavischer Zeit: Untersuchungen zu Szenennachbildungen und Strukturentsprechungen in Statius' Thebais und Achilleis und in Silius' Punica*. Munich 1972.
 954. Bright, D. F. "A Tibullan *Odyssey*." *Arethusa* 4 (1971) 197-214.
 955. Evans, S. "Odyssean Echoes in Propertius IV, 8." *G&R* 18 (1971) 51-53.
 956. Jacobson, H. "Ovid's Briseis: A Study of Heroides III." *Phoenix* 25 (1971) 331-56.
 957. Motto, Anna L., and J. R. Clark. "*Et terris iactatus et alto*: The Art of Seneca's Epistle LIII." *AJP* 92 (1971) 217-25.

BRIGHT (954) deals with Tibullus' use of parallels with the *Odyssey* in *Elegy* 1.3. EVANS (955) notices Propertius' humorous use of verbal echoes of *Od.* 22. JACOBSON'S paper (956) treats the elaborate and sensitive development of the character of Briseis, built up from the sketchy presentation in Homer. Item 957 argues that *Epistle* 53 depicts a heroic journey by a philosophic hero, and that its imagery is evocative of the journey of Odysseus in Homer.

958. Colaclidès, P. "On a Textual Problem in the *Agricola* of Tacitus." *Hermes* 100 (1972) 125-26.
 959. Ronconi, A. "Omero nella interpretazione di Orazio." In *Cataudella*, III.295-306.
 960. Scaffai, M. "Aspetti compositivi et stilistici dell'*Ilias Latina*." *SIFC* 44 (1972) 89-121.

COLACLIDÈS (958) suggests "in manibus venient" at *Agr.* 33.4 and adduces Virgilian and possible Homeric precedents. SCAFFAI (960) isolates traits characteristic of the *Ilias Latina* by comparing it with its Homeric model.

961. Currie, H. M. "Propertius, IV, 8: A Reading." *Latomus* 32 (1973) 616-22.
 962. Setaioli, A. "Gli influssi omerici nella lirica oraziana." *SIFC* 45 (1973) 205-22.
 963. Trippi, W. "The Meaning of Horace's *Vt pictura poesis*." *JWI* 36 (1973) 1-34.

CURRIE (961) detects Homeric influence in the Propertian elegy, especially from *Od.* 22, while SETAIOLI (962) selects *Carm.* 1.3 for study of Horace's varied uses of Homeric reminiscence. TRIMPI (963) shows that Horace drew upon Aristotle, *Rhet.* 3.12.8-14 in comparing Homer's style with rhetorical styles.

- 964. Álvarez, M. "El Edipo de Séneca y sus precedentes." *CFC* 7 (1974) 181-239.
- 965. Muecke, F. "Nobilis Historia? Incongruity in Propertius 4.7." *BICS* 21 (1974) 124-32.
- 966. Oksala, T. "Was bedeutet *honoratum* . . . *Achillem* bei Horaz, Ars 120?" *Arctos* 8 (1974) 97-103.
- 967. Olechowska, E. M. "Le *De bello Gildonico* de Claudien et la tradition épique." *MH* 31 (1974) 46-60.
- 968. Shelton, J. E. "The Storm Scene in Valerius Flaccus." *CJ* 70.2 (1974) 14-22.

ÁLVAREZ'S survey (964) of Seneca's precedents includes *Od.* 11.271 ff. MUECKE (965) discusses the use of Homeric and neoteric elements in the Propertian elegy, especially the allusion to Achilles' dream of Patroclus in *Il.* 23. OKSALA (966) sees an evocation of *Il.* 9 in the Horatian passage. Item 968 asserts Valerius' essential independence of Homeric or Virgilian influence in the storm scene.

- 969. Bernardi-Perini, G. "Aceto italico e poesia luciliana: Hor. Sat. I, 7." In *Diano*, 1-24.
- 970. Fauth, W. "Zur Typologie mythischer Metamorphosen in der Homerischen Dichtung." *Poetica* 7 (1975) 235-68.
- 971. Reed, N. "Drusus and the Classis Britannica." *Historia* 24 (1975) 315-23.
- 972. Smolak, K. "Zu Statius und Homer." *WS* 9 (1975) 148-51.
- 973. Waszink, J. H. "*Honoratum Achillem* (Hor., A.P. 120)." *Mnemosyne* 28 (1975) 418-20.

Item 969 is an examination of the role of Homeric parody in *Sat.* 1.7, while item 970 is a comparison of Homeric metamorphoses with Ovidian. REED (971) discusses Homeric *gephurai*, and SMOLAK (972) looks in particular at the death of Hippomedon in *Theb.* 9. WASZINK (973) argues for retention of *honoratum*, citing Livius Andronicus' rendering of *Od.* 11. 418-420.

- 974. Giancotti, F. "Aerea Vox: Un frammento attribuito da Servio a Lucrezio e consimili espressioni di altri poeti in Macrobio, Servio e altri." In *Grammatici latini d'età imperiale: Miscellanea filologica*. Genoa 1976, 41-95.
- 975. López, C. V. "Tratamiento del mito en las 'novelle' de las Metamorfosis de Apuleyo." *CFC* 10 (1976) 309-73.
- 976. Porte, D. "Ovide et la tradition homérique dans Her. I, 15 et 91." *RPh* 50 (1976) 239-46.
- 977. Primmer, A. "Mythos und Nature in Ovids 'Apollo und Daphne.'" *WS* 10 (1976) 210-20.
- 978. Rocca, S. "Il motivo dell'innamoramento a prima vista nell'apuleiana Amore e Psiche ed il romanzo greco." *MCSN* 1 (1976) 33-47.

GIANCOTTI (974) locates the ultimate source of the expression *aerea vox* in *Il.* 2.488 ff. LÓPEZ (975) compares Homeric and Apuleian treatment of mythic episodes and narrative. PRIMMER (977) remarks on Ovid's parodic distancing of his narrative from the Homeric-Virgilian epic conception of myth and history. ROCCA (978) traces the love-at-first-sight *topos* to Homer.

See also items 388, 512, and 557.

C. MEDIAEVAL/BYZANTINE

979. Thompson, D. *Dante's Epic Journeys*. Baltimore 1974.
 980. Nørgaard, L., and O. L. Smith, edd. *A Byzantine Iliad: The Text of Par. Suppl. Gr.* 926. Copenhagen 1975. Reviews: Schartau *MT* 27 (1976) 85-89; Vasilikopoulou *Platon* 28 (1976) 361-64; *REByz* 34 (1976) 359; Montanari *Athenaeum* 55 (1977) 480-84; Schwabl *WS* 11 (1977) 238; Lasserre *MH* 35 (1978) 169.

THOMPSON'S study (979) seeks to show that "Just as Homer's work lies behind Virgil's, so behind allegorizations of Virgil there lies a long history of Homeric interpretation, which ultimately also provides part of the context in which we should view Dante's enigmatic depiction of Ulysses" (p. 3).

981. Farrell, A. F. "A Traditional Epic Art in the Iliad and the Cycle of William of Orange." Diss. Tufts 1972; summary in *DAI* 33 (1972) 2889A.

FARRELL (981) feels that "the traditional epic art is a natural function, surfacing again and again in the revolution of history, just as the heroic spirit seems to recur" (*DAI*).

982. Tomadakis, N. V. "Ek tēs Buzantinēs epistolographias. Ho Homēros." *EEAth* 21 (1970-1971) 26-38.
 983. Spadaro, G. "Reminiscenze omeriche e sofoclee in Costantino Manassis." *SicGymn* 25 (1972) 212-18.
 984. Tomadakis, N. V. "Omero nell'epistolografia bizantina." In *Cataudella*, I. 53-57.
 985. Levy, H. L. "To hexēs in Arethas." *Byzantion* 43 (1973) 512-14.
 986. Ahlqvist, A. "A Note on Old Irish *ro*." *Ériu* 26 (1975) 162-67.
 987. Browning, R. "Homer in Byzantium." *Viator* 6 (1975) 14-33.
 988. Gantar, K. "Die poetische Vieldeutigkeit des Sirius: Ein weiterer Beitrag zur Interpretation von Procopius, De aedificiis 1, 2, 9-10." *MH* 33 (1976) 119-21.
 989. Bartelink, G. J. M. "Homerismen in Nikolaos Mesarites' Beschreibung der Apostelkirche in Konstantinopel." *ByzZ* 70 (1977) 306-09.

AHLQVIST (986) compares OIr *ro* and Homeric *ara*. Item 987 is a general account of the influence of Homer in Byzantine literature, education, and scholarship. GANTAR (988) deals with the appropriateness of Procopius' use of the Homeric simile.

See also items 383 and 1069.

D. RENAISSANCE

990. Cotton, W. T. "Ignoble Captivity: A Plot Convention of Romance-Epic." Diss. New Mexico 1974; summary in *DAI* 35 (1975) 6092-93A.

COTTON (990) finds in Homer's Circe episode the prototype of a plot convention of Renaissance romance-epic (*Faerie Queene*, *Orlando Furioso*, *Jerusalem Delivered*, etc.); see also B. Paetz, *Kirke und Odysseus: Überlieferung und Deutung von Homer bis Calderon* (Berlin 1970).

991. Ritoók, Z. "Verse Translations from Greek by Janus Pannonius." *AAntHung* 20 (1972) 235-70.
 992. Hunt, R. W. "Pietro da Montagnana: A Donor of Books to San Giovanni di Verdara in Padua." *BLR* 9 (1973) 17-22.
 993. Nery Garcez, M. H. "A posição de Os Lusiadas na evolução do conceito de destino na epopéia." *L&L* 2 (1973) 169-82.

994. Blok, F. F., and P. G. van der Nat. "Francesco Petrarca en Leonzio Pilato." *Hermeneus* 46 (1974) 86-102.
995. Cytowska, M. "Homer bei Erasmus." *Philologus* 118 (1974) 145-57.
996. La Marca, R. R. "I giuochi funebri nell'Arcadia di Iacobo Sannazzaro." *SicGymn* 27 (1974) 514-35.
997. Cytowska, M. "Érasme de Rotterdam, traducteur d'Homère." *Eos* 63 (1975) 341-53.
998. Toppani, I. "Poliziano e Omero." In *Stella*, 471-80.
999. Fischetti, G. "La prima traduzione neogreca di Omero." *AV* 134 (1975-1976) 41-50. (= *MNG*, 11-20.)
1000. Cerri, A. "La traduzione omerica di Angelo Poliziano (Gli epiteti degli dei e degli eroi)." *Acme* 30 (1977) 143-74.

Pages 257 ff. of item 991 contain discussion of Janus' (15th-c.) Latin translation of *Il.* 6.119-234, the Glaucus-Diomedes episode. HUNT (992) describes the Latin annotations by Pietro da Montagnana in MS. Holkham Gr. 84 of the *Odyssey*. NERY GARCEZ (993) studies *moira* in Homer, and *fatum* in Virgil and Camões. BLOK and van der NAT (994) stress the importance of Pilato's translations of Homer to his relationship with Petrarch. CYTOWSKA (995 and 997) discusses Erasmus's superior knowledge of Homer. LA MARCA (996) detects in Sannazzaro the influence of *Aen.* 5 and *Il.* 23. TOPPANI (998) and CERRI (1000) both assess and comment on the literary merit of Politian's youthful Latin translation of the *Iliad*; the latter studying in particular the noun-enclitic formulas. FISCHETTI (999) evaluates the merits of Nikolaos Lukànis's translation of Homer into modern Greek (Venice 1526).

E. MODERN

1001. Nuenlist, R. *Homer, Aristoteles und Pindar in der Sicht Herders*. Bonn 1971. Review: Gutzen *Arcadia* 9 (1974) 330-32.
1002. Bleicher, T. *Homer in der deutschen Literatur (1450-1740): Zur Rezeption der Antike und zur Poëtologie der Neuzeit*. Stuttgart 1972. Reviews: Bernstein *CompLit* 25 (1973) 185-87; Ebener *DLZ* 94 (1973) 20-23; Erbse *Arcadia* 8 (1973) 322-26.
1003. Mason, H. A. *To Homer Through Pope: An Introduction to Homer's Iliad and Pope's Translation*. New York 1972. Reviews: Lord *CompLit* 25 (1973) 375-79; Rees *G&R* 20 (1973) 197-98; Schein *ACR* 3 (1973) 197; Buck *CW* 68 (1974) 219-20; Combellack *CP* 69 (1974) 302; Hainsworth *CR* 25 (1975) 177-78.
1004. Farrington, B. *Samuel Butler and the Odyssey*. Brooklyn 1974.
1005. Ellmann, R. *The Consciousness of Joyce*. London 1977.
1006. Essick, R., and J. La Belle, edd. *Flaxman's Illustrations to Homer*. New York 1977.
1007. Riewald, J. G., ed. *Beerbohm's Literary Caricatures: From Homer to Huxley*. Hamden, CT 1977.

MASON'S aim in item 1003 is "to say persuasively something central about the *Iliad*, and to show how useful Pope's version and Pope's Notes can become if we want to be brought into the right frame of mind for appreciating the lasting value of the epic" (p. 1); an appendix, pp. 179-91, contains harsh verdicts on some 20th-cent. translations, both prose and verse. Pages 10-44 of item 1005 treat the ways in which "Homer lent himself to adaptation, and the Homeric adventures and heroes become pliant under Joyce's hand" (p. 43). Flaxman's 1805 illustrations to Homer, engraved by Blake and others, have been collected and equipped with an introduction and commentary in item 1006.

1008. Lamont, T. A. "Repetition as Structure in L'éducation sentimentale: The Oral and Traditional Techniques of Homer's Iliad in Flaubert." Diss. Iowa 1972; summary in *DAI* 33 (1973) 3590-91A.

1009. Rister, G. A. "The Odyssean Backgrounds of 'Ulysses': Joyce's Sources and his Development of the Homeric Motif." Diss. Wisconsin 1972; summary in *DAI* 33 (1972) 325A.
1010. Sohngen, M. W. "Alexander Pope's Tolerable Copy: A Study of his Translation of Homer's Iliad." Diss. Miami 1973; summary in *DAI* 34 (1973) 2580-81A.
1011. Holoka, J. P. "Homer and Modern Literary Critical Discourse." Diss. Michigan 1974; summary in *DAI* 35 (1974) 2963A.
1012. Krenis, R. L. "Thomas Blackwell: The Literary and Historical Criticism." Diss. Denver 1974; summary in *DAI* 35 (1975) 5351-52A.
1013. Nielsen, K. M. "Homeroversettelser og heksameterdigte: Linjer gennem den danske litteraturs historie." Diss. Odense 1974.
1014. Shankman, S. I. "From Chapman's Iliad to Pope's: Some Problems in Homeric Translation and Interpretation." Diss. Stanford 1977; summary in *DAI* 38 (1978) 5449A.

LAMONT (1008) maintains that "the techniques and processes of composition in *L'Éducation Sentimentale* resemble those found in an oral and traditional composition like Homer's *Iliad*" (*DAI*)—a work Flaubert studied carefully in the original Greek. SOHNGEN (1010) and SHANKMAN (1014) both discuss Pope's translation, the former by scrutinizing his copious prose notes and the evidence of changes in successive MS versions (B.M. Add. MSS. 4807-4808), the latter by assessing "how Pope's inheritance of neoclassical attitudes affects the structure and style of his translation" (*DAI*). HOLOKA (1011) offers a critical description of Homeric scholarship since the transition from neoclassical to historicist principles of criticism and evaluation, and suggests some definitions and directives for future studies. Item 1012 is a study of the author of a seminal work of modern Homeric scholarship.

1015. Chamoux, A. L. "Homère en France au XVII^e siècle." In *CIHS* (Athens 1971), 30-31.
1016. Garrison, D. H. "Melville's Doubloon and the Shield of Achilles." *Nineteenth Century Fiction* 26 (1971) 171-84.
1017. Kakridis, J. T. "Neugriechische Scholien zu Homer." *Gymnasium* 78 (1971) 505-24.
1018. de Cuenca, L. A. "Sobre II. XVII 426-455 y un poema de Kavafis." *EClas* 16 (1972) 263-67.
1019. Dolc, M. "Correspondències homériques en l'Ulysses de Joyce." *BIEH* 6 (1972) 99-106.
1020. Okál, M. "Martin Rakovský et ses sources antiques." *GLO* 4 (1972) 33-122.
1021. Sugden de Otero, A. M. "Algunos puntos de contacto entre el Ulises de James Joyce y la Odisea de Hómero." In *Actas del primer simposio nacional de estudios clásicos, mayo 1970*. Mendoza 1972, 299-302.
1022. Germain, G. "Rencontre d'Homère et de Sri Aurobindo." *BAGB* (1973) 113-28.
1023. Brown, C. S. "Homer and Heine: The Uses of a Literary Experience." *CJ* 69 (1974) 331-39.
1024. Gross, N. P. "Zeus and Adam: Pagan Rhetoric in the Garden of Eden." *CB* 52 (1975) 29-31.
1025. Lloyd-Jones, H. "Gladstone on Homer." *TLS* 74 (1975) 15-17.
1026. Mugnolo, D. "'Die Bedeutung der Zeit in der Erzählkunst' di Günther Müller (Bonn 1946)." *QS* 1 (1975) 149-59.
1027. Clarke, H. W. "In Praise of Pope's Notes." *Coll* 3 (1976) 203-18.
1028. Rotolo, V. "A. Christopoulos traduttore di Omero e Saffo." In *MNG*, 165-80.
1029. Zimmermann, H. J. "Hugh Selwyn Mauberley, der säkularisierte Odysseus: Zur Metamorphose des Epos bei Ezra Pound." In *Dirlmeier/Pöschl*, 66-84.

1030. Hansen, W. F. "Odysseus' Last Journey." *QUCC* 24 (1977) 27-48.
 1031. Krischer, T. "Eine Eigenheit homerischer Darstellung: Lessings Beobachtungen und ihre Deutung." *A&A* 23 (1977) 77-95.
 1032. Nijstad, S. "Het leven van Achilles door P. P. Rubens." *Hermeneus* 49 (1977) 176-85.
 1033. Tobol, C. E. W., and I. H. Washington. "Werther's Selective Reading of Homer." *MLN* 92 (1977) 596-601.

Anne CHAMOUX (1015) briefly characterizes the attitudes toward and use of Homer and Homeric tradition by French critics and poets in the 17th and 18th centuries. GARRISON'S paper (1016) shows "how a similar device is used in two epics as a vehicle for two contrasting visions, and how Melville has shaped a technique of the earliest European epic to his own vision" (p. 172). KAKRIDIS (1017) shows again how modern Greek can furnish explications for seemingly problematical passages in Homer (including *Iliad* 7.279 ff., 16.97 ff., 12.60, 24.487, 356 ff., *Odyssey* 1.356 ff., 15.45). The Cavafy poem in item 1018 is "Ta aloga tou Akhilleōs" (1897). GROSS (1024) contrasts the direct approach of Zeus to Hera in *Iliad* 14 with Adam's flattery and speciousness in *Paradise Lost* 9. CLARKE (1027) describes the value of Pope's notes to the *Iliad* and *Odyssey* to an attempt "to recover... some sense of the impact Homer had on European literature or of the ways his poems were understood" (p. 204). HANSEN (1030) counterposes *Odyssey* 11.121-137 and modern folk versions of the legend of "The Sailor Who Went Inland," and discusses the ambiguities of *ex halos* in 134. NIJSTAD (1032) examines literary (including Homeric) inspiration for subject matter and details of eight sketches in Rubens' "Achilles series" (1630-1635, seven in Rotterdam, the eighth in Detroit). TOBOL and WASHINGTON (1033) show how "Werther's selective reading of Homer... proved to be as deadly as the seductive songs of the sirens encountered by Ulysses, for it drew his sensitive spirit into delusions from which there was no return" (p. 601).

See also items 341 and 359.

F. VISUAL ARTS

1034. Buchthal, H. *Historia Troiana: Studies in the History of Mediaeval Secular Illustration*. London 1971.
 1035. Fellmann, B. *Die antiken Darstellungen des Polyphemabenteuers*. Munich 1972.
 1036. Kemp-Lindemann, D. *Darstellungen des Achilleus in griechischer und römischer Kunst*. Bern and Frankfurt 1975.
 1037. Mactoux, M.-M. *Pénélope: Légende et mythe*. Paris 1975. Review: Bodson *AC* 47 (1977) 608-10.
 1038. Moret, J. M. *L'Ilioupersis dans la céramique italiote: les mythes et leur expression figurée au IV^e siècle*. 2 vols. Paris 1975. Review: Oakeshott *JHS* 96 (1976) 251-52.
 1039. Brommer, F., and D. Kemp-Lindemann. *Denkmälerlisten zur griechischen Heldenage*. Vol. III: *Übrige Helden*. Marburg 1976. Review: Wankenne *LEC* 45 (1977) 187.
 1040. _____. Vol. IV: *Register*. Marburg 1976.

Item 1034 is devoted principally to a consideration of the MSS of Guido de Columnis in the Bibliotheca Bodmeriana and in Madrid, and of their sources of inspiration. M.-M. MACTOUX (1037) traces the evolution of the figure of Penelope in literature and especially in the visual arts from the archaic period down to Roman and Byzantine times.

1041. Krueger, I. "Illustrierte Ausgaben von Homers Ilias und Odyssee vom 16. bis ins 20. Jahrhundert." Diss. Tübingen 1971.

Ingeborg KRUEGER (1041) provides a descriptive catalogue of illustrated editions from 1526 (modern Greek, published at Venice) to 1895 (French translation, illustrated by G. Picard, published at Paris); selected 20th-cent. editions are listed in an appendix, 112-16; also included is an iconographical register, 117-76.

- 1042. Bernhard, M. L. "Une représentation inconnue d'une scène de l'Iliade." *Eirene XI*, 423-24.
- 1043. Hurst, A. "En d' Eris?" *AK* 14 (1971) 123-27.
- 1044. Brenk, B. "Spätantiker attischer Sarkophag in Saloniki." *JOEByz* 21 (1972) 39-46.
- 1045. Brommer, F. "Das Kirke-Abenteuer auf Reliefbechern." *AA* (1972) 105-17.
- 1046. Forehand, W. F. "The Apotheosis of Homer and Literary Criticism." *ArchN* 1 (1972) 9-13.
- 1047. Hiller, F. "Penelope und Eurykleia? Vorbemerkungen zur Rekonstruktion einer Stattengruppe." *AA* (1972) 47-67.
- 1048. Johansen, F. "Una trozzella messapica alla Gliptoteca Ny Carlsberg di Copenhagen." *ArchClass* 24 (1972) 256-62.
- 1049. Petsas, P. "Aigiokhos apo to Aigion." *AAA* 5 (1972) 496-502. (With a résumé in English.)
- 1050. Schefold, K. "Poésie homérique et art archaïque." *RA* (1972) 9-22.
- 1051. Bianchi Bandinelli, R. "Conclusioni di uno storico dell'arte antica sull'origine e la composizione dell'Iliade ambrosiana." *DArch* 7 (1973) 86-96.
- 1052. Braun, L. "Hellenistische Erklärungen des Nestorbechers." *Mnemosyne* 26 (1973) 47-54.
- 1053. Davison, B. "Homer's Epic Poetry on Roman Coins." *San* 4 (1972-1973) 27-29.
- 1054. Denwood, P. "A Greek Bowl from Tibet." *Iran* 11 (1973) 121-27.
- 1055. Devambez, P. "Le nouveau cratère d'Euphronios au Metropolitan Museum." *CRAI* (1973) 370-72.
- 1056. Lewis, S. "A Coptic Representation of Thetis at the Forge of Hephaestos." *AJA* 78 (1973) 309-18.
- 1057. Porten Palange, F. P. "Frammento di matrice arretina con scena dell'Odissea." *Acme* 26 (1973) 85-90.
- 1058. Ferri, S. "Frammento di stele daunia con *depas tracio*." *PP* 29 (1974) 193-95.
- 1059. Schefold, K. "Das homerische Epos in der antiken Kunst." In *Schefold*, 27-42.
- 1060. Sifakis, G. M. "Iliad 21.114-119 and the Death of Penthesilea." *BICS* 23 (1976) 55-57.
- 1061. Zwierlein-Diehl, E. "Gemmen mit ungedeuteten Szenen aus dem griechischen Epos." In *Dirlmeier/Pöschl*, 22-31.
- 1062. Davies, M. I. "The Reclamation of Helen." *AK* 20 (1977) 73-85.

BERNHARD (1042) discusses a 4th-cent. Campanian hydria which illustrates *Il.* 15.220-258 (Hector and Apollo). HURST (1043) identifies the warrior on a 6th-cent. cup as Eris, described at *Il.* 4.440-443. BRENK'S paper (1044) includes remarks on the conformity between the Achilles-Patroclos group on the 3rd-cent. A.D. sarcophagus and miniature 37 of the *Ilias Ambrosiana*. BROMMER (1045) argues against Homeric inspiration for the Circe scenes illustrated on 2nd-cent. B.C. vases from Thessaly. Item 1046 includes discussion of the iconography of the stele depicting the apotheosis of Homer, now in the British Museum. HILLER (1047) suggests that the so-called "mourning Penelope" in the Vatican is a copy of a ca. 450 B.C. original that once was a member of a group that included the model of the statue of an old woman, perhaps Eurycleia, now in the Antikenmuseum in Basel. The 5th-cent. amphora discussed by JOHANSEN (1048) is illustrated with scenes evocative of *Il.* 5.388 ff., 9.447 ff., and 15.451 ff. PETAS (1049) identifies a headless statue of an aegis-bearer,

found at Aegium in 1970, as Zeus, who is called *aigiokhos* in Homer. SCHEFOLD (1050) perceives two dominant principles in archaic art: 1) the cyclical narrative, originated in the protogeometric period, and 2) the Homeric emphasis on the individual; the second issued in Greek tragedy. Item 1051 is an analysis of the use of divergent iconographic traditions by the miniaturist who illustrated the *Ilias Ambrosiana*; its findings support the conclusions reached by G. Cavallo regarding date (see item 641).

BRAUN (1052) deals with the representation in mosaic of birds drinking from a wine cup and with its relation to the description of the cup of Nestor in *Il.* 11.632-637. Item 1053 includes discussion of imperial contorniates illustrating the attack of Scylla. The bowl from Tibet (1054), now in the Ashmolean Museum, may represent *Il.* 2.303-330. DEVAMBEZ (1055) describes the Metropolitan's celebrated "Sarpedon vase," illustrative of *Il.* 16.680 ff. The mold described in item 1057 depicts Odysseus leaving the isle of the Cyclops. Item 1060 examines the similarities between the slaying of Lycaon in *Il.* 21 and that of the Amazon on the Penthesilea kylix in the Museum Antiker Kleinkunst, Munich. The gems treated in item 1061 appear to illustrate *Il.* 1.193 ff., 21.526 ff., and 22.7 ff. DAVIES' "fresh study [1062] of the existing early literary and visual sources," especially the late Corinthian column-crater from Astarita in the Vatican, looks at *Il.* 3.205-208, 11.122-127, 138-142, and 7.348-353.

G. MISCELLANEA

1063. Basilikopoulou-Joannidou, A. *Hē anagennēsis tōn grammatōn kata ton IB' aiōna eis to Buzantion kai ho Homēros*. Athens 1971-1972. Reviews: Darrouzes *REB* 31 (1973) 372; Schartau *JOEByz* 24 (1975) 290-91.
1064. Mveng, E. *Les sources grecques de l'histoire négro-africaine, depuis Homère jusqu'à Strabon*. Paris 1972.
1065. Strasburger, H. *Homer und die Geschichtsschreibung*. Heidelberg 1972. Reviews: Armayor *ACR* 3 (1973) 203; Dion *REA* 75 (1973) 353-55; Willcock *CR* 26 (1976) 116.
1066. Brunel, P. *L'évocation des morts et la descente aux Enfers: Homère—Virgile—Dante—Claudel*. Paris 1974. Review: Chevallier *Caesarodunum* 10 (1975) 33-35.
1067. Schlunk, R. R. *The Homeric Scholia and the Aeneid: A Study of the Influence of Ancient Homeric Literary Criticism on Vergil*. Ann Arbor 1974. Reviews: Lesueur *REL* 53 (1975) 494-96; Wilson *Gnomon* 48 (1976) 716-17; Barchiesi *RFIC* 105 (1977) 349-55; Hornsby *CW* 70 (1977) 480-81; Fenik *CP* 73 (1978) 65-66.
1068. Stanford, W. B., and J. V. Luce. *The Quest for Ulysses*. New York 1974. Reviews: Stubbings *Antiquity* 50 (1976) 77-78; Buttrey *CW* 70 (1976-1977) 273-74; Willcock *CR* 27 (1977) 265.
1069. Andersson, T. M. *Early Epic Scenery: Homer, Virgil and the Medieval Legacy*. Ithaca 1976. Reviews: Segal *AJP* 98 (1977) 436-38; Seagraves *Vergilius* 23 (1977) 70-71; Whallon *CompLit* 31 (1979) 203-05.
1070. Haeussler, R. *Das historische Epos der Griechen und Römer bis Vergil: Studien zum historischen Epos der Antike*. Part I: *Von Homer zu Vergil*. Heidelberg 1976.
1071. Homeyer, H. *Die spartanische Helena und der trojanische Krieg: Wandlungen und Wanderungen eines Sagenkreises vom Altertum bis zur Gegenwart*. Wiesbaden 1977.
1072. Lord, G. *Heroic Mockery: Variations on Epic Themes from Homer to Joyce*. Newark, DE 1977.

STRASBURGER (1065) studies Homer's affinities with and influence on Herodotus and Thucydides, and, through them, on subsequent historical writing. The purpose of Robin SCHLUNK'S investigation (1067) "is to examine an aspect of Vergil's technique of imitation in the *Aeneid*, and to attempt to demon-

strate an indebtedness to Hellenistic literary criticism on various types of passages which he appropriated from the Homeric poems" (p. viii). Item 1068 covers much the same ground as Stanford's *Ulysses Theme* (2nd ed. 1963; rpt. Ann Arbor 1968), with the addition of chapters by Luce on archaeology and nearly 200 black-and-white and color illustrations. Included in item 1069 is an account of differences between Homeric and Virgilian methods of handling landscape description.

1073. Davison, M. C. "The Metamorphoses of Odysseus: A Study of Romance Iconography from the Odyssey to the Tempest." Diss. Stanford 1971; summary in *DAI* 32 (1971) 1467A.
1074. Zyroff, E. S. "The Author's Apostrophe in Epic from Homer through Lucan." Diss. Johns Hopkins 1971; summary in *DAI* 32 (1971) 2662A.
1075. Lorenz, G. "Die Entstellung der Griechen zum Tier: Ihre Entwicklung von Homer bis Theophrast, mit einem Ausblick auf das frühe Rom." Diss. Innsbruck 1972.
1076. Scott, R. T. "Odysseus, Aeneas, and Abraham: Three Archetypes of Personal Identity in Western Thought." Diss. Duke 1972; summary in *DAI* 33 (1972) 3020A.
1077. Turner, F. H. "The Theory and Practice of Rhetorical Declamation from Homeric Greek through the Renaissance." Diss. Temple 1972; summary in *DAI* 32 (1972) 7119A.

DAVISON (1073) traces the romance form back from the Renaissance through antiquity to its ultimate source in the *Odyssey*. Item 1074 collects and categorizes all authors' apostrophes in Homer, Apollonius, Virgil, Ovid, and Lucan. SCOTT'S (1076) purpose in studying the classical and biblical figures he selects is "to see how each story structures the sense of time implicit in the action of the story's central figure, the dialectics of his identity, and the form of his appearance before men" (*DAI*).

1078. Reiche, H. "Myth and Magic in Cosmological Polemics: Plato, Aristotle, Lucretius." *RhM* 114 (1971) 296-329.
1079. Cicchitti, V. "Los poemas homéricos, libros sagrados de los Griegos." *REC* 14 (1972) 7-24.
1080. Demetrius, J. K. "Homer, Teacher to Mankind." In *Cataudella*, I.1-8.
1081. Kahlo, G. "Anregende Schriftstellen." *ZAnt* 23 (1973) 312-16.
1082. Schiffer, R. "Der zweimal verwandelte Dionysos: Zur Mythenrezeption bei Ovid und Pound." *Arcadia* 8 (1973) 235-47.
1083. Snell, B. "Was die Alten von der schönen Helena dachten." In *Über Literatur und Geschichte: Festschrift für Gerhard Storz*. Frankfurt 1973, 5-22.
1084. Derchain, P. "Miettes." *REgypt* 26 (1974) 7-20.
1085. Holzapfel, O. "Homer, Nibelungenlied, Novalis: Zur Diskussion um die Formelhaftigkeit epischer Dichtung." *Fabula* 15 (1974) 34-46.
1086. Lifshitz, B. "Varia Epigraphica." *Epigraphica* 36 (1974) 78-100.
1087. Obegón, M. "Des Argonautes aux astronautes." *Diogène* 86 (1974) 105-16.
1088. Vatin, C. "Jardins et vergers grecs." In *Mélanges helléniques offerts à Georges Daux*. Paris 1974, 345-57.
1089. Courcelle, P. "L'interprétation euhémériste des Sirènes-courtisanes jusqu'au XII^e siècle." In *Gesellschaft, Kultur, Literatur: Rezeption und Originalität im Wachsen einer europäischen Literatur und Geistigkeit. Beiträge L. Wallach gewidmet*. Ed. K. von Bosl. Stuttgart 1975, 33-48.
1090. Halton, T. "Sisyphus from Homer to Camus." *CF* 29 (1975) 141-51.
1091. Scobie, A. "The Battle of the Pygmies and the Cranes in Chinese, Arab, and North American Indian Sources." *Folklore* 86 (1975) 122-32.
1092. Holoka, J. P. "'Thick as Autumnal Leaves'—The Structure and Generic Potentials of an Epic Simile." *Milton Quarterly* 10 (1976) 78-83.

1093. Lord, G. "Heroic Games: Homer to Waugh." *Coll* 3 (1976) 180-202.
 (= Chap. 1 of item 1072.)
1094. Renoir, A. "Oral Theme and Written Texts." *NPhM* 77 (1976) 337-46.
1095. Schenkeveld, D. M. "De waardering van Homerus' poëzie bij de Grieken." *Lampas* 9 (1976) 214-42. (With a résumé in English.)
1096. Calame, C. "La légende du cyclope dans le folklore européen et extra-européen: un jeu de transformations narratives." *EL* 10 (1977) 45-79.
1097. Karp, A. J. "Homeric Origins of Ancient Rhetoric." *Arethusa* 10 (1977) 237-58.

Among other things, REICHE (1078) considers the importance of the golden rope episode in *Il.* 8 as it influenced passages in Plato, Aristotle, and Lucretius. CICCHITTI (1079) describes the points of view from which, beginning in the 7th-cent. B.C., allegorical exegesis has been applied to the poems of Homer. DEMETRIUS (1080) offers evaluation of the heroic ideal expressed in the Homeric poems and of its continued influence upon ancient civilization. Item 1081 includes diverse remarks on Homer and on ethnic similarities between Europeans and Polynesians. SNELL'S reflections (1083) on Helen include a brief survey of her literary development down to Goethe. HOLZAPFEL'S article (1085) deals with the question of discrimination between oral and written literature. Item 1086 includes discussion of Homer and the origin of the funerary epigram (*Il.* 7.81-91). VATIN (1088) notes the influence on Greek gardens, public and private, of the garden of Alcinous in Homer.

HOLOKA (1092) offers a comparative study of the simile at *Il.* 6.145 ff. (*hoiē per phullōn geneē* . . .) and its recurrences at *Aen.* 6.305-312 and *PL* 1.299-313. LORD'S study (1093) finds that "if the heroic games of Homer and Virgil ritualize the integration of individuals within a context of moral and social values, and the 'ungames' of Waugh express the disintegration of community values, Pope's anti-heroic games mark a more advanced stage in regression than one is likely to find anywhere else in English literature" (p. 201). RENOIR (1094) analyzes an oral-formulaic type-scene to be found in Homer as it appears in three written compositions: Catullus 4, *The Dream of the Rood*, and "The Husband's Message." Item 1095 traces the history of aesthetic/philological and moral judgments of the Homeric poems down to the Byzantine era. CALAME (1096) offers a structuralist analysis of seven versions of the Cyclops story. KARP (1097) deals with the theme of persuasion in Homer, arguing for the existence of an implicit theory of effective persuasion in the poems; he also contends that "Homer was at least sometimes read in antiquity as a rhetorical theorist" (p. 238).

See also items 109, 122, 161, 336, 345, 346, 406, 437, 509, 510, 513, 526, 560, and 600.

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