



Homer Studies 1978-1983. Part I

Author(s): James P. Holoka

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HOMER STUDIES 1978-1983

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Part II of *Homer Studies 1978-1983* will appear as Volume 84.2 of *The Classical World*.

I. PRELIMINARY DECLARATIONS

The objective of this survey is the same as that of its immediate predecessor:¹ to produce an exhaustive chronicle of scholarship in all areas of Homer studies for the period covered. Although absolute bibliographical control remains an impossibility, I have striven to be thorough. About 300 of the entries are not to be found in *L'Année philologique*.² Some few items published before 1978 (and one after 1983) are included to make good omissions in the earlier survey or for the sake of completing citations of multi-volume works. Excluded are unchanged or substantially unchanged reprintings or translations of works first published before 1978.³

As regards annotations, in the interest of saving space I have increased the proportion of bracketed, telegraphically concise comments immediately after citations. For the same reason, indications of book reviews are restricted mainly to fuller discussions by specialists.

For their various acts of assistance and kindness, I am most thankful to Robert Edgeworth, J. B. Hainsworth, Thomas Jahn, Joachim Latacz, Reinaldo B. Pérez, John Pisoni, James Redfield, and to the library staffs at the Universities of Michigan and Rochester. I owe a special debt to the Graduate School at Eastern Michigan University for a research fellowship and to its Dean, Dr. Ronald E. Goldenberg, for additional support and encouragement. The contributions of my wife, Jo Ann, continue to be indispensable to my work and to my life in general.

Abbreviations, etc.

Abbreviations herein are those employed in *L'Année philologique* or, especially in section VIII, the *MLA International Bibliography*, with the exception of the following, mostly of my own devising:

APA: Acta philologica Aenipontana.

Approaches: Approaches to Homer. Ed. C. A. Rubino and C. W. Shelmerdine. Austin, TX 1983.

Areṭēs mnēmē: Areṭēs mnēmē: Aphierōma eis mnēmēn tou Kōnstantinou I. Bourberē. Athens 1983.

^{1,2,3} See page 461.

- ASH 1981:** *Atti del Symposium Heracliteum 1981*. Ed. L. Rossetti. Vol. 1: *Studi*. Rome 1983.
- Aspects:** *Aspects of the Epic*. Ed. T. Winnifrith et al. New York 1983.
- Augustan Worlds:** *Augustan Worlds: Essays in Honour of A. R. Humphreys*. Ed. J. C. Hilson et al. Leicester 1978.
- BBS:** *Balcano-Balto-Slavica: Symposium on Textual Structure, Preliminary Materials and Theses* [in Russian]. Ed. V. V. Ivanov and T. V. Civ'jan. Moscow 1979.
- Bartolini:** *Desmos koinōnias: Scritti di filologia e filosofia per Gianfranco Bartolini nel secondo anniversario della scomparsa 1979-1981*. Ed. G. Fabiano and E. Salvaneschi. Genoa 1981.
- BSM:** *Actes des sessions de linguistique de Bourg-Saint-Maurice, septembre 1976*. Paris 1977.
- CMTTL:** *Classical Mythology in Twentieth-Century Thought and Literature*. Ed. W. M. Aycock and T. M. Klein. Lubbock, TX 1980.
- Colloque épopée:** *Colloque l'épopée gréco-latine et ses prolongements européens*. Ed. R. Chevallier. Paris 1981.
- Colloquium Mycenaeum:** *Colloquium Mycenaeum: Actes du VI^e Colloque international sur les textes mycéniens et égéens tenu à Chaumont sur Neuchâtel du 7 au 13 septembre 1975*. Ed. E. Risch and H. Mühlestein. Geneva 1979.
- Colonna:** *Studi in onore di Aristide Colonna*. Perugia 1982.
- CommArts:** *Communication Arts in the Ancient World*. Ed. E. A. Havelock and J. P. Hershbell. New York 1978.
- Delebecque:** *Mélanges Edouard Delebecque*. Aix-en-Provence 1983.
- EBA:** *Ancient Balkan Studies*. Vol. III: *Linguistic Data and the Mediterranean Ethnocultural Context (Symposium, 3-5 April 1978): Preliminary Materials* [in Russian]. Ed. A. Gindin. Moscow 1978.
- Eirene XIV:** *Problèmes d'histoire et de culture antique: Actes de la XIV^e Conférence internationale Eirene des spécialistes de l'antiquité dans les pays socialistes*. Ed. B. B. Piotrovskij. Yerevan 1979.
- Eirene XVI:** *Concilium Eirene XVI: Proceedings of the 16th International Eirene Conference, Prague 31 Aug - 4 Sep 1982*. Ed. P. Oliva and A. Frolikova. Prague 1983.
- ELA:** *Études de littérature ancienne*. Vol. 1. Paris 1979. Vol. 2: *Questions de sens*. Paris 1982.
- La femme:** *La femme dans les sociétés antiques: Actes des colloques de Strasbourg (mai 1980 et mars 1981)*. Ed. E. Lévy. Strasbourg 1983.
- Greek Renaissance:** *The Greek Renaissance of the Eighth Century B.C.: Tradition and Innovation; Proceedings of the 2nd International Symposium at the Swedish Institute in Athens, 1-5 June 1981*. Ed. R. Hägg. Stockholm 1983.
- Knox:** *Arktouros: Hellenic Studies Presented to Bernard M. W. Knox on the Occasion of His 60th Birthday*. Ed. G. W. Bowersock, G. W. Burkert and M. C. J. Putnam. Berlin/New York 1979.
- LitRev:** E. A. Havelock. *The Literate Revolution in Greece and Its Cultural Consequences*. Princeton 1982.
- Manni:** *Philiis kharin: Miscellanea di studi classici in onore di Eugenio Manni*. Ed. M. J. Fontana et al. Rome 1980.
- Marg:** *Gnomosyne: Menschliches Denken und Handeln in der frühgriechischen Literatur: Festschrift für Walter Marg zum 70. Geburtstag*. Ed. G. Kurz et al. Munich 1981.
- MMSA:** *La mort, les morts dans les sociétés anciennes*. Ed. G. Gnoli and J.-P. Vernant. Cambridge/Paris 1982.

- Muth: Festschrift für Robert Muth zum 65. Geburtstag am 1. Januar 1981 dargebracht von Freunden und Kollegen.* Ed. P. Haendel and W. Meid. Innsbruck 1983.
- Nelson: Actus: Studies in Honour of H. L. W. Nelson.* Ed. J. den Boeft and A. H. M. Kessels. Utrecht 1982.
- OTL: Oral Traditional Literature: A Festschrift for Albert Bates Lord.* Ed. J. M. Foley. Columbus, OH 1980.
- PAGL: The Poetics of Ancient Greek Literature* [in Russian]. Ed. S. S. Averincev. Moscow 1981.
- Palmer: Studies in Greek, Italic, and Indo-European Linguistics Offered to Leonard R. Palmer on the Occasion of His Seventieth Birthday, June 5, 1976.* Ed. A. Morpurgo Davies and W. Meid. Innsbruck 1976.
- Paratore: Letterature comparate: Problemi e metodo: Studi in onore di E. Paratore.* Bologna 1981.
- Petrovskij: Antiquité et temps modernes: Pour le 80^e anniversaire de Fédor Aleksandrovic Petrovskij.* Ed. M. J. Grabar-Passek et al. Moscow 1972.
- Pfligersdorffer: Symmicta philologica Salisburgensia Georgio Pfligersdorffer sexagenario oblata.* Ed. J. Dalfen et al. Rome 1980.
- PLG: Papyri letterari greci.* Ed. A. Carlini et al. Pisa 1978.
- Rassem: Aspekte der Kulturosoziologie: Aufsätze zur Soziologie, Philosophie, Anthropologie und Geschichte der Kultur: Zum 60. Geburtstag von Mohammed Rassem.* Ed. J. Stagl. Berlin 1982.
- Reflections of Women: Reflections of Women in Antiquity.* Ed. H. P. Foley. New York 1981.
- Représentation: La représentation de l'antiquité au Moyen Age.* Ed. D. Buschinger and A. Crepin. Vienna 1982.
- Senghor: Mélanges offerts à Léopold Sédar Senghor: Langues, littérature, histoire anciennes.* Dakar 1977.
- S&G: Schrift und Gedächtnis: Beiträge zur Archäologie der literarischen Kommunikation.* Ed. A. and J. Assmann and C. Hardmeier. Munich 1983.
- SLG: Studi di letteratura greca.* Pisa 1981.
- Structure—81: Structure of the Text—81: Papers of the Colloquium* [in Russian]. Ed. V. V. Ivanov et al. Moscow 1981.
- S. Weil: Simone Weil: Interpretations of a Life.* Ed. G. A. White. Amherst, MA 1981.
- Symposion 1974: Symposion 1974: Vorträge zur griechischen und hellenistischen Rechtsgeschichte (Gargano am Gardasee, 5.-8. Juni 1974).* Ed. A. Biscardi et al. Athens/Cologne 1979.
- Symposion 1979: Symposion 1979: Actes du IV^e Colloque international de droit grec et hellénistique (Égine, 3-7 Septembre 1979) = Symposion 1979 (Aegina, 3.-7. September 1979).* Athens 1981/Cologne 1983.
- Szemerényi: Studies in Diachronic, Synchronic, and Typological Linguistics: Festschrift for Oswald Szemerényi on the Occasion of His 65th Birthday.* Ed. B. Brogyanyi. Amsterdam 1979.
- T&I: Homer: Tradition and Invention.* Ed. B. C. Fenik. Leiden 1978.
- Treves: Omaggio a Piero Treves.* Ed. A. Mastrocinque. Padua 1983.
- Troja und Thrakien: Troja und Thrakien: Ausstellung Berlin, Hauptstadt der DDR und Sofia.* Berlin 1981.
- Turner: Papyri Greek and Egyptian Edited by Various Hands in honour of Eric Gardner Turner on the Occasion of his Seventieth Birthday.* London 1981.
- Youtie: Miscellanea papyrologica, in memoriam di H. C. Youtie.* Ed. R. Pintaudi. Florence 1980.

Greek characters are transliterated as recommended in Appendix II of *The Concise Oxford Dictionary*, 7th edition (Oxford 1982).

II. EDITIONS, COMMENTARIES, TRANSLATIONS

1. d'Ippolito G., ed. and trans. *Lettura di Omero: Il canto quinto dell'Odissea*. Palermo 1977. [Text, translation, and commentary.] Reviews: Pisano *Paideia* 34 (1979) 189-90; Montanari *Athenaeum* 58 (1980) 511.
2. Willcock, M. M., ed. *The Iliad of Homer*. London 1978, 1984.
 - Vol. 1: *Books 1-12*. Review: Ireland *G&R* 26 (1979) 87.
 - Vol. 2: *Books 13-24*. Reviews: Combellack *CW* 79 (1985) 68; Jones *CR* 35 (1985) 239-40.
3. Hogan, J. C. *A Guide to the Iliad, Based on the Translation of Robert Fitzgerald*. Garden City, NY 1979. Reviews: Arnott *G&R* 27 (1980) 844; Combellack *CP* 76 (1981) 143-45; Edwards *CJ* 76 (1981) 270-72.
4. Hooker, J. T., ed. *Homer: Iliad III*. Bristol 1979.
5. Muir, J. V., ed. *Homer: Odyssey IX*. Bristol 1981.
6. *Omero: Odissea*. Milan 1981-86.
 - Vol. 1: *Libri I-IV*. General intro. by A. Heubeck and S. West. Text and comm. by S. West. 1981. Reviews: Kirk *REA* 83 (1981) 285-90; van Thiel *CR* 33 (1983) 164-69; [vols. 1 and 2] Velardi *QUCC* 43 (1983) 163-75; Ruijgh *Mnemosyne* 38 (1985) 170-76.
 - Vol. 2: *Libri V-VIII*. Text and comm. by J. B. Hainsworth. 1982. Review: [vols. 2 and 3] van Thiel *CR* 35 (1985) 1-6.
 - Vol. 3: *Libri IX-XII*. Text and comm. by A. Heubeck. 1983.
 - Vol. 4: *Libri XIII-XVI*. Text and comm. by A. Hoekstra. 1984.
 - Vol. 5: *Libri XVII-XX*. Text and comm. by J. Russo. 1985.
 - Vol. 6: *Libri XXI-XXIV*. Text and comm. by M. Fernández-Galiano [XXI/XXII] and A. Heubeck [XXIII/XXIV]. 1986. Review: Willcock *CR* 38 (1988) 1-4.
7. Macleod, C. W., ed. *Homer: Iliad, Book XXIV*. Cambridge 1982. Reviews: Griffin *CR* 33 (1983) 1-5; van Nortwick *AJP* 104 (1983) 199-201; Willcock *JHS* 104 (1984) 187-88; Ruijgh *Mnemosyne* 38 (1985) 398-400.
8. Harrison, J. A., and R. H. Jordan, eds. *Homer: Iliad I*. Bristol 1983.

WILLCOCK's two-volume edition (2) of the *Iliad* contains a short introduction, text (essentially that of Leaf and Bayfield), and notes similar in quantity and content to those in Stanford's *Odyssey*. Though "the substance of some of the explanatory notes has appeared. . . in *A Companion to the Iliad* [JPH 2.4]" (preface), the orientations of the two works are quite distinct and complementary; the reader with Greek will profit from each. The Greekless reader may turn to item 3, in which HOGAN has done for users of Fitzgerald's *Iliad* what Willcock did for users of Lattimore's; a fifty-five page introduction to Homeric poetry and to critical issues surrounding it makes good a deficiency in available editions of the translation. COLIN MACLEOD's commentary on *Iliad* 24 (7) is a model of clear explication informed by a refined and perspicacious literary sensibility. "I have attempted a commentary because that seemed the best way to bring out how variously Homer's art is manifested and how firmly it is sustained; questions of style and expression, as well as of overall structure, have therefore claimed a great deal of attention. I have introduced more parallels than might be expected from later authors, in order to show how Homer's language, artistry and thought are comparable to theirs" (p. vii). Besides the text and commentary, a substantial introduction has sections on "The *Iliad* as a Tragic Poem," "Book 24 and the Spirit of the *Iliad*," "Book 24 in the Structure of the *Iliad*," "Language and Style," "Metre and Prosody." The result has been called "the best practical introduction to Homeric poetry in general" (Griffin, review).

MONDADORI has brought out a very attractive six-volume edition of the *Odyssey* (6) with Italian translation by G. A. Privitera and text and commentary (in Italian) by several distinguished Homer scholars. This edition offers the fullest modern commentary on the *Odyssey*: it gives due attention to

points of accident, grammar, syntax, meter, etc., but takes account of the best of twentieth-century formulaic analyses and literary critical studies (in many cases produced by the editors themselves). Its imminent availability in English (from Oxford) will make it a welcome alternative to W. B. Stanford's "Macmillan Red," particularly because it draws on a wide range of more recent scholarship (including *ArchHom* and *LfgRE*). The school editions in the Bristol Classical Press series (4,5,8) contain texts, grammatical notes, and vocabulary.

9. Kontomichis, P., trans. *Homerou Iliada I-XXIV*. Athens 1976. [Modern Greek.] Review: Dorbarakis *Platon* 29 (1977) 281-84.
10. *Homer: The Odyssey*. Baku 1977. [Azerbaijani.]
11. Gnedić, N. I., trans. *Iliad*. Moscow 1978; rev. 1982. [Russian.]
12. Hull, D. B., trans. *Homer's Odyssey*. Greenwich, CT 1978. Review: *Arnott G&R* 27 (1980) 183.
13. Rzakulizade, M., trans. *Iliad*. Baku 1978. [Azerbaijani.]
14. Hampe, R., trans. *Ilias*. Stuttgart 1979. [German.] Review: *Kummer AU* 23.6 (1980) 90-104.
15. Hampe, R., trans. *Odyssee*. Stuttgart 1979. [German.] Review: *Bannert GB* 10 (1981) 247-50.
16. *The Iliad, An Epic Poem*. Tbilisi 1979. [Georgian.]
17. Jünger, F. G., trans. *Odyssee*. Stuttgart 1979. [German.] Review: *Schirnding Scheidewege* 10 (1980) 318-22.
18. Landmann, G. P., trans. *Eine Auswahl aus Homers Ilias*. Stuttgart 1979. [German.]
19. Massepain, A. *Les plus belles légendes de l'Odysée*. Paris 1979. [French.]
20. *The Odyssey*. Kishinev 1979. [Moldavian.]
21. de Costa Clavell, J., trans. *La Iliada*. Barcelona 1980. [Spanish.]
22. de Costa Clavell, J., trans. *La Odisea*. Barcelona 1980. [Spanish.]
23. Fabbri, R. *Nuova traduzione metrica di Iliade XIV: Da una miscellanea umanistica di Agnolo Manetti, con la tavola del codice Magliab. XXV 626*. Rome 1980. Review: *Bianchi Aevum* 57 (1983) 352-54.
24. Mertlik, R., trans. *Ilias*. Prague 1980. [Czech.] Review: *Kopriva ZJKF* 23 (1981) 87-90.
25. Shewring, W., trans. *The Odyssey*. Oxford 1980. Reviews: *Taplin TLS* 79 (1980) 1179; *Valgiglio Maia* 33 (1981) 170-71; *Byl AC* 51 (1982) 345.
26. Stewart, D. *The Odyssey: Selected Adventures*. Milwaukee 1980.
27. Gfeller, W., trans. *Ilias*. Bern 1981. [Bern-German.]
28. Stewart, D. *The Iliad*. Milwaukee 1981.
29. Zuckovskij, V. A., trans. *The Odyssey*. Moscow 1981. [Russian.]
30. Hull, D. B., trans. *Homer's Iliad*. Scottsdale, AZ 1982. Review: *Dutra CW* 77 (1983) 131.
31. Stoneman, R. *Daphne into Laurel: Translations of Classical Poetry from Chaucer to the Present*. London 1982.
32. de Roy van Zuydewijn, H. J., trans. "Homeros: Het afscheid van Hektor en Andromache, Ilias VI.369-602." *Hermeneus* 50 (1978) 150-53. [Dutch.]
33. de Roy van Zuydewijn, H. J., trans. "Het schild van Achilles: Homeros, Ilias XVIII.369-616." *Hermeneus* 50 (1978) 397-402 [notes by M. d'Hane-Scheltema, 403-6]. [Dutch.]
34. Bruni, A. "Preliminari all'edizione dell'Iliade montiana: Il canto quarto del manoscritto Piancastelli." *SFI* 38 (1980) 205-308.
35. Ross, T., trans. "Cien Patrokla (Iliada, ks. XXIII, 61-79); Priam prosi Achillesa o wydanie mu ciala Hektora (Iliada, ks. XXIV, 486-506)." *Meander* 38 (1983) 446-47. [Polish.]

Item 11 contains an introductory essay on "The Iliad of Homer: Folkloric Tradition and Individual Creation" (in Russian) by V. N. Jarkho (pp. 5-21). The vocabulary of HULL's unrhymed iambic pentameter versions of the *Iliad* (30) and the *Odyssey* (12) is that of "the language spoken by educated people": "Sing, goddess, of Achilles' ruinous anger/ which brought ten thousand pains to the Achaeans,/ and cast the souls of many stalwart heroes/ to Hades, and their bodies to the dogs/ and birds of prey." SHEWRING's *Odyssey* (25) is a plain prose translation—available in paperback—that better captures the sense of a poetic genre than does Rieu's, which one hopes it will supplant. Items 26 and 28 are illustrated free adaptations suitable for grade schools. STONEMAN's anthology (31) contains translations from the *Iliad* by Hobbes, Newman, Cowper, Hall, Tennyson, Chapman, Denham, Conington, Logue, Fitzgerald, Lowell, Pope, Bridges, Lord Derby, and from the *Odyssey* by Chapman, Cowper, Hobbes, Pope, Pound, and Elizabeth Barrett Browning. Item 23 has text and apparatus criticus and an introductory essay on fifteenth-century translations of Homer, while item 34 includes an annotated text of the Italian translation of *Il. 4* by Vincenzo Monti (1754-1828).

On Translation

36. Häntzschel, G. *Johann Heinrich Voss: Seine Homer-Übersetzung als sprachschöpferische Leistung*. Munich 1977. Reviews: *Fugate Monatshefte* 71 (1979) 339-40; *Schneider Arcadia* 14 (1979) 292-98 and *EG* 36 (1981) 334-35.
37. Kitagaki, M. *Principles and Problems of Translation in Seventeenth-Century England*. Kyoto 1983. [Esp. on Dryden.]
38. Popova, T. V. "A Byzantine Iliad" [in Russian]. In *Petrovskij* (1972) 395-409.
39. Cheyns, A. "Éditions et traductions de l'Iliade et l'Odyssee: Bibliographie sélective." Louvain 1976. [Typescript.]
40. Charalampis, A. "Paratērēseis tines eis tēn Zesimou Sidere metaphrasin tēs rhapsodias a tēs Odusseias." *Platon* 29 (1977) 200-07.
41. Dukat, Z. "Homer's Repetitions in Maretić-Ivšić's and Durić's Translation of Homer" [in Serbocroatian with an English résumé]. *ZAnt* 27 (1977) 323-36.
42. Cicchitti Marcone, V. "Leopoldo Lugones, traductor de Homero." *REC* 15 (1979) 89-99.
43. Kratz, D. "Classical Epic Poetry in Translation." *TRev* 4 (1979) 9-14.
44. Rosslyn, F. "Pope's Homer: What are Chariots Made of?" *N&Q* 225 (1980) 398.
45. Schmalzriedt, E. "Homer für unsere Zeit: Neue Ilias- und Odyssee-Übersetzungen." In *Ein Bücher-Tagebuch: Buchbesprechungen aus der Frankfurter Allgemeinen Zeitung*. Frankfurt a/M 1980. Pp. 165-167.
46. Sonje, S. "Epitheta ornantia d'Homère chez les traducteurs serbes et monténégrins du xix^e siècle" [in Serbocroatian with a French résumé]. *ZAnt* 30 (1980) 173-81.
47. Connelly, P. J. "Pope's Iliad: Ut Pictura Translatio." *SEL* 21 (1981) 439-56.
48. Streuver, N. S. "Translation as Taste." *ECent* 22 (1981) 32-46. [Pope's *Odyssey*.]
49. Wood, D. S., and T. M. Smith. "Anachronistic Elements in Jehan Samxon's Les Iliades (1530)." *EIRC* 7 (1981) 47-60.
50. Pummer, R., and Roussel, M. "A Note on Theodotus and Homer." *JSJ* 13 (1982) 177-82.
51. Salopek, D. "The Centenary of the Translation of the Odyssey by Maretić." *L&G* 20 (1982) 193-94.
52. Schaumann, H. "On Re-Translating Homer." *JHD* 9.3 (1982) 15-25.

53. Schmitz, V. A. "Homer in neuen Übertragungen." In *Den alten Göttern zu*. Bingen 1982. Pp. 14-17.
54. Wood, D. S. "Epic or History? Jehan Samxon's Les Iliades (1530)." *JMRS* 12 (1982) 83-97.
55. Fabbri, R. "I 'campioni' di traduzione omerica di Francesco Filelfo." *Maia* 35 (1983) 237-49.
56. Georgala-Priobolou, S. "Ho Phōskolos kai hoi peiramatismoi tou stē metaphrasē tes Iliadas." In *Aretēs mnēmē* (1983) 341-46.
57. Häntzschel, G. "Der deutsche Homer im 19. Jahrhundert." *A&A* 29 (1983) 49-89.
58. Ilievski, P. H. "Metrical Peculiarities of the Macedonian Hexameter" [in Russian with an English summary]. *ZAnt* 33 (1983) 63-82.
59. King, J. "An Unlikely Alliance: Füssli as Revisor of Cowper's Homer." *Neophilologus* 67 (1983) 468-79.
60. Sherbo, A. "'Scar'd Porkers' in Pope's Iliad." *N&Q* 30 (1983) 502-4.
61. Voss, T. G. "'Not the Highest Praise': A Brief Reintroduction to William Cullen Bryant as a Translator of Homer." In *William Cullen Bryant and His America: Centennial Conference Proceedings, 1878-1978*. Ed. S. Brodwin et al. New York 1983. Pp. 197-207.
62. Zoppi, D. "I traduttori di Omero e la formularità." *AFLN* 16 (1983) 447-82.

The Byzantine *Iliad* of item 38 is that of Constantine Hermoniacus, who "was prompted by a despot of Epirus (1323-35) to produce in the language of daily life a new version of the *Iliad* written in short trochaic lines consisting of only four accentual feet" (Sandys, *HCS*³, 1.432). ROSSLYN (44) argues that Pope's ignorance of the meaning of *antuges* led him to change 21.44 from "Fig-Tree" to "Sycamore" in the second edition of his *Iliad*, while CONNELLY (47) discusses the pictorial quality of the visual images in his translation. Ugo Foscolo's *Esperimento di traduzione della "Iliade" di Omero* (56) appeared in 1807; item 52 observes the variations of Homeric formulas employed there and in translations by V. Monti, G. Pascoli, and S. Quasimodo. Item 57 characterizes the intent and style of some seventy translations, all mediocre. Maretic's translations (41, 51) were first published in 1882 (*Od.*) and 1883 (*Il.*); Durić's (41) in 1963 (*Od.*) and 1965 (*Il.*). Leopoldo Lugones (42) was the most important Argentine lyric poet of the earlier twentieth century (Nobel laureate 1926); his translations into alexandrine verse of selections from Homer were published in *Estudios helénicos* and *Nuevos estudios helénicos* (Buenos Aires 1923, 1928). ILIEVSKI (58) informs that M. D. Petruševski's translation of the *Iliad* into Macedonian (Skopje 1982) incorporates "the rhythmic and prosodic features of the Macedonian language into the patterns of the classical verse" (p. 82).

See also items 1383, 1389-90, 1392-94, 1401, 1415, 1419, 1423, 1427, 1429, 1437, 1440, 1446-47, 1462, 1471, 1513, 1535-36, 1577.

III. HOMER

A. GENERAL TREATMENTS

63. Gordeziani, R. V. *Problems of Homeric Epic* [in Russian]. Tbilisi 1978.
64. Bannert, H. *Homer in Selbstzeugnissen und Bilddokumenten*. Reinbek bei Hamburg 1979.
65. Latacz, J., ed. *Homer: Tradition und Neuerung*. Darmstadt 1979. Reviews: Heitsch *IF* 87 (1982) 301-3; Cantilena *QUCC* 42 (1983) 165-86; Appel *Eos* 72 (1984) 209-12; San Martin *Emerita* 52 (1984) 168-71.

66. Nagy, G. *The Best of the Achaeans: Concepts of the Hero in Archaic Greek Poetry*. Baltimore 1979. Reviews: Solmsen *AJP* 102 (1981) 81-83; Combella *CP* 77 (1982) 65-70; Hainsworth *CR* 32 (1982) 3-4; Holoka *CB* 58 (1982) 70-71; Fowler *EMC* 27 (1983) 117-29.
67. Camps, W. A. *An Introduction to Homer*. Oxford 1980. Reviews: West *TLS* 79 (1980) 1197; Hainsworth *CR* 31 (1981) 284; Combella *CP* 78 (1983) 169-71.
68. Griffin, J. *Homer*. Oxford/New York 1980. Review: Bowie *CR* 31 (1981) 159.
69. Griffin, J. *Homer on Life and Death*. Oxford 1980. Reviews: Edwards *CJ* 76 (1981) 270-72; Clay *AJP* 103 (1982) 102-6; Lynn-George *JHS* 102 (1982) 239-45; Combella *CP* 78 (1983) 243-45; Friedrich *Phoenix* 39 (1985) 75-80.
70. Clarke, H. *Homer's Readers: A Historical Introduction to the Iliad and the Odyssey*. Newark, DE 1981. Reviews: Vanderlinden *LEC* 49 (1981) 279; Edwards *CJ* 78 (1983) 369-70; Taplin *CR* 34 (1984) 307.
71. Disandro, C. A. *La poesía física de Homero*. La Plata 1982. Review: Bonnafé *RPh* 58 (1984) 111-12.
72. Tsagarakis, O. *Form and Content in Homer*. Wiesbaden 1982. Reviews: Silk *G&R* 31 (1984) 84; Thalmann *CW* 78 (1984) 52; Mirto *RFIC* 113 (1985) 67-70; Bannert *WS* 20 (1986) 289-90.
73. Whitman, C. H. *The Heroic Paradox: Essays on Homer, Sophocles, and Aristophanes*. Ed. C. Segal. Ithaca 1982. Review: Fredericks *CB* 62 (1984-85) 70.
74. de Romilly, J. *Perspectives actuelles sur l'épopée homérique*. Paris 1983. Reviews: Demont *RPh* 58 (1984) 285; Slings *Mnemosyne* 41 (1988) 125-27.

Four rather elementary books are aimed at the educated lay person. Item 64 provides a general discussion of biography, history of criticism, plot descriptions, etc. CAMPS' book (67), though written on the same restrictively small scale as his attractive *Introduction to Virgil's Aeneid* (Oxford 1969), manages to present summaries of plot and essential information regarding Homeric narrative techniques, the role of the gods, etc. A particular enhancement is the attention given in "The Poetic Medium" (pp. 39-60) to meter, diction, use of epithets and formulas, similes, verbal music and so on, furnishing the Greekless reader with some sense of what Ezra Pound termed "melopoeia." Thirty-eight pages of notes contain much interesting material that deserved presentation in the sixty-four-page text proper. GRIFFIN's *Homer* (68) proceeds at a rather higher level of generalization: "The warrior is of supreme value to these early societies, because they are constantly vulnerable and depend for their existence on the courage of their fighting men" (p. 43). While giving considerable insight into Homeric subject matter and the poetic quality of its narration, Griffin is more concerned "to explain the thought which underlies the poems. . . with some indication of its significance for posterity and for us" (preface). More in the vein of the history of criticism is item 74, which offers a concise introduction to two major critical movements in twentieth-century Homer studies—oral theory and neanalysis—by examining how epic versions of the death of Achilles may be detected in our *Iliad*.

Among more scholarly works, Gregory NAGY's remarkable (and controversial) book (66) fuses the presuppositions and methodologies of literary criticism (particularly oral-formulaic theory), linguistics, cultural anthropology, comparative religion, and intellectual history. "This is not a work of *Wissenschaft* but of vision" (Redfield, foreword). Nagy seeks to recover the specific world view encoded in the language and thought of a poetic tradition originating in the *Iliad* and informing the corpus of Greek poetry down to Pindar by focusing on particular systems and variations of words, phrases, and concepts (e.g., *aition*, *neikos*, *aristos*, *kleos*, *dais*, *mēnis*) about which revolve the basic, often interlocking thematic structures of the narrative. The

technique of selection is free associational: "whereas many researchers begin from many premises and work towards a single goal, Nagy proceeds like ivy up a wall, beginning from one point (*Od.* 8.75), ramifying, joining up, blanketing all" (Hainsworth, review). By contrast, GRIFFIN's book (69) is a throwback to the critical sensibility and methodology of C. M. Bowra, S. E. Bassett, and E. T. Owen. Exasperated by the emphasis in Homeric studies on "special and technical questions" of the intricacies of formulaic phraseology, the oral provenance of the poems, and Bronze Age history, Griffin approaches the *Iliad* and the *Odyssey* chiefly as literary masterpieces. He draws on the hints and insights to be gained from the scholia, from comparison with Near Eastern materials, and from notice of parallels with Germanic and Irish literature. He also maintains that characterization is more psychologically sophisticated in Homer than is often held, and tries to estimate the sort of response Homer's audience may have had to the narrative, especially as regards pathos. TSAGARAKIS (72) stresses the primacy of plot: "The poet is not making hexameters as one is making bricks, he is . . . composing a poem, which requires that certain things be said and done by certain people at a certain point in time and place" (p. 147); he explains the ramifications of this as regards verse structure, thematic structure, battle narrative, and similes. The chapters on Homer in item 73 are "The Heroic Paradox," "Association by Theme in the *Iliad*," and "Some Anomalies in the *Iliad* and the Problem of Oral Transmission," the general intent being to show "how much of Homer's poetic art lies in his controlled use of themes, motifs, and kinds of story, and how, by association, modulation, and awareness of symbolic values he constructs his meaning" (p. 93).

Two books fall into a different category: item 70 is a survey of Homeric criticism designed "to make available to contemporary readers something of the poems' infinite variety, but also to invite them to measure their responses against the responses of Homer's other readers over the past millennium" (p. 11); chapters are "Homer Romanticized" (esp. Dictys and Dares and Benoît de Sainte-Maure), "Homer Allegorized" (Chapman and Pope [esp. in his notes], and the anti-allegorists Vico, Blackwell, and Wood), "Homer Criticized" (from Scaliger to the participants in the *Querelle*), "Homer Analyzed" (analysts, unitarians, and neoanalysts from F. A. Wolf down to the present), and "Homer Anatomized" (sections on The Historical Homer, The Anthropological Homer, The Geographical Homer, The Oral Homer, and The Literary Homer). The extremely well-conceived *Wege der Forschung* volume edited by LATACZ (65) has five sections: I, "Die Vorbereitung der Oral poetry-Theorie," contains early studies of meter, formula, and "Volksepik" by Hermann, Ellendt, Düntzer, Witte, Murko, and Drerup. II, "Die Theoriebildung," contains in German translation the first of Milman Parry's *Harvard Studies* papers, his comparative study of whole formulaic verses, and his review of Arend's book on typical scenes (JPH 1.6, 9, 11). III, "Die Rückwirkungen der Theorie auf die Homerforschung," includes essays by Lesky, Lord, Kirk, Pope, Hainsworth, and Adam Parry (JPH 1.53, 19, 142, 180, 104, 147), and German translations of others by J. Russo (JPH 1.66) and Michael Nagler ("Oral Poetry and the Question of Originality in Literature," *Actes du V^e Congrès de l'Association Internationale de Littérature Comparée* [Belgrade 1969] 451-59). IV, "Die Theorie in der aussergräzistischen Forschung," contains M. Curschmann, "Oral Poetry in Mediaeval English, French, and German Literature: Some Notes on Recent Research," *Speculum* 42 (1967) 36-52. V, "Zwischenbilanz und Ausblick," reprints A. Parry's superb introduction to his father's collected papers (JPH 1.1), a "Blick auf die neuere Forschung" by A. Heubeck (originally in a Greek-German edition of the *Odyssey* by A. Weiher), an extract in German translation from B. Fenik's *Studies in the Odyssey* (JPH 2.519), and an original piece by Wolfgang Schadewaldt, "Die epische Tradition," on the question of Homer's place within a tradition of oral composition. Latacz himself contributes an

"Einführung" to the collection, a succinct preliminary *Vogelperspektive*, "Tradition und Neuerung in der Homerforschung: Zur Geschichte der Oral Poetry-Theorie," and a serviceable "Spezialbibliographie zur Oral Poetry-Theorie in der Homerforschung."

75. Heubeck, A. "Homer Studies Today: Results and Prospects." In *T&I* (1978) 1-17.

76. de Romilly, J. "Homère." In *Précis de littérature grecque*. Paris 1980. Pp. 13-37. Eng. ed.: *A Short History of Greek Literature*. Trans. L. Doherty. Chicago 1985. Pp. 1-22.

77. Gransden, K. W. "Homer and the Epic." In *The Legacy of Greece: A New Appraisal*. Ed. M. I. Finley. Oxford 1981. Pp. 65-92.

78. Trypanis, C. A. "Epic Poetry." In *Greek Poetry: From Homer to Seferis*. London 1981. Pp. 29-60.

79. Andersen, Ø. "Homer og det episke." *Edda* 2 (1983) 71-90.

80. Willcock, M. "Homer Today." In *Greece Old and New*. Ed. T. Winniffrith and P. Murray. London 1983. Pp. 25-38.

HEUBECK (75) provides a masterly, brief review of main trends in Homeric scholarship, mainly in German- and English-speaking countries, and contends that complexity of characterization and overall narrative structure in Homeric epic makes written composition very likely. Similarly, WILLCOCK (80) reviews what has and what has not been achieved by analysts and unitarians and—more recently—by oral theorists and neoanalysts: "if we can at the same time observe repeated themes and also the creative invention of the poet, we are getting nearer to Homer" (p. 34); he also stresses the modernity of the nontraditional, fully humanized Homeric heroes. In Jacqueline de ROMILLY's elegant history of Greek literature (76), sections on "L'épopée et sa formation" and "L'épopée et sa perfection" treat issues respectively external: Bronze Age, comparative epic (Parry-Lord), peculiarities of the *Dichtersprache*, historicity, the Homeric Question; and internal: structure, plot, the gods, "l'idéal humain," world view, and poetic artistry. The new Oxford *Legacy* volume is well served by GRANSDEN's contribution (77), which discusses distinguishing traits of the poetry, changing trends in criticism, and, notably, the history of translation into English. C. A. TRYPANIS' literary historical treatment (78) of epic has sections on "The Origins of the Greek Poetic Tradition," "The Homeric Epics," "The Poet Homer," "The *Iliad* and *Odyssey*," "The Homeric Narrative," "The World of Men and the World of Gods," "The Poetic Excellence of the Homeric Poems," and "The Influence of the Homeric Epics."

B. THE HOMERIC QUESTION, STYLE AND TECHNIQUE, COMPARATIVE EPIC

81. Codino, F., ed. *La questione omerica*. Rome 1976. [Includes A. Ronconi, "Lo stato attuale della questione," pp. 17-23.]

82. Stella, L. A. *Tradizione micenea e poesia dell'Iliade*. Rome 1978. Reviews: *Brillante SSR* 4 (1980) 337-46; *Duhoux AC* 49 (1980) 316-17; *Hooker JHS* 101 (1981) 149; *Marazzi DArch* 4.1 (1982) 113-15.

83. Broccia, G. *La questione omerica*. Florence 1979. Reviews: *Arnott G&R* 27 (1980) 183; *Vian RPh* 54 (1980) 153-54; *Combella CP* 76 (1981) 228-30; *Kessels Mnemosyne* 36 (1984) 388-89.

84. Okpewho, I. *The Epic in Africa: Toward a Poetics of the Oral Performance*. New York 1979.

85. Probonas, I. K. *Hē Mukenaikē epikē poīēsē me basē ta Mukenaika keimena kai ta Homērika epē*. Athens 1980. Review: Edwards *CR* 34 (1984) 125.

86. Skaftē Jensen, M. *The Homeric Question and the Oral-Formulaic Theory*. Copenhagen 1980. Reviews: Campagnet *REG* 94 (1981) 558-60; Combella *CP* 77 (1982) 161-64; Luppe *DLZ* 103 (1982) 202-4; West *JHS* 102 (1982) 245-46; Sale *AJP* 104 (1983) 295-98.

87. Miller, D. G. *Homer and the Ionian Epic Tradition: Some Phonic and Phonological Evidence against an Aeolic 'Phase'*. Innsbruck 1982. Reviews: Hooker *JHS* 104 (1984) 191; Joseph *Language* 60 (1984) 657-58; Heubeck *IF* 90 (1985) 298-302.

88. Miller, D. G. *Improvisation, Typology, Culture, and "The New Orthodoxy": How "Oral" is Homer?* Washington 1982. Reviews: Heubeck *Kratylos* 28 (1983) 117-20; Holoka *CW* 77 (1983) 56-57; Bremer *JHS* 105 (1985) 177-78.

89. Medda, E. *La forma monologica: Ricerche su Omero e Sofocle*. Pisa 1983.

Luigia STELLA's book (82) stresses two types of evidence favoring a continuous poetic tradition between Mycenaean times and Homer: many and exact memories of Bronze Age phenomena in Homer; proliferation of Trojan Cycle scenes in eighth-century art not due to influence of the Homeric epics. She also believes that the Troy sacked in epic was Troy VI, that the structural cohesiveness and high poetic quality of the epics militate against Parry's theory of oral improvisation, and (with Kirk et al.) that a monumental poet gave the *Iliad* its ultimate form at the end of a long tradition. Compare item 85, which searches for the lineaments of Mycenaean epic poetry in the semantic, morphological, and metrical peculiarities of thirteen Homeric words as compared with Linear B material. On the Homeric Question, BROCCIA (83) rehearses its history from d'Aubignac onward and surveys the extensive critical comment attracted by selected "troubled" passages (*Il.* 6.72-118, 325-41, *Od.* 1.267-97, 5.1-42) to disclose differences of orientation and opinion among feuding Homeric scholars. Broccia's own preference is for a moratorium on extrinsic criticism in favor of intrinsic criticism informed by reasonable expectations regarding unity and continuity in the epics. SKAFTE JENSEN (86) believes in an oral dictated text of the sixth century (Peisistratus); the Greek oral epic tradition was vital right down to that time and even later. She adduces the evidence of African (cf. item 84) and Albanian oral poetry to show that the size and complexity of the Homeric poems would have been within the abilities of an oral singer. After an assessment of such phonological data as double sibilants, assibilation, loss of initial and postconsonantal /w-/, and quantitative metathesis, MILLER (87) writes that "all of the relevant forms. . . belong to various stages of S/E Greek (mostly Ionic), and no evidence was found for a. . . 'phase' anterior to the (Sub-Mycenaean-) Ionic. . . . There is. . . no linguistic evidence for an (Old) Aeolic phase in the tradition" (p. 139). In item 88, he aims to clarify Milman Parry's theory of oral composition by eliminating misconceptions of unenlightened scholars; the new orthodoxy of the title is "hard Parryism" tricked out with some insights from cognitive science and comparative epic.

90. Sowers, C. A. "Studies in Homeric Narrative: The Shared Structure of Craft and Song." Diss. Michigan 1978. Summary in *DAI* 39 (1978) 3564-65A.

91. Barnett, R. A. "Comparative Studies in Homeric Epic and Other Heroic Narrative, Especially Sanskrit and Celtic, with Special Reference to the Theory of Oral Improvisation by Means of Formulaic Language." Diss. Toronto 1979. Summary in *DAI* 40 (1980) 4579-80A.

92. Clifford, M. Y. "The Storyteller's Apology: A Study of Truth and Storytelling in the *Odyssey*, Genesis, Spenser, Milton, and Blake." Diss. SUNY-Buffalo 1979. Summary in *DAI* 40 (1980) 5041A.

93. Mulloy, M. "The Oral Character of Narrative Patterns in *Táin Bó Cúailnge*, with Comparisons Drawn from Homeric Epics." Diss. Dublin 1979/80. Summary in *DAI* 42 (1981) 3080C.

94. Edwards, A. T. "Odysseus against Achilles: The Role of Allusion in the Homeric Epic." Diss. Cornell 1981. Summary in *DAI* 42 (1982) 1622A.

95. Parks, W. W. "Ritual and Narrative: The Poetics of Reenactment in the Old English and Homeric Epic Traditions." Diss. Missouri 1983. Summary in *DAI* 44 (1984) 3681A.

SOWERS (90) maintains that "the Homeric poems can fruitfully be understood in terms of a model drawn from the handicrafts—particularly weaving—rather than as a verbalization of visual or intellectual experience"; the dissertation analyzes a Dipylon funerary amphora and detects in the *Iliad* and the *Odyssey* "two halves of an artifact which in its totality depicts the symmetrical but opposing movements of disintegration and combination" (*DAI*). According to CLIFFORD (92), "the *Odyssey*. . . questions the purpose of storytelling, the status, function, and importance of the storyteller, and the influence or seductiveness of stories," while "the narrators of Genesis betray no suspicion of story; their aim is to make themselves transparent to the divine word" (*DAI*). Anthony EDWARDS (94) offers a convincing reconsideration of "the poetic relationship between the *Iliad* and the *Odyssey* in light of oral theory," arguing that "the text of our *Odyssey* preserves allusions by the tradition of the *Odyssey* to the tradition of the *Iliad* as part of a general critique of that poem" (*DAI*). PARKS (95) reveals that the Anglo-Saxon and Homeric perception of "epic narrative as the re-creation and the reenactment of pre-existing story lore. . . manifests itself on the level of narrative in *Beowulf* and the Homeric *epos* through multiform actualizations of traditional narrative paradigms" (*DAI*).

96. Dukat, Z. "Parry, Propp, and Literary Studies." *ZAnt* 26 (1976) 149-59.

97. Hillers, D. R., and M. H. McCall. "Homeric Dictated Texts: A Reexamination of Some Near Eastern Evidence." *HSCP* 80 (1976) 19-23.

Item 96 is a sketch of the Homeric Question and of the impact on it of Milman Parry's work, which has similarities to Propp's structural analysis of Russian folktales, *Morfologija skazki* (Leningrad 1928; [2nd] Eng. ed.: *Morphology of the Folktale* [Austin, TX 1968]), which, like Parry's French theses, became influential only decades later. Item 97 shows that T. B. L. Webster's contention (accepted by Kirk) that certain texts of Hurrian and Ugaritic songs were dictated to scribes (à la Lord's theory of orally dictated Homeric texts) is vitiated by a mistranslation of the word *lmd*, "apprentice" (not "dictated"), in the Ugaritic *Nikkal*.

98. Foley, J. M. "Research on Oral Traditional Expression in Sumadija and Its Relevance to the Study of Other Oral Traditions." In *Selected Papers on a Serbian Village: Social Structure as Reflected by History, Demography, and Oral Tradition*. Ed. B. Kerewsky-Halpern and J. M. Halpern. Amherst, MA 1977. Pp. 199-236.

99. Foley, J. M. "The Traditional Oral Audience." *BalSl* 18 (1977) 145-54.

100. Hemmerdinger, B. "Épopée homérique et lais héroïques serbes." *REG* 90 (1977) 78-80.

101. Kravar, M. "The Formulaic Elaboration of Themes in Compositions of Oral Epic Poetry" [in Serbocroatian with an English résumé]. *ZAnt* 27 (1977) 77-94.

102. Liebrucks, B. "Discorso mitico; Discorso mitologico; Discorso logico sul mito." *StudUrb* 51.B (1977) 217-53.

Items 98 and 99 report on, among other things, the oral epic poetry gathered during fieldwork in Yugoslavia in the 1970s and its relevance to an understanding of other oral traditions, including Homeric. HEMMERDINGER (100) points out that, to judge from the evidence of a collection of Serbian popular songs (*Narodne Srpske pjesme*, publ. 1814-33) made by Vuk Stefanović Karadžić, the epic-length poem coaxed from Avdo Mededović by Milman Parry is quite atypical within the tradition, which, he claims, consists entirely of short songs or lays, rather than epics.

103. Dukat, Z. "The Validity of the Comparative Method in Homeric Studies" [in Serbocroatian with an English résumé]. *ZAnt* 28 (1978) 171-78.

104. Foley, J. M. "Education before Letters: Oral Epic Paideia." *DQ* 13 (1978) 94-117.

105. Foley, J. M. "The Oral Singer in Context: Halil Bajgorić, *Guslar*." *CASS* 12 (1978) 230-46.

106. Hansen, W. F. "The Homeric Epics and Oral Poetry." In *Heroic Epic and Saga: An Introduction to the World's Great Folk Epics*. Ed. F. J. Oinas. Bloomington, IN 1978. Pp. 7-26.

107. Havelock, E. A. "The Alphabetization of Homer." In *CommArts* (1978) 3-21. Rpt. in *LitRev* (1982) 166-84

108. O'Nolan, K. "Formula in Oral Tradition." In *Approaches to Oral Tradition*. Ed. R. Thelwall. Coleraine 1978. Pp. 23-34.

109. Pinsent, J. "Homer and the Organization of the *Iliad*." *LCM* 3 (1978) 3-10.

110. Rossi, L. E. "I poemi omerici come testimonianza di poesia orale." In *Storia e civiltà dei Greci*. Ed. R. Bianchi Bandinelli. Vol. 1.2: *L'arcaismo*. Milan 1978. Pp. 73-147.

111. Russo, C. F. "L'ambiguo grembo dell'Iliade (e specchio del primo canto)." *Belfagor* 33 (1978) 253-65.

112. Willcock, M. M. "Homer, the Individual Poet." *LCM* 3 (1978) 11-18.

DUKAT (103) reasserts the value of comparison of Homer with Serbocroatian *guslari* and recommends critical attention for oral poems gathered during the nineteenth century. Along those lines, FOLEY (104) discusses "psycho-historical patterns" in *Beowulf*, the *Odyssey*, and Serbocroatian epic, with a view to disclosing the contribution of oral epic to the socialization of the individual. In item 105, he examines typical scenes in the themes of feasting and "readying the hero's horse" in Homer and in the work of a Yugoslav *guslar* studied by Milman Parry. Item 107 includes analysis of the *Gilgamesh* epic and the *Iliad*, asserting the need for understanding of the psychological and social aspects of oral composition, while O'NOLAN (108) compares use of traditional devices of oral composition (noun-epithet formulas, etc.) in Homer and in Irish heroic tales. PINSENT (109) argues along Parryist lines that "explanations of [Homer's] poems in terms of literary decisions made by a single poet who controlled his material in detail must be rejected as unhistorical, however congenial and illuminating they may be" (p. 10); the original contribution of "the Poet of the *Iliad* lay in organization rather than invention or characterization." WILLCOCK (112) retorts that Homer in fact displays consummate creative artistry, achieving "subtle and delicate effects . . . within the (at first sight) cramping conditions of formulaic composition" (p. 17). Item 111 continues RUSSO's studies (e.g., *JPH* 2.61, 77, 83) of mathematical proportions in the distribution of books, passages, and lines in Homer.

113. Havelock, E. A. "The Ancient Art of Oral Poetry." *P&R* 12 (1979) 187-202. Rpt. *LitRev* (1982) 150-65.
114. Kellogg, R. L. "Varieties of Tradition in Medieval Narrative." In *Medieval Narrative: A Symposium (Proceedings of the Third International Symposium Organized by the Center for the Study of Vernacular Literature, Held at Odense University on 21-22 November 1978)*. Ed. H. Bekker-Nielsen et al. Odense 1979. Pp. 120-29.
115. Latacz, J. "Homer." *DU* 31.6 (1979) 5-23.
116. Moser, D. R. "Die Homerische Frage und das Problem der mündlichen Überlieferung aus volkskundlicher Sicht." *Fabula* 20 (1979) 116-36.
117. Peradotto, J. "Originality and Intentionality." In *Knox* (1979) 3-11.
118. Schwabl, H. "To problēma tōn paradosiakōn morphōn sunthesēs ston Homēro." *EEAth* 27 (1979) 94-104.
119. Sen, N. D. "Thematic Structure of Epic Poems in the East and the West: A Comparative Study." In *Actes du VII^e Congrès de l'Association Internationale de Littérature Comparée*. Vol. 2: *La Littérature Comparée Aujourd'hui: Théorie et Pratique*. Ed. E. Kushner and R. Struc. Stuttgart 1979. Pp. 607-12.
120. Tsagarakis, O. "Oral Composition, Type-Scenes and Narrative Inconsistencies in Homer." *GB* 8 (1979) 23-48.
121. Zirmunskij, V. M. "The Epic Tale of Alpamys and the Odyssey of Homer" [in Russian]. In *Comparative Literary Studies: East and West*. Leningrad 1979. Pp. 314-35. [Uzbek hero.]

In a review-article of B. Peabody's *Winged Word* (JPH 2.43), HAVELOCK (113) describes the psychology and artistic techniques and procedures of oral composition. KELLOGG's discussion (114) of traditional (as opposed to high or popular) art focuses on rhythmic and formulaic composition, with examples from Homeric epic. Item 115 underscores Homer's position as an author transitional between oral and written traditions of literature. MOSER (116) argues that the existence of certain seemingly universal narrative themes, for example, "The Sailor Who Went Inland," sheds light on the Homeric Question and the theories of Milman Parry. SCHWABL (118) demonstrates that formulaic phraseology is not simply a convenient system of prefabricated metrical/narrational stuff, but is rather subtly used to anticipate, cross-refer, and reinforce within the poetic structure of the Homeric epics. SEN (119) discriminates between narrative themes belonging to the pattern of the hero's life and those belonging to the narrative proper by analyses of many examples from oral compositions, including the *Iliad* and *Odyssey*. TSAGARAKIS (120) warns that it is "methodologically wrong to preface a discussion in Homer with a reference to an inconsistency in a Yugoslav song and to infer from it that the Homeric inconsistency is also due to the same cause. For defects as well as merits have primarily to do with the poet's talent and training, not with oral or literary composition" (p. 23). He then shows that putative inconsistencies in both Yugoslav and Homeric poetry (e.g., *Od.* 5.85 ff., 15.145 ff.) are in fact psychologically and thematically suited to their poetic contexts. On a more theoretical plane, PERADOTTO (117) argues that "the antagonism between defamiliarization and myth suggests a possible approach to distinguishing convention from artistic intentionality in the Homeric poems" (p. 8), for example, in the inclusion of Book 11 in the *Odyssey*.

122. Cist'akova, N. A. "Early Poetry of the Greek West" [in Russian with an English résumé]. *VDI* 154 (1980) 36-52.
123. De Lavan, J. "Feasts and Anti-Feasts in *Beowulf* and the *Odyssey*." In *OTL* (1980) 235-61.
124. Foley, J. M. "Introduction: The Oral Theory in Context." In *OTL* (1980) 27-122.

125. Foley, J. M. "Tradition-dependent and -independent Features in Oral Literature: A Comparative View of the Formula." In *OTL* (1980) 262-81.

126. Foley, J. M. "The Viability of the Comparative Method in Oral Literature Research." *Comparatist* 4 (1980) 47-56.

127. Horrocks, G. C. "The Antiquity of the Greek Epic Tradition: Some New Evidence." *PCPS* 26 (1980) 1-11.

128. Latacz, J. "Neue Kriterien zum Odyssee-Verständnis." *GGA* 232 (1980) 29-42. [On Eisenberger (JPH 2.38).]

129. Lord, A. B. "Interlocking Mythic Patterns in Beowulf." In *Old English Literature in Context: Ten Essays*. Ed. J. D. Niles. London/Totowa, NJ 1980. Pp. 137-42 and 178.

130. Lord, A. B. "The Mythic Component in Oral Traditional Epic: Its Origins and Significance." In *CMTTL* (1980) 145-61.

131. Renoir, A. "Oral-Formulaic Context: Implications for the Comparative Criticism of Mediaeval Texts." In *OTL* (1980) 416-39.

132. Windelberg, M. L., and D. G. Miller. "How (Not) to Define the Epic Formula." *Olifant* 8 (1980) 29-50.

CIST'AKOVA (122) claims that certain fragments of Stesichorus point to a traditional poetry going back to pre-Mycenaean times, while Homer looks toward the new age of the polis; however, HORROCKS (127) speculates on the existence of dactylic poetry before and during the Mycenaean period. In three essays (124-126), JOHN FOLEY provides a detailed rehearsal of the work of Milman Parry and Albert Lord as it relates to Homeric composition and traditional oral poetry in general, focuses on differences in formulaic phraseology between Homeric and Yugoslav poetry on the one hand and Old English on the other (ascribable to differing metrical constraints), and stresses the importance of the principles of tradition- and genre-dependence in establishing a theoretical basis for the comparative method. In item 129, ALBERT LORD traces several narrative themes (absence and return, encounter with monsters, death of companion, etc.) in the *Gilgamesh* epic, the *Iliad* and *Odyssey*, as well as—in modified forms—*Beowulf*. In 130, he treats the themes of adolescent heroic initiation and the absence and return of the mature human with familial and communal responsibilities in Sumerian, Homeric, medieval European, and Serbocroatian poetry. RENOIR (131) compares the *Odyssey*, *Beowulf*, and the *Hildebrandslied* to demonstrate the importance of development of a context within which to engage in aesthetic criticism. Item 132 is a review and critique of various definitions of oral formula proposed by a host of scholars, approving particularly Hainsworth's.

133. Bynum, D. E. "Formula, Theme, and Critical Method." *CASS* 15.1 (1981) 61-77.

134. Foley, J. M. "Narrativity in Beowulf, the Odyssey, and the Serbocroatian Return Song." In *Proceedings of the IXth Congress of the International Comparative Literature Association, Innsbruck 1979*. Vol. 1: *Classical Models in Literature*. Ed. Z. Konstantinović et al. Innsbruck 1981. Pp. 295-301.

135. Foley, J. M. "Oral Texts, Traditional Texts: Poetics and Critical Methods." *CASS* 15.1 (1981) 122-45.

136. Kakridis, P. I. "Iliada kai Odusseia: Mia neoanalutikē prosengisē." *Dodone* 10 (1981) 369-79.

137. Kullmann, W. "Zur Methode der Neoanalyse in der Homerforschung." *WS* 15 (1981) 5-42.

138. Lloyd-Jones, H. "Remarks on the Homeric Question." In *History and Imagination: Essays in Honour of H. R. Trevor-Roper*. Ed. H. Lloyd-Jones et al. London 1981. Pp. 15-29.

139. Parks, W. W. "Generic Identity and the Guest-Host Exchange: A Study of Return Songs in the Homeric and Serbo-Croatian Traditions." *CASS* 15.1 (1981) 24-41.

140. Postlethwaite, N. "The M Theorem and Oral Composition." *LCM* 6 (1981) 279-81.

141. Vanderlinden, E. "Naissance de l'Iliade." *LEC* 49 (1981) 213-27.

Item 133 includes comparative analysis of poems to Homeric epic and to Serbocroatian oral compositions, demonstrating a "principle of redundancy." FOLEY (134) uses an example of story-pattern evolution in the repertoire of a Serbocroatian singer to explain apparent structural anomalies in *Beowulf* and the *Odyssey* (esp. the two councils of gods in Books 1 and 5); in 135, he suggests a five-part set of critical techniques/axioms useful for the study of oral or orally evolved poems; the *Odyssey*, Old English, and Serbocroatian texts are among examples used to demonstrate proper explication. KAKRIDIS (136) detects a consistently applied series of themes connected with return and rescue drawn from pre-existing poems for inclusion in both the *Iliad* and the *Odyssey*. In a comparative analysis of the *Odyssey* and selected Serbocroatian "return-songs," PARKS (139) analyzes "a particular narrative structure, the guest-host exchange with the 'identification theme' at its center, as this structure appears in various stages of elaboration throughout the poem" (p. 25). POSTLETHWAITE (140) argues against Konishi (607) that numerical precision of structure is not inconsistent with oral composition: "there remains the temptation to equate sophistication with literacy" (p. 280). KULLMANN's (137) is the best brief account of neoanalysis, its essential concerns and principal successes, from Kakridis' work in the 1940s onward; investigation of "ältere Prototypen" of various themes in the Homeric poems results in better appreciation of the structure of the epics, is consistent with oral-formulaic theory, and is based on a hope "dass man mit dieser Position den Gegensatz zwischen Unitariern und Analytikern überbrücken konnte" (p. 6). Item 138 is a crisp review of modern Homeric criticism from d'Aubignac down to the aftermath of Parry; LLOYD-JONES finds too much "minute analysis of formulas, . . . excessive preoccupation with material objects, . . . exaggerated confidence in positive historical conclusions based upon the poems. That work has not been futile, but. . . it is time we took advantage of its results in returning to a detailed study of the poems" (p. 29); he cites approvingly items 7, 68, and 69. VANDERLINDEN (141) locates the composition of the *Iliad* in the eleventh(!) century within an ambience of Mycenaean decline and fall.

142. Block, E. "The Narrator Speaks: Apostrophe in Homer and Vergil." *TAPA* 112 (1982) 7-22.

143. Cross, F. M. "The Epic Tradition of Early Israel: Epic Narrative and the Reconstruction of Early Israelite Institutions." In *The Prophet and the Historian: Essays in Literary and Historical Biblical Criticism*. Ed. R. E. Friedman. Chico, CA 1982. Pp. 13-39.

144. Edwards, M. W. "Philology and the Oral Theory." *PCP* 17 (1982) 1-8.

145. Havelock, E. A. "The Oral and the Written Word: A Reappraisal." In *LitRev* (1982) 3-38.

146. Lourenço de Carvalho, J. "Aspectos da Questão Homérica até 1925" [summary in English]. *Euphrosyne* 11 (1981-82) 13-43.

147. Roi, I. "La lettura di Omero in alcune interpretazioni moderne." *Zetesis* 2.2-3 (1982) 24-38.

148. Schwabl, H. "Traditionelle Gestaltung, Motivwiederholung und Mimesis im homerischen Epos." *WS* 16 (1982) 13-33.

149. Segal, C. P. "Tragédie, oralité, écriture." Trans. V. Giroud. *Poétique* 50 (1982) 131-54.

150. Spraycar, R. S., and L. F. Dunlap. "Formulaic Style in Oral and Literate Epic Poetry." *PIC* 2.4 (1982) 24-33.

EDWARDS (144) demonstrates the application of the theory of oral composition to explication of the final scenes of the *Odyssey*. By an examination of such typical scenes as departure, dressing, and arming, SCHWABL (148) seeks to prove that their repetition and variation serve structural purposes on a large scale in a manner analogous to the poet's use of traditional formulaic language on a smaller scale: "die motivische Verwendung gleichlautender und gleichgestalteter Bauelemente in einem Werk setzt das Wiedererkennen einer ganz bestimmten Gestaltung voraus. Diese mag traditionell sein, doch schliesst dies die Individualität der besonderen Formung, die als solche wiedererkannt werden kann, keinesweg aus" (p. 18). BLOCK's careful comparative survey/explication (142) shows that the nature and effects of apostrophes "changed when they were adapted from a predominantly oral to a predominantly written literature" (p. 8); in particular, "while Homer's narrator is straightforward and trustworthy, as he must be if addressing a listening audience, Vergil's narrator, no longer the embodiment of interpretation, becomes another point of view that must be included by the reader in interpretation" (p. 10). Item 145 is an essay in Greek intellectual history, stressing—yet again—the importance of the shift from oral to literate culture. SEGAL (149) discusses that divide by contrasting the social value system of oral tradition, as embodied in Homer, with that of literate culture, as embodied in Greek tragedy, while item 150 cautions against the use of formulaic-density statistics as litmus to test for orality. Item 146, designed "to enlighten the Portuguese student on the Homeric epics" (p. 43), provides a "Who Was Who" guide to thirteen principal contributors of fuel for the engine of the Homeric Question, from d'Aubignac to John Scott.

151. Foley, J. M. "Literary Art and Oral Tradition in Old English and Serbian Poetry." *ASE* 12 (1983) 183-214.

152. López Eire, A. "La poética homérica." *Helmantica* 34 (1983) 353-76.

153. Murray, P. "Homer and the Bard." In *Aspects* (1983) 1-15.

154. Puhvel, J. "Homeric Questions and Hittite Answers." *AJP* 104 (1983) 217-27.

155. Rösler, W. "Schriftkultur und Fiktionalität: Zum Funktionswandel der griechischen Literatur von Homer bis Aristoteles." In *S&G* (1983) 109-22.

156. Slater, W. J. "Lyric Narrative: Structure and Principle." *ClAnt* 2 (1983) 117-32.

FOLEY (151) contrasts the artistry of shorter oral poetic forms with the longer works (Homer and Muslim epics in Serbocroatian) that were the basis of Milman Parry's theories, while MURRAY (153) remarks on the deliberate obscuring of his own biography by Homer through the discrepancy between the short songs sung by bards in his poems and the great length of the *Iliad* and the *Odyssey*. PUHVEL (154) details etymological and other accordances between Greek and Hittite lexica in the hope that "at least some *Homerische Wörter* [scil. *steuto de dipsaōn, Dios hira talanta, eion themona, poti zophon eepoenta, keimēlia te probasin te*] still dangling in the wake of Manu Leumann can be brought closer to elucidation" (p. 217). The majority of SLATER's essay (156) is devoted to identification of simple and complex lyric narrative not in lyric but in epic poetry, especially as evidenced in the ring composition found in exempla and flashbacks: *Il.* 7.133-57, 9.447-84., 533-600, 11.671-762, 19.95-133, 21.35-52, 23.629-43, 24.601-19, *Od.* 14.463-503, 19.393-467. Item 155 contains a section on "Der 'oral poet' als Verwalter der Tradition" (pp. 110-12).

See also items 65, 73, 75, 162, 194, 239, 274, 325, 328, 386, 477, 532, 534, 557, 562, 595, 668, 672, 747, 749, 750, 775, 862, 890, 934, 1033, 1096, 1340, 1357, 1371, 1431, 1438, 1469, 1509, 1554, 1558, 1573, 1596.

C. POETICS, METRICS

157. Crespo, E. *Elementos antiguos y modernos en la prosodia homérica*. Salamanca 1977. Reviews: Monteil *RPh* 53 (1979) 132-34; Heubeck *IF* 85 (1980) 342-44; West *JHS* 100 (1980) 215.

158. Lenz, A. *Das Proöm des frühen griechischen Epos: Ein Beitrag zum poetischen Selbstverständnis*. Bonn 1979. Review: Jones *CR* 33 (1983) 125.

159. Cantilena, M. *Enjambement e poesia esametrica orale: una verifica*. Ferrara 1980. Review: Edwards *CR* 34 (1984) 125-26.

160. Grotjahn, R., ed. *Hexameter Studies*. Bochum 1981. Reviews: Irigoin *REG* 95 (1982) 190-91; Hellegouarc'h *RPh* 57 (1983) 153-54; Kenney *CR* 34 (1984) 339.

161. Tsopanakis, A. G. *Homeric Researches: From the Prosodic Irregularity to the Construction of the Verse*. Salonika 1983. Review: Jones *CR* 35 (1985) 377.

CRESPO (157) argues that anomalies like hiatus and lengthening in arsis have their aetiology in such phenomena as quantitative metathesis and vowel contraction; he tries to discriminate which among the latter are (relatively) recent, which ancient. LENZ (158) scrutinizes the opening lines of Homer, Hesiod, Pindar, and Herodotus for such traits as traditional structure, hymnic patterns, catch phrases, notion of the Muses, etc. In Homer's case, he finds friction between original function of the proem in an oral performance and the potentials of its use within a written tradition. CANTILENA (159) refines Milman Parry's influential revelation (*JPH* 1.5) of enjambment frequency as means of differentiating oral from literate composition: statistics resulting from comparative examination of *Il.* 9, *Od.* 12, the *Homeric Hymns*, the *Batrach.*, and Callimachus' hexameter *Hymns* show that hard enjambment is even less evident in Homer than Parry's somewhat inexact analysis had shown. TSOPANAKIS' treatise (161) demonstrates that metrical oddities such as "chasmodic long" (non-observance of correption) and "chasmodic short" (non-elision of short vowel) are both features of oral creation and foci of divergent compositional forces, as the poet violates prosodical convention to make connections among formulas necessary for specific poetic and narrative effects. Item 160 contains several studies of interest to Homerists: R. Schmiel, "Rhythm and Accent: Texture in Greek Epic Poetry," pp. 1-32; R. Grotjahn, "A Statistical Model for the Analysis of the Coincidence of Ictus and Accent," pp. 33-74; D. L. Clayman, "Sentence Length in Greek Hexameter Poetry," pp. 107-36; G. Altmann, "The Homogeneity of Metric Patterns in Hexameter," pp. 137-50; and C. Job, "Annotated Bibliography on the Statistical Study of Hexameter Verse," pp. 226-62.

162. Hartigan, K. V. "He Rose Like a Lion: Animal Similes in Homer and Virgil." *AAntHung* 21 (1973) 222-44.

HARTIGAN (162) argues that Homer's similes refer to the motivations and emotions of individuals or groups without implying moral judgment, while Vergil's show innocence, defenselessness, or lack of human responsibility.

163. Berg, N. "Parergon metricum: Der Ursprung des griechischen Hexameters." *MSS* 37 (1978) 11-36.

164. Clayman, D. L. "Sentence Length in Greek Hexameter Poetry." In *Problemi di metrica classica: Miscellanea filologica*. Genoa 1978. Pp. 107-36.

165. Michaelson, S., A. Q. Morton and W. C. Wake. "Sentence Length Distributions in Greek Hexameters and Homer." *ALLCB* 6 (1978) 254-67.

166. Perutelli, A. "L'inversione speculare: Per una retorica dell'ecphrasis." *MD* 1 (1978) 87-98.

BERG (163) argues for the origin of Greek hexameter in a syllable-count verse system (15 syllables per verse) and suggests the following chronological development: Aeolic meters, hexameter, iambic, and trochaic spoken verse. Item 165 is a comparative analysis of fourteen books of Homer with other writers of hexameters. Item 166 includes discussion of the varying functions of "l'inversione speculare" in *Il.* 18.482-608, the *Scutum*, Aesch. *Sept.* 380 ff., Moschus 2, and Catullus 64.

167. Foley, J. M. "Formulaic Befuddlement: Traditional Oral Phraseology and Comparative Prosody." In *In Geardagum: Essays on Old English Language and Literature*. Vol. III. Ed. L. C. Gruber and D. Loganbill. Denver 1979. Pp. 7-17.

168. Moulton, C. "Homeric Metaphor." *CP* 74 (1979) 279-93.

169. Nagy, G. "On the Origins of the Greek Hexameter: Synchronic and Diachronic Perspectives." In *Szemerényi* (1979) 611-31.

FOLEY (167) promotes a "tradition dependent" concept of formulaic structure, and describes causes of variation in diction and prosody in Old English, Homeric Greek, and Serbocroatian. The purpose of item 168 "is to reaffirm the vitality of metaphor as a significant poetic device in the language of the epics, particularly the *Iliad*" and "to illustrate the range and sophistication of figurative language in Homer" (p. 279). NAGY (169) argues that Homeric meter and formulas must be understood through a combination of two perspectives: formula evolves diachronically from themes, but is synchronically controlled by meter.

170. Matthews, V. J. "Metrical Reasons for Apostrophe in Homer." *LCM* 5 (1980) 93-99.

171. Vivante, P. "Men's Epithets in Homer: An Essay in Poetic Syntax." *Glotta* 58 (1980) 157-72.

MATTHEWS (170) shows that the thirty-four instances of apostrophe fall into just six colometric patterns, and asserts that avoidance of hiatus and of spondaic nominative names at line-end accounts for some twenty of the vocative phrases. By a theory of "zones of focus or exposure" within Homeric syntax, VIVANTE (171) seeks to establish that "the noun-epithet phrase conveys the sense of a concrete presence, whereas a noun without epithet (or a mere pronoun) rather reflects some superimposed meaning, connection, subordination, cause and effect" (p. 158).

172. Hubbard, T. K. "Antithetical Simile Pairs in Homer." *GB* 10 (1981) 59-67.

173. Stal', I. V. "The Homeric Epithet Regarded as an Element of a Poetic System" [in Russian]. In *PAGL* (1981) 331-65.

174. Tichy, E. "Hom. *androiēta* und die Vorgeschichte des daktylischen Hexameters." *Glotta* 59 (1981) 28-67.

HUBBARD (172) offers a review of the various types of paired similes, and explores the significance of those pairings within the contexts of poetic artistry and Homeric mental outlook. TICHY (174) argues, by an analysis of *androiēta* and related words, that Berg's theory of the origin of the hexameter (see item 163) has important implications for our understanding of the language of the Homeric poems.

175. Foley, J. M. "The Scansion of *Beowulf* in Its Indo-European Context." In *Approaches to Beowulfian Scansion*. Ed. A. Renoir and A. Hernandez. Berkeley 1982. Pp. 7-17.

176. Hopkinson, N. "Juxtaposed Prosodic Variants in Greek and Latin Poetry." *Glotta* 60 (1982) 162-77.

177. Segura Ramos, B. "El simil de la épica (Iliada, Odisea, Eneida)." *Emerita* 50 (1982) 175-97.

FOLEY (175) discriminates among metrical characteristics of Old English, Homeric, and Serbocroatian poetry, tracing various Indo-European features in all three. Item 177 is on Homer as the model for Vergil, and includes a catalogue of similes in the three epics.

178. Bonnafé, A. "Quelques remarques à propos des comparaisons homériques de l'Iliade: critères de classification et étude statistique." *RPh* 57 (1983) 79-97.

BONNAFÉ (178) finds that comparisons to the human world and the divine world routinely have a purely ornamental function, while those involving nature or life in nature point to the existence for the poet of "un univers de référence privilégié."

See also items 65, 72, 125, 148, 184, 192, 222, 274, 337, 417, 542, 571, 593, 609, 647, 666-67, 677, 690, 769, 782, 817, 836, 882, 889, 1103, 1260, 1280, 1284, 1290, 1312, 1317, 1407, 1438, 1465, 1579.

D. LANGUAGE, FORMULAS, WORD STUDIES

179. *Lexikon des frühgriechischen Epos*. Göttingen—.

Fasc. 1: *a-aeikes* ed. H. J. Mette (1955).

Fasc. 2: *aeikēs-haireō* ed. H. J. Mette (1956).

Fasc. 3: *haireō-alla* ed. H. J. Mette (1959).

Fasc. 4: *alla-an* ed. G. Knebel (1965).

Fasc. 5: *an-anthrōpos* ed. E.-M. Voigt (1967).

Fasc. 6: *anthrōpos-apo* ed. E.-M. Voigt (1969).

Fasc. 7: *apo-Aristaios* ed. E.-M. Voigt (1973).

Fasc. 8: *Aristaios-Atreidēs* ed. E.-M. Voigt (1976).

Fasc. 9: *Atreidēs-aōtos* ed. E.-M. Voigt (1978).

Fasc. 10: *badēn-Dione* ed. E.-M. Voigt (1982).

Review: Fränkel *Gnomon* 29 (1957) 481-88; see also B. Marzullo, "Zum Lexikon des frühgriechischen Epos," *Philologus* 101 (1957) 169-216, for criticism of the methodology used.

In 1947, the Archiv für Griechische Lexikographie, founded at the University of Hamburg three years before, set itself the goal of producing "Spezielllexika und Indices zu altgriechischen Autoren, Literaturgruppen und Sachgebieten." The *Lexikon des frühgriechischen Epos (LfgrE)* was to canvass Homer, Hesiod, Epic Fragments, the *Hymns*, and fragments of *Vitae Homeri* and the *Certamen Homeri* in twenty-five fascicles of ninety-six pages (= 192 columns) each, appearing at regular, relatively short, intervals. Alpha soundly defeated such expectations, requiring nine fascicles, some 1800 columns, and thirty years of work. The project was put on a new footing and given new management (the Academy of Science at Göttingen), beginning with fascicle 10, the "Einleitung" to which forecasts (p. iii) completion before the end of the millennium, with fewer but larger fascicles at closer intervals. For the sake of completeness, I list all fascicles published by 1983, and for each its "verantwortlicher Redaktor"; fascicles 1 through 9 also indicated general editor(s): B. Snell, the founding father (1-3), U. Fleischer (2-3), H. Erbse (4-6), and W. Bühler (7-9).

180. *Soziale Typenbegriffe im alten Griechenland und ihr Fortleben in den Sprachen der Welt*. Ed. E. C. Welskopf. Berlin—.

Vol. 1: *Belegstellenverzeichnis altgriechischer sozialer Typenbegriffe von Homer bis Aristoteles*, Part 1 (1985).

Vol. 2: *Belegstellenverzeichnis altgriechischer sozialer Typenbegriffe von Homer bis Aristoteles*, Part 2 (1985).

Vol. 3: *Untersuchungen ausgewählter altgriechischer sozialer Typenbegriffe* (1981). Esp.: Harmata, J., "Wort und Begriff *laos* von der mykenischen bis ins 5. Jahrhundert v.u.Z." (pp. 156-62); E. C. Welskopf, "Die Bezeichnungen *laos*, *demos*, *homilos*, *plēthos*, *ethnos* in den homerischen Epen" (pp. 163-92).

Vol. 4: *Untersuchungen ausgewählter altgriechischer sozialer Typenbegriffe und ihr Fortleben in Antike und Mittelalter* (1981).

Vol. 5: *Das Fortleben altgriechischer sozialer Typenbegriffe in der deutschen Sprache* (1981).

Vol. 6: *Das Fortleben altgriechischer sozialer Typenbegriffe in den Sprachen der Welt*, Part 1 (1982). Esp.: M. Lehnert, "Sozialer Typenbegriffe von Homer bis Aristoteles: Ihr Fortleben in Englischen" (pp. 54-124); H. Renning, "Amerikanische Ableitungen aus altgriechischen sozialen Typenbegriffen von Homer bis Aristoteles" (pp. 125-36); M. H. Rocha-Pereira, et al., "Sozialer Typenbegriffe von Homer bis Aristoteles und ihr Fortleben im Portugiesischen" (pp. 350-93).

Vol. 7: *Das Fortleben altgriechischer sozialer Typenbegriffe in den Sprachen der Welt*, Part 2 (1982). Esp.: M. Sadeniemi, "Zum Fortleben altgriechischer Typenbegriff (von Homer bis Aristoteles) in der finnischen Sprache" (pp. 111-15); E. Namowicz, "Das Fortleben altgriechischer sozialer Typenbegriffe (von Homer bis Aristoteles) in der polnischen Sprache" (pp. 326-45); R. Hošek, "Das weiterleben altgriechischer sozialer Typenbegriffe (von Homer bis Aristoteles) in der tschechischen Sprache" (pp. 537-83); A. Tietze, "Griechische soziale Typenbegriffe (von Homer bis Aristoteles) in ihrem Nachleben im Türkischen" (pp. 584-99).

This very large-scale work combines lexicography with intellectual history. A concordance (vols. 1 and 2) supplies the raw data of the (broadly conceived) vocabulary of social standing and of social and political relations; some thirty individual authors, including Homer, Hesiod, lyric poets, the tragedians, Herodotus, Thucydides, Aristophanes, Demosthenes, Plato, and Aristotle, among others, are canvassed. To give an idea of the scale of coverage: the entries for *basileus* occupy twenty-four double-columned pages, for *doulos* twelve, for *idioiēs* seven; included are even such rare words as *astugeitōneisthai* (only at Aesch. *Supp.* 286) and *zeugision* (only at Arist. *AthPol.* 7.4). Listings appear to be accurate and thorough: e.g., all 430 Homeric occurrences of *hetairoi* (*Il.* 197x, *Od.* 233x) are noted. The other five volumes of *Soziale Typenbegriffe* contain no fewer than eighty-eight essays on the semantic/conceptual range of selected terms in ancient Greek, and of Greek-derived terms or equivalents in ancient and medieval Latin, and in the languages of the modern world (including even "exotics" like Slovene, Swahili, Tagalog, and Vietnamese!).

181. Gangutia Elicegui, E. *Vida/muerte de Homero a Platón: Estudio de semántica estructural*. Diss. Madrid 1966. Madrid 1977. Reviews: Fernández Vargas *Rev. Internac. de Sociol.* 2^a época 36.25 (1978) 193-99; Orosio *Helmantica* 29 (1978) 243.

182. Sommer, F. *Schriften aus dem Nachlass*. Ed. B. Forssman. Munich 1977.

183. Kurt, C. *Seemännische Fachausdrücke bei Homer: Unter Berücksichtigung Hesiods und der Lyriker bis Bakchylides*. Göttingen 1979. Reviews:

Hainsworth *CR* 32 (1982) 269; Hofinger *AC* 51 (1982) 348-49; Wenskus *IF* 89 (1984) 352-53.

184. Lepre, M. Z. *L'interiezione vocativa nei poemi omerici*. Rome 1979. Reviews: Esposito *Vichiana* 9 (1980) 231-32; Jones *CR* 32 (1982) 88-89.

185. Mawet, F. *Recherches sur les oppositions fonctionnelles dans le vocabulaire homérique de la douleur (autour de pēma-algos)*. Diss. Brussels 1975. Brussels 1979. Reviews: Levet *BSL* 76.2 (1981) 129-32; Brixhe *RPh* 56 (1982) 122-25; Mund-Dopchie *AC* 52 (1983) 293-94.

186. Hooker, J. T. *Hieros in Early Greek*. Innsbruck 1980. Reviews: Wülfing *Kratylos* 26 (1981) 201-4; Perpillou *RPh* 56 (1982) 118; Solta *AAHG* 35 (1982) 125.

187. Sinatra, F. *Il solos di Omero* [English, French, and German résumés]. Catania 1980.

188. Horrocks, G. C. *Space and Time in Homer: Prepositional and Adverbial Particles in the Greek Epic*. Diss. Cambridge 1978. New York 1981.

189. Negri, M. *Miceneo e lingua omerica*. Florence 1981. Reviews: Bonfante *PP* 37 (1982) 72-76; Bracchi *Salesianum* 44 (1982) 632.

190. Rahmersdorfer, H. *Singuläre Iterata der Ilias*. Königstein 1981.

191. Synodinou, K. *Eoika, eikos kai suggenika apo to Homēron hōs ton Aristophanē: Sēmasiologikē meletē*. Ioannina 1981. Reviews: van den Bruwaene *RBPh* 61 (1983) 200-01; Dalfen *Gnomon* 57 (1985) 1-4.

192. Janko, R. *Homer, Hesiod and the Hymns: Diachronic Development in Epic Diction*. Cambridge 1982. Reviews: Bertolini *Athenaeum* 62 (1984) 680-83; Heubeck *Gymnasium* 91 (1984) 550-52; Postlethwaite *JHS* 104 (1984) 192-93; Bowie *CR* 35 (1985) 240-42.

193. von Kamptz, H. *Homerische Personennamen: Sprachwissenschaftliche und historische Klassifikation*. Diss. Jena 1956. Göttingen 1982. Reviews: Heubeck *GGA* 235 (1983) 177-80; Schmeja *Kratylos* 28 (1983) 114-17; Chadwick *JHS* 104 (1984) 192; Irigoin *REG* 97 (1984) 295.

194. Vivante, P. *The Epithets in Homer: A Study in Poetic Values*. New Haven 1982. Reviews: Jones *CR* 34 (1984) 304-05; Rexine *Platon* 36 (1984) 147-49; Stanford *Hermathena* 136 (1984) 63-65; Austin *CP* 80 (1985) 67-69.

195. Martin, R. P. *Healing, Sacrifice, and Battle: Amēkhania and Related Concepts in Early Greek Poetry*. Diss. Harvard 1981. Innsbruck 1983. Summary in *HSCP* 86 (1982) 283-85.

196. Reyneyn, H. *Eukhesthai und seine Derivate bei Homer*. Bonn 1983. Review: Perpillou *RPh* 59 (1985) 98-99.

Item 182 includes "Zu Il. 23.1," pp. 86-106; "Oregein," pp. 107-46; "anerriptoun, Od. 13.78," pp. 270-78; "Zur homerischen Flexion von nēus," pp. 279-302; "Zu Il. 15.339," pp. 303-06, on the name Mekisteus; and "Beobachtungen zur Synyze," pp. 310-11, on Homeric *khreō*. KURT's book (183; orig. diss. Zürich) combines etymological dictionary with concordance of the terminology of ships and seafaring; it should be used in conjunction with D. Gray's *Seewesen* in the *ArchHom* series (JPH 2.690). Item 184 offers refinement and correction of J. A. Scott's "The Vocative in Homer and Hesiod," *AJP* 24 (1903) 192-96, regarding Homer's use of \bar{o} + vocative: it does not connote emotional charge but heightens the apprehension of appeal in the mind of the addressee; purely metrical impulsions to the usage are also identified. Also examined in MAWET's very elaborate semantic-field study (185) are *odunē*, *penthos*, *akhos*, *kedos*, *ponos*, and all words even remotely related to them. The second part of item 186 addresses the thorny question of the earliest meaning of the adjective. HORROCKS' Cambridge dissertation (188), directed by John Chadwick, contains three chapters seeking to clarify distinctions in syntactic roles of prepositions and preverbs, to set Homeric evidence "against the broader background of other ancient Indo-European languages in general and of the Mycenaean evidence in particular" (p. 2), and to "provide a comprehensive account of the spatial and temporal senses of

Homeric prepositions" (p. 3). Though less sanguine than Stella (see item 82), NEGRI (189) argues that Mycenaean elements contribute to the dialect mixture of Homer and that "una simile mistione, è ovvio, esige, dal versante delle altre istituzioni umane, una situazione di coesione nazionale, d'intensità di rapporti interni e così via, che solo al mondo miceneo è possibile ascrivere. In questo senso il mondo miceneo rappresenta la più antica *couche* culturale di Omero" (p. 53); there are sections on "Lineamenti di preistoria linguistica greca," "La struttura della lingua epica," and "Poesia micenea, poesia omerica e tradizioni 'parallele'" (résumé in *ASGM* 20 [1978-79] 2-3).

In her survey of the *eikos* word-family down through the fifth century, SYNODINOU (191) detects five semantic categories: similarity, seemliness/necessity, hypothesis, appearance, and stage of logical certainty; in the process, she makes excursions into socio-political and intellectual history. JANKO (192): "Although the Hymns are both the seed and bole of this work, the reader will discover ramifications in topics as varied as the relative and absolute dates of Homer and Hesiod; the 'Contest of Homer and Hesiod'; . . . poetry as a political weapon in the sixth century; the homogeneity of the Homeric epics; how and why the poets used archaisms and formulaic modifications; the prehistory of the epic, its relation to vernacular dialects, and the impact of writing on what was in origin an oral tradition: that is to say, the 'Homeric Question' in general" (p. ix). Of item 193, Chadwick writes that "within the limitations of thirty years ago von Kamptz conducted a satisfactory analysis" (review); those limitations include a lack of realization of the consequences of Linear B for such studies. Paolo VIVANTE (194) offers his most extensive revisionist exercise in tilting at the windmill of the "ornamental epithet" in three parts: I, "The Epithets and Poetry," formulates an aesthetics of the epithet; II closely examines, with citations of hundreds of examples, "The Concrete Value of the Epithet" as applied to ships, horses, gods, persons, etc.; and III polemically reviews (in his view) defective "Theories of the Epithet" (and of formula and theme), mostly spawned by Parry and Lord. MARTIN's book (195) shows that epic as well as lyric is concerned with the theme of helplessness: "Achilles as an *amēkhanos* hero, and Odysseus, by contrast the man of many devices, *polymēkhanos*, bear this out" (*HSCP*).

197. Jahn, T. "Zum Wortfeld 'Seele-Geist' in der Sprache Homers." Diss. Würzburg 1978.

198. Sacks, R. "*Hypo keuthesi gaîes*: Two Studies of the Art of the Phrase in Homer." Diss. Harvard 1978.

199. Perry, W. E. "The Narrative Verb and Homeric Formulae." Diss. Dublin 1978/79. Summary in *DAI* 41 (1980) 37C.

200. Woodlock, L. T. "Noun-Verb Associations and the Formula in Homer's Iliad." Diss. Stanford 1981. Summary in *DAI* 42 (1981) 683A.

201. Gundert, B. "*Telos* und *telein* bei Homer." Diss. Kiel 1983.

Thomas JAHN's dissertation (197) is an extremely thorough semantic-field study of the lexical constellation comprising *ētor*, *thumos*, *kēr*, *kradiē*, *menos*, *noos*, *prapides*, *phrēn/phrenes*, and *psukhē*. His goals are "(1) das Gesamtvolumen des Wortfelds zu bestimmen, (2) durch Gegenüberstellung der einzelnen in Frage kommenden Lexeme eine erste Binnenabgrenzung des Wortfelds zu erarbeiten." The result is both an extremely useful review of previous research from the late eighteenth century onward and a most precise tabulation of word occurrence with circumscription of exact semantic and metaphoric ranges. PERRY (199) argues that "explanations of Homeric formulae offered by Milman Parry and his successors are inadequate to explain the observed Homeric usage of narrative verbs" (*DAI*), and makes fine discriminations between aorist and imperfect indicative. By studying noun-verb rather than noun-epithet formulas, WOODLOCK (200) tries to counteract the tendency of

scholars since Parry "to generalize the problem [of defining 'formula'] in such a way that the original objects of interest are in danger of being lost in a mass of essentially unrelated expressions" (*DAI*).

202. Bertoli, E. "Alle origini del numero nominale." *AAPat* 83.3 (1970-71) 113-46.

203. Slav'atinskaja, M. N. "On the Lexical and Grammatical Functions of Verb Prefixing in Homer" [in Russian]. In *Petrovskij* (1972) 51-66.

204. Stal', I. V. "The Syncretism of Epic Thought and the Principles of Epic Qualification of Objects and Phenomena" [in Russian]. In *Petrovskij* (1972) 215-22.

205. Takho-Godi, A. A. "The Mythological Origin of the Language of the Iliad" [in Russian]. In *Petrovskij* (1972) 196-215.

206. Rosén, H. B. "Satzbau and augmentloses historisches Tempus in homerischen Tatsachenbericht." *FLing* 6 (1973) 315-30.

207. Mugler, C. "La séquence homérique Zeus. . . *erigdoupos posis Hērēs*." *LAMA* 2 (1974) 4-11.

208. Vara, J. "Huella de *h* procedente de *s* en la Iliada, y el origen de la épica." *Emerita* 42 (1974) 287-304.

209. Jacquino, B. "Une expression de la possession inaliénable en grec homérique." In *Actes des sessions de linguistique de Saint-Flour (Aussois), septembre 1974 et septembre 1975*. Besançon 1975. Pp. 1-13.

210. Sopina, N. P. "Words for Love in the Homeric Epos" [in Russian with an English résumé]. *VDI* 131 (1975) 86-102. [*Eros, himeros, philoiēs, eramai, phileō*.]

211. Weiler, I. "Aien aristeuein: Ideologiekritische Bemerkungen zu einem vielzitierten Homerwort." *Stadion* 1 (1975) 199-227.

212. Bamberger, F. "*Kerdos* et sa famille (emplois homériques): Contribution aux recherches sur le vocabulaire de la richesse in grec." *LAMA* 3 (1976) 1-32.

213. Bonfante, G. "Sul greco *koiranos*." *AGI* 61 (1976) 72-75.

214. García Ramón, J. L. "En torno a los elementos dialectales en Hesiodo, I: El elemento occidental." *CFC* 11 (1976) 523-43.

215. Hainsworth, J. B. "Phrase-Clusters in Homer." In *Palmer* (1976) 83-86.

216. Lejeune, M. "*Dō*, maison." *SMEA* 17 (1976) 79-84.

217. Michellini, G. "I genera verbi nella lingua omerica: Nuove prospettive." *SILTA* 5 (1976) 415-40.

218. Nagy, G. "The Name of Achilles: Etymology and Epic." In *Palmer* (1976) 209-37.

219. Pighi, G. B. "*Zephyros, Zophos, Sāfôn*." *RAIB* 64 (1975-76) 169-85. [Vis-à-vis E. Risch, "*Zephyros*," *MH* 25 (1968) 205-13.]

220. Rollant, N. "Contribution à l'étude du vocabulaire du rituel chez Homère: le *mantis*." *LAMA* 3 (1976) 289-352.

221. Strunk, K. "Der Verbalstamm *bebole-* im epischen Griechischen." In *Palmer* (1976) 391-400.

222. Watkins, C. "Observations on the 'Nestor's Cup' Inscription." *HSCP* 80 (1976) 25-40.

Item 202 includes discussion of abnormalities in Homer's use of the plural, while item 206 argues that Homeric *dē* has a hypotactic force in certain environments involving proximity of an unaugmented historic verb; passages from *Il.* 1 and 2 and *Od.* 8 are adduced. VARA (208) notes telling parallels between the Homeric *Kunstsprache* and Mycenaean Greek in regard to traces of initial *h* in certain words. JACQUINOD (209) discusses the double accusative of the whole and the part. BONFANTE (213) argues that *koiranos*, restricted to Homer and Boeotian, entered Greek from Illyrian at the time of the Trojan War, while GARCÍA RAMÓN (214) detects archaisms of a

northwest dialect origin that contrast with Homeric innovations in Hesiod's *Kunstsprache*. Item 216 is on the Linear B tablets and Homeric usage. MICHELINI (217) examines in particular the force of middle endings in Homeric language. NAGY (218) investigates whether the etymology “*AkhilaFos” fits the meanings of *akhos* and *laos* in the epic tradition and to what extent such a reconstruction has validity with respect to the characterization of Achilles himself. PIGHI (219) makes distinctions among the sorts of zephyrs that appear in Homer, and WATKINS (222) examines the Nestor's Cup inscription from the perspectives of Greek and Indo-European linguistics and comparative metrics.

223. Basset, L. “Les emplois homériques du verbe *mellein*: naissance d'une périphrase verbale.” In *BSM* (1977) 114-25.

224. Dubois, L. “Les formes du cas oblique duel dans les dialectes grecs.” *BSL* 72.1 (1977) 169-86.

225. van Effenterre, H. “Laos, laoi et lawagetas.” *Kadmos* 16 (1977) 36-55.

226. Haury, A. “Patrie, la mal aimée. . . .” In *Senghor* (1977) 153-61.

227. Letoublon, F. “Présents et futurs du verbe aller chez Homère.” In *BSM* (1977) 126-45.

228. Menken, M.J.J. “*Hoti* en 1 Tm 6,7.” *Biblica* 58 (1977) 532-41.

229. Nagler, M. N. “Dread Goddess Endowed with Speech.” *ArchN* 6 (1977) 77-85.

230. Negri, M. “*Epikouros*.” *RIL* 91 (1977) 228-36.

231. Perelmuter, I. A. “The Aspectual and Temporal Semantics of the Perfect in Homer” [in Russian]. *PhilClas* 1 (1977) 116-22.

232. Slav'atinskaja, M. N. “Notes on the Semantics of Verbs with Vowel Gradation in Homer” [in Russian]. In *Balkan Antiquities and Comparative Grammar* [in Russian]. Moscow 1977. Pp. 146-65.

233. Stal', I. V. “The Principles of Epithet Distribution in Homeric Epic (A Typology of Artistic Thought)” [in Russian]. In *Folklore: Système poétique*. Moscow 1977. Pp. 172-92.

234. Turrini, G. “Contributo all'analisi del termine *eoikos*, I: L'età arcaica.” *Acme* 30 (1977) 541-58.

In item 224, inspection of the various dual endings encountered in Homer and in archaic dialects of Attica and the Peloponnese points to an ultimate locative origin. EFFENTERRE (225) rejects previous interpretations of the *laos* word-group and contends that “vielmehr kann man aus dem Gebrauch bei Homer schliessen, dass es sich um eine Bevölkerungsmasse handelt, die zu jeder Art von Gefolgschaft bereit war. Man kann in Zusammenhang damit auf die römische Parallele *plebs/populus* hinweisen.” MENKEN (228) adduces Homeric evidence that the conjunction may introduce a clause stating not the reason for taking the position in the main clause, but the reason for which the main clause was expressed. NAGLER (229) treats the Homeric formula *deinē theos audeessa* (*Od.* 10.136, 11.8, 12.150, 449) as a device to mark scenes with similar thematic content, with remarks also on the attributes of the type of the “dread goddess” inherited from the Indo-European and Near Eastern mythological traditions. NEGRI (230) contests the derivation from root *korso- (cf. Lat. *curro*) proposed by F. Solmsen, and favors derivation from Mycenaean *e-pi-ko-wo*, *kouros* (= warrior).

235. Anziferowa, G. M. “Medium in den *nu*-Präsentia der homerischen Sprache.” *AAntHung* 26 (1978) 275-90.

236. Biraschi, A. M. “Miceneo pirijete, intagliatore d'avorio.” *PP* 33 (1978) 281-87.

237. Breuil, J. L. "Les deux principaux noms de la lance dans l'Iliade, *doru* et *egkhos*." In *Centre Jean Palerne: Mémoires*. Vol. I. Saint-Etienne 1978. Pp. 19-25.
238. Dickie, M. W. "Dikē as a Moral Term in Homer and Hesiod." *CP* 73 (1978) 91-101.
239. Dunkel, G. "Preverb Deletion in Indo-European?" *ZVS* 92 (1978) 14-26.
240. Ferrini, F. "Il problema dei termini di colore nella poesia omerica." *AFLM* 11 (1978) 9-35.
241. Floyd, E. D. "More on Nasal Dissimilation: *Erradatai*, etc." *Glotta* 56 (1978) 14-21.
242. Forssman, B. "Homerisch *deidekhatai* und Verwandtes." *Sprache* 24 (1978) 3-24.
243. Friedrich, P., and J. M. Redfield. "Speech as Personality Symbol: The Case of Achilles." *Language* 54 (1978) 263-88.
244. Hainsworth, J. B. "Good and Bad Formulae." In *T&I* (1978) 41-50.
245. Heubeck, A. "Zu den homerischen Dativ-Singular-Formen -stämmiger Substantiva." *MSS* 37 (1978) 69-76.
246. Ivanov, V. V. "Homer. *Deimos te phobos te*" [in Russian]. In *EBA* (1978) 23-25. [And Hittite.]
247. Knobloch, J. "Die Quelle im Griechischen." *Glotta* 56 (1978) 48-50. [*Pēgai* in Homer.]
248. Lauffer, S. "Megaron." In *Stēlē: eis mnēmēn N. Kontoleon*. Athens 1978. Pp. 207-15.
249. Levin, S. "The Connective Particles in Classical Greek Discourse." In *CUNY Forum Papers in Linguistics, V-VI: Proceedings of the 9th Annual Meeting of the Northeast Linguistics Society*. Vol. 1. Flushing, NY 1978. Pp. 52-58.
250. Matthews, V. J. "Atlas, Aietes, and Minos Oloophron: An Epic Epithet in the Odyssey." *CP* 73 (1978) 228-32.
251. Normier, R. "Griechisch *bīōnai* und *halōnai*: 'Überleben' und 'Untergehen' bei Homer." *ZVS* 92 (1978) 132-34.
252. Northrup, M. D. "A Note on Homer's Use of *ia*." *Glotta* 56 (1978) 21-25.
253. Nothdurft, W. "Noch einmal *Peirar/Peirata* bei Homer." *Glotta* 56 (1978) 25-40.
254. Opelt, I. "Gefühlswörter bei Homer und in den Argonautika des Apollonios Rhodios." *Glotta* 56 (1978) 170-90.
255. Pisani, V. "Omerico (*en*) *nuktos amolgōi* e la lingua poetica indeuropea." In *Studi in onore di Anthos Ardizzoni*. Ed. E. Livrea and G. A. Privitera. Rome 1978. Pp. 703-08.
256. Shipp, G. P. "*Kalos* in Homer." *MPhL* 3 (1978) 203-11.
257. Slav'atinskaja, M. N. "Dialect Mixture as an Element in the Poetics of the Homeric Language" [in Russian]. In *EBA* (1978) 43-44.
258. Wyatt, W. F. "Homeric *Pros Poti Proti*." *SMEA* 19 (1978) 89-123.

In item 236, the Linear B word is explained by reference to the Homeric verb *prio*. BREUIL (237) maintains Homeric uncertainty about the denotation of the two words is due to diachronic semantic changes within the oral tradition. DICKIE (238) counters "the two main theoretical objections to *dikē*'s having moral significance" [viz., absence of internalized moral feelings and the exclusively concrete signification of the word] and examines "a number of passages [e.g., *Il.* 16.386-88, *Od.* 14.83-84] in Homer and Hesiod in which. . . *dikē* should properly be translated by 'justice' or 'righteousness'" (p. 91). According to DUNKEL (239), neither Indic materials nor the *Iliad* provides evidence that resumptive preverb deletion was an inherited phenomenon. FERRINI (240) maintains that apparent confusion in Homer's use of color terms is disposed of by consideration of those terms within the context

of formulaic technique of composition. FLOYD (241) considers that "several peculiar Greek third plural perfect and pluperfect forms in /d/" were caused initially by nasal dissimilation and "constitute direct evidence of a transitional stage between /n/ and /s/ in the perfect middle paradigm" (p. 15). FORSSMAN (242) shows that the Homeric verb forms he discusses have the force "to greet" and derive from the root *deik*. Item 243 identifies a host of idiolectal traits (phonological, metrical, semantic, syntactic, rhetorical) of Achilles' speech, suggesting that the traditional linguistic repertoire of the poet could be deployed with considerable freedom (see also items 341, 329).

HAINSWORTH (244) outlines the process by which expressions "ossify" into formulas that thrive, beget derivative expressions and ideas, and pass into "the rust of archaism" finally to be replaced altogether. LAUFFER (248) argues for Semitic or pre-Greek Indo-European origin of the word family he examines; regardless of variation in semantic nuance, the basic irreducible meaning is "inner chamber." Saul LEVIN (249) notes that Homeric oaths with *nē men* were probably accompanied by a hand gesture. MATTHEWS (250) contends that "we need not seek a meaning for the epithet *oloophrōn* in the *Odyssey* different from the meaning it has in the *Iliad*. 'Malignant' clearly suits the aspects of Aietes, Minos, and Atlas which were displayed in other early epic poems" (p. 232). Item 252 demonstrates that "Homer employed *ia* and *mia*. . .to reflect the contemporary dialect geography of Greece" (p. 24). NOTHDURFT (253) combines semantic-field study with etymology to indicate that *peirar/peirata* carries the force "Ding, durch das Wirkung hindurchgeht" (p. 40). OPELT (254) reviews in particular the semantics of love/friendship and aggression/enmity, the latter more richly elaborated in both authors examined. Noting a parallel locution in the *Grettir Saga* 47.20 meaning "nel colmo della notte" (p. 703), that is, the darkest part of the night, PISANI (255) goes on to argue a similar metaphoric import for the Homeric formula by virtue of the derivation of *amolgos* from *molgos* (see Pollux 10.187), which in the variant **bolgos* (= "sack", "bag") has several Germanic cognates. WYATT (258) lays out "the figures and statistics for the occurrence of the Homericly attested forms in hopes of being able to draw some prosodic and linguistic conclusions" (p. 89); among the latter, that "*proti (portī)* is a secondary development. . .and. . .proto-Greek inherited only *poti*" (p. 123).

259. Benedetti, M. "Il composto omerico *hippiokharmēs*." *RAL* 34 (1979) 169-85.

260. Chadwick, J. "The Aeolic Dative Plural." In *Szemerényi* (1979) 207-11.

261. Coughanowr, E. "The Meaning of *molobros* in Homer." *CQ* 29 (1979) 629-30.

262. Cremona, M. V. "Hom. *gerēnios*." *ZAnt* 29 (1979) 203-08. [From *Gerēn*, a toponym of Lesbos.]

263. Darcus, S. M. "A Person's Relation to *psukhē* to Homer, Hesiod, and the Greek Lyric Poets." *Glotta* 57 (1979) 30-39.

264. Darcus, S. M. "A Person's Relation to *phrēn* in Homer, Hesiod, and the Greek Lyric Poets." *Glotta* 57 (1979) 159-73.

265. Deroy, L. "Boucliers, formules et vieilles méprises: À propos de quelques termes homériques." *LEC* 47 (1979) 235-43. [*Amphibrotos* at *Il.* 2.389, 11.32, 12.402 and 20.281.]

266. Dunkel, G. "Preverb Repetition." *MSS* 38 (1979) 41-82.

267. Hooker, J. T. "*Ei pot' een ge*." *AJP* 100 (1979) 393-95.

268. Hooker, J. T. "*Entupas*." *Sprache* 25 (1979) 174-75.

269. Hooker, J. T. "Future Imperatives in Homer." *MSS* 38 (1979) 87-92. [Vs. C. L. Prince, *Glotta* 48 (1970) 155-63.]

270. Hooker, J. T. "Gephura, a Semitic Loan-Word?" In *Szemerényi* (1979) 387-98.

271. Hooker, J. T. "A Note on *anax*." *ZAnt* 29 (1979) 260.

272. Hooker, J. T. "Three Homeric Epithets: *aiigiokhos*, *diipeṭēs*, *koruthialos*." *IF* 84 (1979) 113-19.
273. Ilievski, P. H. "Further on the 'Followers' in Hom. and Myc. Greek." *ZAnt* 29 (1979) 286. [Hom. *opaōn* and Linear B *o-qa-wo-ni* (PY Fn 324, 6).]
274. Ingalls, W. B. "Formular Density in the Similes of the Iliad." *TAPA* 109 (1979) 87-109.
275. Ivanov, V. V. "Foreign Parallels to the Homeric Words *ikhthus* and *khthōn*" [in Russian]. In *BBS* (1979) 9-10.
276. Ivanov, V. V. "On the Typology and Origin of the Language of the Gods in Homer" [in Russian]. In *BBS* (1979) 10-11.
277. Janko, R. "The Etymology of *skheros* and *episkherō*: A Homeric Misunderstanding." *Glotta* 57 (1979) 20-23.
278. Janko, R. "The Use of *pros*, *proti*, and *poti* in Homer." *Glotta* 57 (1979) 24-29.
279. Kourouzis, S. I. "*Ainos-Ain(e)ianes*." *Athena* 77 (1978-79) 198. [Thracian town, *Il.* 4.520.]
280. Krischer, T. "Die Rolle der irrealen Bedingungssätze in der Geschichte des griechischen Denkens." *Glotta* 57 (1979) 39-61.
281. Lightner, T. M. "A Problem with Description of Declension in Homer." *StudLang* 3 (1979) 203-8.
282. Moreschini Quattordio, A. "Denominativi in *-euō*, nomi comuni in *-eus*." *SSL* 19 (1979) 109-65 [English summary, 304].
283. Petruševski, M. D. "*(O)-je-to = (o)kje-to = (hōs) gento*" [in Serbo-croatian with a French résumé]. *ZAnt* 29 (1979) 21-24.
284. Petruševski, M. D. "*Wo-ra, wo-ra-e, wo-ra-we-sa*." *ZAnt* 29 (1979) 225-26.
285. Postlethwaite, N. "Formula and Formulaic: Some Evidence from the Homeric Hymns." *Phoenix* 33 (1979) 1-18.
286. Renehan, R. "The Meaning of *sōma* in Homer: A Study in Methodology." *CSCA* 12 (1979) 269-82.
287. Rollant, N. "*Horkos* et sa famille: le rituel de la prestation du serment dans l'Illiade et l'Odyssee d'Homère." *LAMA* 4 (1979) 214-304.
288. Rozanskij, I. D. "Nature in Homer and in Ancient Greek Medicine" [in Russian]. In *BBS* (1979) 22-23.
289. Ruijgh, C. J. "Faits linguistiques et données externes relatifs aux chars et aux roues." In *Colloquium Mycenaeanum* (1979) 207-20. [Harmata.]
290. Satrov, G. M. "Interpretation of the Ending of the Dative Singular of Bases in *-o* in Certain Homeric Forms" [in Russian]. *Voprosy slovoobrazovaniya v indojevropejskikh jazykakh* 3 (1979) 103-12.
291. Solta, G. R. "Homerisch *agrōssōn*." *ILing* 5 (1979) 73-84.
292. Szemerényi, O. "Etyma Graeca, IV (22-29): *Homerica et Mycenaica*." *SMEA* 20 (1979) 207-26. [Homeric *isos* and *dō*.]
293. Tagliaferro, E. "L'imperfetto omerico *ēēn*." *Helikon* 18/19 (1978-79) 340-51.
294. Tsopanakis, A. G. "Onomatologia omerica: *Aias-Aiax-Aiakos*." *QUCC* 30 (1979) 83-90.
295. Villemonteix, J. "Remarques sur les sentences homériques." In *Formes brèves: De la gnomē à la pointe, métamorphoses de la sententia*. Poitiers 1979. Pp. 85-96.
296. Wathelet, P. "Mycénien et grec d'Homère: *anax* et *basileus* dans la tradition formulaire de l'épopée grecque." *ZAnt* 29 (1979) 25-40.
297. Wilson, J. R. "*Kai ke tis hōd' ereei*: An Homeric Device in Greek Literature." *ICS* 4 (1979) 1-15.

Item 260 includes a table of the history of dative plurals in ancient Greek. COUGHANOWR (261) writes "the root *mol-* (*mal-*) seems to convey the meaning *lack of hair*, a *disease* (or *moth*) that affects the hair, and *beggar*, a

person afflicted by some or all of the above" (p. 230). DARCUS (263, 264, 304, 322) defines psychodynamics by scrutiny of key words as used in each grammatical case. Some conclusions: Homer saw *psukhē* as "(1) the object of some activity signified by a verb, the subject being a god, another person, [or] the person himself; (2) an active agent within man (at the time of fainting or death) and in Hades" (263, p. 33). *Phrēn/phrenes* (similarly *noos*) is "(1) the location where a person performed certain emotional, volitional, and intellectual functions. . . . (2) An accompaniment or instrument. . . [with] which a person acted. . . . (3) The object of some activity signified by a verb with subject generally not the owner of *phrenes* [or *noos*] themselves. . . . (4) Rarely. . . an independent active agent" (264, p. 165). "*Thumos* is a person's most prominent psychic organ. . . [It] often appears as an agent which can determine a person's behavior and which, on occasion, he feels impelled to resist. . . . *thumos* functions as a location within a person, acts in subordination to him, functions harmoniously with him, or opposes him" (322, pp. 149-50). All four articles go on to reveal similarities and differences in later Greek usage. HOOKER argues in item 267 that in most of the six occurrences of the phrase discussed, "*ei* introduces a kind of anaphora, taking up a noun already expressed and adding a pathetic exclamation" and has the meaning "so" rather than "if"; in item 268 that *entupas*, a Homeric hapax at *Il.* 24.163, "had an active, not a passive, meaning [unlike *entupos*]—in the access of his grief, Priam thrusts himself into the ground as forcefully as a man impressing a seal upon damp clay" (p. 175); in item 270 that "the use of *gephura* in the sense of 'embankment' is purely poetical and. . . in post-Homeric Greek it has only the meaning 'bridge.' In these circumstances, it becomes quite likely that [Semitic] *gb* was absorbed in Greek not as describing an item of material culture but as existing in a specific literary context" (p. 397); in item 272 (against West) that *aigiokhos* = "aegis-bearing", (with Humbach) that *diipetes* = "swiftly hurrying", (against Page) that *koruthaiolos* = "shaking the helmet." In item 271, he notes as an apparent exception to Wathel's analysis (296) that, at *Od.* 4.87-88, *anax* "appears to mean little more than 'master' in the English phrase (now obsolescent) 'master and servant.' "

INGALLS' statistical comparison (274) of formulaic densities in a selection of similes and a control passage of narrative "reveals a uniform formulaic texture in the *Iliad*" (p. 105), thus enlarging "the roster of evidence suggesting that the similes, too, were composed orally" (p. 106) and that they are, despite evidences of linguistic lateness, authentic. JANKO (277) deduces from the juxtaposition of *episkherō* with *aktē* in two of its three occurrences (*Il.* 18.68-69, 23.125-26) that "the adverb originated by a misunderstanding in the early epic tradition" (p. 21), and in item 278 contends that "in the epic diction *poti* and *proti* have been replaced by *pros*. . . after the neglect of initial digamma began; the older forms originated in the Aeolic phase of the epic" (p. 29). The problem in item 281 "deals with the order in which (SYLLAB) and (ASSIM) must be applied" (p. 224) properly to account for derivations of particular case-forms of *basileus* and *psukhē*. Item 282 is a scrutiny of date and usages of substantive and verb "to determine. . . the productivity of the denominatives in comparison with the category of nouns in *-eus*, in each stage of the language" (p. 304). PETRUŠEVSKI (284) argues that *wo-ra* refers to a chariot part designated by *eurai* (Pollux 1.146), unattested in Homer or classical Greek, but perhaps the source of Homeric *eurax*. According to POSTLETHWAITE (285), close comparative analysis (à la Hainsworth) of "the various types of formula modification" shows that the poets of the Hymns worked within an oral tradition similar to Homer's (*Il.* 1.176-611 and *Od.* 2.1-434 used as controls). RENEHAN (286) argues that "*sōma* means. . . not 'living body' and not 'dead body,' but 'body' plain and simple" (p. 278); thus, (pace Snell) the word "never was a legitimate foundation on which to build the thesis that Homeric man had only a very fragmented concept of

himself" (p. 280). TAGLIAFERRO (293) seeks to prove that the form $\bar{e}en$ was a "recent" invention: "al rapsodo, che aveva a disposizione la serie $\bar{e}en$, $\bar{e}n$, ed $\bar{e}en$ —quest'ultimo avvertito come privo di aumento—non ha fatto difficoltà allungare l' e di $\bar{e}en$, stante la presenza di altri imperfetti a vocale iniziale lunga" (p. 350). Item 296 looks for possible correlations between Homeric usage and Linear B: "l'analyse. . . a montré qu'en ce qui concerne l'emploi de *anax* et de *basileus* on se rapproche de la situation attestée par les tablettes mycéniennes quand on remonte dans la tradition formulaire de l'épopée grecque" (p. 40; see item 271). WILSON (297) has discovered in later authors' use of potential "*tis*-Reden" a "progressive restriction in scope . . . probably due to the development of a private ethic that rejects the appeal to a generalized *tis*" (p. 15).

298. Benedetti, M. "Note su om. *phasganon*." *RAL* 35 (1980) 27-68. [Mycenaean origin.]

299. Benedetti, M. "Osservazioni su om. *sakos*." *SSL* 20 (1980) 115-62 [English summary, p. 376].

300. Bologna, M. P. "Per un'analisi descrittiva dei composti aggettivali omerici con primo elemento *peri*-" *SSL* 20 (1980) 163-82 [English summary, pp. 376-770].

301. Borghini, D. "Homérique $ag\bar{o}$, *agrei*, *ageir\bar{o} et les dérivés grecs de la racine indo-européenne * $\text{₂}eg$ -." *LAMA* 6 (1980) 1-26.*

302. Cheyns, A. "La notion de *phrenes* dans l'Iliade et l'Odyssee, I." *CdIL* 6.3-4 (1980) 121-202.

303. Cohen, D. "*Horkia* and *horkos* in the Iliad." *RIDA* 27 (1980) 49-68.

304. Darcus, S. M. "How a Person Relates to *noos* in Homer, Hesiod, and the Greek Lyric Poets." *Glotta* 58 (1980) 33-44. [See above, on item 263.]

305. Doria, M. "Testimonianze di *hiros* (= *hieros*) in miceneo." *Kadmos* 19 (1980) 29-37.

306. Eide, T. "A Note on the Homeric *kheiri pakheiei*." *SO* 55 (1980) 23-26.

307. Floyd, E. D. "*Kleos aphthiton*: An Indo-European Perspective on Early Greek Poetry." *Glotta* 58 (1980) 133-57.

308. Forssman, B. "Ein unbekanntes Lautgesetz der homerischen Sprache?" In *Lautgeschichte und Etymologie: Akten der VI. Fachtagung der Indogermanischen Gesellschaft, Wien 24.-29. September 1978*. Ed. M. Mayrhofer et al. Wiesbaden 1980. Pp. 180-98. [Medial double rho.]

309. Hamp, E. P. "*Nēis*, Il. 7.198, Od. 8.179." *StudClas* 19 (1980) 91-92.

310. Hooker, J. T. "*Aigaiōn* in Achilles' Plea to Thetis." *JHS* 100 (1980) 188-89.

311. Ivanov, V. V. "The Structure of Homeric Passages Describing Psychological States" [in Russian]. In *The Structure of the Text* [in Russian]. Ed. T. V. Civ'jan. Moscow 1980. Pp. 81-117.

312. Kimball, S. E. "A Homeric Note." *Glotta* 58 (1980) 44-46. [Iterative preterits with suffix *-ske/o*.]

313. Lynch, J. P., and G. B. Miles. "In Search of *Thumos*: Toward an Understanding of a Greek Psychological Term." *Prudentia* 12 (1980) 3-9. [Homer, Plato, NT.]

314. Malinauskene, N. K. "The Designation of the Color Purple in Homeric Epic" [in Russian]. *VKF* 7 (1980) 214-33.

315. Neuberger-Donath, R. "The Obligative Infinitive in Homer and Its Relationship to the Imperative." *FLing* 14 (1980) 65-82.

316. Pallara, E. "Dialetti locali e lingua letteraria." *AFLl* 8-10 (1977-80) 163-67.

317. Petruševski, M. D. "Le dialecte des Achéens homériques et ses sources" [in Serbocroatian with a French résumé]. *ZAnt* 30 (1980) 57-72.

318. Quiller, B. "Prolegomena to a Study of the Homeric Demiurgoi: Murakawa's Theory Re-examined." *SO* 55 (1980) 5-21.

319. Riedinger, J. C. "Les deux *aidōs* chez Homère." *RPh* 54 (1980) 62-79.
320. Slav'atinskaja, M. N. "The Characteristics of Certain Middle-Only Verbs in Homer" [in Russian]. *VKF* 7 (1980) 193-213.
321. Slav'atinskaja, M. N. "The Functional Value of Elements of Diverse Dialects of the Homeric Language" [in Russian]. In *Linguistic Geography and Problems in the History of Language* [in Russian]. Vol. 2. Nal'cik 1980. Pp. 447-53.
322. Sullivan, S. D. "How a Person Relates to *thumos* in Homer." *IF* 85 (1980) 138-50. [See above, on item 263.]
323. Thieme, P. "Homerisch *mnaomai*." *ZVS* 94 (1980) 124-40.
324. Vivante, P. "Rose-Fingered Dawn and the Idea of Time." *Ramus* 8 (1980) 125-36.

Item 299 is a thorough demonstration that *sakos* is a lexical archaism, with special attention to the formulas *sakos heptaboëion*, *sakos eute purgon* and to the word's association with Aias. CHEYNS (302) scrutinizes passages where *phrenes* and *prapides* denote a bodily organ from an anatomical perspective. COHEN (303) detects quite distinct concepts indicated by the two words; notably, *horkia* serves to define relations of mutual obligation operative between parties of equal social status. DORIA's survey (305) of some forty-five examples of the adjective in the Knossos and Pylos tablets leads him to reject any "Aeolic hypothesis" in favor of direct Mycenaean origin. EIDE (306) claims the formula is properly used of Penelope to indicate "the tautness of muscles and sinews caused by a firm grip or a quick movement"—a firm grip because the "key" in *Od.* 21.6 is "a fairly long and heavy metal bar, which was inserted through a hole in the door so as to thrust aside the bolt inside" (p. 24). FLOYD (307) argues (against G. Nagy [JPH 2.104]) that the Homeric formula has a different meaning from its Indic cognate *śrāvas*. . . *āk-sitam*. HAMP (309) writes: "we must have here a delocutive compound, perhaps of Indo-European date, resting upon a favorite structure which lent itself to Univerbierung" (p. 91; see also item 343). HOOKER (310) says the alternative names Briareus and Aegaeon at *Il.* 1.103-04 perhaps arose "from a feeling on the part of the epic poets that, if they did not call attention to *some* respects in which gods differ from men, the distinction between them would become intolerably blurred" (p. 189). PALLARA (316) claims the Homeric influence on the language of the archaic elegiac poets has been overestimated. PETRUŠEVSKI (317) finds many Mycenaean elements in Homer, while *Arcado-Cypriot seems descended from the Achaean dialect*. QUILLER (318) evaluates "the dual concept 'demiurgos,' which, while meaning a craftsman in Ionia and Athens, denoted a magistrate in areas such as Elis, Locris, Arcadia, etc. . . . I find Murakawa's theory [of a unified social origin—see "Demiurgos," *Historia* 6 (1957) 385-415] too conjectural" (pp. 5,7); he prefers to treat the Homeric and Western Greek denotations as different institutions. The distinction found by RIEDINGER (319) is between *aidōs* as applied to a specific interpersonal relationship (affinities with *timē*) and as applied to the larger social milieu (affinities with *nemesis*); these may sometimes conflict: "Hector, quand il attend l'attaque d'Achille, est partagé entre l'*aidōs* envers sa mère (*Il.* 22.82), et celle qui lui interdit l'humiliation publique (22.108)" (p. 69). THIEME (323) offers an etymological/semantic investigation of the question "ob die für die synchronische Betrachtung der homerischen Sprache durch ihren Sinn deutlich geschiedenen Präsensstämme *mnae*₁ 'to woo etc.' und *mnae*₂ 'to be mindful' genetisch nicht doch zusammenhängen" (p. 126). Item 324 is on the syntactic and existential relations motivating Homer's distribution and modulation of formulas for dawn.

325. d'Avino, R. "Messaggio verbale e tradizione orale: Hom. *epea pteroenta*." *Helikon* 20/21 (1980-81) 87-117.

326. Dunkel, G. "Mycenaean and Central Greek." *Kadmos* 20 (1981) 132-42.
327. Ellsworth, J. D. "The Meaning of *agōn* in Epic Diction." *Emerita* 49 (1981) 97-104.
328. Frazer, R. M. "Corrective *ētoi* in Homer and Hesiod." *Mnemosyne* 34 (1981) 265-71.
329. Friedrich, P., and J. Redfield. "Contra Messing." *Language* 57 (1981) 901-3. [See item 341.]
330. Hamp, E. P. "AGOSTOS, AGEIRŌ." *ZAnt* 31 (1981) 83-84.
331. Heubeck, A. "Zum Problem der homerischen Kunstsprache." *MH* 38 (1981) 65-80.
332. Hogan, J. C. "Eris in Homer." *GB* 10 (1981) 21-58.
333. Hollifield, H. "Homeric *keiō* and the Greek Desideratives of the Type *draseiei*." *IF* 86 (1981) 161-89.
334. Janko, R. "Equivalent Formulae in the Greek Epos." *Mnemosyne* 34 (1981) 251-64.
335. Janko, R. "*Athanatos kai agēros*: The Genealogy of a Formula." *Mnemosyne* 34 (1981) 382-85.
336. Jouanna, J., and P. Demont. "Le sens d'*ikhōr* chez Homère (Iliade V, v. 340 et 416) et Éschyle (Agamemnon, v. 1480) en relation avec les emplois du mot dans la Collection hippocratique." *REA* 83 (1981) 197-209.
337. Kakridis, J. T. "Zur epischen Onomatologie." In *Marg* (1981) 47-52. [Pleisthenes.]
338. Levin, S. "The Significance of Dialect Words in Greek Literature, I: The Homeric Word for 'Goddess'." *GL* 21 (1981) 236-47.
339. Luca, R. "Il lessico d'amore nei poemi omerici." *SIFC* 53 (1981) 170-198.
340. Lupas, L. "Noms propres et appellatifs: Contribution à l'étude de quelques mots grecs." *StudClas* 20 (1981) 7-20.
340. Menskaja, T. B. "The Two Ajaxes and the Problem of Heroic Homonymy in the Iliad of Homer" [in Russian]. In *Structure—81* (1981) 172-73.
341. Messing, G. M. "On Weighing Achilles' Winged Words." *Language* 57 (1981) 888-900.
342. Moreschini Quattordio, A. "Le formazioni greche suffissate in -op-, -ōp-: *meropes anthrōpoi e helikōpes Akhaioi*." *SSL* 21 (1981) 41-77 [English summary, p. 265].
343. Nagy, G. "Another Look at *kleos apthiton*." *WJA* 7 (1981) 113-16.
344. Rodríguez Adrados, F. "Towards a New Stratigraphy of the Homeric Dialect." *Glotta* 59 (1981) 13-27.
345. Ruijgh, C. J. "L'emploi de *ētoi* chez Homère et Hésiode." *Mnemosyne* 34 (1981) 272-87.
346. Scott, M. "Some Greek Terms in Homer Suggesting Non-Competitive Attitudes." *AClass* 24 (1981) 1-15. [*Aganos, meilichos, kēdos, and pistos*.]
347. Slav'atinskaja, M. N. "The Language of Homeric Epic" [in Russian]. *Supradialectal Language Forms* [in Russian]. Moscow 1981. Pp. 19-41.
348. Tichy, E. "Beobachtungen zur homerischen Synzese." *MSS* 40 (1981) 187-222. [*Heos, teos, khreō*, and quantitative metathesis.]
349. Wathélet, P. "La langue homérique et le rayonnement littéraire de l'Eubée." *AC* 50 (1981) 819-33.

AVINO (325) maintains that "winged words" has a metaphorical religious reference to the equation of sacred words with birds (winged oracles; see esp. pp. 109-11). By analysis of both new and previously mis-evaluated isoglosses and of shared and independent innovations, DUNKEL (326) argues that "the ancestors of [Arcado-Cypriot, Aeolic, and Mycenaean] formed an innovating area which we will call Central Greek" (p. 132, see diagram on p. 142). According to ELLSWORTH (327), "in epic diction. . . *agōn* means 'assembly-

with-contests', and never designates any other kind of assembly, an unspecified assembly, or assemblies in general" (p. 104—see also A. Bammesberger, "Agōn und ageirō," *Sprache* 28 [1982] 27-30). FRAZER (328): "I count six descriptive passages in Homer [*Il.* 3.162 ff., 4.20 ff., *Od.* 11.593 ff., 12.85 ff., 15.4 ff., 24.153 ff.] and one in Hesiod [*Erga* 161 ff.] where *ētoi* has a corrective force" (p. 265), which "give us the impression of the poet speaking and modifying his thought in mid-course. We seem to hear the voice of the oral poet" (p. 271). HEUBECK (331) sketches the evolution of opinion concerning the dialectal *mélange* of Homer, beginning with Bentley's discovery of the digamma. HOGAN (332) shows that, in distinction from the word's denotation in Hesiod, *eris* refers in Homer to competitive self-assertion in quest of *kleos*. Regarding Homer's use of alternative metrically equivalent formulas (e.g., *boōpis potnia Hērē / thea leukōlenos Hērē*), JANKO (334) maintains "another important factor in the choice is the memory of the previous choice" (p. 255); unusual concentrations of an option are due to waning in the poet's awareness of monotony or to plain forgetfulness—such are the "faint fingerprints of authenticity" (p. 261). In item 335, JANKO contends "contraction of *-ao-* as a linguistic index" in the formula examined affords a rare chance "to see how many different modifications of a single formula are interrelated, and to chart their genealogy according to linguistic and modificatory approaches" (p. 382). Item 336 shows that *ikhōr* consistently means the serum that flows from wounds or ulcers, and not blood (of gods or humans).

LEVIN (338) maintains that "the founders of epic poetry were non-Ionians under Ionian patronage. . . [who], in their incomplete commitment to Ionic, expressed on the one side their deference to the Ionian audience, on the other side the poetic advantage of admitting words whose structure was alien to Ionic. The single most revealing example is *thea*" (p. 243). Item 339 combines semantic-field study with *geistesgeschichtlich* inquiry into several key passages with erotic themes (Paris and Helen in *Il.* 3, Zeus and Hera in *Il.* 4, Ares and Aphrodite in *Od.* 8) or highlighting social or filial relationships. MESSING (341) disputes the contention of Friedrich and Redfield (243) that Homeric heroes had ideolects: "such a view is. . . inconsistent with the practices of oral poetry and with the classical doctrine of *ēthos*. Their stylometric tests are unconvincing because of inadequate sampling, an unreliable textual tradition, and a defective rationale in applying stylistic criteria" (p. 888). Item 342 shows that "Homeric adjectives in *-ops*, among which *meropes*, are not traceable back to the root **ok*"-, but to the category of anthroponyms in *-ops*, while the masculine *helikōpes*. . . reveals a contamination between *-op-*, suffix of non i.e. origin and *-ōp-*, derived from **ok*"- (p. 265). NAGY (343), responding to Floyd (307): "the basic difference between the *kleos aphthiton* of *Iliad* IX 413 and the *sravas*. . . *áksitam* of *RV* 1.9.7 [is that] Homeric poetry has separated not so much the theme of material wealth from the theme of perpetuity but rather the theme of personal immortalization from the theme of immortalization by way of poetry" (pp. 115-16). RODRÍGUEZ ADRADOS' study (344) of dialectal stratigraphy in Greek discusses evidence for an "epic Achaean" dialect of the second millennium; he identifies the chief dialect phases as "I. 1800-1250 B.C.: The Mycenaean dialect and the para-Mycenaean dialects which were the basis of later eastern Greek. II. 1250-1000 B.C.: Pre-Forms of Ionic-Attic, Arcado-Cyprian and Aeolic. . . III. 1000-700 B.C.: Definition of the three eastern dialectal groups and of their sub-dialects" (p. 15). WATHELET (349) argues that influence of (western) Ionic dialect forms in Homer attests to importance of Euboea (esp. Chalcis) in the eighth century.

350. Barton, C. R. "Greek *egēra*." *Glotta* 60 (1982) 31-49.

351. de Bock Cano, L. "Katharos, hagnos, aiekēs: Algunas correcciones a los léxicos desde el punto de vista de la semántica estructural." *Emerita* 50 (1982) 121-37. [In Homer, Hesiod, Tyrtaeus, and Archilochus.]
352. Calderón Felices, J. "Lengua de los dioses—lengua de los hombres." *Faventia* 4.1 (1982) 5-33.
353. Cantarella, E. "Studi sul lessico giuridico greco: *Hybris* in Omero." *ILing* 7 (1982) 19-30.
354. Demont, P. "La polysémie d'un verbe grec, *trephō*, cailler, coaguler, nourrir, élever (Homère, Hésiode, Aristote, Météor. 354b36)." In *ELA* (1982) 111-22.
355. Garbrah, K. A. "The Dative Plural of o- and a-Stems in Homer: Present Problems and Future Prospects." *Glotta* 60 (1982) 300-09.
356. Hamp, E. P. "Gloria." *AJP* 103 (1982) 447-48.
357. Kakridis, J. T. "Sosthenes-Sostheus." *ZPE* 48 (1982) 87-88.
358. Kotopoulos, I. T. "Hē tupopoiēmenē phrasē 'huie duō. . .' kai hē leitourgia tēs mesa stēn Iliada." *Dodone* 11 (1982) 73-152.
359. Lévêque, P. "Olbios et la félicité des initiés." In *Rayonnement grec: Hommages à Charles Delvoye*. Ed. L. Hadermann-Misguich and G. Raepsaet. Brussels 1982. Pp. 113-26. [From Homer to Pindar.]
360. Neuberger-Donath, R. "Der Gebrauch von *hoti* und *hōs* in Subjekt- und Objekt-Sätzen." *RhM* 125 (1982) 252-74.
361. Panagl, O. "Homerisch *okhea*: Ein verkappter lautlicher Mykenismus." In *Serta Indogermanica: Festschrift für Günter Neumann zum 60. Geburtstag*. Ed. J. Tischler. Innsbruck 1982. Pp. 251-57.
362. Skafte Jensen, M. "A Note on Homer's Use of the Word *kranaos*." *C&M* 33 (1981-82) 5-8.
363. Teffeteller, D. A. "Homeric *epētēs/epētus*: Meaning and Etymology." *Glotta* 60 (1982) 205-14.
364. Vivante, P. "The Syntax of Homer's Epithets of Wine." *Glotta* 60 (1982) 13-23.

The form discussed in item 350 is not a replacement but the inherited form of a sigmatic aorist. Item 352 finds differences between divine and human speech to have historical, stylistic, parodic, and religious aspects. According to CANTARELLA (353), *hubris* in Homer does not refer to violation of a religious interdiction, but is connected with the notion of *timē*, denoting an abridgement of the honor of another. GARBRAH (355) suggests that "instead of categorising the [long and short dative] forms as 'early' and 'late', we classify them as 'vernacular Ionic' [-*oisi/-eisin*] and 'poetic alternative to vernacular Ionic' [-*ois/-eis*]" (p. 308). HAMP (356) notes that *gloria* is a collective in *-ia* analogous to Homeric *eidar*. Item 357 includes discussion of the name-suffix *-sthenēs* and the non-occurrence of the name-prefix *aristo-* in Homer. KOTOPOULOS provides in item 358 an exhaustive survey of Homeric use of the formula (in the catalogue of ships and in combat scenes in which two brothers are victims of the same adversary) showing the originality of the poet's control of traditional materials. Item 360 is a survey of Greek usage (mainly Herodotus, but also Homer, tragedy, Thucydides, Plato) establishing a distinct difference of nuance (pace Kühner-Gerth, Schwyzer, and Smyth) between the two subordinating conjunctions in all categories of their usage. SKAFTE JENSEN (362) argues that a Homeric dictating c. 525 played on Athenian connotations of *kranaos* (a mythical king of Athens was called *Kranaos*, according to Scholiast D). TEFFETELLER's contextual analysis (363) of *Od.* 13.332, 18.128, and 21.306 supports the scholiasts' association of the words studied with *epos* rather than (pace Wackernagel) *hepō*. By reviewing the frequency of epithets relative to syntax, specifically with regard to case-forms, VIVANTE (364) reveals that "in. . .highlighting wine as object of acts intrinsic to it (to pour, to drink. . .), the epithet has a concrete value; on the other hand, the absence of the epithet results from

complications of construction or it points to an *abstract* sense of the noun: wine as a means to an end ('filled with. . .', 'satiated with. . .')" (p. 19).

365. Anziferowa, G. M. "Über eine Gruppe homerischer Nasalpraesentia." *Eirene* 20 (1983) 5-32. [*Kinumī*, *phthinō*, and *tinō*.]

366. Appel, W. "De numeri dualis usu et significatione" [in Polish with a Latin résumé]. *Meander* 38 (1983) 319-27. [Homerus "numero duali et plurali promiscue usus est."]

367. Christol, A. "Tēi dekaṭēi: Un instrumental de temps chez Homère." *LALIES* 2 (1983) 17-23.

368. Cosset, E. "Choix formulaire ou choix sémantique? La désignation d'Ulysse et de la Lance (*egkhos*) dans l'Iliade." *REA* 85 (1983) 191-98.

369. Cosset, E. "Tradition formulaire et originalité homérique: Réflexions sur trois épithètes de l'Iliade." *REG* 96 (1983) 269-74.

370. Deroy, L. "Sur la valeur et l'origine du préfixe latin *vē-*." *AC* 52 (1983) 5-21.

371. Haudry, J. "Les composés homériques en *arti-*." *LALIES* 2 (1983) 7-12.

372. Holoka, J. P. "'Looking Darkly' (*hypodra idōn*): Reflections on Status and Decorum in Homer." *TAPA* 113 (1983) 1-16.

373. Hooker, J. T. "The Homeric Dialect." In *Eirene XVI* (1983) 3.75-79.

374. Jarkho, V. N. "The Place of the Homeric Language in the Development of Ancient Greek Literature" [in Russian]. In *Eirene XVI* (1983) 1.307-12.

375. de Lamberterie, C., and F. Letoublon. "Deux points de vocabulaire homérique: Éclairage comparatif." *LALIES* 2 (1983) 13-16.

376. Maffi, A. "Atimazein e pheugein nei poemi omerici." *Symposion 1979* (1981/1983) 249-60.

377. Menskaja, T. B. "Homeric Words for Spear, *doru*, *egkhos* (*egkheie*), in the Context of the Myth of Ajax" [in Russian]. In *The Text: Semantics and Structure* [in Russian]. Ed. T. V. Civ'jan. Moscow 1983. Pp. 85-95.

378. Moreschini Quattordio, A. "Per l'interpretazione dell'etnico *Kuklopes*." In *Problemi di lingua e di cultura nel campo indoeuropeo*. Ed. E. Campanile. Pisa 1983. Pp. 75-84.

379. Roisman, H. "Pistos hetairoi in the Iliad and Odyssey." *AClass* 26 (1983) 15-22. [Vs. *esthlos hetairoi*.]

380. Ruge, H. "Sprachliche Schizophrenie im Spiegel der griechischen Reflexivausdrücke von Homer bis heute." *Eranos* 81 (1983) 91-100. [On B. Snell and *thumos*.]

381. Rutherford-Dyer, R. "Homer's Wine-Dark Sea." *G&R* 30 (1983) 125-28.

382. Scott, M. "Charis in Homer and the Homeric Hymns." *AClass* 26 (1983) 1-13. ["Intention to please."]

383. Stephens, L. "The Origins of a Homeric Peculiarity: *Mē* Plus Aorist Imperative." *TAPA* 113 (1983) 69-78.

384. Thesleff, H. "Homeric *pisures*." In *Studies in Classical and Modern Philology Presented to Y. M. Biese on the Occasion of His Eightieth Birthday*. Ed. Y. Blomstedt. Helsinki 1983. Pp. 133-39.

385. Zannini Quirini, B. "*Ikhōr*: 'il sangue' degli dèi." *Orpheus* 4 (1983) 355-63. [Homer, lyric poetry, Aristotle, and medical writers.]

CHRISTOL (367) argues that *tēi dekaṭēi* is an old instrumental later construed as a dative of date; an appendix on *peṃptaiōi* (*Od.* 14.257). COSSET (368) demonstrates that the epithets *polumētis*, *ptoliporthos*, *douriklutos*, and *tlēmōn* are subtly appropriate to the hero's behavior and abilities as well as to events narrated; context is also a factor in the choice of *khalkēon* or *meilinon* to modify spears. In item 369, he seeks to demonstrate that each of

several epithets based on *mētis* (viz. *polumētis Odusseus*; *Kronou pais ankulomēteō*; *mētietā Zeus*) "souligne et renforce le portrait psychologique des personnages"; though not proof that all formulas have literary justification, this does "constitue une confirmation supplémentaire de la souplesse du style formulaire et de la maîtrise du poète" (p. 274). DEROY (370) maintains that the Latin prefix is "atténuative," corresponds to the Mycenaean adjectival prefix *wē-* (reduced to *ē-* in Homeric *ēpedanos*, *ēitheos*, and *ēbaios*) and may represent an old borrowing of Latin from Greek. HAUDRY (371) shows that the words *artipos* (*Il.* 9.505, *Od.* 8.310), *artiphron* (*Od.* 24.261) and *artiepēs* (*Il.* 22.281) all carry a metaphorical charge derived from woodworking. Item 372 shows how the phrase, in its twenty-six Homeric occurrences, "charges the speech it introduces with a decidedly minatory fervency and excitement" (p. 16). Item 375 sheds light on the Homeric idiom *kharin idein* (*Il.* 11.243) by comparing it with Indo-Iranian and Armenian, where **weid-* carries the force "to obtain"; also *trekhō* is shown to mean "turn on an axis" in both Armenian and Homer. RUTHERFORD-DYER (381) presents evidence that "*oinops* is an evocative and meaningful epithet to Homer and his audience, most appropriately translated 'sunset-red'. . .; when used of ships and islands, it evokes the sunset departure of ships bound in night-time navigations by the stars" (pp. 127-28). According to STEPHENS (383), Homeric *mē* plus aorist imperative falls into two categories: 1) "retentions of an earlier syntactic construction" and 2) "a special development arising from processes peculiar to the epic Dichtersprache" (p. 71).

See also items 66, 87, 108, 118, 125, 132, 148, 150, 154, 173-74, 391, 397, 424, 429, 432, 445-46, 458, 461, 469, 492-94, 496, 499-500, 503-4, 510, 534, 542, 544, 546, 568, 573, 602, 611, 619, 630, 634-36, 638, 649, 655, 665, 672, 681, 683, 685, 689, 702, 705, 755, 769, 809, 821, 830, 832, 860, 869, 878, 886, 890, 911, 946, 1011, 1016, 1018, 1028, 1046, 1068, 1078, 1088, 1114, 1123, 1138, 1152, 1156, 1167, 1169, 1179, 1185, 1238, 1262, 1328, 1351, 1371, 1438, 1448, 1458, 1481, 1564.

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

386. Havelock, E. A. *The Greek Concept of Justice: From Its Shadow in Homer to Its Substance in Plato*. Cambridge, MA 1978. Reviews: Adkins *CP* 75 (1980) 256-68; Gagarin *AJP* 101 (1980) 128-31; Gschnitzer *HZ* 232 (1981) 117-18; Lloyd-Jones *JHS* 102 (1982) 258-59.

387. Kessels, A.H.M. *Studies on the Dream in Greek Literature*. Diss. Utrecht 1973 [JPH 2.334]. Utrecht 1978. Reviews: Borthwick *CR* 30 (1980) 283; Saïd *REG* 93 (1980) 277-78; Fuqua *CW* 75 (1982) 189-90; van Lieshout *Mnemosyne* 38 (1985) 394-97.

388. Cantarella, E. *Norma e sanzione in Omerō: Contributo alla protostoria del diritto greco*. Milan 1979. Reviews: di Donato *QS* 6 (1980) 367-72; Bertelli *QS* 7 (1981) 253-63; MacDowell *CR* 31 (1981) 66-67; Negri *Labeo* 28 (1982) 317-22.

389. Bezantakos, N. P. *Hē ennoia tēs metanoias ston Homēro: allagē gnōmēs—agnōrisē sphalmatos* [with an English résumé]. Athens 1980. Reviews: Tsavelas-Bonnet *LEC* 50 (1982) 268; Bodson *AC* 52 (1983) 294-95; Schwabl *WS* 17 (1983) 256.

390. Broecker, W. *Poetische Theologie*. Frankfurt 1980.

391. Drexler, H. *Erkennen und handeln: Zur Begriffsbestimmung*. Göttingen 1980.

392. Hohendahl-Zoetelief, J. M. *Manners in the Homeric Epic*. Diss.

Utrecht 1975 [JPH 2.339]. Leiden 1980. Reviews: Bodson *AC* 51 (1982) 346-47; Rexine *CW* 75 (1982) 376-77; Combella *CP* 78 (1983) 347-49; Jones *CR* 33 (1983) 124-25.

393. Lo Schiavo, A. *Omero filosofo: L'enciclopedia omerica e le origini del razionalismo greco*. Florence 1983.

394. Panagiotou, K. S. *Die ideale Form der Polis bei Homer und Hesiod*. Bochum 1983.

395. Stal', I. V. *The Artistic World in Homeric Epic* [in Russian]. Moscow 1983.

396. Wickert-Micknat, G. *Unfreiheit im Zeitalter der Homerischen Epen*. Wiesbaden 1983. Reviews: Fisher *G&R* 31 (1984) 214; Heubeck *Gymnasium* 91 (1984) 417-19; Lotze *Gnomon* 57 (1985) 517-21; Valiglio *Maia* 37 (1985) 86-90.

Ten of the nineteen chapters in item 386 deal with concepts of justice in Homer, who "constitutes the early Hellenic answer to the problem of oral storage: first, it is the society of early maritime Hellenism, not an antique Mycenaean model, which he reports. . .; second, the stories in the poems . . . include a mass of directive information covering the *nomos* and *ethos* . . . appropriate to the society to which the poems are addressed" (p. 13). CANTARELLA (388) discusses particularly the adjudication of homicide cases, and postulates three phases in the evolution of judicial procedure: 1) imposed decision by the king in Mycenaean times, 2) voluntary conformity with heroic competitive standards of virtue (the norm in Homer), and 3) the more democratic and cooperative morality evidenced in the judgment scene on the shield in *Il.* 18. Item 389, originally a doctoral dissertation, examines the vocabulary and psychodynamics of repentance in the Homeric epics. Item 396, a volume in J. Vogt's series *Forschungen zur antiken Sklaverei*, reprints (with additions) WICKERT-MICKNAT's earlier study of prisoners of war and slaves in the *Iliad*, *Studien zur Kriegsgefangenschaft und zur Sklaverei in der griechischen Geschichte, I: Homer* (Wiesbaden 1954), together with a new treatise on "unfree" persons in the *Odyssey*.

397. Scully, S. P. "The Polis in Homer: A Definition and Interpretation." Diss. Brown 1978. Summary in *DAI* 39 (1979) 6111-12A.

398. Whitehead, O. H. "Teleology and the Function of Discourse in the Epics of Homer, Virgil, Dante and Milton." Diss. Toronto 1978. Summary in *DAI* 39 (1979) 4229A.

399. Stanton, J. M. "An Application of Moral Development Theory to Homer." Diss. Boston College 1983. Summary in *DAI* 44 (1984) 482A.

By examining formulaic language applied to *poleis* in Homer, SCULLY (397) reveals "the generic image of the polis. . . in three basic categories: the unique sacred nature of the polis, its defensive system in terms of both its divine and its human derivation, and the people—warriors, rulers, women and children—who inhabit it" (*DAI*). WHITEHEAD includes the *Odyssey* in his study (398) of how "the idea of the *telos*, as well as the poet's view of his role, is transformed under the growing influence of the *logos*, both in the Classical and Christian worlds" (*DAI*). STANTON's dissertation (399) concludes that "Homeric society was co-operative and moral at Stage 2 of the Kohlberg scale. . . , measurement of moral stage was. . . dependent on motivation expressed by a particular character, on context, and on evaluations by the narrator and by other characters" (*DAI*).

400. Hillman, J. "On the Necessity of Abnormal Psychology." *Eranos-Jb* 43 (1974) 91-135.

401. Devlieghere, L. "De zanger in de Ilias ed de Odysseia: Een vergelijking met andere epen." *Kleio* 6 (1976) 1-10.
402. Kraus, W. "Götter und Menschen bei Homer." *WHB* 18 (1976) 20-32.
403. Rowe, C. "One and Many in Greek Religion." *Eranos-Jb* 45 (1976) 37-67.
404. Dietrich, B. C. "Aspects of Myth and Religion." *AClass* 20 (1977) 59-71.
405. Fischer, R. "Astronomy and the Calendar in Hesiod." *EMC* 21 (1977) 58-63.
406. Friedrich, P. "Sanity and the Myth of Honor: The Problem of Achilles." *Ethos* 5 (1977) 281-305.
407. Giangrande, G. "Polisemia del linguaggio nella poesia alessandrina." *QUCC* 24 (1977) 97-106.
408. Gordon, C. H. "The Royal Genealogy of Jesus (Matt. 1:1-16 & Luke 3:23-38)." *JBL* 96 (1977) 101.
409. Huxley, G. "Homer's Perception of His Ionian Circumstances." *MayR* 3 (1977) 73-84. [Topographical and social milieu.]
410. Lukovskaja, D. I. "On the Sources of Juridical Thought in Ancient Greece" [in Russian]. In *Izvestija vyssykh učebnykh zavedenij*. Pravovedenije 1977. I. 75-84. [Homer, Hesiod, and Milesian thinkers.]
411. Robert, F. "Dieux d'Homère et sanctuaires d'Asie Mineure." In *Senghor* (1977) 417-27.
412. de Romilly, J. "Mythe et pensée abstraite en Grèce." In *Senghor* (1977) 439-51.
413. Zeppi, S. "Civiltà tecnico-materiale e civiltà etico-politica nella riflessione preplatonica sulla storia e sulla struttura della società." *AAT* 111 (1977) 201-20.

Item 400 considers human pathological behaviors as symbolized in the Homeric gods. In observations prompted by the publication of the fourth edition of Bruno Snell's *Die Entdeckung des Geistes* (Göttingen 1975), KRAUS (402) reflects that "Die Menschen der Ilias stehen an Würde und innerem Wert über den Göttern. Es ist ein anderer Ernst um sie, eben weil sie den Tod vor Augen haben. Keine Erlösung wartet ihrer, keine erhöhte Existenz im Jenseits, nur ein Schattendasein, dem Achill das elendste Knechtsleben auf die Erde verzieht (*Od.* 11, 488 ff.). In diesem kurzen Leben müssen sie sich bewähren, unter den Bedingungen, die die Götter setzen" (p. 29). ROWE (403) contrasts the relatively unified pantheon in Homer and Hesiod on the one hand, with the diversity of religious worship in actual practice on the other, while DIETRICH (404) cautions against a facile equation of Homeric and Hesiodic myth with actual cult figures of Greek religion. FISCHER (405): "Hesiod knew more about astronomical phenomena than did Homer and applied his more precise knowledge to practical affairs." FRIEDRICH (406) seeks to demonstrate that "honor and the honor-linked complexes were mainly predicated on keeping women relatively deprived of honor, on competing for women as symbolic of honor, and ritualized conflicts over women that intermittently revitalize the entire system of meanings"; thus, "the system of honor is primarily rooted in sexuality and the relations between the sexes" (p. 302). GIANGRANDE (407) contrasts Homeric humor, which is situational, with the word-play of Alexandrian humor. According to GORDON (408), "dual paternity, human and divine, was not a paradox in the realm of Near Eastern concepts, as in, e.g., Homer *Il.* 10.144, and the double paternity of the pharaohs." ROBERT (411) notes certain tensions in Homer's narrative arising from the fact that no temples of Zeus existed in Asia Minor. ROMILLY (412) describes the evolution from acceptance of myth as literal truth in the Homeric poems to its acquisition of

symbolic force in later Greek literature. ZEPPI (413) holds that the *Odyssey* represents a monistic solution to the tension between sorts of society discussed.

414. Bannert, H. "Zur Vogelgestalt der Götter bei Homer." *WS* 12 (1978) 29-42.

415. Bartosiewiczová, J. "Moirai: Die Funktion des Schicksals in den homerischen Gedichten." *GLO* 9/10 (1977-78) 3-15.

416. Esposito Vulgo Gigante, G. "Epos omerico e pensiero arcaico: Una interpretazione di alcune similitudini." *AFLN* 20 (1977-78) 26-46.

417. Foley, H. P. "'Reverse Similes' and Sex Roles in the *Odyssey*." *Arethusa* 11 (1978) 7-26. Rpt. in *Women in the Ancient World: The Arethusa Papers*. Ed. J. Peradotto and J. P. Sullivan. Albany 1984. Pp. 59-78.

418. Gentili, B., and G. Cerri. "Written and Oral Communication in Greek Historiographical Thought." Trans. D. Murray and J. Van Sickle. In *CommArts* (1978) 137-55.

419. Ghidini Tortorelli, M. "Miti e utopie nella Grecia antica." *Aiis* 5 (1976-78) 1-126.

420. Griffin, J. "The Divine Audience and the Religion of the *Iliad*." *CQ* 28 (1978) 1-22.

421. Lourenço de Carvalho, J. "A hospitalidade em Homero." *Classica* 4 (1978) 71-78.

422. Mansuelli, G. A. "Alle origini del concetto greco di città: letture omeriche." In *Antichità cretesi: Studi in onore di Doro Levi*. Vol. II. Catania 1978. Pp. 16-21.

423. Parodi de Lisi, M. C. "Algunas consideraciones acerca de la religión homérica." *Argos* 2 (1978) 47-69.

424. Prier, R. A. "'*Sēma* and the Symbolic Nature of Pre-Socratic Thought." *QUCC* 29 (1978) 91-101.

425. Segal, C. P. "'The Myth was Saved': Reflections on Homer and the Mythology of Plato's Republic." *Hermes* 106 (1978) 315-36.

426. Stal', I. V. "The Unique Epic World: 'Living' and 'Non-Living' Beings." In *EBA* (1978) 61-62.

427. Stamatēs, E. S. "History of Mathematics, one: The Mathematics of Homer." In *Reprints*. Athens 1978. Pp. 17-30.

428. Vernant, J.-P. "Le statut de l'homme, entre bêtes et dieux, selon le régime des nourritures dans le système du sacrifice en Grèce ancienne." *BCTM* 23 (1978) 3-14. [*Od.* 12.320 ff. and Herodotus 3.20-24; cf. item 447.]

429. Watkins, C. "Let Us Now Praise Famous Grains." *PAPhS* 122 (1978) 9-17.

BANNERT (414) refines some of the inferences of F. Dirlmeier, *Die Vogelgestalt homerischer Götter* (SHAW 1967.2), e.g., with regard to *Il.* 7.57-61, 13.62-65, *Od.* 1.319-20, 3.371-72. Item 416 demonstrates that Homeric precedents may be found for such philosophical or physical notions as the four elements, the primacy of divine reason, the unlimited, etc. FOLEY (417) discloses how the "reverse-sex" similes at *Od.* 19.108-14 and 23.233-40 (and elsewhere) serve to "clarify the overall structure and meaning of the relations between man and wife" (p. 8): they reinforce our sense of "a mature marriage with well-defined spheres of power and a dynamic tension between two like-minded members of their sex" (p. 21). Item 418 analyzes Homeric and Hesiodic notions of contrasting historical epochs, viz. godlike and heroic vs. merely mortal. Discussion in item 419 proceeds from analysis of the *Odyssey*, Hesiod, Empedocles, and Aristophanes; see critique in Bertelli *PPol* 15 (1982) 569-70. According to GRIFFIN (420), "We are able to share [the gods'] viewpoint and to see human life as they see it, in its double aspect of greatness and littleness. And the gods themselves acquire not least from their rôle of watchers their own complex nature: sublime heavenly witnesses

and judges, and at the same time all-too-human spectators" (p. 21). Item 423 notes the tendency for humans (though not the poet) to speak of indefinite powers (*theos tis*, etc.) and suggests illuminating parallels with anthropological theories of *mana*. Item 424 is on the influence of Homer and Hesiod on Presocratic notions of the four elements. SEGAL (425) compares Homer's and Plato's use of a common tradition of myth: "Plato's journey. . . in its morphology, in its imagery, and even in some of its fundamental aims retains its roots in the experiences of Achilles and Odysseus. Both the epic poet and the philosopher embark upon voyages. . . toward the truth of life's essential and permanent character" (pp. 334-35). WATKINS (429) demonstrates the potential for mutual illumination of Homer and Indo-European, here as regards words for cereals, with attention "to the ethnic, and the poetic, side of what is in part an ethno-botanical, and in part a philological problem" (p. 9).

430. Andreev, J. V. "Könige und Königsherrschaft in den Epen Homers." *Klio* 61 (1979) 361-84.

431. Andreev, J. V. "Die politische Funktion der Volksversammlung im homerischen Zeitalter: Zur Frage der militärischen Demokratie." *Klio* 61 (1979) 385-405.

432. Bottin, L. "Onore e privilegio nella società omerica." *QS* 5.10 (1979) 71-99. [*Xuneia*, *moira*, and *geras*.]

433. Cantarella, E. "Meccanismi decisionali e processo nei poemi omerici." In *Symposion 1974* (1979) 69-83.

434. Descat, R. "L'idéologie homérique du pouvoir." *REA* 81 (1979) 229-40.

435. Dietrich, B. C. "Views of Homeric Gods and Religion." *Numen* 26 (1979) 129-51.

436. Korzinskij, A. L. "War in the Poems of Homer" [in Russian]. *AMA* 4 (1979) 70-82.

437. Lenz, L. "Streiflichter zur Ilias." *DU* 31.6 (1979) 24-41.

438. Levy, H. L. "Homer's Gods: A Comment on Their Immortality." *GRBS* 20 (1979) 215-18.

439. Maffi, A. "Rilevanza delle regole di scambio omeriche per la storia e la metodologia del diritto." In *Symposion 1974* (1979) 33-62.

440. Nespors, S. "Appunti sui rapporti tra diritto e religione in Omero." In *Symposion 1974* (1979) 85-96 ["discussione," pp. 96-101].

441. Posner, R. A. "The Homeric Version of the Minimal State." *Ethics* 90 (1979) 27-46.

442. Scheid, E. "Il matrimonio omerico." *DArch* 1.1 (1979) 60-73.

443. Scott, M. "Pity and Pathos in Homer." *AClass* 22 (1979) 1-14.

444. Stal', I. V. "Man in the Poems of Homer (Types of Epic Representation)" [in Russian]. In *Eirene XIV* (1979) 2.187-93.

445. Talamanca, M. "*Dikazein* e *krinein* nelle testimonianze greche più antiche." In *Symposion 1974* (1979) 103-33 ["discussione," pp. 133-35]. [Shield of Achilles.]

446. Tsitsiklis, M. I. "*Alphanō*, *alphēstēs*, *alpheisiboia*: Contribution à l'étude de préhistoire du droit grec des contrats" [in Greek with a French résumé]. *Hellenica* 31 (1979) 3-43.

447. Vernant, J.-P. "Manger au pays du Soleil." In Detienne, M., J.-P. Vernant et al. *La cuisine du sacrifice en pays grec*. Paris 1979. Pp. 239-49.

448. Vernant, J.-P. "*Panta kala*: D'Homère à Simonide." *ASNP* 9 (1979) 1365-74. Also in *Actes du VII^e Congrès de la Fédération Internationale des Associations d'Études classiques*. Ed. J. Harmatta. Budapest 1984. 1.167-73. [*Il.* 22.71-73 and Simonides' poem to Scopas.]

ANDREEV (430) argues that Homer's notion of the kingdoms of his heroes was highly abstract and had no basis in the realities of Mycenaean political

structures, reflected only in random bits of the poetic tradition; Homer himself had direct knowledge only of the autonomous polis. In item 431, he maintains that the "Volksversammlung" in Homer is not an incipient democratic system, but a mechanism for political decision making and resolution of disputes by aristocrats. DESCAT's semantic-field study (434) finds that "*basileus* est à *anax* comme *demos* à *laos*. . . Il semble que la représentation du pouvoir se présente sous la forme d'un système cohérent où le dédoublement des expressions indique un jeu d'interactions réciproques" (p. 238); notably, *basileus* and *demos* denote monopolization of public authority by an elite, *anax* and *laos* effective dominance within the interpersonal sphere of the *oikos*. DIETRICH (435) believes Homer occupies a position in the history of Greek religious thought at the boundary between Aegean prehistory and the religion of the polis. LENZ (437) offers reflections on Homeric anthropology, religion, society, and oral artistry. LEVY (438) illustrates that passages implying mortality of gods (e.g., *Il.* 1.593, 5.388-91, 395-402, 899-901) "represent not an extreme incursion. . . into anthropomorphism but rather a contrivance by which the poet manages to save for his epic the cherished episodes of a tradition in which the gods were indeed mortal" (p. 218; see item 463). POSNER (441) demonstrates that "there is little functioning government in Homer"; we have to do with an "alternative structure of prepolitical institutions and values [e.g., hospitality, reciprocity, honor, gifts, revenge] that occupies the role. . . that the state plays in our society" (p. 28). Item 442 is on the centrality of the bride-price (*hedna*)—symbolizing in part an alliance of clans—in the Homeric depiction of matrimony. VERNANT (447) compares *Od.* 12.312-446 (companions of Odysseus eating the cattle of Helios) with Herodotus 3.17-26 (Ethiopians) with a view to determining the Greek classification of foods (cf. item 428).

449. Bertman, M. A. "The Greek Polis and Justice." *Apeiron* 14 (1980) 134-38.

450. Bremer, J. M. "Griekse mythen en riten met betrekking tot de doden bij Homerus." *Lampas* 13 (1980) 288-89.

451. Cantarella, E. "Pubblico e privato nella polis omerica." In *Atti del II Seminario romanistico gardesano*. Milan 1980. Pp. 1-10.

452. Erbse, H. "Homerische Götter in Vogelgestalt." *Hermes* 108 (1980) 259-74. [Vis-à-vis F. Dirlmeier, *Die Vogelgestalt homerischer Götter* (SHAW 1967.2); see item 414.]

453. Kirk, G. S. "Some Methodological Pitfalls in the Study of Ancient Greek Sacrifice (in Particular)." In *Le sacrifice dans l'antiquité: Huit exposés suivis de discussions*. Ed. O. Reverdin and J. Rudhardt. Paris(?) 1980. Pp. 41-90.

454. Labarbe, J. "La prière 'contestataire' dans la poésie grecque." In *L'expérience de la prière dans les grandes religions: Actes du Colloque de Louvain-la-Neuve et Liège (22-23 novembre 1978)*. Ed. H. Limet and J. Ries. Louvain 1980. Pp. 137-48. [Homer, Theognis and Euripides.]

455. Littleton, C. S. "The Problem That Was Greece: Some Observations on the Greek Tradition from the Standpoint of the New Comparative Mythology." *Arethusa* 13 (1980) 141-59.

456. de Martino, F. "Mimesi personale e personaggi mimetici di Omero." *L'arango: Studi e ricerche del Liceo-Ginnasio Q. Ennius*, 3 (1980) 27-45.

457. Mossé, C. "Ithaque ou la naissance de la cité." *AION(arch)* 2 (1980) 7-19.

458. Nagy, G. "Patroklos, Concepts of Afterlife, and the Indic Triple Fire." *Arethusa* 13 (1980) 161-95.

459. O'Neal, W. J. "Fair Play in Homeric Greece." *CB* 56 (1980) 11-14.

460. Schouler, B. "Dépasser le père." *REG* 93 (1980) 1-24.

461. Scott, M. "Aidos and Nemesis in the Works of Homer and Their Relevance to Social or Co-operative Values." *AClass* 23 (1980) 13-35.

462. Uhde, B. "Zum Verständnis von Leben und Tod im frühgriechischen Denken." In *Leben und Tod in den Religionen: Symbol und Wirklichkeit*. Ed. G. Stephenson. Darmstadt 1980. Pp. 103-18.

BERTMAN (449) traces changing notions about justice and the individual's relation to the community in authors beginning with Homer. KIRK (453) exposes the errors of cultural anthropologists who posit greater self-consistency and neatness of organization than is actually evident in societies whose rituals of sacrifice are analyzed. LITTLETON (455) places Greek mythology firmly in Indo-European tradition by discussions of Homer, Herodotus, Aeschylus (in the *Eumenides*), and Plato. MOSSÉ (457) maintains that Ithaca and the city of the Phaeacians exhibit embryonic forms of the classical city-state, unlike Pylos and Sparta, which are non-existent outside the palace walls. By linguistic analysis, NAGY (458) finds thematic precedents for elements in the cremation of Patroclus in certain Indic customs, especially the ritual of the Triple Fire. O'NEAL (459) concludes that "the idealized concept of fair play in the modern world did not exist in Homeric times. . . . *To win* was the important object, *how* was secondary" (p. 13). SCHOUER (460) traces permutations of the notion "dépasser le père" from two Iliadic passages—Agamemnon with Diomedes and Sthenelos, and Hektor with Andromache and Astyanax (*Il.* 4.365, 6.371 ff.)—through Greek literature down to Libanius (and beyond—Kazantzakis). According to SCOTT (461), neither *aidōs* nor *nemesis* implies moral conscience in Homer; though they could at times dictate co-operative values, each was subordinate to the requirements of *aretē*.

463. Andersen, Ø. "A Note on the Mortality of Gods in Homer." *GRBS* 22 (1981) 323-27.

464. Donlan, W. "Scale, Value, and Function in the Homeric Economy." *AJAH* 6 (1981) 101-17.

465. Kleinlogel, A. "Götterblut und Unsterblichkeit: Homerische Sprachreflexion und die Probleme epischer Forschungsparadigmata." *Poetica* 13 (1981) 252-79.

466. Kokolakis, M. M. "Homeric Animism." *MPL* 4 (1981) 89-113.

467. Kotopoulos, E. T. "Hē politikē krisē tēs homērikēs epokhēs mesa stēn Iliada kai hē metousiōsē tēs se hērōiko tragoudi." *Dodone* 10 (1981) 221-85.

468. Lampropoulou, S. "The Status of Women in Ancient Times" [in Greek with an English résumé]. *Platon* 32/33 (1980-81) 88-113.

469. Leshner, J. H. "Perceiving and Knowing in the Iliad and Odyssey." *Phronesis* 26 (1981) 2-24.

470. Mossé, C. "La femme dans la société homérique." *Klio* 63 (1981) 149-57. Revised in *La femme dans la Grèce antique*. Paris 1983. Pp. 18-33.

471. Petersmann, H. "Homer und das Märchen." *WS* 15 (1981) 43-68.

472. Quiller, B. "The Dynamics of the Homeric Society." *SO* 56 (1981) 109-55.

473. Scully, S. P. "The Polis in Homer: A Definition and Interpretation." *Ramus* 10 (1981) 1-34. [The essence of item 397.]

474. Sourvinou-Inwood, C. "To Die and Enter the House of Hades: Homes, Before and After." In *Mirrors of Mortality: Studies in the Social History of Death*. Ed. J. Whaley. London 1981. Pp. 15-39.

ANDERSEN (463) argues (against Levy, item 438) that scenes apparently implying the possibility of a god's death in fact do no such thing; moreover, the gods do not point back to "a still more anthropomorphic position" (Levy), but "testify to the. . . poet's modelling of the gods in his poems, according to the needs of his art" (p. 327). DONLAN (464) finds that "circulation of treasure. . . is the necessary instrument of enhancing reputation and of increasing political influence, and both are directly proportional to the

amount of prestige goods which a man controls" (p. 108); "one motive predominates: to win and to augment fame and influence for oneself and one's *oikos*" (p. 109)—in part by engaging in various social-symbolic transactions. According to item 465, *Il.* 5.339-42, while it involves semantic play attesting to considerable linguistic sophistication, does not presuppose the use of writing in composition. KOKOLAKIS (466) shows that passages bearing on the issue of Homeric animism attest some to metaphorical enhancements, others to "primeval animistic superstitions stratified in the surviving epics" (p. 113). KOTOPOULOS (467) contends that the conflict between noble and king seen among Greeks, Trojans, and gods reflects historical anti-monarchical behavior by eighth-century aristocrats. Item 468 traces degeneration of women's status from elevated and privileged in Minoan-Mycenaean times and in Homeric poetry through subsequent stages of degradation beginning with the misogyny of the Hesiodic poems. LESHER (469) argues that the oral character of the Homeric poems did not preclude their addressing philosophical questions: the uses of *mētis*, *noos/noein*, and *gignōskein* in the *Odyssey* "reflect an interest in sense perception, knowledge, and intelligence that was absent in the *Iliad*" (p. 19). Item 470 is on the considerable but carefully delimited spheres of activity of women (esp. Andromache, Helen, Hecuba, Clytemnestra, Penelope, Helen, and Nausicaa) in Homer. PETERSMANN (471) assesses work in the field and concludes by noting a critical difference between the heroes of *Märchen* and those of Homer, since in the latter "Gewöhnlich jedoch erstreckt sich das Eingreifen der Götter nur auf ihren Beistand in Kampf und Not, indem sie dem Helden vor allem Mut, Klugheit und Kraft einflößen; nicht ersparen sie ihm dabei persönliche Mühsal und Leid. Doch gerade dadurch eröffnen sich für den homerischen Helden zum grossen Unterschied vom Märchenhelden Wege zu wahrer Humanität. Ihr hat Homer in seinen Epen erstmals in der Geschichte der abendländischen Menschheit ein leuchtendes Denkmal gesetzt" (p. 68). QUILLER (472) discusses the dynamics of change from the self-destructive and progressively weaker monarchical system to aristocracy and the emergence of the polis. Item 474 "concentrates on the Dark Age and eighth-century attitudes" toward death, reflected in the language, imagery, and "funerary ideology" of Homer and Hesiod.

475. Abramowiczówna, Z. "Qua ratione senectus ab Homero depicta sit" [in Polish with a Latin résumé]. *Meander* 37 (1982) 291-97. [Esp. Nestor, Priam, Hekabe, Laertes, and Eurycleia.]

476. Adkins, A.W.H. "Values, Goals, and Emotions in the *Iliad*." *CP* 77 (1982) 292-326.

477. Burkert, W. "Götterspiel und Götterburleske in altorientalischen und griechischen Mythen." *Eranos-Jb* 51 (1982) 335-67.

478. Castillo, G. "Il sacro nella cultura classica." *NAr* 1.3 (1982) 21-29.

479. Clay, J. S. "Immortal and Ageless Forever." *CJ* 77 (1981-82) 112-17.

480. Donlan, W. "The Politics of Generosity in Homer." *Helios* 9.2 (1982) 1-15.

481. Donlan, W. "Reciprocities in Homer." *CW* 75 (1982) 137-75.

482. Družinina, J. F. "Space in Homeric Epic (Some Aspects of the Question)" [in Russian]. In *Current Problems of Classical Philosophy* [in Russian]. Moscow 1982. Pp. 14-25.

483. Garland, R. S. J. "*Geras thanontōn*: An Investigation into the Claims of the Homeric Dead." *BICS* 29 (1982) 69-80.

484. Greenhalgh, P. A. L. "The Homeric *Therapōn* and *Opāōn* and Their Historical Implications." *BICS* 29 (1982) 81-90.

485. Iltting, K. H. "Sittlichkeit und Höflichkeit, oder Von der Würde der Persönlichkeit und der Verletzlichkeit des amour propre." In *Rassem* (1982) 99-121. [Hermes and Calypso in *Od.* 5.]

486. Kakridis, J. T. "*Metakenōsis*" [in German]. *WS* 16 (1982) 5-12.

487. Mette, H. J. "Von der Jugend." *Hermes* 90 (1982) 257-68. [Homer, lyrics, Plato, Aristotle.]
488. Pedrick, V. "Supplication in the *Iliad* and the *Odyssey*." *TAPA* 112 (1982) 125-40.
489. Ramos Jurado, E. A. "Homero, obertura del pensamiento político griego." *Habis* 13 (1982) 9-16.
490. Roisman, J. "Some Social Conventions and Deviations in Homeric Society." *AClass* 25 (1982) 35-41.
491. Rubcova, N. A. "On the Materiality of Naming in Prayers in Homer" [in Russian]. In *Current Problems of Classical Philosophy* [in Russian]. Moscow 1982. Pp. 26-40.
492. Scott, M. "Philos, Philotēs and Xenia." *AClass* 25 (1982) 1-19.
493. Vatin, C. "*Poinē, timē, thoīē* dans le droit homérique." *Ktēma* 7 (1982) 275-80 [résumé in *REG* 91 (1978) xvii].
494. Vleminck, S. "L'aspect institutionnel de la *timē* homérique à la lumière de l'étymologie." *ZAnt* 32 (1982) 151-64.
495. Wilkerson, K. E. "From Hero to Citizen: Persuasion in Early Greece." *Ph&Rh* 15 (1982) 104-25.
496. Wyatt, W. F. "Homeric *atē*." *AJP* 103 (1982) 247-76.

ADKINS (476): "[Achilles] does not realize how his values induced him not to be persuaded [by Nestor in *Il.* 1, by the ambassadors in *Il.* 9]. . . . Achilles knows that anger is sweeter than honey, but he does not realize why anger is so sweet to one who holds his values. He is living by the same values even. . . in *Iliad* 24. . . . He shows no realization that other values would be possible" (p. 321). Adkins reiterates that "the competitive martial excellences of Homer retain their precedence over other [cooperative, civic] values in later Greece. . . for a very long time" (p. 322). Item 479 is on ways in which "the physiology of the gods corresponds to and mirrors that of men" (p. 114), nectar and ambrosia sustaining the agelessness of the gods as earthly foods sustain mortals. DONLAN (480) views calculated generosity in Homer as an element in the social relationships operative in an "immature chiefdom," perhaps reflective of cultural conditions in the ninth century. In item 481, he reaches the conclusion that "the society depicted in Homer. . . is 'real'; and it is more likely that such a social structure existed in space and time [scil. Dark Age Greece] than that it was made up, or that it is an amalgam of institutions concocted from bits and pieces of social background extending over a period of four (or more) centuries" (p. 172). GARLAND's (483) object is "to determine why and to what extent people in Homer feel under an obligation to tend their dead. . . , to abstract and define the prevalent Homeric belief concerning the requirements of the dead and the feelings caused by them among the living" (p. 69). GREENHALGH (484) discriminates as follows: *therapōn* "was a current Geometric Age dependent household servant who at his highest level could be a displaced nobleman who was his master's most able and best loved *hetairos* and deputy commander-in-chief"; *opaōn* "was a Mycenaean survival. . . meaning a *hetairos* outside the family and not living as part of the household but owing special duties of loyalty to the king who had established him as a lord on separate estates within his kingdom" (p. 86). KAKRIDIS (486) suggests the term *metakenōsis* (from *metakenōō* = "pour from one vessel into another" [LSJ]) to denote instances when characters in the *Iliad* and the *Odyssey* possess information that logically should be known only to the poet. PEDRICK (488) advises caution in using Homer as evidence in socio-historical interpretations of the supplication ritual, since the poet subtly manipulates typical scenes for distinct literary effects in each epic: e.g., "In the *Odyssey*, Zeus' protection for suppliants is used to illuminate the hospitality of various hosts. In the *Iliad* the most vivid scenes of supplication promote the theme of vengeance" (p. 140). The discussion of supplication, hospitality, and murder and exile in item 490 leads to the judgment that "the

power of . . . conventions was not absolute and that Homeric society offered ways to bypass the rules it imposed on its members" (p. 40). SCOTT (492) reinforces theories developed by A.W.H. Adkins by showing that, in the society of the Homeric poems, "the world has taken a major step towards community and social organizations" (p. 17). According to VATIN's research (493), *poinë* denotes chastisement and compensation, *timē* goods given in homage or reparation establishing the equality of rights of two parties, *thoîē* a communal sanction imposed on an individual. WILKERSON (495) contends that belief in controlling force of the gods inhibited development of the notion of persuasion by rhetorical ability in the archaic period. WYATT's very thorough treatment of *atē* (496) includes sections on "Narrative," "Description (*Iliad* IX)," "Social Aspects (*Iliad* XIX)," "Psychology," "Physiology (*Odyssey*)," "Parallels and Later Developments," and "Linguistic Form."

497. Austin, N. "Homer's Icons." *Shenandoah* 34.4 (1983) 101-8. [Psychoanalytic view of gods.]

498. Avezzi, E. "Stilemi associativi e rappresentazioni della parentela nell'Iliade." *QS* 9.17 (1983) 69-97.

499. Cantarella, E. "Spunti di riflessione critica su *hubris* e *timē* in Omero." In *Symposion 1979* (1981/1983) 83-96.

500. Cheyns, A. "Le *thumos* et la conception de l'homme dans l'épopée homérique." *RBPh* 61 (1983) 20-86.

501. Crevatin, F. "Osservazioni sulla società indiana d'età vedica." *ILing* 8 (1982-83) 11-25. [Comparison with Homeric society.]

502. Dietrich, B. C. "Divine Epiphanies in Homer." *Numen* 30 (1983) 53-79.

503. Francis, E. D. "Virtue, Folly, and Greek Etymology." In *Approaches* (1983) 74-121.

504. Gernet, L. "Quelques désignations homériques de la parenté." *AION (archeol)* 5 (1983) 153-72.

505. Gschnitzer, F. "Der Rat in der Volksversammlung: Ein Beitrag des homerischen Epos zur griechischen Verfassungsgeschichte." In *Muth* (1983) 151-63.

506. Hogebe, W. "Initialen prognostischer Rationalität." *ZPhF* 37 (1983) 21-35.

507. Karabelias, E. "Homère, Platon et survivances littéraires de l'épiclérat." In *Symposion 1979* (1981/1983) 177-96.

508. Kullmann, W. "Die unterschiedliche Sicht der Götter in Ilias und Odyssee." In *Delebecque* (1983) 221-31.

509. de Martino, F. "Omero fra guerra e pace." *Fragile* 1.1 (1983) 9.

510. Pinsent, J. "*Hetairos/hetaros* in the Iliad." In *Delebecque* (1983) 311-18.

511. Raubitschek, A. E. "The Agonistic Spirit in Greek Culture." *AncW* 7 (1983) 3-7.

512. Rodríguez Herrera, I. "El hombre en Homero." In *Antigüedad clásica y cristianismo*. Salamanca 1983. Pp. 153-58.

513. Rowe, C. J. "The Nature of Homeric Morality." In *Approaches* (1983) 248-75.

514. Sharples, R. W. "'But Why Has My Spirit Spoken with Me Thus?': Homeric Decision-Making." *G&R* 30 (1983) 1-7.

515. Weinsanto, M. "L'évolution du mariage de l'Iliade à l'Odyssee." In *La femme* (1983) 45-58.

Item 498 contends that the distinction between collaterality and linearity is more enlightening than that between patriarchal clan and restricted family: association based on age and/or (same) sex—*hetairia*—takes precedence over familial relations. CHEYNS (500) discusses the evolution of the meaning of

thumos from mere life-force to a faculty of volition within the hero's psyche. DIETRICH (502) finds divine epiphanies problematic, neither easily classified nor occurring consistently in specific contexts (e.g., prayer, sacrifice, invocation); moreover, we may not read invariable religious meanings into them—they are rather “an extraordinary and largely poetic means of divine intervention” (p. 70). Item 503 is on the evolution of the vocabulary of psychology and ethics in Homer; includes discussion of *aretē* and *atē*. GERNET (504) scrutinizes the dynamics of clan and family in Homeric society, where certain individuals functioning as parents discharge the two key obligations of vengeance and proper burial; includes discussion of *pēos*, *opaōn*, *etēs*. Item 506 includes some discussion of Homeric seercraft in the section “Mantische Prognosen und das Sicherungsverhalten des Menschen” (pp. 25-27). PINSENT (510) argues that *hetairoi* preserves traces of very ancient military practice. RAUBITSCHKE (511) cites evidence for the “agonistic attitude” and the prestige of athletic excellence in the Homeric epics. ROWE (513) focuses on the central arguments of A. W. H. Adkins, *Merit and Responsibility* (Oxford 1960), and on the critiques devoted to it. SHARPLES' examination (514) of *Il.* 11.403-12, 22.98-131, and *Od.* 9.299-306, 22.333-39 shows that the Fränkel-Snell position regarding the absence of integrated self better suits the tripartite soul of *Republic* 4; certain Stoic notions of moral conflict as oscillation between opposing judgments have close affinities with Homer's *atē* and the intra-psychoic debates in his characters. In comparing the *Iliad* with the *Odyssey*, WEINSANTO (515) finds that “le vocabulaire employé, les pratiques matrimoniales et la valeur sociale du mariage restent les mêmes, mais, d'un poème à l'autre, on décèle des nuances, des glissements, qui font que, si l'on se marie de la même façon. . . la représentation que l'on se fait du mariage a changé” (p. 45).

See also items 44, 149, 172, 180, 195, 204, 220, 229, 238, 254, 263-64, 280, 286-88, 304, 313, 319, 322, 324-25, 332, 339, 346, 352-53, 372, 376, 380, 519, 523-24, 528, 534, 554, 558, 568, 572, 576, 580, 584, 587-88, 590, 596, 630, 677, 683, 695, 748, 771, 777, 810-11, 816, 860, 870, 896, 1028, 1051, 1082, 1087, 1104, 1137-38, 1198.

IV. THE *ILIAD*

A. GENERAL TREATMENTS

516. Stal', I. V. *The Homeric Epic: An Analytical Essay on the Iliad* [in Russian]. Moscow 1975. Review: *Zografiska ZAnt* 29 (1979) 173-77.

517. Atchity, K. J. *Homer's Iliad: The Shield of Memory*. Carbondale, IL 1978. Reviews: *Combella CJ* 74 (1978-79) 171-73; Willcock *JHS* 100 (1980) 214; Lebeau *REG* 94 (1981) 252.

518. Lorentzatos, Z. *Palimpsēsto tou Homērou*. Athens 1978. Review: *Hooker LCM* 3 (1978) 231-32.

519. Stock, R. *De mens bij Homerus, Ilias*. Antwerp/Amsterdam 1978.

520. Stal', I. V. *The Typology of Artistic Thought in Homeric Epic (The Iliad and the Structural Laws of Its Images)* [in Russian]. Moscow 1979. [Abridgement of diss. Moscow 1979.]

521. van Thiel, H. *Iliaden und Ilias*. Basel 1981. Reviews: Eisenberger *GGA* 234 (1982) 11-31; Hainsworth *CR* 33 (1983) 163-64; Willcock *JHS* 104 (1984) 188-90; Bannert *Gnomon* 59 (1987) 97-102.

522. Jackson, W. T. H. *The Hero and the King: An Epic Theme*. New York 1982. Reviews: Green *MLR* 78 (1983) 879-80; Stäblein *Speculum* 58 (1983) 1057-60; Johnson *MP* 82 (1984) 226-27; McConnell *MLN* 100 (1985) 680-83.

523. MacCary, W. T. *Childlike Achilles: Ontogeny and Phylogeny in the Iliad*. New York 1982. Reviews: Halperin *CJ* 79 (1984) 363-67; Holoka *CW* 78 (1984) 49-50; Vernière *REG* 97 (1984) 296; Gill *JHS* 105 (1985) 176.
524. Reucher, T. *Die situative Weltsicht Homers: Eine Interpretation der Ilias*. Darmstadt 1983. Reviews: Thesleff *Arctos* 17 (1983) 139-40; Clay *CW* 78 (1984) 131-32; Abramowicz *Eos* 73 (1985) 193-95; Esposito *Vulgo Gigante SIFC* 3 (1985) 116-18.
525. Priess, K. A. "Der mythologische Stoff in der Ilias." Diss. Mainz 1977.
526. Thompson, D. P. "Human Responsibility for the Fall of Troy." Diss. CUNY 1981. Summary in *DAI* 42 (1981) 1139A.
527. Andersen, Ø. "Paradeigmata: Beiträge zum Verständnis der Ilias" [in Norwegian]. *Edda* 77 (1977) 65-89. [Report of defense of diss. Oslo 1976.]
528. Nicolai, W. "Wirkungsabsichten des Iliasdichters." In *Marg* (1981) 81-101.
529. Pippidi, D. M. "Introduction à l'Iliade: La place de l'Odyssee dans la littérature grecque épique" [in Romanian with a French résumé]. In *Variatii pe teme clasice*. Bucharest 1981. Pp. 21-76.
530. Schwinge, E. R. "Homer: Ilias." In *Literaturwissenschaftlicher Grundkurs*. Reinbek bei Hamburg 1981. Pp. 106-18.
531. Comorovski, C. "La composition éthique de l'Iliade." *RsLI* 8 (1982) 1-9.
532. Thomson, G. H. "The Making of the Iliad." *CollL* 10 (1983) 231-43. [Theory of oral composition.]

ATCHITY (517) uses the shield as a critical metaphor for analyzing the entire poem: "images of artifacts [e.g. spears, bows, scepters, shields] . . . serve as signposts in the vast but coherent landscape that shapes character, action, and symbolism into a clear expression of Homer's instructive theme" (p. xv). He gives special attention to "Helen and Her Galaxy," and to "Hephaistos and the Galaxy of Achilles"; appendices on "Homeric Hierarchical Structures" and "Horses in the *Iliad*." Item 518 offers a general discussion of the themes of divine knowledge and the human/heroic condition in the *Iliad*. The 700-page item 521 is a painstaking combination of Analysis and Neoanalysis: eschewing such newfangled notions as the theory of oral composition (Milman Parry is not listed in his bibliography), VAN THIEL explains various inconsistencies as signs of variants and conflation in our text. He posits an Early and a Late (Homeric) *Iliad*, the latter incorporating material from two shorter works, the *Duel* (= app. Books 3-4) and the *Wall* (= app. Books 12-15). Our text is the work of a post-Homeric *Redaktor* who conflated the Early and the Late *Iliad*, together with much matter of his own creation. A vast concordance-commentary occupies the bulk of this exercise in the substitution of (utterly unverifiable) text history for literary criticism. Epics discussed by JACKSON (522), besides the *Iliad* and *Odyssey*, are the *Aeneid*, *Beowulf*, the *Chanson de Roland*, the *Cid*, and the *Nibelungenlied*. MacCARY (523) combines Freudian and post-Freudian psychoanalytic theory to interpret Achilles' personality and certain distinctive plot elements of the *Iliad*, including the role of mother-figure-goddesses, the special prominence of Patroclus and Hector, etc.: "The plot, imagery, and vocabulary of the *Iliad* reveal to us the earliest stage in the development of the ego, the ontogeny of the self in the phenomenological struggle of the mirror stage" (p. 233). Item 524 is a massive running commentary on the *Iliad* (Doloneia excepted); its master principle of interpretation is that the epic is an artistically evolved expression of a consistent heroic code. Thus the social and political dimensions of particular actions and words in specific situations are unfolded with greatest detail. THOMPSON's dissertation (526) considers the apportionment of responsibility in the accounts found in Homer, Vergil, Benoit de Sainte-

Maure, Guido de Columnis, Chaucer, Caxton, and Shakespeare. NICOLAI (528) finds a dual outlook in the *Iliad*, evident in, among other things, the portrayal of its characters: "Der Dichter gestaltet die Charaktere seiner Figuren—überspitzt gesagt—als ein *mixtum compositum*, das einerseits übermenschliche Kriegerqualitäten aufweist (das ist das archaisierende Element) und das andererseits—jedenfalls bei den Hauptfiguren wie Achill, Agamemnon, Hektor—die allzumenschliche Neigung zu gemeinschaftsgefährdenden Willkürakten besitzt (das ist das aktualisierende Element)" (p. 101).

B. INDIVIDUAL BOOKS, EPISODES, PASSAGES

Special Topics

533. Karnezis, I. E. *Homērika: Hoi Aiantes stēn Iliada kai hoi suggeneis tous (Symbolē ste domē kai henotēta tēs Iliados)*. Athens 1980. [With a detailed English résumé: "Homeric Problems: Aiante of the Iliad and Their Relatives."] Reviews: Georgountzos *Platon* 32/33 (1980-81) 460-62; Monteil *RPh* 56 (1982) 122; Xylas *Hellenica* 34 (1982-1983) 229-30.

534. Lowenstam, S. *The Death of Patroklos: A Study in Typology*. Königstein 1981.

535. Schnapp-Gourbeillon, A. *Lions, héros, masques: Les représentations animales chez Homère*. Paris 1981. Reviews: Vernière *REG* 95 (1982) 195-97; Citti *Orpheus* 4 (1983) 162-63; Rahn *Gnomon* 55 (1983) 160-63; Jouan *RHR* 201 (1984) 194-96; Pinsent *JHS* 104 (1984) 193-94.

536. Race, W. H. *The Classical Priamel from Homer to Boethius*. Leiden 1982. Reviews: Curley *AJP* 104 (1983) 211-13; Gerber *CJ* 78 (1983) 360-61; Horsfall *CR* 33 (1983) 136-37.

537. Frese, M. I. *Übereinstimmende Zahlensymbolik in Ilias und Bibel*. Pähl 1983.

Item 534 deals particularly with the gesture of thigh-slapping, disclosing the symbolic connotations of the act and the strands of connective tissue formed with such words and concepts as *nēpios*, *pulai*, *therapōn*, *nostos*, and *moira*. Item 535 reveals how animals in Homer, especially in the similes, are symbolically both the analogues of the heroes and mediators between the spheres of gods and men; the logic of such analogy is explicated along structuralist lines. RACE (536): "A priamel is a poetic/rhetorical form which consists, basically, of two parts: 'foil,' and 'climax'" (p. ix); among Homeric examples examined are *Il.* 9.378-91, 13.729-34, 14.315-28, 14.394-401, *Od.* 5.118-29, 8.167-77, 11.416-20, and 24.87-92.

538. Gruen, P. J. "Battle Revenge in Homer's Iliad: A Contribution to the Understanding of Narrative Patterns in the Early Greek Epic." Diss. Columbia 1977. Summary in *DAI* 40 (1979) 233-34A.

539. Kotopoulos, I. T. "Hē klimakosē tōn herōōn stēn Iliada." Diss. Salonika 1977. Review: Vlachos *Platon* 30 (1978) 304-6.

540. Lonsdale, S. H. "Animal Imagery in Homer." Diss. Cambridge 1978. Listed in *BICS* 25 (1978) 203.

541. Ogilvy, J. A. "Visions of God: Accommodation and the Reader in the Epics of Homer, Virgil, Vida and Milton." Diss. Toronto 1978. Summary in *DAI* 40 (1979) 239A.

542. Randall, F. R. "Studies of the Repetition of Word and Image in the Iliad." Diss. Princeton 1978. Summary in *DAI* 39 (1979) 5490A.

543. Menkes, M. S. "Herakles in the Homeric Epics." Diss. Johns Hopkins 1979. Summary in *DAI* 39 (1979) 5489A.

544. Browning, D. G. "*Amarturon ouden aeidō*: The Appeal to Tradition in Ancient Poetry from Homer to Ovid." Diss. Princeton 1980. Summary in *DAI* 41 (1982) 3094A.

545. Pedrick, V. A. "Situational Observation in the Ransom Scenes of the Iliad: A Study in Techniques of Characterization." Diss. Cincinnati 1980. Summary in *DAI* 41 (1981) 3095-96A.

546. Williams, J. A. "Patterns of Diction in the Iliad: The Role of the Verb." Diss. Cambridge 1982. Listed in *BICS* 25 (1982) 158.

547. Wofford, S. L. "The Choice of Achilles: The Epic Counterplot in Homer, Virgil and Spenser." Diss. Yale 1982. Summary in *DAI* 43 (1982) 1537A.

548. Koudigelis, E. A. "Orthopädisch-traumatologische Darstellung in den Epen Homers." Diss. Essen 1983.

OGILVY (541): "The *Iliad* shows the spiritual evolution of Achilles with a complementary development of his use of language: as his spiritual perception grows away from the norm of his fellows, his speech, while retaining the common vocabulary, becomes increasingly metaphorical" (*DAI*). RANDALL (542) analyzes adjectives applied to tears, deer similes, the eagle-hare simile at 17.673-81, images of little children and young animals, and the themes of weariness and weariness. MENKES (543) finds that Heracles "is viewed as a man of exemplary ability, . . . which makes him an appropriate model to whom the Trojan War heroes can look" (*DAI*). Item 544 is "a fullscale study of" expressions like *legetai* and *fertur*, attempting "to characterize the specific uses to which they are applied by the major poets of all periods" (*DAI*). PEDRICK (545): "The entire series [1.12-32, 6.37-65, 10.373-457, 11.122-47, 15.463-69, 16.330-32, 21.34-114, 22.337-55, 24.552-71] plays a role in strengthening our impression of each character, because several motifs are explored. . . from different perspectives" (*DAI*). According to WOFFORD (547), "the heroic plot is constituted of those actions of which the characters in the poem are aware; it takes death as its subject. The counterplot is constituted of those events or images which the poet adds to the heroic story in order to explain or illuminate it" (*DAI*).

549. González Blanco, A. "Las ascunciones en la Iliada." In *Homenaje a Garcia Bellido*, II = *Revista de la Universidad Complutense* 25.104 (1976) 105-29.

550. Debus, L. "Comparison of Female Characters in the Iliad and the Odyssey" [in Serbocroatian]. *L&G* 12 (1978) 5-11.

551. Fenik, B. "Stylization and Variety: Four Monologues in the Iliad." In *T&I* (1978) 68-90.

552. Gordeziani, R. V. "Homeric Information about the Allies of the Trojans in Light of Ancient Near Eastern Documents" [in Russian]. In *EBA* (1978) 65.

553. Montanari, F. "Un acheo contro due troiani: Ripetizione di motivi e modelli formali nel racconto omerico." *MD* 1 (1978) 65-85.

554. Mugler, C. "Valeur et médiocrité dans la perspective de l'Iliade." *RPh* 52 (1978) 254-63.

FENIK (551): "the four monologue scenes [11.401 ff., 17.91 ff., 21.553 ff., 22.99 ff.] are heavily stylized. . . yet each is unique. The men see their predicaments in strongly individual terms. Secondly, the characterization of each speaker is appropriate and consistent. . . . Finally, each scene as a whole is closely tailored to its circumstances and context" (p. 89). MUGLER (554) argues that Homer applies ethical qualities to animals and even inanimate nature as well as to human beings.

555. Donlan, W. "The Structure of Authority in the Iliad." *Arethusa* 12 (1979) 51-70.

556. Rubino, C. A. "'A Thousand Shapes of Death': Heroic Immortality in the Iliad." In *Knox* (1979) 12-18.

557. Russo, C. F. "Fisionomia di un manoscritto arcaico (e di un'Iliade ciclica)." *Belfagor* 34 (1979) 653-56.

558. Walcot, P. "Cattle Raiding, Heroic Tradition, and Ritual: The Greek Evidence." *HR* 18 (1979) 326-51.

DONLAN (555): "the crisis of the leadership-structure in the *Iliad* may reflect [the fact that] . . . position-authority and standing-authority are no longer mutually compatible but have begun to compete in a socially disruptive manner. . . ." (p. 65). RUBINO (556) observes that "Achilles. . . ends by depending upon epic poets and their audiences (us) to preserve, protect, and revere his *kleos*. . . Zeus. . . becomes the first poet of the *Iliad*, for it is he, the god, who creates the plot (*muthos*) of the poem" (pp. 16-17). RUSSO (557) continues his studies of mathematical proportion in the structure of the *Iliad*, this time with reflections on the Doloneia and on three cases of insomnia: 2.1 (Zeus), 10.1 (Agamemnon), and 24.677 (Hermes). WALCOT (558) adduces evidence from Homer, Hesiod, and the Hymn to Hermes that cattle raiding is part of an initiation ritual in Indo-European myth.

559. Bader, F. "Rhapsodies homériques et irlandaises." In *Recherches sur les religions de l'antiquité classique*. Ed. R. Bloch. Geneva/Paris 1980. Pp. 9-83.

560. Bergren, A.L.T. "Helen's Web: Time and Tableau in the Iliad." *Helios* 7.1 (1979-80) 19-34.

561. Daraki, M. "Le héros à menos et le héros daimoni isos: Une polarité homérique." *ASNP* 10 (1980) 1-24. [Civilization vs. nature.]

562. Duchemin, J. "Contribution à l'histoire des mythes grecs: Les luttes primordiales dans l'Iliade à la lumière des sources proche-orientales." In *Manni* (1980) 3.837-79. [*Gilgamesh* epic and *Enuma Elish*.]

563. Pucci, P. "The Language of the Muses." In *CMTTL* (1980) 163-86.

564. Stagakis, G. J. "Charioteers and *paraibatai* of the Iliad." *Historia* 29 (1980) 142-64.

565. Vanderlinden, E. "La Chronologie de l'Iliade." *LEC* 48 (1980) 342-49.

BADER (559) gives particular attention to distinguishing characteristics of the hero. BERGREN (560) utilizes recent critical theory to study "suspended verisimilitude." According to PUCCI (563), in Homer, "the presence of the Muses' discourse emerges. . . as that which would mark and separate one form of repetition from another" (p. 163). STAGAKIS (564) seeks to "fill a lacuna. . . in Homeric scholarship" by compiling and commenting on "a roster of chariot drivers and *paraibatai* [which] may prove to be of use to the social historian" (p. 142). Item 565 provides an eight-page table charting book-by-book "la chronologie exacte des événements racontés dans l'Iliade" (p. 342).

566. Barrett, D. S. "The Friendship of Achilles and Patroclus." *CB* 57 (1981) 87-93.

567. Duban, J. M. "Les duels majeurs de l'Iliade et le langage d'Hector." *LEC* 49 (1981) 97-124.

568. Garland, R. "The Causation of Death in the Iliad: A Theological and Biological Investigation." *BICS* 28 (1981) 43-60.

569. de Romilly, J. "Achill und die Leiche Hektors: Zur Humanität Homers." *WHB* 23 (1981) 1-14.

570. Rubcova, N. A. "The Form of Invocation as a Principle of Organization of the Hymn (with Regard to the Invocations of the Iliad, the Homeric

Hymns, and the Hymns of Callimachus)" [in Russian]. In *PAGL* (1981) 178-223.

BARRETT (566) argues against the case made (especially by Hans Licht) for the homosexuality of Achilles and Patroclus, adducing better analogues from writers (Aristotle, Cicero, C. S. Lewis) "who have . . . recorded their thoughts and experiences in regard to friendship in general and the comradeship of soldiers in particular" (p. 91). DUBAN (567) maintains that narratives of the three major duels (Menelaus vs. Paris in *Il.* 3, Aias vs. Hector in 7, and Achilles vs. Hector in 22) are unconventional and unconstrained by the overall structural pattern of the *Iliad*. GARLAND (568) tabulates "240 recorded deaths on the battlefields," concluding that cause of death is "the interruption of vital functions caused by the despatch of the *thymos*. . . indicated by the 'loosening effect' upon the *gounata* and *guia*. . . . Homer was not concerned to . . . assign the *psychē* a vital role in the living body" (p. 51). ROMILLY (569) argues that the abominations committed by Achilles are less horrific than they might have been and have the effect of highlighting Achilles' passion and his victory over it.

571. Bushnell, R. W. "Reading 'Winged Words': Homeric Bird Signs, Similes, and Epiphanies." *Helios* 9.1 (1982) 1-13.

572. Daraki, M. "Personnages héroïques et initiation guerrière dans l'Illiade." In *ELA* (1982) 65-80.

573. Ingalls, W. B. "Linguistic and Formular Innovation in the Mythological Digressions in the *Iliad*." *Phoenix* 36 (1982) 201-8.

574. Loraux, N. "Ce que vit Tirésias." *L'écrit du temps* 2 (1982) 99-116. [Apparitions of goddesses in Homer.]

575. Loraux, N. "Crainte et tremblement du guerrier." *La peur, Traverses* 25 (1982) 116-27.

576. Papamichael, E. M. "Hoi olumpioi theoi kai hoi skheseis tous me tous anthrōpous." *Dodone* 11 (1982) 29-44.

577. Rutherford, R. B. "Tragic Form and Feeling in the *Iliad*." *JHS* 102 (1982) 145-60.

578. Vernant, J.-P. "La belle mort et le cadavre outragé." In *MMSA* (1982) 45-76. [Heroic death in Homer and Tyrtaeus.]

Item 571 is on the blurring of the distinctions among bird sign, bird simile, and metaphoric epiphany, in part conditioned by context (narrative vs. speech). DARAKI (572) discriminates between two warrior types, the one savage and "pre-cultural", the other initiated and civilized. INGALLS (573) notes that evidence of linguistic lateness and formular modification supports the arguments of M. M. Willcock (*JPH* 1.168) for innovation in the mythical paradigmata: "Homer was not a complete slave to his tradition." RUTHERFORD (577) seeks "to focus attention on a number of elements in Greek tragedy which are already present in Homer, and especially on. . . the theme of knowledge—knowledge of one's future, knowledge of one's circumstances, knowledge of oneself" (p. 145).

579. Alden, M. "When Did Achilles Come Back?" In *Delebecque* (1983) 1-9.

580. Burkert, W. "Oriental Myth and Literature in the *Iliad*." In *Greek Renaissance* (1983) 51-56.

581. Erbse, H. "Ilias und Patrokliē." *Hermes* 111 (1983) 1-15.

582. Jackson, M. W. "Hector and His Kind." *Classicum* 9 (1983) 21-26.

583. Lang, M. L. "Reverberation and Mythology in the *Iliad*." In *Approaches* (1983) 140-64.

584. Letoublon, F. "Défi et combat dans l'Illiade." *REG* 96 (1983) 27-48.

585. Nicolai, W. "Rezeptionssteuerung in der Ilias." *Philologus* 127 (1983) 1-12.
586. Samona, G. A. "Lo scudo, la cetra e l'arco: L'aedo metieta nascosto nell'Iliade e la Moira di Achille." *SMSR* 7.1 (1983) 161-82.
587. Schwabl, H. "Überlegungen zur Funktion von Kultgegebenheiten in der Ilias." In *Muth* (1983) 437-42.
588. Schwabl, H. "Zu den Träumen bei Homer und Herodot." In *Areṓs mnēmē* (1983) 17-27.
589. Woronoff, M. "Les chevaux de Troie." In *Delebecque* (1983) 487-96.
590. Woronoff, M. "La femme dans l'univers épique (Iliade)." In *La femme* (1983) 33-44.

ALDEN (579) finds traces in the *Iliad* of three versions of the return of Achilles to battle. ERBSE (581) argues that the wrath of Achilles and the fate of Patroclus are aspects of a single theme devised by the *Iliad* dichter; there was no pre-existing Patrocleia. JACKSON (582) reflects on the interrelations of plot and character as regards Achilles, Agamemnon, Hector, and Sarpedon. Item 583 is on interaction of mythological tradition and Homeric innovation: "whether an *Iliad* theme attracted old tales as *exempla* or an old tale inspired an *Iliad* episode for which the old tale was used as support, each would be liable over time to infiltration of details from the other" (pp. 163-64). LETOUBLON (584) discloses a consistent archaic age heroic value system in dialogues between heroes prior to single combats. NICOLAI (585) finds a tension between "eine affirmative Wirkungsabsicht" that "spricht vornehmlich die kriegerische Tüchtigkeit des Adels an" and "eine kritische Wirkungsabsicht" (p. 11) that reflects the changed political conditions of Homer and his audience. Item 586 shows that, in Homer, only the singer can confer immortality on the hero. WORONOFF (590): "méprisées parfois, plus souvent convoitées, rarement aimées, les femmes peuvent jouer dans l'univers épique un rôle déterminant, en raison du prestige de leur famille ou de leur personnalité" (p. 43).

See also items 72-74, 94, 109, 129, 136-37, 153, 178, 200, 387, 413, 416, 420-22, 437, 443, 454, 466, 469, 477, 488, 496, 508, 515, 728, 755, 787, 792, 798, 824, 889, 1111, 1197, 1329, 1570.

Iliad 1

591. Falus, R. "Les Invocations homériques." *AUB* 2 (1974) 17-38.
592. Bernheim, F., and A. A. Zener. "The Sminthian Apollo and the Epidemic among the Achaeans at Troy." *TAPA* 108 (1978) 11-14.
593. Redfield, J. "The Proem of the *Iliad*: Homer's Art." *CP* 74 (1979) 95-110.
594. Edwards, M. W. "Convention and Individuality in *Iliad* I." *HSCP* 84 (1980) 1-29.
595. Heitsch, E. "Der Anfang unserer *Ilias* und Homer." *Gymnasium* 87 (1980) 38-56.
596. Tsagarakis, O. "Die Epiphanie Athenes im A der *Ilias*: Psychologie oder Religion?" *Gymnasium* 87 (1980) 57-80.
597. Latacz, J. "Zeus' Reise zu den Aithiopen (zu Il. 1,304-495)." In *Marg* (1981) 53-80.
598. Griffin, J., and M. Hammond. "Critical Appreciations, VI: Homer, *Iliad* 1.1-52." *G&R* 29 (1982) 126-42.
599. Vivante, P. "On Homer, Il. 1,46-47." *Eranos* 81 (1983) 1-6.

FALUS (591) argues that the prooemia of Homer's two epics suggest their divergent world views: in the *Iliad* that of the twilight of the heroic age, in the

Odyssey that of the newly dawning era of the *polis*. Item 592 identifies the plague in *Il.* 1 as equine encephalomyelitis, with the mosquito as vector (n.b. Apollo's stinging [*ekhepeukēs*] arrow, line 51). REDFIELD (593) describes devices—personification, metaphor, and variation of tone—by which the poem conveys that the *Iliad* “will explore the relations between man, beast, and god; it will be a story of suffering and death, and. . . of the ultimate fate of the dead” (p. 110). In item 594, each scene is “considered as an example of a type-scene, whose standard elements will be identified. The individual features of the scene will be examined and compared with those found in other instances of the type-scene. . . . One may hope to see the genius of the individual poet at work” (p. 3). In item 595, analytical examination of opening passages of Book I leads to reflections about authorship and composition of the whole poem. TSAGARAKIS (596) points out the dimension of religious significance in Athena's intervention: humans require divine assistance if they are to avoid being victimized by uncontrollable forces within themselves or in their environment. LATA CZ (597) argues that the solution of certain narrative difficulties in the handling of time and sequential and simultaneous action is one more indication that the poet of the *Iliad* was a great master working late in the epic tradition. In separate model explications (598), GRIFFIN (pp. 127-35) and HAMMOND (pp. 135-42) scrutinize the opening of the *Iliad* and reflect on its suitability to the epic as a whole. VIVANTE (599) stresses the “concrete objective sense in the Homeric *autos*” (p. 1): it “conveys the god's presence in its wholeness” and figures in the “compact imagery” of *Il.* 1.46-47.

See also items 111, 206, 285, 310, 911, 943, 947, 976, 1130, 1140, 1233, 1319, 1334, 1590.

Iliad 2

600. Sarkady, J. “‘An Unreliable Guide’: Bemerkungen zur Rolle von Athen im homerischen Schiffskatalog.” *ACD* 12 (1976) 3-7.

601. Lazova, T. “Some Problems Concerning the Legend of Thamyris.” In *Pulpudeva: Semaines philoppopolitaines de l'histoire et de la culture thrace, Plovdiv, 4-19 octobre 1976*. Vol. II. Ed. A. Fol. Sofia 1978. Pp. 290-93.

602. Powell, B. B. “Word Patterns in the Catalogue of Ships (II. 2.494-709): A Structural Analysis of Homeric Language.” *Hermes* 106 (1978) 255-64.

603. Andreev, J. V. “Political Geography of the Greece of Homer (Dating of the Catalogue of Ships)” [in Russian]. In *The Near East and the Ancient World* [in Russian]. Ed. V. I. Kuziščin. Moscow 1980. Pp. 128-52.

604. Brillante, C. “I regni di Agamemnon e Diomedes nel catalogo delle navi di Omero.” In *Perennitas: Studi in onore di Angelo Brelich promossi dalla Cattedra di Religioni del mondo classico dell'Università degli Studi di Roma*. Rome 1980. Pp. 95-108.

605. Edwards, M. W. “The Structure of Homeric Catalogues.” *TAPA* 110 (1980) 81-105.

606. Cymburskij, V. L. “The Semantic Structure of the Catalogues in Book II of the *Iliad*” [in Russian]. In *Structure—81* (1981) 124-25.

607. Konishi, H. “A Structural Study of *Iliad* 2 and *Odyssey* 11.” *LCM* 6 (1981) 121-26.

608. Loftson, P. “Pelagikon Argos in the Catalogue of Ships (681).” *Mnemosyne* 34 (1981) 136-38.

LAZOVA (601) believes the mention at 2.595 of the Thracian singer—whose legend goes back to the end of the Bronze Age—is probably due to an editor. POWELL (602): “my purpose is to show that all entries in the Catalogue,

except for the spurious Athenian entry, follow one of three patterns, each striking for its structural rigidity" (p. 255). EDWARDS (605) seeks to show that "at some date prior to . . . the composition of the monumental *Iliad* a catalogue of the Greek forces. . . was composed (possibly by the *Iliad*-poet) using some traditional information of high antiquity. . . and some of which we cannot tell the date. . . ; then a similar catalogue of Trojan forces was composed in the same style, though here much less traditional information was available and little (if any) use was made of contemporary Ionian knowledge" (pp. 82-83). KONISHI's paper (607) "proposes to show balanced structures in *Iliad* 2 and *Odyssey* 11. . . . The catalogues, of Greek ships and Trojan allies. . . and of male and female ghosts. . . , form irrefutable structural units" (p. 121; see item 140). According to LOPTSON (608), "Pelagian Argos is. . . Thessaly, together with the country immediately to the west, around Dodona" (p. 137).

See also items 140, 206, 274, 358, 557, 733, 891, 960, 1029, 1050, 1063, 1124, 1146, 1249, 1331, 1433, 1521, 1588.

Iliad 3

609. Cressey, J. C. "Two Notes on Epic: 1. An Homeric Simile, *Iliad* 3.221-3; 2. Life and Death in Aeneid 6." *LCM* 3 (1978) 221-23.

610. Kirk, G. S. "The Formal Duels in Books 3 and 7 of the *Iliad*." In *T&I* (1978) 18-40.

611. Vox, O. "Il. 3.213-215: Aphamartoepēs." *Glotta* 56 (1978) 190-92.

612. Sibson, R. "Some Thoughts on Cicadas." *Prudentia* 11 (1979) 105-7. [*Il.* 3.151 and *loci similes* in English literature.]

613. Kambitsis, J. "Priam et le pacte juré" [with a Greek résumé]. *Archaiognosia* 1.1 (1980) 153-64. [Priam as a voice for peace.]

614. del Corno, D. "La tela di Elena." In *Paratore* (1981) 75-85.

615. Dusenbery, E. B. "A Footnote on Heroic Representations: Helen's Web." In *Coins: Culture and History in the Ancient World; Numismatic and Other Studies in Honor of Bluma L. Trell*. Ed. L. Casson and M. Price. Detroit 1981. Pp. 123-26.

616. Miniconi, P. J. "Un thème épique, la teichoskopia." In *L'épopée gréco-latine et ses prolongements européens*. Ed. R. Chevallier. Paris 1981. Pp. 71-80.

617. Tsagarakis, O. "The Teichoskopia Cannot Belong to the Beginning of the Trojan War." *QUCC* 41 (1982) 61-72.

CRESSEY (609) on the simile at 3.221-23: "snow is strange, falls suddenly, conceals reality, and, importantly, it is also beautiful, treacherous, and transient" (p. 222). From the comparative study in item 610, KIRK concludes that there was "a single composer deciding to make two distinct scenes on the basis of a general narrative idea. . . . Book 3, although it is outdone in certain particular respects by book 7, surpasses it as a unity and as a contribution to setting the scene for the action of the *Iliad* as a whole" (p. 40). VOX (611) observes that "with *aphamartoepēs*. . . attention is turned not so much to the inopportune meaning of words. . . , but only toward the unbecoming expressive form of words: by mistake it is understood as the lack of rhythm and of uniformly appropriate accents" (p. 192). DUSENBERY (615) speculates on the existence of plastic art in Homer's era as in the weaving of Helen in lines 125-28. According to TSAGARAKIS (617), Priam's (problematic) ignorance of the identity of Greek warriors is feigned: "he wants to give Helen a chance to say something and so to feel comfortable in the presence of her stern critics" (p. 71); the duel of Menelaus and Paris, too, is plausible in the tenth

year, since "it best belongs in a period of demoralizing weakness and decline" (p. 67).

See also items 339, 567, 820, 1106, 1249, 1544.

Iliad 4

618. Edgeworth, R. J. "Themes in Iliad Four." In *AULLA: Papers and Proceedings of the 19th Congress*. Brisbane: 1978. Pp. 82-91.

EDGEWORTH (618) analyzes Book 4 in terms of the variety and disposition of thematic content, concluding that "virtually all of the themes which figure so largely in the climactic books [scil. 16, 22, 24]. . .are introduced here at the beginning of the fighting" (p. 90).

See also items 279, 339, 962, 1103.

Iliad 5

619. Dürbeck, H. "Il. 5.502: *akhurmiai*." *MSS* 37 (1978) 39-57.

620. Kirk, G. S. "The Iliad: The Style of Books 5 and 6." In *Aspects* (1983) 16-31.

KIRK (620) focuses on the originality of the Homeric presentation of the *aristeia* of Diomedes, while recommending greater precision in the use of terms like "improvisation", "innovation", "creativity."

See also items 336, 465, 857, 956, 1310, 1313.

Iliad 6

621. Andersen, Ø. *Die Diomedesgestalt in der Ilias*. Oslo 1978. Reviews: Hooker *JHS* 99 (1979) 168; Scott *CW* 72 (1979) 313; Schwabl *WB* 14 (1980) 233; Willcock *CR* 30 (1980) 132; Tarditi *Aevum* 55 (1981) 149-50.

622. Aravantinos, V. L. "Osservazioni sulla lettera di Proitos." *SMEA* 17 (1976) 117-25.

623. Krischer, T. "Zum Z der Ilias." *GB* 8 (1979) 9-22.

624. Vox, O. "La prima discendenza delle foglie di Omero." *Belfagor* 34 (1979) 442-47.

625. Hurst, A. "Dionysos et les lettres." *CREL* 1 (1980) 46-58.

626. Piccaluga, G. "Il dialogo tra Diomedes e Glaukos (Hom. Il. VI 119-236)." *SSR* 4 (1980) 237-58.

627. Arthur, M. B. "The Divided World of Iliad VI." In *Reflections of Women* (1981) 19-44.

628. Papatoma-Mastoropoulou, C. "Echo of Linear B in Homer." *Parousia* 1 (1982) 355-61. [*Sēmata* in lines 168-69.]

629. White, J. A. "Bellerophon in the Land of Nod: Some Notes on Iliad 6.53-211." *AJP* 103 (1982) 119-27.

ANDERSEN (621) carefully reviews all of the actions of Diomedes in the *Iliad* and contends that Homer shaped his character specifically for his role in the Trojan story, in which he and his family had not (pace the neoanalysts) figured prominently earlier. ARAVANTINOS (622) believes the "letter" of Proitos at lines 167-70 was written in Hittite hieroglyphs on a tablet of wood or clay; there is archaeological evidence for other (if not earlier) correspondence between Mycenaean Greece and the Near East. KRISCHER (623)

evaluates the Glaucus-Diomedes episode (it does not merely fill time while Hector returns to the city) and the distinctive elements in the interview of Hector and Andromache. HURST (625) maintains that beginning with *Il.* 6.130-40 and Herodotus 4.78 ff., one may detect an ambivalence of attitude toward Dionysus throughout Greek literature and culture. Item 627 is on the conflicting male and female psychologies underlying the interview of Hector and Andromache. WHITE (629) attempts "through an examination of the Bellerophon legend. . .to advance some new arguments in favour of the supposition (long maintained) of a Semitic origin for the hero and to connect him with the biblical Cain" (p. 120).

See also items 620, 1085, 1120, 1249, 1292, 1295.

Iliad 7

630. Cheyns, A. "Considérations sur les emplois de *thumos* dans Homère, *Il.* VII, 67-218." *AC* 50 (1981) 137-47.

CHEYNS (630) argues that *thumos* here is an inner motivation that impels the hero to detach himself from the crowd in his valiant exploits.

See also items 156, 414, 567, 610, 1249, 1369.

Iliad 8

631. Combellack, F. M. "The Wish without Desire." *AJP* 102 (1981) 115-19.

632. Duchemin, J. "La pesée des destins." In *Visages du destin dans les mythologies: Mélanges Jacqueline Duchemin*. Paris 1983. Pp. 237-59.

COMBELLACK (631) argues that Nagy (item 66, pp. 148-50) has misunderstood the idiom at lines 538-41 and 825-28 in supposing that Hector is aspiring to the *timē* of Apollo and Athena. Item 632 includes discussion of *Il.* 8.68-72 and 22.208-213, and compares Zeus with the Sumero-Babylonian Marduk.

See also items 950, 1103, 1238, 1484.

Iliad 9

633. Stahl, H.-P. "On 'Extra-Dramatic' Communication of Characters in Euripides." *YCS* 25 (1977) 159-76.

634. Köhnken, A. "Noch einmal Phoinix und die Duale." *Glotta* 56 (1978) 5-14.

635. Thornton, A. "Once Again, the Duals in Book 9 of the *Iliad*." *Glotta* 56 (1978) 1-4.

636. Xydas, C. H. "Phoinix men. . .hēgēsasthō (*Il.* 9.168)" [in Greek with an English résumé]. *Stasinos* 6 (1977-78) 215-23.

637. Tsagarakis, O. "Phoenix's Social Status and the Achaean Embassy." *Mnemosyne* 32 (1979) 221-42.

638. Gordeziani, R. V. "Zur Interpretation der Duale im 9. Buch der *Ilias*." *Philologus* 124 (1980) 163-74.

639. Rocchi, M. "La lira di Achilleus (Hom. *Il.* IX 186)." *SSR* 4 (1980) 259-68.

640. Schein, S. L. "On Achilles' Speech to Odysseus: *Iliad* 9.308-429." *Eranos* 78 (1980) 125-31.

641. Bannert, H. "Phoinix' Jugend und der Zorn des Meleagros: Zur Komposition des neunten Buches der *Ilias*." *WS* 15 (1981) 69-94.

642. Andersen, Ø. "Litai und Ehre: Zu Ilias 9,153 f." *Glotta* 60 (1982) 7-13.
643. Scodel, R. "The Autobiography of Phoenix: Iliad 9.444-95." *AJP* 103 (1982) 128-36.
644. Tarkow, T. A. "Achilles' Responses to the Embassy." *CB* 58 (1982) 29-34.
645. West, S. "Crime Prevention and Ancient Editors (Iliad 9.458-461)." *LCM* 7 (1982) 84-86.
646. Schmiel, R. "Wily Achilles." *CO* 61 (1983) 41-42.

STAHL (633) argues that certain Euripidean scenes, such as Admetus' realization of the full import of Alcestis' death, have an analogue in the embassy in *Il.* 9. THORNTON (635) contends that "in Homer the dual can denote not only two as a number, but also two groups or one item [scil. Phoenix] and a group [scil. Odysseus, Aias, and two heralds]" (p. 2), but KÖHNKEN (634) raises objections, especially the lack of corroborating examples, and argues—like, for example, D. Lohmann (JPH 1.158, pp. 227-31)—that "Der Grund für die Verwendung der Duale aber liegt in der sicher beabsichtigten Parallelität mit der Gesandtschaft des [*Il.* 1.327 ff.]" (p. 13). On the same problematic duals, XYDAS (636) explains that only two went on foot—Phoenix rode in a chariot, GORDEZIANI (638) that they indicate two groups, not two individuals. Item 639 examines lines 185-94, particularly in light of comments by Diodorus Siculus 5.49.1-4, and Philostratus, *Heroicus* 11.11 ff. By close examination of Achilles' speech, SCHEIN (640) argues with A. Parry (JPH 1.114) and against M. D. Reeve (JPH 2.390) that "Homer has painted the first and perhaps the most powerful portrait in Western literature of absolute brilliance and excellence trying to come to moral and intellectual terms with a world that is not commensurate with it" (p. 131). BANNERT (641) demonstrates the filiations of Phoenix' speech with those of Odysseus and Aias as well as its links with themes (supplication, gift-offering, wrath) prominent elsewhere in the epic. ANDERSEN (642) claims that the sense "grant to the request of these *Litai* that *recompense* (i.e. Agamemnon's gifts) may be bestowed on thee"—mentioned but rejected by Leaf—is right. SCODEL (643) assesses resemblances in the motifs of anger and supplication in a) the story of Phoenix' departure from his home, b) the Meleager example, and c) the plot of the *Iliad* at large, while WEST (645) considers implications for Homeric text history of "the extra lines from Phoenix' autobiography preserved for us by Plutarch (*aud. poet.* 26 F)." TARKOW (644) discusses Achilles' "protective recourse to Odysseus-like verbal subtleties and deceptions in his effort to recapture, and thereby to exact revenge for the honor which Agamemnon has cheated. . . ." (p. 32).

See also items 156, 307, 343, 496, 536, 730, 1108, 1149, 1158, 1357.

Iliad 10

647. Petegorsky, D. "Context and Evocation: Studies in Early Greek and Sanskrit Poetry." Diss. Berkeley 1982. Summary in *DAI* 44 (1983) 162A.
648. Davidson, O. M. "Dolon and Rhesus in the Iliad." *QUCC* 30 (1979) 61-65.
649. Taillardat, J. "Homère, *Il.* 10.408 et mycénien O-DA-A2." *RPh* 55 (1981) 33-35. [*Dai* not *d'hai*.]
650. Martins da Fonseca, A. P. and M. L. Santa Bárbara de Carvalho. "A Dolonia: interlúdio, sim ou não?" *Classica* 9 (1982) 5-14. [Sim.]
651. Schnapp-Gourbeillon, A. "Le lion et le loup: Dioméde et Dolonie dans l'Illiade." *QS* 8.15 (1982) 45-77.

652. van der Valk, M. "Zu einigen Kompositionsfragen der Ilias." *Mnemosyne* 35 (1982) 136-39.

In item 647, "Chapter One explores the problem of ellipsis in Homeric similes. . . . Chapter Four takes up the problem of intertextual evocation in narrative by looking at the place of the Doloneia in the *Iliad* and in relation to. . . the *Odyssey* and the Epic Cycle" (*DAI*). DAVIDSON (648) argues that the Dolon myth, adapted in *Iliad* 10, is pre-Iliadic and derives from non-epic traditions about werewolves. Item 651 explores aspects of ambiguity in the character of Diomedes and the symbols associated with him: "À la fois *neōtatos* et *gerōn*, jeune homme et redoutable guerrier il évolue dans une temps aussi incertain que son espace particulier. Rien chez lui n'est jamais univoque" (p. 49). Van der VALK (652) presents a unitarian brief for the authenticity of *Iliad* 10 and 20: "Das Buch K hat meines Erachtens eine bestimmte Funktion im Ganzen der Ilias und ist daher vom Iliasdichter mit Absicht an seine Stelle gesetzt worden" (p. 136).

See also items 408, 557, 1309, 1569.

Iliad 11

653. Arieti, J. A. "Achilles' Inquiry about Machaon: The Critical Moment in the *Iliad*." *CJ* 79 (1983) 125-30.

654. Pedrick, V. "The Paradigmatic Nature of Nestor's Speech in *Iliad* 11." *TAPA* 113 (1983) 55-68.

Item 653 is on the ironic force lent to Patroclus' question "What need do you have of me?" (*Il.* 11.606) by the chain of events that begins with his being sent by Achilles to inquire about Machaon (whose connections with Achilles are noted) in Book 11 and culminating in his being sent to substitute for Achilles in Book 16. PEDRICK (654) argues that the deviation of Nestor's paradeigma from the "categories established for the typical paradeigma" has a sinister outcome: it "ironically. . . works—on the wrong hero. Patroklos does not pass on the lesson to his friend; instead he attempts his own *aristeia*" (p. 68).

See also items 156, 277, 514, 551, 936, 957, 1010, 1030, 1064.

Iliad 12

655. Lourenço de Carvalho, J. "Ilíada, XII, 432-438: Tentativa de interpretação." *Euphrosyne* 10 (1980) 77-80. [*Alēthes*.]

656. Scodel, R. "The Achaean Wall and the Myth of Destruction." *HSCP* 86 (1982) 33-53.

According to Ruth SCODEL (656) "the association of the Achaean wall with the myth of destruction is clearly marked by the description of the heroes as *hēmithēōn genos andrōn*, and the actual presence of flooding waters makes this association surer. . . . The similarities between Poseidon's response to the building of the wall and his vengeance on the Phaeacians [*Od.* 8.564-70, 13.125-87]. . . suggest that the latter is a further variant of the same theme" (p. 48).

See also items 556, 1086, 1249, 1250.

Iliad 13

657. Holoka, J. P. "Iliad 13.202-5: *Aias Sphairistēs*." *AJP* 102 (1981) 351-52.

658. Kerkhoff, A.H.M. "Ein Anatomicum bei Homer." *RhM* 124 (1981) 193-95. [On Antilochus' deveining of Thoön in lines 545-49.]

659. Whitman, C. H., and R. Scodel. "Sequene and Simultaneity in Iliad XIII, XIV, and XV." *HSCP* 75 (1981) 1-15.

HOLOKA (657) establishes that Aias, son of Oileus, not Nausicaa, is the first character in European literature to play a ball game. Item 659, in a test of Zielinski's Law, explores ways in which "the Achaean rally. . .is expanded differently in apparent and 'real' time" (p. 14).

See also items 414, 536, 942, 1235, 1310.

Iliad 14

660. Hurst, A. "L'Huile d'Aphrodite." *ZAnt* 26 (1976) 23-25.

661. Bollók, J. "Bemerkungen zum homerischen Jenseitsglauben." *Homo- noia* 5 (1983) 52-68. [On the speech at lines 271 ff.]

HURST (660) believes lines 171-74 allude to the perfuming of clothing (attested in the Pylos tablets) and reads *heanoi* rather than *hedanoi*.

See also items 536, 659, 788, 820, 1103, 1256, 1400.

Iliad 15

662. Frazer, R. M. "Ajax's weapon in Iliad 15.674-16.123." *CP* 78 (1983) 127-30.

FRAZER (662) argues that the weapon whose point is cut off by Hector at 16.114-23 is "the same long ship-pike which Ajax first picks up at the end of Book 15. . . , an object. . .symbolizing the final defense of the ships" (p. 127).

See also items 182, 659.

Iliad 16

663. Oreffice, G. "Il terzo cavallo della biga d'Achille." *AAPat* 84.3 (1971-72) 257-63. [Lines 145 ff. and 465 ff.]

664. Lowenstam, S. "Patroclus' Death in the Iliad and the Inheritance of an Indo-European Myth." *ArchN* 6 (1977) 72-76.

665. Cheyins, A. "L'Emploi des verbes *ballō*, *blaptō* et *daizō* dans la poésie homérique: Un problème de critique textuelle en Il. XVI, 660." *AC* 48 (1979) 601-10. [*Beblēmenos*, not *beblammenos*, *bebolemenos*, or *dedaigmenos*.]

666. Baltes, M. "Zur Eigenart und Funktion von Gleichnissen im 16. Buch der Ilias." *A&A* 29 (1983) 36-48.

667. Max, G. E. "Mad Wolves, Myrmidons, and Montage: Homer and the Film Sense." *CB* 59 (1983) 41-43. [Homer's "film sense" operative in the "montage simile" at 16.190-203.]

668. Nagy, G. "On the Death of Sarpedon." In *Approaches* (1983) 189-217.

BALTES (666) discusses the significance of the otherwise unexampled predator vs. predator similes of Book 16 (lines 428 ff., 756 ff., 823 ff.): "Für dieses in der Iliashandlung so entscheidende Buch hat also der Iliadichter die in seinem ganzen Werk einzigartigen Gleichnisse reserviert" (p. 36). NAGY (668) interprets *Il.* 16.419-683 from the perspectives of linguistics, archaeology, and oral poetics: [Sarpedon's] "Anatolian heritage helps the *comparatiste* get a glimpse behind the veil of Homeric restraint" (p. 209).

See also items 662, 731, 916, 1243, 1561.

Iliad 17

669. Stanford, W. B. "Light and Darkness in Sophocles' Ajax." *GRBS* 19 (1978) 189-97.

670. Moulton, C. "The Speech of Glaukos in *Iliad* 17." *Hermes* 109 (1981) 1-8.

STANFORD (669) shows that the imagery of light and darkness of Sophocles' play shows Ajax realizing psychologically the prayer he utters at 17.645 ff. MOULTON (670): "Glaukos' speech [17.142-68]. . . is aptly attuned to his character. . . and to the code of values to which he and Sarpedon subscribe. . . . The return of Achilles to battle is foreshadowed indirectly through the suggestive device of paralleling Glaukos-Sarpedon with Achilles-Patroklos, and through emphasis on Hector's failings" (pp. 5, 8).

See also items 551, 1259.

Iliad 18

671. Lynn-George, J. M. "The Relationship of *Il.* 18.535-540 and *Scutum* 156-160 Re-examined." *Hermes* 106 (1978) 396-405.

672. Aloni, A. "Sistemi formulari e intenzione poetica: Note a Omero, *Iliade* XVIII,2,4,5." *RIL* 113 (1979) 220-30.

673. Pörtulas, J. "Llegir Homer." *Els Marges* 15 (1979) 93-98. [On lines 478-607.]

674. Phillips, J. H. "The Constellations on Achilles' Shield (*Iliad* 18.485-489)." *LCM* 5 (1980) 179-80.

675. Taplin, O. "The Shield of Achilles within the *Iliad*." *G&R* 27 (1980) 1-21.

676. Vanderlinden, E. "Le Bouclier d'Achille." *LEC* 48 (1980) 97-126.

677. Schmidt, E. G. "Himmel, Erde, Meer im frühgriechischen Epos und im Alten Orient." *Philologus* 125 (1981) 1-24.

678. Papini, M. "Lo scudo di Achilleus: Appunti per una nuova interpretazione." *AFLS* 4 (1983) 261-73.

LYNN-GEORGE (671) adduces evidence (in support of Solmsen's argument) that 18.535-38 is an "interpolation *from* the *Scutum*, an unusual contamination of the original from its imitation" (p. 399), possible because of the "extremely fluid period of oral . . . transmission" (p. 404). PHILLIPS (674) argues that "Homer selects from 'all the stars which crown the heavens' a sequence of constellations [Pleiades, Hyades, Orion]. . . significant for its association with the agricultural year." TAPLIN (675): "I shall try to maintain that the shield of Achilles is much more than just 'a digression about armour' by looking at other ways in which in the *Iliad* war is set against a larger world view, other elements which confirm and give context to the striking effect created by the shield" (p. 14). SCHMIDT's examination (677)

of the shield passage discloses an early instance of the traditional Greco-Roman notion of the tripartite structure of the world (heaven, earth, sea), derived in part from Near Eastern sources.

See also items 166, 277, 445, 1037, 1140, 1249, 1426, 1501, 1555, 1574.

Iliad 19

679. de Martino, F. "Posizioni eccentriche: Zenodoto e Agamennone." *Belfagor* 34 (1979) 205-13.

680. Davidson, O. M. "Indo-European Dimensions of Herakles in Iliad 19.95-133." *Arethusa* 13 (1980) 197-202.

The thesis of item 679 is that the narrative context of lines 76-77 supports the vulgate, in which Agamemnon speaks from his seated position, as against Zenodotus, who makes him stand in the center. DAVIDSON's paper (680) refines George Dumézil's discussion of similarities among Germanic Starkadr, Indic Sisupala, and Greek Heracles.

See also items 156, 496, 938, 1088, 1103, 1167.

Iliad 20

681. Hiersche, R. "Zur Bedeutung von *rēgmis*, Il. 20.229." In *Palmer* (1976) 103-6.

682. Cirio, A. M. "Prodigio e tecnica nello scudo di Achille." *AION(filol)* 2/3 (1980-81) 47-58. [On lines 269-72.]

See also items 652, 710, 714.

Iliad 21

683. Zajcev, A. I. "Ia Psuche (Il. XXI.569)" [in Russian with an English résumé]. *VDI* 135 (1976) 97-102.

684. Duban, J. M. "The Whirlwind and the Fight at the River (Iliad XXI)." *Eranos* 78 (1980) 187-89.

685. Matthews, V. J. "The Meaning of *enthade* at Iliad 21.279 and 23.348." *LCM* 8 (1983) 61-62. ["Here on earth," not "here at Troy."]

686. Salvioni, L. "Il livello stilistico dell'espressione del dolore e la natura etica del *kharaktēr iskhnos*." In *Treves* (1983) 301-11. [Il. 21.251.]

The allusion to "one life" (683) presupposes the notion that some entities possessed multiple *psukhai*; ZAJCEV cites the proverbial "three-lived dog" in Greek, the Praenestine Erulus in Verg., *Aen.* 8.560-67 ff., and the Indian notion of karma. Adducing *Od.* 12.66-68, DUBAN (684) argues that "the poet intends at Il. 21.335-337 to augment the atmosphere of the fantastic as fire and water prepare to do mortal combat. . . by conjuring up the image of a quite extraordinary whirlwind. . . which, in its own right, also combines the elements of fire and water" (p. 189).

See also items 156, 551, 688, 1175, 1369.

Iliad 22

687. Scurti, S. "Achille, l'Ade e gli amici defunti." *A&R* 22 (1977) 36-45. [Lines 389-90.]

688. Duban, J. M. "Distortion as a Poetic Device in the 'Pursuit of Hektor' and Related Events." *Aevum* 54 (1980) 3-22.

689. Colaclides, P. "Créativité dans un vers d'Homère: Il. XXII,490." *SO* 56 (1981) 7-11. [*Panaphēlix* and other adjs. with *pan-* + alpha privative.]

690. Cressey, J. C. "The Dogs of War: Similes in Iliad 22." *LCM* 7 (1982) 22-24.

691. Devereux, G. "Les blessures d'Hektor et les messagers vers l'autre monde." *L'Homme* 23.1 (1983) 135-37.

DUBAN (688) "intends to show how. . . distortions [of time and space] combine to produce a quite surrealistic effect" (p. 4), culminating in the death of Hector. Item 690 "lists the [fifteen] similes in *Iliad* 22, indicates why they are effective individually and what is their total effect on the book" (p. 22). DEVEREUX (691) considers the Achaean warriors' participation in defilement of Hector's corpse from an anthropological perspective.

See also items 448, 514, 551, 567, 632, 708, 957, 1484.

Iliad 23

692. de Martino, F. "Chi colpirà l'irrequieta columba. . . (L'intervento di Achille per la gara dell'arco)." *Belfagor* 32 (1977) 207-10. [*Il.* 23.855.]

693. Burck, E. "Epische Bestattungsszenen: Ein literar-historischer Versuch." In *Vom Menschenbild in der römischen Literatur*. Vol. II: *Ausgewählte Schriften, Zweiter Teil*. Ed. E. Lefèvre. Heidelberg 1981. Pp. 429-87. [*Il.* 23.1-257 and *Od.* 24.41-97.]

694. Dunkle, J. R. "Some Notes on the Funeral Games, *Iliad* 23." *Prometheus* 7 (1981) 11-18.

695. Köhnken, A. "Der Endspurt des Odysseus: Wettkampfdarstellung bei Homer und Vergil." *Hermes* 109 (1981) 129-48.

696. de Vries, G. J. "Menelaus' Anger and Antilochus' Apology." *Mnemosyne* 34 (1981) 138-39.

697. Schnapp-Gourbeillon, A. "Les funérailles de Patrocle." In *MMSA* (1982) 77-88.

698. Gagarin, M. "Antilochus' Strategy: The Chariot Race in *Iliad* 23." *CP* 78 (1983) 35-39.

Item 694 discloses thematic links with other parts of the epic that prove Book 23 was always integral to the story of Achilles. Item 695 is on epithet use, the representation of complex action, questions of human and divine motivation in *Il.* 23, and comparison with the footrace event in *Aen.* 5.315-61. De VRIES (696) argues (against item 392, pp. 49-51) that *prosephē* (23.438) does not denote or imply composure in Menelaus. SCHNAPP-GOURBEILLON (697) describes unique elements, including human sacrifice, that make the funeral of Patroclus "un rituel ambivalent qui oscille aux frontières de la mort et de l'immortalité, et qui installe le héros dans un espace intermédiaire entre hommes et dieux" (p. 87). Item 698 "accounts for the details of Antilochus' strategy by connecting the description of his maneuver closely with his father's advice" (p. 35).

See also items 156, 182, 277, 459, 581, 685, 708, 1008, 1025, 1038, 1169, 1244, 1275.

Iliad 24

699. Basista, W. "Hektors Lösung." *Boreas* 2 (1979) 5-36.

700. Papamichael, E. "*Akhilleus*. . . *ōmēstēs anēr*" [in English]. *Dodone* 9 (1980) 131-35.

701. Davies, M. "The Judgement of Paris and *Iliad* Book XXIV." *JHS* 101 (1981) 56-62.

702. Keaney, J. J. "*alitēmōn*: Iliad 24.157 (=186)." *Glotta* 59 (1981) 67-69.
703. Hansen, W. F. "The Applied Message in Storytelling." In *Folklorica: Festschrift for F. J. Oinas*. Bloomington, IN 1982. Pp. 99-109. [Achilles on Niobe.]
704. Woronoff, M. "Rançon d'Hector et richesse des Troyens." *IL* 35 (1983) 33-36.

Item 699 is a comparative examination of the ransom scene in *Il.* 24 and in archaic Greek art (e.g., a white-ground lekythos by the Edinburgh Painter), remarkable for psychological subtlety and the ability to convey complex actions in a single image field. PAPANICHAEL (700) reveals psychological nuances of Hecabe's description of Achilles as a savage (lit. "flesh-eating") in lines 206-8. On the allusion to the judgment at 24.22-30, DAVIES (701) observes: "if the first book of the *Iliad* showed human quarrels persisting and divine strife easily quelled, the antithesis is largely reversed in the last" (p. 59). KEANEY (702) holds that *alitēmōn* is privative of the root *lit-*, which better accords with Homeric practice in lines where alpha-privative adjectives occur together and with the requirements of the theme of supplication culminating in Book 24. According to WORONOFF (704), the ransom items selected by Priam (*Il.* 24.228 ff.) attest that the wealth of Troy comprised not only cattle, horses, valuable metals and the profits of commerce, but also the precious clothing derived from sheep raising and the labor of Troy's women. See also items 156, 268, 557, 935.

C. CHARACTERS

Achilles

705. Sinos, D. S. *Achilles, Patroklos and the Meaning of philos*. Innsbruck 1980. Reviews: della Casa *Salesianum* 44 (1982) 637; Dubois *BSL* 77.2 (1982) 96; Landfester *Gnomon* 55 (1983) 75-76; Pötscher *AnzAW* 38 (1985) 1.
706. Doherty, L. E. "Heroism in the Homeric Poems: The Characters of Achilles and Odysseus." Diss. Chicago 1982.
707. Clarke, W. M. "Achilles and Patroclus in Love." *Hermes* 106 (1978) 381-96.
708. Devereux, G. "Achilles' 'Suicide' in the Iliad." *Helios* 6.2 (1978-79) 3-15.
709. Lee, M. O. "Achilles and Hector as Hegelian Heroes." *EMC* 30 (1981) 97-103.

SINOS (705): "the hero in *epos* is himself multidimensional. For his epic existence, he draws on the resources of the entire tradition. He embodies the values of *epos*, affecting their development and being in turn affected by them. . . . Patroklos is intimately involved with Achilles in the values of Epic: Patroklos affects Achilles in values and reflects him in cult" (p. 10). CLARKE (707) writes "it is clear from the language, precedents and dramatic development of the *Iliad* that Achilles and Patroclus are not Homeric 'friends,' but are lovers from their hearts. . . . Homoeroticism, if not homosexuality, does indeed exist in the *Iliad*. . . . Only the *name* is absent" (pp. 395, 396 n. 38). DEVEREUX (708) deduces that, psychoanalytically speaking, Hector's wearing the armor of Achilles makes him a self-surrogate of the latter and his slaying a symbolic suicide, while LEE (709) contends that Achilles relinquishes the old heroic code based on *kleos* in his appreciation of the value of personal relationships, while Hector foreshadows the chivalric hero.

See also items 218, 243, 406, 467, 473, 476, 523, 547, 559, 566-67, 569, 582, 640, 644, 646, 653, 680, 687, 692, 720, 728-29, 1065, 1129, 1134, 1140, 1228, 1279, 1375, 1395, 1401, 1468, 1525, 1546.

Aeneas

710. van der Ben, N. "De homerische Aphrodite-hymne, I: De Aeneas-passages in de Ilias" [with an English résumé]. *Lampas* 13 (1980) 40-77.

711. Sicking-Meyjes, M. L. "Nogmaals Aeneas in de Ilias." *Lampas* 14 (1981) 46-57. [Disagreement with van der Ben, item 710.]

712. Kramer, J. M. "De Aeneadenprofetie van Ilias XX, 307-308." *Lampas* 14 (1981) 57-62. [Disagreement with van der Ben, item 710.]

713. van der Ben, N. "Reactie." *Lampas* 14 (1981) 62-64. [To item 711.]

714. Smith, P. M. "Aineiadaí as Patrons of Iliad XX and the Homeric Hymn to Aphrodite." *HSCP* 85 (1981) 17-58.

Van der BEN (710) holds that the evidence will not support the notion of court poetry honoring Aeneas among descendants living in the Troad, pace Wilamowitz, Jacoby, and many others. SMITH (714) cautions that especially German scholars have been too confident about the historicity of "Aineiadaí" as patrons who influenced the composition of *Il.* 20: "disagreements in the second and first centuries B.C. over the actions and movements of Aineias after he left Troy. . .reflect a. . .conflict over the Roman claim to Aineias; and. . .prophecies for Aineias' future made by Poseidon and Aphrodite should be understood as integral to the poems in which they appear" (p. 18).

See also item 1210.

Agamemnon

715. Belloni, L. "In margine alla regalità di Agamennone." *Aevum* 52 (1978) 45-57.

BELLONI (715) believes the depiction of Agamemnon in the *Iliad* shows signs of a fusion of traditions; his status as *basileutatos* is a recent phenomenon.

See also items 467, 476, 582, 679.

Aias

See items 294, 299, 340, 377, 533, 567, 669.

Andromache

716. Farron, S. "The Portrayal of Women in the Iliad." *AClass* 22 (1979) 15-31. [Andromache, Briseis, Hecabe, and Helen.]

See also items 470, 623, 627.

Antenor

717. Espermann, I. *Antenor, Theano, Antenoriden: Ihre Person und Bedeutung in der Ilias*. Meisenheim 1980. Reviews: Andersen *Gnomon* 54 (1982) 688-90; Combella *CP* 78 (1983) 349-50; Hainsworth *CR* 33 (1983) 124.

ESPERMANN's book (717) follows the method of E. Heitsch's *Aphroditenhymnos, Aeneas und Homer* (Göttingen 1965): detected peculiarities in the presentation of a character—in this case a family of characters—are perceived as evidence of post-Homeric expansion of the content of the *Iliad*.

Antilochus

718. Willcock, M. M. "Antilochos in the *Iliad*." In *Delebecque* (1983) 477-85.

See also items 658, 696, 698.

Aphrodite

See item 1106.

Apollo

719. Wathelet, P. *Apollon dans l'Iliade*. Liège 1982.

See also items 592, 1508.

Athena

720. Guttman, I. "The Role of Athena in the *Iliad* and Her Relation to Achilles" [in Serbocroatian]. *L&G* 21 (1982) 59-63.

See also item 596.

Bellerophon

See item 629.

Briseis

See items 716, 1191, 1305.

Diomedes

See items 620-21, 623, 626, 651.

Dolon

See items 648, 651, 1569.

Glaucus

See items 623, 626, 670.

Hecabe

See items 470, 475, 700, 716.

Hector

721. Erbse, H. "Ettore nell'Iliade." *SCO* 28 (1978) 15-34 = [in German] *Kyklos: Griechisches und Byzantinisches: Rudolf Keydell zum 90. Geburtstag*. Ed. H. G. Beck et al. Berlin 1978. Pp. 1-19.

722. Farron, S. "The Character of Hector in the Iliad." *AClass* 21 (1978) 39-57.

723. Whallon, W. "Is Hector Androphonos?" In *Knox* (1979) 19-24.

ERBSE (721) sees in Hector the representative of the new ethos of the polis-defender as against the outdated heroic code of Achilles. FARRON (722) argues that Hector's relative weakness on the battlefield—as contrasted with his strength at home—is designed to enlist our sympathy for him. The epithet discussed by WHALLON (723) "influenced the shape of the epic matter. . . , came to have greater contextual relevance than would have been the result of average luck, and also became more than ever true to the special nature of Hector" (p. 24).

See also items 473, 567, 578, 582, 623, 627, 631, 688, 691, 708-9, 1266, 1523, 1540.

Helen

724. Collins, L. L. "*Neikeos arkhē*: Helen and Heroic Ethics." Diss. Cornell 1982. Summary in *DAI* 43 (1983) 2340A.

725. Franci, G. R. "Sita e l'*eidōlon*." *Paideia* 35 (1980) 71-74.

In item 724, "it is shown that ethical thinking about the woman [Helen, Briseis, Andromache, Penelope] is organized around a central paradox: she is the cause of war, but not worth fighting over" (*DAI*). Item 725 is on close parallels between the stories of Sita, wife of Rama in Vedic myth, and Helen, especially as regards their *eidōla*.

See also items 470, 560, 716, 1580.

Hephaestus

See item 728.

Hera

726. Alvino, A. "Hera tra menzogne e verità." *Acme* 32 (1979) 353-61.

ALVINO (726) thinks Hera's true role as powerful goddess of Minoan times may occasionally be glimpsed in the *Iliad*, where she is relegated to a less important position.

Heracles

See items 543, 680.

Idomeneus

See item 1030.

Menelaus

See items 567, 696, 727, 1132.

Nestor

727. Mugler, C. "La loquacité sénile chez Homère." *LAMA* 6 (1980) 428-38. [Phoenix, Menelaus, and Priam.]
See also items 475, 559, 654.

Odysseus

728. Flaumenhaft, M. J. "The Undercover Hero: Odysseus from Dark to Daylight." *Interpretation* 10 (1982) 9-41.

FLAUMENHAFT (728) considers "what councils, embassies, and ambushes reveal about the heroic fighting which is the daytime subject of the *Iliad*" (p. 10).

See also items 1030, 1547, 1571.

Pandarus

See item 894.

Paris

See item 567.

Patroclus

729. Finlay, R. "Patroklos, Achilles, and Peleus: Fathers and Sons in the *Iliad*." *CW* 73 (1980) 267-73.

FINLAY (729) shows that Patroclus' importance to Achilles is due to his reassertion of the values of Peleus: "as he leads the Myrmidons into battle, Patroklos surely reflects the patriarchal and communal values of his society rather than any aspect of the man to whom he says farewell" (p. 272).

See also items 458, 534, 566, 581, 664, 705, 707, 1228.

Peleus

See item 729.

Phoenix

730. Mühlestein, H. "Der homerische Phoinix und sein Name." *ZAnt* 31 (1981) 85-91 [French résumé in *REL* 58 (1980) 16-18].
See also items 634-35, 637, 641, 643, 727, 1357.

Priam

See items 475, 613, 727.

Sarpedon

731. Clark, M. E., and W. D. E. Coulson. "Memnon and Sarpedon." *MH* 35 (1978) 65-73.

Detailed analysis (731) of 16.419-683 and of both black- and red-figure vases (including the Euphronios krater in New York) indicates "Homer constructed the Sarpedon episode in the Patrocleia to replace the Memnonis" (p. 73).

See also items 582, 668.

Theano

See item 717.

Thersites

732. Lowry, E. R. "Thersites: A Study in Comic-Shame." Diss. Harvard 1980. Summary in *HSCP* 85 (1981) 309-11.

733. Jossierand, C. "Thersite le mal aimé." *Didaskalikon* 38 (1977) 7-9.

734. Feldman, T. P. "The Taunter in Ancient Epic: The Iliad, Odyssey, Aeneid, and Beowulf." *PLL* 15 (1979) 3-16.

735. Funke, H. "Zu den Vorläufern der Militärgroteske." In *Ares und Dionysos: Das Furchtbare und das Lächerliche in der europäischen Literatur*. Ed. H. J. Horn and H. Laufhütte. Heidelberg 1981. Pp. 239-58.

736. Andersen, Ø. "Thersites und Thoas vor Troia." *SO* 57 (1982) 7-34.

LOWRY (732) argues that the traditional view of Thersites as a disrespectful political agitator is misleading, and "proposes another interpretation which gives the misshapen speaker more than a few descendants in unexpected places in Greek literature and history [e.g. Solon]" (p. 309); so too, JOSSERAND (733) contends that Homer's account of Thersites does not obscure altogether the courage of the man who stands against abusive superiors. On the other hand FELDMAN (734) calls him "the archetype of the provocateur in literature" (p. 16) and compares him with Antinoös, Drances, and Unferth; and FUNKE (735) writes "Thersites ist der Lächerliche par excellence, der sich selbst in keiner Weise erkennt und Gegenstand des Spottes wird, als ihm seine Selbstverkenning handgreiflich zum Bewusstsein gebracht wird" (p. 25). ANDERSEN (736) contends that Thersites in cyclic epic tradition was, like Thoas, a leader of the Aetolians; Homer's depiction is wholly original and owes nothing either to the *Aethiopsis* or the *Alcmaeonis*.

See also items 1146, 1331, 1375, 1378.

Thetis

See item 1140.

Thoas

See item 736.

Zeus

737. Woronoff, M. "Zeus, maître de l'Ida." In *Hommages à Jean Cousin: Rencontres avec l'antiquité classique*. Paris 1983. Pp. 83-93.

WORONOFF (737) discusses Zeus' "bienveillance à l'égard des Troyens," a benevolence frustrated because "Zeus est devenue. . . un arbitre impartial entre les deux peuples, paralysé par le destin auquel il doit soumettre le monde entier" (p. 90).

See also item 597.

Eastern Michigan University
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JAMES P. HOLOKA

¹ My previous surveys, and entries in them, will be cited herein as JPH 1.nnn ("Homeric Originality: A Survey," *CW* 66 [1973] 257-93) and JPH 2.nnn ("Homer Studies 1971-1977," *CW* 73 [1979] 65-150).

² Few of the ca. 200 items in Alfred Heubeck, "Zur neueren Homerforschung (VII)," *Gymnasium* 89 (1982) 385-447, fall within the time frame of this survey. Homerists with special interest in oral poetics should consult John M. Foley's extremely thorough and well-annotated *Oral-Formulaic Theory and Research: An Introduction and Annotated Bibliography* (New York and London 1985).

³ To mention a few most noteworthy examples, Moses Finley's *The World of Odysseus* has appeared in a revised edition (New York 1978), reviewed by Knox, *NYRB* 25.11 (1978) 4-8, and Hainsworth *CR* 29 (1979) 135. Norman Austin's *Archery at the Dark of the Moon* (Berkeley 1975) has come out in a second edition (1982). John Wright's anthology, *Essays on the Iliad: Selected Modern Criticism* (Bloomington, IN 1978), contains works by A. Parry (JPH 1.147), Hainsworth (JPH 1.44), Russo and Simon (JPH 1.67), Austin (JPH 1.163), Redfield (JPH 2.424, pp. 91-98); also M. M. Willcock, "Some Aspects of the Gods in the Iliad," *BICS* 17 (1970) 1-10; E. T. Owen, "The Farewell of Hector and Andromache," from *The Story of the Iliad* (1947; rpt. Ann Arbor, 1966); and Martin Mueller, "Knowledge and Delusion in the Iliad," *Mosaic* 3.2 (1970) 86-103. Alessandro Ronconi's "Per l'onomastica greca del Mediterraneo," a revision of the major part of "Per l'onomastica antica dei mari," *SIFC* 9 (1932) 193-242, 257-331, is now available in his *Da Omero a Dante: Scritti di Varia Filologia* (Urbino 1981), pp. 19-99. Finally there is A. and H. H. Wolf, *Die wirkliche Reise des Odysseus: Zur Rekonstruktion des homerischen Weltbildes* (Munich 1983), a slightly revised second edition of the authors' *Der Weg des Odysseus: Tunis-Malta-Italien in den Augen Homers* (Tübingen 1968), neither more nor less convincing than other works of its ilk.