



Homer Studies 1978-1983. Part II

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Part I of *Homer Studies 1978-1983* appeared as Volume 83.5 of *The Classical World*.

V. THE *ODYSSEY*

A. GENERAL TREATMENTS

738. Finley, J. H. *Homer's Odyssey*. Cambridge, MA 1978. Reviews: Austin *CW* 73 (1979) 51-52; Pembroke *TLS* 79 (1980) 43; Tsagarakis *Phoenix* 34 (1980) 277-78; Combellack *CompLit* 33 (1981) 87-90.
739. Kalogeras, V. *Aisthētikē hermēneia tou Homérου*. Vol. 2: *Aisthētikē analusē tēs Odusseias*. Salonika 1978. Review: Georgountzos *Platon* 31 (1979) 362-64. [Vol. 1: . . . *tēs Iliados*. 1963. Review: Georgoulis *Platon* 15 (1963) 337-38.]
740. Stal', I. V. *The Odyssey, A Heroic Poem of Wandering* [in Russian]. Moscow 1978.
741. Barrabini, V. *L'Odissea a Trapani: Avvio allo studio ex novo del poema omerico visto nel suo vero ambiente*. Trapani 1980. Review: Jones *CR* 33 (1983) 126.
742. Delebecque, E. *Construction de l'Odyssée*. Paris 1980. Reviews: Moutsopoulos *Diotina* 9 (1981) 166-67; Jones *CR* 32 (1982) 88; Lourenço de Carvalho *Euphrosyne* 11 (1981-82) 295-98; Lenaerts *AC* 52 (1983) 297-300.
743. Clarke, H. W., ed. *Twentieth Century Interpretations of the Odyssey: A Collection of Critical Essays*. Englewood Cliffs, NJ 1983. Reviews: Dee *CW* 77 (1984) 317-18; Silk *G&R* 31 (1984) 84.
744. Clay, J. S. *The Wrath of Athena: Gods and Men in the Odyssey*. Princeton 1983. Reviews: Austin *CW* 78 (1984) 127-28; Arnould *REG* 98 (1985) 185; Jones *CR* 35 (1985) 177-78; Murnaghan *AJP* 106 (1985) 512-15.
745. Melčukova, T. G. *The Odyssey of Homer and Problems of Its Study* [in Russian]. Petrozavodsk 1983.
746. Pellech, C. *Die Odyssee: Eine antike Weltumsegelung*. Berlin 1983.
747. Kullmann, W. "Hē sullēpsē tēs Odusseias kai hē muthikē paradosē." *EEAth* 25 (1974-77) 9-29.

748. Lourenço de Carvalho, J. "Reflexões sobre aspectos civilizacionais da Odisseia." *Euphrosyne* 8 (1977) 7-42.
749. Vanderlinden, E. "L'homme de l'Odyssée." *LEC* 46 (1978) 293-316.
750. Gresseth, G. K. "The Odyssey and the Nalopakhyana." *TAPA* 109 (1979) 63-85.
751. Heubeck, A. "Homerforschung heute: Gedanken zur Odyssee." *APA* 4 (1979) 50-51.
752. Halle, L. J. "Odysseus and the Future." In *The Search for an Eternal Norm: As Represented by Three Classics*. Washington 1981. Pp. 133-56. [Inconsequential pontification.]
753. Hölscher, U. "Die Odyssee: Epos zwischen Märchen und Literatur." In *S&G* (1983) 94-108 [précis in *APA* 4 (1979) 53-54].

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

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

See also items 529, 898.

B. INDIVIDUAL BOOKS, EPISODES, PASSAGES

Special Topics

754. Hölscher, U. *Lebensläufe in der Odyssee*. Winterthur 1976.
755. Frame, D. *The Myth of Return in Early Greek Epic*. New Haven 1978. Reviews: Dawe *CJ* 75 (1980) 357-59; Postlethwaite *JHS* 100 (1980) 234-35; Combellack *CP* 76 (1981) 225-28; Dick *RPL* 5 (1982) 255-58.
756. Wender, D. *The Last Scenes of the Odyssey*. Leiden 1978. Reviews: Rose *CW* 72 (1979) 373; Tsagarakis *Phoenix* 33 (1979) 372-74; Hainsworth *JHS* 100 (1980) 214-15; Combellack *CP* 76 (1981) 145-46.
757. Romaios, K. *Laographia kai Homēros: Odusseia*. Vol. I. Athens 1979. Review: Papadopoulos *Platon* 32/33 (1980-81) 417-21. [On folkloric elements, e.g. Proteus, in Books 1-4.]
758. Steuerwald, H. *Weit war sein Weg nach Ithaka: Neue Forschungsergebnisse beweisen: Odysseus kam bis Schottland*. Frankfurt 1981. Review: Marti *SZG* 29 (1979) 487-88.

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

759. Morris, J. F. "A Typological Study of Divine Nocturnal Visitations in the Odyssey: 4.786-5.2, 5.481-6.48, 14.518-15.56, 19.600-20.91." Diss. Cincinnati 1978. Summary in *DAI* 39 (1979) 5489A.
760. Levine, D. B. "*Gelōi ekthanon*: Laughter and the Demise of the Suitors." Diss. Cincinnati 1980. Summary in *DAI* 41 (1981) 3082-83A.
761. Murnaghan, S. H. "Anagnorisis in the Odyssey." Diss. North Carolina 1980. Summary in *DAI* 41 (1981) 3563A.
762. Sternheim, A. E. "Time and Narrative Construction." Diss. Columbia 1980. Summary in *DAI* 41 (1981) 4027A.
763. Haft, A. J. "The Myth that Crete Became: The Thematic Significance of Crete and Cretan Topoi in Homer's *Odyssey* and Vergil's *Aeneid*." Diss. Princeton 1981. Summary in *DAI* 41 (1981) 4389A.

LEVINE (760) explores ways in which "laughter issued thematically and structurally to show the suitors' blindness and the royal family's knowledge" (*DAI*). MURNAGHAN's dissertation (761) "is based primarily on consideration of the typical structure of scenes of recognition, their placement in relation to the rest of the action, and their recurrent thematic associations" (*DAI*). STERNHEIM (762) considers differences in concept of time and thereby in narrative construction among the *Odyssey*, Exodus, Mark, the *Inferno*, and *Paradise Regained*. HAFT (763) seeks "to demonstrate the

extent to which the poets have interwoven [Cretan elements] with various themes in their work" and to show how Vergil counters "Homer's generally favorable depiction of the island" (*DAI*).

764. Friedrich, W. H. "Odysseus weint: Zum Gefüge der homerischen Epen." In *Dauer im Wechsel: Aufsätze*. Ed. C. J. Classen and U. Schindel. Göttingen 1977. Pp. 63-85.
765. Grottanelli, C. "Notes on Mediterranean Hospitality." *DArch* 9/10 (1976-77) 186-94.
766. Hölscher, U. "The Transformation from Folk-tale to Epic." In *T&I* (1978) 51-67.
767. Maronitis, D. N. "To thema tēs suzugikēs homilias stēn Odusseia" [with a French résumé]. *EETHess* 17 (1978) 191-213.
768. Niles, J. D. "Patterning in the Wanderings of Odysseus." *Ramus* 7 (1978) 46-60.
769. O'Nolan, K. "Doublets in the Odyssey." *CQ* 28 (1978) 23-27.
770. Pethö, B. "Drug Consuming Subculture and Golden Age Myth." *AUB* 5/6 (1977-78) 165-73. [On drug addiction and the myth in Homer and Vergil.]
771. Schwabl, H. "Religiöse Aspekte der Odyssee: Zu Götterapparat und Kultgegebenheiten." *WS* 12 (1978) 5-28.

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

772. Menskaja, T. B. "The Return to Ithaca: On the Mytheme of the Return to Sources" [in Russian]. In *BBS* (1979) 36-39.
773. Saïd, S. "Les crimes des prétendants, la maison d'Ulysse et les festins de l'Odyssee." In *ELA* 1 (1979) 9-29.
774. Siegmann, E. "Hē Pēnelopē kai hoi mnēstēres tēs." *EEAth* 27 (1979) 30-43.
775. van Thiel, H. "Telemachie und Odyssee." *MH* 36 (1979) 65-89.

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

776. Apthorp, M. J. "The Obstacles to Telemachus' Return." *CQ* 30 (1980) 1-22.
777. Farron, S. G. "The Odyssey as an Anti-Aristocratic Statement." *StudAnt* 1 (1979-80) 50-101.
778. Grottanelli, C. "L'ideologia del banchetto e l'ospite ambiguo." *DArch* 3.3 (1980) 122-54. [Comparison with customs in Uganda.]
779. Stella, L. A. "Elementi micenei nell'Odissea: Il racconto di Ulisse ad Alcinoo." In *Manni* (1980) 6.2047-59.

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

780. Besslich, S. "Nausikaa und Telemach: Dichterische Funktion und Eigenwert der Person bei der Darstellung des jungen Menschen in der Odyssee." In *Marg* (1981) 103-16.
781. Družinina, J. F. "The Plastic Principle of Spatial Relations in the Odyssey of Homer" [in Russian]. *VMUfilol* (1981) 1.51-58.
782. Friedrich, R. "On the Compositional Use of Similes in the Odyssey." *AJP* 102 (1981) 120-37.
783. Han, P. "Recognition in the Odyssey." *RBPh* 59 (1981) 50-55.
784. Joly, R. R. "Boundary as Mythic Conceptualization in Homer's Odyssey." *CB* 67 (1981) 54-58.
785. de Moura Neves, M. H. "Introdução ao estudo da estrutura da Odisséia" [with an English résumé]. *RL* 21 (1981) 81-87.
786. Oka, M. "Telemachos' Vater." In *Marg* (1981) 143-53.
787. Snyder, J. M. "The Web of Song: Weaving Imagery in Homer and the Lyric Poets." *CJ* 76 (1981) 193-96.
788. Thesleff, H. "Man and Locus Amoenus in Early Greek Poetry." In *Marg* (1981) 31-45.
789. West, S. R. "An Alternative Nostos for Odysseus." *LCM* 6 (1981) 169-75.

BESSLICH (780) focuses on two episodes involving intervention by Athena: "In zwei Fällen erscheint . . . die Göttin als Mahnerin und Beraterin einem jungen Menschen, Nausikaa im 6. und Telemach im 15. Buch. Beide handeln der Aufforderung Athenes entsprechend und bringen die Handlung des Epos jedes Mal entscheidend voran. Die Art, wie dies geschieht, zeigt, dass der Dichter an den Personen nicht nur als Trägern der Handlung, sondern auch als Gestalten von eigenem Wert und Gepräge interessiert ist" (p. 103). FRIEDRICH (782) studies especially the lion similes in Books 6 and 22/23, disclosing their purpose both in immediate context, as "elements of larger narrative units," and as sequences purposefully deployed to develop the larger themes of the whole poem. HAN (783) observes that "the *Odyssey* is stitched together by a series of continuous, unending recognitions on the part of characters intelligent enough to profit from past mistakes, thereby gaining a permanent place in Homer's spacious universe" (p. 51). Item 785 demonstrates that "analysis of how themes are distributed and the study of narrative

characteristics show a significant centralization in the figure of Ulysses" (p. 87). Of Telemachus' maturation, OKA (786) writes "in der zweiten Hälfte des Gedichts der 'dolos,' der eigentlich gegen die Freier gerichtet ist, jetzt ein Mittel wird, Vater und Sohn, die bisher getrennt gelebt haben und einander kaum kennen, aufs innigste miteinander zu verbinden" (p. 143). SNYDER (787) notes that Homer's "frequent references to metaphorical and literal weaving, as well as his juxtaposition of actual weaving and singing [Calypso and Circe], lay the foundation for the lyric poets' [Sappho, Pindar, Bacchylides] descriptions of their own webs of song" (p. 194). THESLEFF (788) studies "the role of human beings. . .in the contexts of the *locus amoenus*, and the possible intentions of the poet in each case" (p. 32); passages discussed are *Il.* 14.283-360, *Od.* 5.55-74, 7.112-32, 9.116-41, 13.96-112, 17.204-11. The alternative *nostos* in item 789 involved travels in Thesprotia, Crete, and possibly Egypt; WEST shows that "at times incongruities appear in [Homer's] narrative either because he was himself slightly confused or because he was reluctant to jettison an effective detail which properly belonged to another version" (p. 175).

790. Hoefler, O. "Achtung nach oben, Missachtung nach unten?" In *Rassem* (1982) 123-28.
 791. Kearns, E. "The Return of Odysseus: A Homeric Theoxeny." *CQ* 32 (1982) 2-8.
 792. Levine, D. B. "Homeric Laughter and the Unsmiling Suitors." *CJ* 78 (1982) 97-104.
 793. Lévy, E. "Le rêve homérique." *Ktèma* 7 (1982) 23-41.

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

794. Bergren, A. L. T. "Odyssean Temporality: Many (Re)turns." In *Approaches* (1983) 38-73.
 795. Lacroix, L. "Pays légendaires et transferts miraculeux dans les traditions de la Grèce ancienne." *BAB* 69 (1983) 72-106.
 796. Macleod, C. "Homer on Poetry and the Poetry of Homer." In *Collected Essays*. Ed. O. Taplin. Oxford 1983. Pp. 1-15.
 797. Maronitis, D. N. "Références latentes de l'Odyssée à l'Iliade." In *Delebecque* (1983) 277-91. [*Od.* 19.215-48.]
 798. Morris, J. F. "'Dream Scenes' in Homer: A Study in Variation." *TAPA* 113 (1983) 39-54.
 799. Redfield, J. M. "The Economic Man." In *Approaches* (1983) 218-47.
 800. Segal, C. "Kleos and Its Ironies in the *Odyssey*." *AC* 52 (1983) 22-47.
 801. Tsagarakis, O. "Odysseus und die Hybris seiner Gefährten." *Platon* 34/35 (1982-83) 77-88.
 802. Wathélet, P. "Les Phéniciens et la tradition homérique." In *Studia Phoenicia*. Ed. E. Gubel et al. Louvain 1983. Pp. 235-43.

BERGREN (794): "in narratological terms the temporal patterns of the *Odyssey* are anachronies between narrative and story, either analeptic recollection

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

See also items 72, 92, 94, 104, 129, 131, 136, 139, 153, 250, 387, 396, 416-17, 421-22, 443, 466, 469, 488, 496, 508, 515, 534-36, 540, 543-44, 548, 550, 563, 571, 574, 576, 588, 647, 728, 824, 879, 1329, 1374, 1538, 1570, 1593.

Odyssey 1

803. Brodersen, K. "Od. I.32 ff.: Zur ersten Rede des Zeus in der Odyssee." Erlangen and Munich 1977. [29-page typescript.]
 804. Christidis, T. "The Companions in the Prooimion of the *Odyssey*: The Patterning of the Epic Narrative" [in Greek with an English résumé]. *EEThess* 19 (1980) 353-68.
 805. Skidas, A. D. "Das Aigisthos-Beispiel und die Schuld der Sterblichen (Odyssee I,35-42)" [in Greek with a German résumé]. *Archaiognosia* 1.1 (1980) 11-26.
 806. Pucci, P. "The Proem of the *Odyssey*." *Arethusa* 15 (1982) 39-62.

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

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

Odyssey 2

807. Krehmer, W. "Volk ohne 'Schuld'? Einige Bemerkungen zur Volksversammlung des Od. 2." *ZAnt* 26 (1976) 11-22.
 808. Chirico, M. L. "I discorsi nel secondo libro dell'*Odissea*." *AFLN* 19 (1976-77) 5-21.

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

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

Odyssey 3

809. Kitchell, K. F. "Aipeia—A False City of Crete." *CJ* 75 (1979-80) 129-34.
 810. Scully, S. P. "The Bard as the Custodian of Homeric Society: *Odyssey* 3.263-272." *QUCC* 37 (1981) 67-83.

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

See also items 414, 776, 964.

Odyssey 4

811. Lincoln, B. "On the Imagery of Paradise." *IF* 85 (1980) 151-64.
 812. West, S. R. "Agamemnon's Monument." *LCM* 5 (1980) 41-43.
 813. Bergren, A. L. T. "Helen's 'Good Drug': *Odyssey* IV,1-305." In *Contemporary Literary Hermeneutics and Interpretation of Classical Texts*. Ed. S. Kresic. Ottawa 1981. Pp. 201-14.
 814. Bretzigermeier, F. "Telemachos in Sparta." *Anregung* 28 (1982) 297-304.

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

See also items 759, 776, 1278, 1393, 1555.

Odyssey 5

815. Baltes, M. "Hermes bei Kalypso (*Od.* 5.43-148)." *WJA* 4 (1978) 7-26.
 816. Larrañaga, H. D. "La vocación de Odiseo, ser hombre: Análisis del canto vº de la Odisea." *REC* 15 (1979) 41-78.
 817. Bergren, A. L. T. "Allegorizing Winged Words: Similes and Symbolization in *Odyssey* V." *CW* 74 (1980) 109-23.
 818. Vicenzoni, L. "Ma è poi vite la hemeris di Calipso?" *Acme* 34 (1981) 369-72. [The *hemeris* at *Od.* 5.69 (also Ar. *Ach.* 997) is an oak, not a vine.]
 819. Vernant, J.-P. "Le refus d'Ulysse." *TR* 3 (1982) 13-18.

BALTES (815) argues that Homer shows great skill in presenting the psychic make-up of Calypso, adroitly controlling details of both the verbal and the nonverbal behavior of Hermes and Calypso. BERGREN (817) illustrates how similes "act like a commentary to disclose a *hypnoia* or 'undermeaning' in Book 5 similar to that of *Inferno* 1, namely, the interior, spiritual or psychological experience 'under' or 'within' the exterior action of the hero" (p. 112). VERNANT (819) interprets Odysseus' refusal of Calypso's offer of immortality as a rejection of a state of non-death that is also non-life.

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

Odyssey 6

820. Forsyth, N. "The Allurement Scene: A Typical Pattern in Greek Oral Epic." *CSCA* 12 (1979) 107-20.

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

The allurement type-scene examined by FORSYTH (820) appears at *Il.* 3.121-60, 3.383-446 (Helen), 14.159-328 (Hera), *Od.* 1.325-66, 18.187-213, 21.1-78 (Penelope), 6.13-284 (Nausicaa), *Hymn. Aphr.* 47-154 (Aphrodite), and Hesiod, *W&D* 57-89 (Pandora).

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

Odyssey 7

822. van Effenterre, H. "La solution d'un puzzle: Odyssée VII, 103-111 et l'usage des auges doubles minoennes." *AE* (1979) 154-60.

823. Offenbach, E. "Der Phäakengarten in neuer Sicht." *AW* 10.3 (1979) 58-60.

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

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

Odyssey 8

824. O'Loughlin, M. *The Garlands of Repose, The Literary Celebration of Civic and Retired Leisure: The Traditions of Homer and Vergil, Horace and Montaigne*. Chicago 1978.

825. Edinger, H. G. "The Lay of Demodocus in Context." *Humanities Association Review* 31 (1980) 45-52.

826. Tzouka-Nikolaïdou, P. "To prōto tragoudi tou Dēmodokou." *Dode* 9 (1980) 57-74. [8.72-82.]

827. Braswell, B. K. "The Song of Ares and Aphrodite: Theme and Relevance to *Odyssey* 8." *Hermes* 110 (1982) 129-37.

In "The Example of the *Odyssey*: Phaeacia and Ithaca" (824, pp. 13-29), O'LOUGHLIN demonstrates that "where death's reality principle looms as the culmination of all the ironic disfigurements, unweavings, and slaughters

that have characterized Odysseus' Ithacan experience, there also emerges the possibility in time of that festive leisure he had praised at the feast of Alcinous" (p. 28). EDINGER (825): "Demodocus' . . . presence at the games. . . is provided for by Homer so that he can be the. . . observer of the quarrel between Odysseus and Euryalus and one who chooses an analogue from his repertoire" (p. 50); analogies between the song and the action of Book 8 are spelled out. In BRASWELL's view (827), "the song of Ares and Aphrodite is. . . highly relevant to the action of *Odyssey* 8 and was almost certainly invented to exemplify at the divine level some of the events described in that book" (p. 136).

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

Odyssey 9

828. Calame, C. "Mythe grec et structures narratives: Le mythe des cyclopes dans l'*Odyssée*." *ZAnt* 26 (1976) 311-28.
829. Calame, C. "L'Univers cyclopéen de l'*Odyssée* entre le carré et l'hexagone logiques." *Versus* 14 (1976) 105-12 = *ZAnt* 27 (1977) 315-22.
830. Cressey, C. J. "Odyssey 9.390." *LCM* 1 (1976) 86.
831. Calame, C. "Mythe grec et structures narratives: Le mythe des Cyclopes dans l'*Odyssée*." In *Il mito greco: Atti del Convegno internazionale (Urbino 7-12 maggio 1973)*. Ed. B. Gentili and G. Paioni. Rome 1977. Pp. 369-91.
832. O'Sullivan, J. N. "Ekt-/ent- Variants; and an Emendatiuncula in *Odyssey* 9.239 (and 338)." *LCM* 2 (1977) 89-91. [Response by G. Giangrande.]
833. Papanikolaou, A. D. "Akrēton gala (Od. 9.297)." *EEAith* 25 (1974-77) 43-50 = [in German] "Hom. Od. 9.297 *akrēton gala*." *RhM* 122 (1979) 1-8.
834. Basset, L. "L'Emploi des négations dans l'épisode homérique des Cyclopes, ou Les non-noms d'Ulysse." *LALIES* 1 (1980) 59-61.
835. Clay, J. S. "Goat Island: Od. 9.116-141." *CQ* 30 (1980) 261-64.
836. Mills, D. H. "Odysseus and Polyphemus: Two Homeric Similes Reconsidered." *CO* 59 (1981) 97-99.
837. Papamichael, E. M. "The Cyclops and His Dear Ram." *Dodone* 10 (1981) 101-8.
838. Holoka, J. P. "Aldous Huxley and the Lotus Experience." *CW* 76 (1982) 39-41.
839. Austin, N. "Odysseus and the Cyclops: Who is Who." In *Approaches* (1983) 3-37.
840. Longo, O. "Fra Ciclopi e leoni." *Belfagor* 38 (1983) 212-22.
841. Mondi, R. "The Homeric Cyclopes: Folktale, Tradition, and Theme." *TAPA* 113 (1983) 17-38.
842. Newton, R. M. "Poor Polyphemus: Emotional Ambivalence in *Odyssey* 9 and 17." *CW* 76 (1983) 137-42.
843. de Romilly, J. "À propos d'ogres." In *Delebecque* (1983) 331-40.
844. Verbruggen, H. "Homeros en de Kuklopen van Kreta." *Kleio* 13 (1983) 1-9.

CRESSEY (830) rejects the emendation *smarageunto* chiefly because "Odyssean usage. . . and the deliberate use in this [Cyclops] episode of repeated verbs for literary effect, combine to justify the manuscript reading *spharageunto*." PAPANIKOLAOU (833) argues that it was a common practice to mix milk with water (as is still done in Greece): "Dessenungeachtet trank der Kyklop die Milch unverdünnt, weil er kein normaler Mensch, sondern eben ein Ungeheuer war. Wie er die zwei Männer verschlang, so trank er als Unmensch auch kein Wasser bzw. keinen vermischten Wein, sondern

unverdünnte Milch" (pp. 7-8). CLAY (835) notes the contrast of civilized vs. barbaric life in the passage. MILLS (836): "beyond the embellishment of the Cyclops' blinding, [the similes at 9.382-94] elucidate. . .the larger meaning of the protagonist's experiences. The story of Odysseus and the Cyclops . . .becomes a paradigmatic conflict between civilization and barbarism" (p. 97). HOLOKA (838) remarks on similarities between the effects of Homer's Lotus and those of mescaline, especially diminution of will. AUSTIN (839): "the Homeric story of the Cyclops is. . .a child's fantasy. The grotesque elements, improper in lofty epic, are entirely proper in nursery tales" (p. 5); analysis of various such fantastic elements in the tale. LONGO (840) points out that the Cyclopes represent a pastoral society in contrast to an agricultural community. MONDI (841) addresses three problems: the discrepancies between Homer's and Hesiod's Cyclopes, the utopian existence granted the Cyclopes by a god they hold in contempt, and the lack of allusion to monophthalmia. Rick NEWTON (842) finds motivation for the partially sympathetic portrayal of Polyphemus in parallels activated in Book 17, where "Odysseus becomes himself a metaphorical Cyclops" (p. 142). ROMILLY (843) delineates differences in the episodes of the Cyclopes and the Laestrygones, in particular, the celebration of the intelligence in the former.

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

Odyssey 10

845. Gindin, L. A. "The Ritualistic and Mythological Meaning of The Odyssey Book X" [in Russian with an English résumé]. In *Balcanica: Linguistic Researches* [in Russian]. Ed. T. V. Civ'jan. Moscow 1979. Pp. 190-200.
846. Pellizer, E. "Il fodero e la spada: Metis amorosa e ginecofobia nell'episodia di Circe, Od. X 133 ss." *QUCC* 30 (1979) 67-82.
847. Schoenbeck, G. "Odysseus auf der Insel der Kirke." *Jahresbericht des Bismarck-Gymnasiums Karlsruhe* (1979-80) 40-53. [Comparison with Calypso in Book 5.]
848. Dyck, A. R. "The Witch's Bed but Not Her Breakfast: An Odyssean Paradox." *RhM* 124 (1981) 196-98.
849. Plaitakis, A., and R. C. Duvoisin. "Homer's Moly Identified as Galanthus nivalis L.: Physiologic Antidote to Stramonium Poisoning." *Clinical Neuropharmacology* 6 (1983) 1-5.

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

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

Odyssey 11

850. Untersteiner, M. "Introduzione al canto XI dell'Odissea." In *Da Omero ad Aristotele: Scritti Minori* (2nd series). Brescia 1976. Pp. 37-79.
851. Gindin, L. A. "Hom. *Kēioi*" [in Russian]. In *EBA* (1978) 11-15. [Lines 519-21; *Kēteioi* = Hittites.]
852. Müller, G. "Textkritische Vorschläge zu griechischen Dichterstellen." *Hermes* 106 (1978) 4-14. [At *Od.* 11.439, "statt *tēloθ' eonti* muss unbedingt *tēloθ' ionti* gelesen werden" (p. 4).]

853. Hooker, J. T. "The Apparition of Heracles in the *Odyssey*." *LCM* 5 (1980) 139-46.
854. Nagler, M. N. "Entretiens avec Tirésias." *CW* 74 (1980) 89-108.
855. Northrup, M. D. "Homer's Catalogue of Women." *Ramus* 9 (1980) 150-59.
856. Raubitschek, T. "Das Schwertband des Herakles." In *Tainia: Roland Hampe zum 70. Geburtstag am 2. Dezember 1978*. Ed. H. A. Cahn and E. Simon. Mainz 1980. Pp. 65-67. [*Od.* 11.609-14 and 7th-c. plastic art.]
857. Rubin, N. F., and H. M. Deal. "Many Meanings, One Formula, and the Myth of the Aloades." *Semiotica* 29.1-2 (1980) 39-52.
858. Barbu, N. "De unitate diversitateque hominis in litteris gentium comparandis." In *Paratore* (1981) 93-97. [*Od.* 11 and *Aen.* 6.]
859. Vernant, J.-P. "Death with Two Faces" [trans. J. Lloyd]. In *Mortality and Immortality: The Anthropology and Archaeology of Death*. London 1981. Pp. 285-91.
860. Dihle, A. "Totenglauben und Seelenvorstellung im 7. Jahrhundert vor Christus." In *Jenseitsvorstellungen in Antike und Christentum: Gedenkschrift für Alfred Stüber*. Münster 1982. Pp. 9-20.
861. Pade, M. "Homer's Catalogue of Women." *C&M* 34 (1983) 7-15.

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

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

Odyssey 12

862. Crevatin, F. "Il tesoro del cielo: Problemi di antichità indeuropee, II." *AI*V 135 (1977) 173-85.
863. Pucci, P. "The Song of the Sirens." *Arethusa* 12 (1979) 121-32.
864. Kahn, L. "La mort à visage de femme." In *MMSA* (1982) 133-42. [The Sirens.]

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

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

Odyssey 13

865. Maronitis, D. N. "Die erste Trugrede des Odysseus in der Odyssee: Vorbild und Variationen." In *Marg* (1981) 117-34.

MARONITIS (865): "mein Ziel ist es zu zeigen, dass diese erste Trugrede [13.256-86], im Verhältnis zu all den anderen zwischen dem 14. und 24. Gesang verstreuten Trugreden, eine Art von Vorbild ist, nicht so sehr vom Stoff als mehr noch von ihren Bedingungen und ihrer kompositorischen Funktion her" (p. 117).

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

Odyssey 14

866. del Corno, D. "Le avventure del falso mendico (Odissea XIV, 192-359)." *RCCM* 20 (1978) 835-45.

867. Rose, G. P. "The Swineherd and the Beggar." *Phoenix* 34 (1980) 285-97.

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

See also items 156, 367, 759, 882, 1038, 1084.

Odyssey 15

868. Slater, W. J. "Two Corrections: Pindar Isthmian 8.70 and Odyssey 15.469." *AJP* 98 (1977) 348-49. [Pindar recalls Homeric *hupo kolpoi*.]

See also items 780, 798, 1038.

Odyssey 16

See item 261.

Odyssey 17

869. Kubusch, K. "Zwei Bemerkungen zur Argos-Episode der Odyssee (17.290-327)." *MSS* 39 (1980) 63-72. [*Apothestos* at 296 = "not missed (or regretted)"; prepositional *allothi* at 318.]

870. Rohdich, H. "Der Hund Argos und die Anfänge des bürgerlichen Selbstbewusstseins." *A&A* 26 (1980) 33-50.

871. Shankman, S. "Led by the Light of the Maeonian Star: Aristotle on Tragedy and Odyssey 17.415-444." *ClAnt* 2 (1983) 108-16.

872. Wirshbo, E. "The Argus Scene in the Odyssey." *CB* 59 (1983) 12-15.

ROHDICH (870) considers also the significance of non-recognition scenes between Odysseus and Eumeus, Philoitos, Eurycleia, and Penelope. SHANKMAN (871): "in *Odyssey* 17.415-44 Odysseus...performs...a trag-

edy for Antinoös, whose. . .incapacity to experience the tragic emotions of pity and fear. . .makes him, very fittingly, the first victim of Odysseus' massacre of the insolent suitors" (p. 116). WIRSHBO (872) writes of Argus that "placed as if on the threshold of the re-entry into the world of the past Odysseus has striven so to re-attain, the dog is the sole reminder of the temporal reality about to be bypassed so easily" (p. 14).

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

Odyssey 18

873. Levine, D. B. "Odyssey 18: Iros as a Paradigm for the Suitors." *CJ* 77 (1982) 200-04.
 874. Levine, D. B. "Penelope's Laugh: Odyssey 18.163." *AJP* 104 (1983) 172-78.

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

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

Odyssey 19

875. Lourenço de Carvalho, J. "O arco vindicador." *Euphrosyne* 9 (1978-79) 139-43.
 876. Abramowiczówna, Z. "Encore une fois la chasse au sanglier, Od. 19.393-466." *Eos* 68 (1980) 37-40.
 877. Neitzel, H. "Eine kritische Bemerkung zur Interpretation von Od. 19.161." *Hermes* 108 (1980) 115-19.
 878. Prier, R. A. "That Gaze of the Hound: Odyssey 19.228-231." *RhM* 123 (1980) 178-80.
 879. Swogger, J. H. "Odysseus the Magician." *CB* 58 (1981) 24-25.
 880. Ugolini, M. "En per oneirōi." In *Bartolini* (1981) 3-27. [Penelope's dream, lines 535-53.]
 881. Russo, J. "Interview and Aftermath: Dream, Fantasy, and Intuition in Odyssey 19 and 20." *AJP* 103 (1982) 4-18.

Close analysis of Book 19 (875) does not support the notion that the test of the bow arises from knowing collusion between Penelope and Odysseus. According to item 876, those who use Aristotle, *Poetics* 1451a23-29, as evidence that the boar hunt is an interpolation are wrong, as careful examination of the meaning of *hon ouden. . .genesthai* shows. NEITZEL (877) argues that the antecedent of *tōi* is the house, not Telemachus; reasons for thinking this and implications flowing from it. PRIER (878) adduces *Il.* 4.243 and 21.29 in support of the meaning "gazing, seeing" for the verb *laō*, and concludes that "Homer. . .evidently was aware of a deer's capacity for being struck into a kind of inactivity that does not preclude physical movement" (p. 179). SWOGGER (879) itemizes some of the magical elements in Odysseus' actions: conjuring the spirits of the dead, wielding a magical weapon, and interpreting dreams, which Penelope asks of him because she recognizes him as a magician. RUSSO (881) shows that the interaction of Odysseus and Penelope entails an expansion of consciousness that derives "not from the traditional epic mechanism of the intervening deity but from an intensification of *internal* psychic resources. . . They 'know' and express

much more on sub-conscious levels than they can process consciously and state explicitly" (pp. 5, 18).

See also items 156, 318, 759, 797, 882, 902, 1145, 1150, 1505.

Odyssey 20

- 882. Rose, G. P. "Odysseus' Barking Heart." *TAPA* 109 (1979) 215-30.
- 883. Hiller, S. "Homerische Baderdiener? Zu Od. 20, 296-298." In *Pfligersdorffer* (1980) 241-59.
- 884. Levine, D. B. "Theoklymenos and the Apocalypse." *CJ* 79 (1983) 1-7.

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

See also items 759, 798, 881.

Odyssey 21

- 885. Brain, P., and D. D. Skinner. "Odysseus and the Axes: Homeric Ballistics Reconstructed." *G&R* 25 (1978) 55-58.
- 886. Wyatt, W. F. "Penelope's Fat Hand (Od. 21.6-7)." *CP* 73 (1978) 343-44.
- 887. van Nortwick, T. "Penelope as Double Agent: *Odyssey* 21.1-60." *CW* 77 (1983) 24-25.
- 888. Wyatt, W. F. "Elpida's Fat Hand." *CP* 78 (1983) 234-35.

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

See also items 363, 820.

Odyssey 22

- 889. Magrath, W. T. "Progression of the Lion Simile in the *Odyssey*." *CJ* 77 (1982) 205-12.

The chief object of item 889 is to disclose a developing symbol-system based on lion similes associating Odysseus with Polyphemus.

See also items 514, 782.

Odyssey 23

890. Postlethwaite, N. "The Continuation of the Odyssey: Some Formulaic Evidence." *CP* 76 (1981) 177-87.

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

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

Odyssey 24

891. Heubeck, A. "Zwei homerische *peirai*: Od. 24.205 ff. und Il. 2.53 ff." *ZAnt* 31 (1981) 73-83.

892. van Thiel, H. "Aufbau und Herkunft der zweiten Nekyia (*Odyssee*, 24, 1-204)." In *Delebecque* (1983) 435-39.

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

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

C. CHARACTERS

Achilles

- See items 586, 728.

Aegisthus

893. Miller, D. A. "A Note on Aegisthus as 'Hero'." *Arethusa* 10 (1977) 259-68.

894. Combellack, F. M. "Two Blameless Homeric Characters." *AJP* 103 (1982) 361-72.

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

Aeolus

- See item 1527.

Agamemnon

See item 1468.

Alcinous

See items 824, 1393, 1552.

Antinoös

See item 734.

Arete

See item 899.

Athena

See items 744, 780.

Calypso

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

Circe

895. Mugler, C. "Circé et le nécessité." *AFLNice* 35 (1979) 59-65.

Item 895 is on Circe's associations with pre-Olympian deities (viz. Hecate) and encroachment on Hermes' role as *psychopompos*.

See also items 229, 846-48, 1177, 1330, 1385, 1545, 1551.

Clytemnestra

See item 470.

Cyclopes

See items 378, 1027, 1370.

Demodocus

See items 401, 796, 825.

Elpenor

See items 1261, 1440, 1537.

Eumaeus

See items 767, 867, 870.

Eurycleia

See items 475, 767, 870.

Helen

See items 470, 724, 813, 1580.

Helios

896. Mugler, C. "Hélios chez Homère: liberté et servitude." *LAMA* 3 (1976) 282-88.

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

Hephaestus

See item 728.

Heracles

See items 543, 853.

Hermes

See item 815.

Iros

See item 873.

Laertes

See items 475, 891.

Laestrygones

See items 843, 1391.

Menelaus

See item 1132.

Nausicaa

897. Nemoto, H. "Nausicaa in the *Odyssey*" [in Japanese with an English résumé]. *JCS* 26 (1978) 23-33.

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

Odysseus

898. Faure, P. *Ulysse, le Crétien (XIII^e siècle avant J.-C.)*. Paris 1980.
Review: Hasenohr *BAGB* (1982) 437-38.

899. Mühlstein, O. "Odysseus und Dionysos." *A&A* 25 (1979) 140-73.
[Appendix on Phaeacians in pre-Homeric epic, and on Arete and Hera.]

900. de Martino, F. "L'agone fra Odisseo ed Esiodo: Autobiografie parallele." *AFLB* 23 (1980) 5-13.

901. Tamm, E. "Some Aspects of the Character of Ulysses as a Tragic Hero." *Učěnyje zapiski Tartusskogo univ.* 626 (1982) 5-13.

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

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

Penelope

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

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

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

Phaeacians

903. Cordano, F., "L'ideale città de Feaci." *DArch* 9/10 (1976-77) 195-200.

See also items 899, 1027.

Phemius

See items 401, 796.

Philoetius

See item 870.

Polyphemus

904. Knox, M. "Polyphemos and His Near Eastern Relations." *JHS* 99 (1979) 164-65.
905. Kurumisawa, A. "Folktales and the Polyphemus Episode" [in Japanese with an English résumé]. *SELL* 93-120, 128-29.

Mary KNOX (904) describes three Mesopotamian cylinder seals of the first half of the third millennium B.C. that perhaps prove that "the Cyclops should join the ranks of Greek monsters who have oriental ancestry" (p. 165).

See also items 841, 1270, 1356, 1470.

Poseidon

See item 1330.

Sirens

See items 1498, 1581.

Suitors

906. Matsumoto, N. "Die Freier in der Odyssee." In *Marg* (1981) 135-41.

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

Teiresias

See item 854.

Telemachus

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

Theoclymenus

See item 884.

Zeus

See item 803.

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

907. Manfredi, M. *Papiri dell'Odissea: Seminario papirologico 1977-78*. Florence 1979. Reviews: Lenaerts *CE* 55 (1980) 109-10; Peguerolles *StudPop* 20 (1981) 64-65.

908. Montanari, F. *Studi di filologia omerica antica*. Vol. 1. Pisa 1979. Reviews: di Donato *Athenaeum* 59 (1981) 552-54; Dyck *Gnomon* 53 (1981) 599-601; West *CR* 31 (1981) 104; Irigoin *REG* 95 (1982) 512-13; Schenkeveld *Mnemosyne* 36 (1983) 389-90.

909. Zilliacus, H., J. Fröson, P. Hohti, and J. and M. Kaimio. *Fifty Oxyrhynchus Papyri (P.Oxy. Hels.): Extant Classical Texts; Official Documents; Private Letters*. Helsinki 1979. Reviews: Oliver *AJP* 101 (1980) 228-30; Thomas *CR* 32 (1982) 114-15; Boswinkel *Mnemosyne* 36 (1983) 452-54.

910. Apthorp, M. J. *The Manuscript Evidence for Interpolation in Homer*. Heidelberg 1980. Review: West *CR* 32 (1982) 1-2.

911. Dyck, A. R., ed. *Epimerismi Homericci*. Vol. I: *Epimerismos continens qui ad Iliadicis librum I pertinent*. Berlin 1983.

912. Erbse, H., ed. *Scholia Graeca in Homeri Iliadem*. Vol. VI: *Indices I-IV continens*. Berlin 1983.

Included in item 907 are *PSI* inv. 591 (2nd-c. A.D.): *Od.* 1.130-36, by F. Montanari (p. 9); *PSI* inv. 3000 (1st-c. B.C.): 1.140-45, by G. Menci (pp. 10-11); *PSI* inv. 1965 (2nd-c. A.D.): 1.389-402, by Montanari (p. 12); *PSI* CNR 69 (1st-c. A.D.): 2.269-330, by A. Moscadi (pp. 13-18); *PSI* CNR 66-67 (1st/2nd-c. A.D.): 4.519-73, 608-57, 766-847, 5.1, by G. Bastianini et al. (pp. 19-46); *PSI* I 8 (1st/2nd-c. A.D.): 5.106-13, by Manfredi (pp. 47-51); *PSI* inv. 576, 1190 (3rd-c. A.D.): 5.138-46, 180-92, 197-204, 209-22, 247-70, by Montanari (pp. 52-58); *PSI* inv. 566 (2nd/3rd-c. A.D.): 7.108-13, by R. Pintaudi (p. 59); *PSI* inv. 1070 (3rd-c. A.D.): 12.1-4, by Pintaudi (p. 60); *PSI* inv. 53 (2nd-c. A.D.): 14.132-40, by Montanari (pp. 61-62); *PSI* inv. 589 and *PCol* inv. 695 (2nd-c. A.D.): 18.2-42, by Menci (pp. 63-66). Item 908 offers a collection of studies of the D-scholia (omitted from Erbse's edition), both surveying work already done on them and indicating work still to be done, particularly the production of a critical edition. Item 909 includes five Homeric papyri: *Il.* 3.1-22 (2nd-c. A.D.), 3.325-43 (3rd-c. A.D.), 24.514-43 (1st-c. A.D.), *Od.* 12.393-416, 435-44 (2nd-c. A.D.), 23.2-23 (2nd-c. A.D.). APTHORP (910) attempts to reinforce the thesis of Bolling, *External Evidence for Interpolation in Homer* (Oxford 1925), that Aristarchus was very conservative in his criticism and to prove that he omitted no genuine lines. DYCK's book (911) is an expanded version of his Chicago dissertation (JPH 2.618); on the *epimerismi*, see H. Hunger, *Die hochsprachliche profane Literatur der Byzantiner*, vol. 2 (Munich 1978), pp. 22-29. Item 912 contains four indices: I. *Nomina propria et tituli operum*, II. *Vocabula Homericia*, III. *Sermo grammaticus*, IV. *Auctores (Fontes)*; Vol. VII will contain a fifth index (of general grammatical and rhetorical material) and *addenda et corrigenda*.

913. Balil, A. "Notas de lectura." *BSEAA* 40/41 (1975) 625-46. [On *Ilias Ambrosiana*.]
914. Harrauer, H. "Ein Homerkodexfragment: P.Vindob.G.26221." *CodMan* 1 (1975) 74-77. [*Od.* 19.424-25, 432, and paraphrase to 19.47-49.]
915. Mioni, E. "Note sull'Homerus Venetus A (=Marc. Gr. 454)." *AFLPad* 1 (1976) 185-93.
916. Montanari, F. "Una glossa omerica pre-alessandrina? (Sch. Il. XVI.235—Eubulo fr. 139 K.)." *RIL* 110 (1976) 202-11.
917. Garbrah, K. A. "The Scholia on the Ending of the Odyssey." *WJA* 3 (1977) 7-16.
918. Manfredi, M. "Frammenti di un codice dell'Iliade: Rilettura di PSI I 10." *MPhL* 2 (1977) 1-17.
919. Calvani, G. "P.Mon.Gr. Inv. 148: Homerus Il. 2.187-92." In *PLG* (1978) 277-78.
920. Calvani, G., and G. Fanan. "P.Vindob.G. 3085: Homerus Il. 1.476-83, 512(?)-518." In *PLG* (1978) 131-33.
921. Carlini, A. "P.Alex, inv. 198: Commentario a Omero, Odiss. XI." In *PLG* (1978) 89-93.
922. Carlini, A. "P.Pis. inv. 1: Riassunto di Omero, Iliade III." In *PLG* (1978) 163-64.
923. Carlini, A. "P.Pis. inv. 2: Homerus Od. 11.215-29." In *PLG* (1978) 165-66.
924. Cingottini, R. "P.Alex. inv. 611: Riassunto in prosa dell'Iliade?" In *PLG* (1978) 85-88.
925. Garbrah, K. A. "The Scholia on Odyssey 11.566-640." *Eranos* 76 (1978) 1-11.
926. Goldberg, S. M. "An Odyssey Fragment from Oxyrhynchus." *BASP* 15 (1978) 217-19. [*P.Oxy.* inv. 34.4B74 (1st-2nd-c. A.D.): *Od.* 9.462-502.]
927. Manetti, D. "P.Mon.Gr. Inv. 125 + 125a: Homerus Il. 1.402-35, 481-507, 510-44." In *PLG* (1978) 267-75.
928. Montanari, F. "P.Genav. inv. 249: Homerus Od. 2.127-40, 152-66." In *PLG* (1978) 37-40.
929. Montanari, F. "P.Alex. inv. 442: Homerus Od. 2.804-25." In *PLG* (1978) 95-97.
930. Montanari, F. "P.Alex. inv. 200: Homerus Il. 5.375-84, 392-98." In *PLG* (1978) 99-102.
931. Montanari, F. "P.Alex. inv. 546: Homerus Il. 11.347-63." In *PLG* (1978) 103-7.
932. Montanari, F. "P.Pis. inv. 3: Homerus Od. 24.310-23." In *PLG* (1978) 167-68.
933. Montanari, F. "Cod.Mon.Gr.610, 4: Homerus Il. 15.664-75, 689-700." In *PLG* (1978) 279-82.
934. Salvioni, L. "I caratteri stilistici del narrativo e del discorso diretto omerici alla luce di alcuni scoli all'Iliade." *BIFG* 4 (1977-78) 147-56.
935. Sijpesteijn, P. J. "Iliad 24.94-99 and 102-110." *ZPE* 30 (1978) 231-32. [*P.Amst.* 191 (c. 3rd-c. A.D.)]
936. Strassi, S. "Due frammenti di commentari omerici." *Aegyptus* 58 (1978) 110-16. [*P.Med.* inv. 210 (3rd-c. A.D.): *Od.* 11; *P.Med.* inv. 72.13 (c. 3rd-c. A.D.): scholia minora to *Il.* 11.]
937. Willis, W. H. "Two Literary Papyri in an Archive from Panopolis." *ICS* 3 (1978) 140-53. [*P.Duk.* inv. G.176: frag. of *Od.* 9.]

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

938. Erbse, H. "Textkritisches zu den Scholien des. 19. Iliasbuches." In *Ausgewählte Schriften zur klassischen Philologie*. Berlin 1979. Pp. 81-91.

939. Erbse, H. "Wolf e gli scoli all'Iliade." *ASNP* 9 (1979) 39-58.
940. Montanari, F. "Aristarco ad Odissea II 136-7: Appunti di filologia omerica antica." *MD* 3 (1979) 157-70.
941. Montanari, F. "Note filologiche, I: Termini e concetti della Poetica di Aristotele nello Sch. MQ Odyss. IV, 69; II: Emendamento al testo del Catechismo omerico del Ms. Gr. 6 Bibl. Naz. Roma; III: Sui Prolegomena agli Scholia minora in Iliadem del codice Vat. Gr. 32." *SCO* 29 (1979) 171-83.
942. Pintaudi, R. "Un frammento di PSI XIII 1298: PL III/304 Hom. II. 13.436-438, 463-470, 475." *ZPE* 36 (1979) 61-62.
943. Priest, N. E. "P.Mich. Inv. 6653 and P.Köln 1 21, a Convergence." *ZPE* 33 (1979) 35-37. [Together containing four successive columns of *Il.* 1.]
944. Renner, T. "Three New Homerica on Papyrus." *HSCP* 83 (1979) 311-37.
945. Sijpesteijn, P. J. "Homer, Odyssee XVI, 333-337." *ZPE* 35 (1979) 137. [*P.Leid. inv. 504a* (3rd-c. A.D.).]
946. Schmidt, M. "Hom. *mēla* und die antiken Erklärungen." *Glotta* 57 (1979) 174-82.

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

947. Bastianini, G. "P.Vindob.G. 26221 riconsiderato (Omero, II. 1.601-602; 609-610 con parafrasi)." *Prometheus* 6 (1980) 83-88.
948. Diggle, J. "A Homeric Quotation in the Jerusalem Palimpsest." *ZPE* 40 (1980) 20.
949. Kakridis, P. I. "Pleisthenēs: Henas dusphēmismenos Atreidēs" [with a French résumé]. *Dodone* 9 (1980) 39-55.
950. Kotzia-Panteli, P. "Iliad 8.3-17." *Hellenica* 32 (1980) 132-35. [*P.Berl. inv. 21242* (3rd/2nd-c. B.C.).]
951. Luppe, W. "Die Odyssee-Hypothesis im P.Ryl. 23 (Nr. 1208 Pack²)."
APF 27 (1980) 33-35.
952. Montanari, F. "L'Hypothesis d'Odyss. II in P.Strasb. Gr. 1401 e in P.Oxy. XLIV 3160." In *Youtie* (1980) 273-79.
953. Müller, W. "Literarische Texte aus der Berliner Papyrussammlung." In *Youtie* (1980) 281-88. [*P.Berl. II. 645* (1st-c. A.D.); *Il. 5.486-95; II.676* (2nd-c. A.D.); *Il. 6.75-86, 117-27; II.685* (2nd-c. A.D.); *Il. 6.455-76*; illus. plate XI.]
954. Politis, L. "Nouveaux manuscrits grecs découverts au Sinai: Rapport préliminaire." *Scriptorium* 34 (1980) 5-17.
955. Richardson, N. J. "Literary Criticism in the Exegetical Scholia to the Iliad." *CQ* 30 (1980) 265-87.
956. Sijpesteijn, P. J. "Wiener Mélange." *ZPE* 40 (1980) 91-110. [*P.Vindob.G.35721*: *Il. 5.844-53*.]
957. Vitarelli, M. C. "Due note sulle hypotheseis degli Scholia D all'Iliade." *Athenaeum* 58 (1980) 458-60.
958. Wehrli, C. "Deux papyrus homériques de Genève." *MH* 37 (1980) 212-15. [*P.Gen. inv. 194* (6th/7th-c. A.D.); *Il. 15.318-27*; *inv. 338* (2nd-c. B.C.); *Il. 21.146-65*.]

According to DIGGLE (948), lines 11-13 of the scholion to *Med.* 232-34—in S. G. Daitz, *The Scholia in the Jerusalem Palimpsest of Euripides: A Critical*

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

959. Apthorp, M. J. “Odyssey 11.90-4: Scholia, Text, Interpretation.” *Antichthon* 15 (1981) 1-7.
960. Bouquiaux-Simon, O., and P. Mertens. “Papyrus homériques du Musée du Caire.” *AC* 50 (1981) 100-11. [*JE* 45613 (1st-2nd-c. A.D.): *Il.* 2.242-50; 45615 (2nd-c. A.D.): *Il.* 5.182-201; 49655-56 (3rd-c. A.D.): *Od.* 13.341-61, 374-86.]
961. Gallazzi, C. “P.Mil.Vogl. Inv. 1196: Homerus, Ilias VII, 412-424.” *ZPE* 42 (1981) 45-46.
962. Gronewald, M. “P.Dura 3: Glossar zu Homer, Ilias IV?” *ZPE* 44 (1981) 177-78.
963. McNamee, K. “Aristarchus and ‘Everyman’s’ Homer.” *GRBS* 22 (1981) 247-55.
964. Montanari, F. “Sulle hypotheseis di Odyss. II e III di P.Oxy. 3160 + P.Strasb. Gr. 1401.” *SCO* 31 (1981) 101-10.
965. Müller, W. “Zwei griechische Prosafragmente aus der Berliner Papyrussammlung.” In *Turner* (1981) 62-66. [*P.Berl.* inv. II.907 (ca. 2nd-c. A.D.), likely commentary on Homer.]
966. Pintaudi, R. “Homeri Ilias 13.423-442; 460-469 (*PL* III/274)” [in Italian]. *ZPE* 42 (1981) 39-41.
967. Poethke, G. “Papyri mit Homerfragmenten.” In *Troja und Thrakien* (1981) 50-52.
968. Schwartz, J. “Fragments d’un glossaire homérique (*Iliade* I,83-158).” In *Turner* (1981) 66-71. [*P.Gr.Strasb.* 39-41 (late 2nd-c. A.D.).]
969. van der Valk, M. “Zum Odysseekommentar des Eustathius.” *Mnemosyne* 24 (1981) 385-88.

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

970. Cockle, W. E. H. “A Homeric Papyrus at Merchant Taylors’ School.” *ZPE* 45 (1982) 166-68. [*P. Oxy.* 9.1394 (5th-c. A.D.): *Od.* 1.266-77, 296-307.]
971. Gallazzi, C. “Glossario a Homerus, Odyssea I 46-53.” *ZPE* 45 (1982) 41-46. [*P.Mil.Volg.* inv. 1181 (1st-c. A.D.).]
972. Gallazzi, C. “Testi letterari dai P.Mil Vogliano.” *Aegyptus* 62 (1982) 47-58. [Inv. 1225 contains passages of *Il.* 3.]
973. Grandolini, S. “Sul codice Vaticano Greco 1302 dell’Odissea.” *GIF* 13 (1982) 267-70.
974. Grandolini, S. “Sul testo dell’Iliade nel Vat. Gr. 50.” *AFLPer* 19.1 (1981-82) 5-9.

975. Gronewald, M. "Scholia minora zu Ilias 2.381-398 (P.Harris 10)." *ZPE* 46 (1982) 95-96. [2nd-c. A.D.]
976. Gronewald, M. "Homer, Ilias I 149-157 in MPER NS III 52." *ZPE* 47 (1982) 104. [2nd-c. A.D.]
977. Jakob, D. J. "Eine Ilias-Handschrift aus der Berliner Papyrus-Sammlung." *APF* 28 (1982) 27-30. [Inv. P.13262: *Il.* 9.123-53, 154-82, 299-327, 328-56.]
978. McNamee, K. "Four Michigan Papyri." *ZPE* 46 (1982) 123-33. [*P.Mich.* inv. 44 (3rd-c. A.D.): *Il.* 5.473-93; see item 986.]
979. Montanari, F. "P.Oxy. 574 verso ricon siderato: Frammento di hypothesis dell'Iliade." *ZPE* 48 (1982) 89-92.
980. Montanari, F. "P.Pis. inv. 1 et P.Bonon. 6 in rapporto con le hypotheseis dei canti omerici." *Anagennesis* 2 (1982) 273-84.
981. Priest, N. E. "Michigan Homeric Papyri I: Iliad 1-17." *ZPE* 46 (1982) 51-94. [22 papyri from 1st-c. B.C. to 4th-c. A.D.]
982. Salvioni, L. "Tracce di allegoria in uno scolio omerico (sch. bT. II. 14.341-351)." *AIV* 140 (1981-82) 79-88.
983. van der Valk, M. "The Iliad and Its Ancient Commentators: Some Textual Notes." *GRBS* 23 (1982) 293-303.

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

984. Barbis, R. "Hom. Il. I 603-611." In *Trenta testi greci da papiri letterari e documentari*. Ed. M. Manfredi. Florence 1983. Pp. 15-17. [*PSI* inv. 1210 (4th-c. A.D.).]
985. Bastianini, G. "P.Vindob.G 26739 + 29359: frammento di un rotolo omerico (12.248-267)." *ZPE* 51 (1983) 13-18. [1st-c. A.D.]
986. Bouquiaux-Simon, O. "À propos de P.Mich. Inv. 44." *ZPE* 51 (1983) 59-60. [Should be joined to *P.Ryl.* III.542 (Pack² 750); see item 978.]
987. Brashear, W. "Homer in Malibu." *GMusJ* 11 (1983) 159-60. [Getty Mus. acc. 76.AI.56: *Od.* 10.397-403.]
988. Casadio, V. "Schol. Hom. Il. 5.803-807." *MCr* 18 (1983) 275.
989. Collatz, C. F., and G. Poethke. "Zwei Papyri zu homerischen Reden." *APF* 29 (1983) 13-17. [*P.Jen.* inv. 695 (3rd-c. B.C.): *Il.* 9.32-36; *P.Lips.* inv. 338 (5th/6th-c. A.D.): *Od.* 11.56-71, 88-103.]
990. Funghi, M. S. "P.Brux. inv. E. 7162 e P.Med. inv. 71.82: Due discussioni su Olimpo." *PP* 38 (1983) 11-19.
991. Haslam, M. W., and F. Montanari. "Commentary on Odyssey 21." *BASP* 20 (1983) 113-22. [*P.Pay.* 312 = *P.Cairo* inv. G.H. 10848 (2nd-c. A.D.).]
992. Mertens, P. "À propos d'un papyrus de l'Iliade, chant XVII." In *Festschrift zum 100-jährigen Bestehen der Papyrussammlung der Österreichischen Nationalbibliothek: Papyrus Erzherzog Rainer (P.Rainer Cent.)*. Vienna 1983. Pp. 257-59. [*P.Vindob.G.* 2317 and 26742: description, text, and commentary.]
993. Montanari, F. "Nota al P.Turner 12." *ZPE* 50 (1983) 21-24.
994. Müller, W. "Odyssee-Papyri aus der Berliner Sammlung." *APF* 29 (1983) 9-12. [*P.Berl.* 7805 (2nd-c. A.D.): *Od.* 8.348-50; *P.Berl.* 16084 (3rd-c. A.D.): *Od.* 10.284-94; *P.Berl.* 16083 (2nd-c. A.D.): *Od.* 10.329-40, 343-45; *P.Berl.* 16709 (1st-c. B.C./A.D.): *Od.* 23.122-26, 129-42, 149-53.]
995. Naughton, S. "On Callimachus' Grammatical Theories." *CL* 3 (1983) 85-87.

996. Pintaudi, R., and L. Vidman. "Homer, Ilias VIII 30-54 in einem Prager Papyrus (PWess. Prag. Gr. I 52 i)." *LF* 106 (1983) 160-64.

997. Whitehorne, J. E. G. "Three Papyri in the Otago Museum, New Zealand." *StudPap* 22 (1983) 39-51. [Text of *H.* 3.388-95, 421-29 (3rd.-c. A.D.).]

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

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

VII. HISTORY, ARCHAEOLOGY, REALIA

998. Heubeck, A. *Schrift. ArchHom* III.X. Göttingen 1979. Reviews: Schmitt *GGA* 232 (1980) 177-90; Chadwick *JHS* 101 (1981) 222-23; Hooker *IF* 87 (1982) 304-8; Ruijgh *Mnemosyne* 36 (1983) 162-67.

999. Buchholz, H. G., et al. *Kriegwesen*. Part 2: *Angriffswaffen*. *ArchHom* I.E.2. Göttingen 1980. Review: Gruber *Gymnasium* 89 (1982) 447-48.

1000. Sanin, J. V. *The Olympic Games and Greek Poetry: Homer and the Lyric Poets of the Eighth to Fifth Centuries B.C.* [in Russian]. Kiev 1980.

1001. Gumtz, H. P. *Zweites vorläufiges Abkürzungsverzeichnis: Stand Frühjahr 1982*. Göttingen 1982.

1002. de Martino, F. *Omero agonista in Delo*. Brescia 1982. Reviews: Bonanno *RFIC* 112 (1984) 338-41; Cauderlier *REG* 97 (1984) 566-67; Segal *CW* 77 (1984) 196-97; Furiani *A&R* 30 (1985) 74-77.

1003. Wickert-Micknat, G. *Die Frau*. *ArchHom* III.R. Göttingen 1982. Reviews: Gschnitzer *HZ* 238 (1984) 119-20; Willcock *JHS* 104 (1984) 188-90; Hainsworth *CR* 35 (1985) 376; Hemelrijk *Mnemosyne* 41 (1988) 131-33.

1004. Laser, S. *Medizin und Körperflege*. *ArchHom* III.S. Göttingen 1983. Reviews: Fischer *ZWG* 69 (1985) 107; Joly *AC* 54 (1985) 441.

1005. Andreev, J. V. "Homeric Society: The Principal Trends of Socioeconomic and Political Development in Greece from the Eleventh to the Eighth Century B.C." [in Russian]. Diss. Leningrad 1979 [published résumé, 36 pp.].

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

1006. Wolf, A. "L'Odyssée est-elle le premier document écrit concernant Malte, la Sicile et l'Italie? Homère et les grandes escales, sur les routes reliant la Méditerranée orientale à la Méditerranée occidentale." *RSJB* 32 (1974) 73-88.

1007. Slonimskij, M. M. "The Homeric World and Its Rediscovery by Heinrich Schliemann" [in Russian]. *VopIst* 7 (1975) 186-87. [Comment on Geiss, *JPH* 2.724.]

1008. Decker, W. "Zum Ursprung des Diskuswerfens." *Stadion* 2 (1976) 196-212. [*Solos* in the games for Patroclus.]

1009. Gallavotti, C. "I due incunaboli di Atene e Pitecusa ed altre epigrafi arcaiche." *RAL* 31 (1976) 207-38.
1010. Hiller, S. "Der Becher des Nestor." *AW* 7.1 (1976) 22-31.
1011. Karageorghis, V. "Thronos Arguroēlos." *Kadmos* 15 (1976) 176.
1012. Mingazzini, P. "Su di un particolare della cucina omerica." *RAL* 31 (1976) 3-7.
1013. Svencickaja, I.S. "The Interpretation of Data on Landholding in the Iliad and Odyssey" [in Russian with an English résumé]. *VDI* 135 (1976) 52-63.
1014. Durante, M. "Eredità micenee in Omero." In *La civiltà micenea: Guida storica e critica*. Ed. G. Maddoli. Bari 1977. Pp. 153-70.
1015. Duysinx, F. "Homère et les instruments de musique." *Didaskalikon* 38 (1977) 17-22.
1016. Gindin, L. "Linguistic Analysis of References to Two Groups of Thracian Tribes in the Iliad" [in Russian]. In *Essays in Balkan Linguistics* [in Russian]. Moscow 1977. Pp. 117-24.
1017. Guarducci, M. "Epigrammi greci in una casa romana di Assisi." In *Colloquium Propertianum: Atti (Assisi, 26-28 marzo 1976)*. Ed. M. Bigaroni and F. Santucci. Assisi 1977. Pp. 123-29.
1018. Hahn, I. "Temenos and Service Land in the Homeric Epics." *AAnHung* 25 (1977) 299-316.
1019. Huxley, G. L. "Bagnetia (Schol. B, Od. 1.259)." *Philologus* 121 (1977) 316-17.
1020. d'Ippolito, G. "Malta nell'Odissea? Considerazioni sulla geografia omerica." *Kokalos* 22/23 (1976-77) 400-419.
1021. Lauffer, S. "Macht und Wirtschaft: Die Gestaltung ihrer Wechselbeziehungen in der antiken Welt." In *Spielarten der Macht: Humanistische Bildung*. Stuttgart 1977. I.32-63. [Homeric aristocracy among "Modellsituationen" treated.]
1022. Willetts, R. F. "Homeric Doors." *LCM* 2 (1977) 93-100 [earlier in *Epeirēs tou Kentrou episēmonikōn ereunōn* (Nicosia) 5 (1971-72) 35-41].

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

1023. Aigner, H. "Sigeon und die Peistratidische Homerförderung." *RhM* 121 (1978) 204-9.

1024. Frei, P. "Die Lykier bei Homer." In *Proceedings of the Xth International Congress of Classical Archaeology, Ankara-Izmir 23-30.IX.1973.* Ed. E. Akurgal. Ankara 1978. II. pp. 819-27.
1025. Hammond, N. G. L. "'Philip's Tomb' in Historical Context." *GRBS* 19 (1978) 331-50.
1026. Hoffmann, M. "The Warp-Weighted Loom." *Anthropos* 73 (1978) 273. [Homeric descriptions.]
1027. Landmann, M. "Vulcano, paese dei Ciclopi; Lipari, paese dei Feaci." *RSA* 8 (1978) 161-69.
1028. Luce, J. V. "The Polis in Homer and Hesiod." *PRIA* 78 (1978) 1-15.
1029. Sergent, B. "Sur les frontières de l'Élide aux hautes époques." *REA* 80 (1978) 16-36.
1030. Stagakis, G. J. "Odysseus and Idomeneus: Did They Have Charioteers in Troy?" *Historia* 27 (1978) 255-73.

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

1031. Buranelli, F. "Utensili per la lavorazione del legno in due tombe villanoviane da Veio." *ArchClass* 31 (1979) 1-17.
1032. Deger-Jalkotzy, S. "Homer und der Orient: Das Königtum des Priamos." *WJA* 5 (1979) 25-31.
1033. Drews, R. "Argos and Argives in the Iliad." *CP* 74 (1979) 111-35.
1034. Hadzisteliou Price, T. "Hero Cult in the 'Age of Homer' and Earlier." In *Knox* (1979) 219-38.
1035. Heubeck, A. "Geschichte bei Homer." *SMEA* 20 (1979) 227-50.
1036. Hooker, J. T. "Ilios and the Iliad." *WS* 13 (1979) 5-21.
1037. Hurst, A., and F. Bruschweiler. "Descriptions d'objets à Pylos et dans l'Orient contemporain." In *Colloquium Mycenaicum* (1979) 65-80.
1038. Mele, A. "Il commercio fenicio in Omero." In *Il commercio greco arcaico: Praxis ed emporie*. Naples 1979. Pp. 87-91.
1039. Nagy, B. "The Naming of Athenian Girls: A Case in Point." *CJ* 74 (1979) 360-64.

Item 1031 includes discussion of passages relating to woodworking in *Od.* 5.234-51, 23.189-98, and Hesiod, *Erga* 407-36. DEGER-JALKOTZY (1032) maintains that Homer's Troy is modelled in various ways on cities of the Phoenician Levant: geography, commerce, council of elders, sacred kingship, etc. Resuscitating the nineteenth-century argument for Thessalian origins of Homer's epic tradition, DREWS (1033) contends "a fresh look at the old evidence in the light of the new should leave little doubt that . . . [‘Argos’ and ‘Argives’] originally had Thessalian rather than Peloponnesian connotations" (pp. 115-16). Item 1034 demonstrates that archaeological evidence from ten sites "is ample enough to support the existence and distribution of protogeometric hero-cult, well before 'Homer'" (p. 228), thus confirming conclusions reached in the author's earlier study (JPH 2.717). HEUBECK (1035) warns that only very sketchy and dim reminiscences of the Mycenaean period may be found in Homer; actual historical references are confined to

the poet's own experience. HOOKER (1036) suggests, as the historical kernel of the Iliadic version of the Trojan War, "that just after the earthquake of 1300 a party. . .of Mycenaean raiders descended upon Troy [viz. Troy VI] and took advantage of its enfeebled state to help themselves to the available plunder" (p. 19). According to item 1037, in contrast to contemporary Near Eastern texts, the Mycenaean documents show a highly schematic, hierarchical arrangement of material—an arrangement similar to that on the Shield of Achilles. MELE (1038): "ad una presenza fenicia nell'Egeo e nel Mediterraneo Occidentale, che comincia nella seconda metà del IX secolo, si accompagna in Omero una descrizione del commercio fenicio in termini moderni, sia sul piano lessicale che su quello funzionale" (p. 90); focus on *Il.* 23.741 ff., *Od.* 14.287-98, 15.415-83. NAGY (1039) suggests that the frequency of the name Theano among Athenian women, especially priestesses, may argue that their parents chose it as reminiscent of the priestess in Homer, *Il.* 5.70, 6.298 ff., 11.224.

1040. Dossin, G. "Ugarit, Homère et la culture mésopotamienne." *AArchSyr* 29/30 (1979-1980) 207-11.
1041. Henning, D. "Grundbesitz bei Homer und Hesiod." *Chiron* 10 (1980) 35-52. [On differing conditions of land ownership in early and late archaic period.]
1042. Hudson, L. "Between Singer and Rhapsode." *LPer* 1.1 (1980) 33-44.
1043. d'Ippolito, G. "Le presunte testimonanze omeriche sulla Sicilia." In *Manni* (1980) 3.761-83.
1044. Kraft, J. C., G. R. Rapp, and S. E. Aschenbrenner. "Late Holocene Palaeogeomorphic Reconstructions in the Area of the Bay of Navarino: Sandy Pylos." *JArchSc* 7 (1980) 187-210.
1045. Lebrun, R. "Considérations sur l'expansion occidentale de la civilisation hittite." *OLP* 11 (1980) 69-78.
1046. Mondi, R. "Skēptoukhoi Basileis: An Argument for Divine Kingship in Early Greece." *Aretusa* 13 (1980) 203-16.
1047. Nagy, G. "An Evolutionary Model for the Text Fixation of Homeric Epos." In *OTL* (1980) 390-93.
1048. Neiman, D. "Ethiopia and Kush: Biblical and Ancient Greek Geography." *AncW* 3 (1980) 35-42.
1049. Ramin, M. J. "Les Cimmériens d'Homère." *Caesarodunum* 15 (1980) 1-10.
1050. Sergent, B. "Le royaume d'Arcadie à l'époque mycénienne." *Index* 9 (1980) 79-97.
1051. Tsagarakis, O. "Homer and the Cult of the Dead in Helladic Times." *Emerita* 48 (1980) 229-40.

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

examines mythological and Linear B evidence as well as the catalogue of ships in *Il.* 2. Taking off from *Od.* 10.517-19, TSAGARAKIS (1051) discusses the importance of *bothroi* (trenches or pits) in the cult of the dead.

1052. Hühns, E. "Thrakien und Homer." In *Troja und Thrakien* (1981) 38-39.

1053. Lévy, E. "Les origines du mirage scythe." *Ktèma* 6 (1981) 57-68.

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

1054. Craik, E. M. "Homer's Dorians." *LCM* 7 (1982) 94-101.

1055. Kalligas, P. G. "Corcyra, Colonization and Epos" [in Greek with an English résumé]. *ASAA* 44 (1982) 57-68.

1056. Kilian, K. "Mycenaean Charioteers Again." *AJA* 86 (1982) 205-6.

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

1057. Chaniotis, A. "To Bouprasion: Sunapheis proimoi topoi oikonomikōn drastēriōtēton." *EHEM* 2 (1983) 205-11.

1058. Cobet, J. "Gab es den Trojanischen Krieg?" *AW* 14.4 (1983) 39-58. [Homer's relevance to historical reconstruction.]

1059. Dalègre, J. "Un sanctuaire des morts: Le Nécromanteion de l'Achéron, en Épire." *ConnHell* 16 (1983) 49-51.

1060. de Martino, F. "Cineto, Testoride e l'eredità di Omero." *QUCC* 43 (1983) 155-61.

1061. Petre, Z. "Homère archaïsant, Homère archaïque." *StudClas* 21 (1983) 7-14.

1062. Russo, C. F. "Nel talamo dell'alfabeto." *Belfagor* 38 (1983) 43-48.

1063. Simpson, R. H. "Mycenaean Greece and Homeric Reflections." In *Approaches* (1983) 122-39.

1064. Zancani Montuoro, P. "Resti di tombe del VI secolo a.C. presso Sorrento." *RAL* 38 (1983) 143-50.

CHANIOTIS (1057) points out that the Bouprasion mentioned at *Il.* 2.615, 11.756, 760, and 23.631 was likely a Mycenaean town with an important regional market. Item 1059 deals with the light shed on *Od.* 10.510 ff. by excavations at Mesopotamos, site of the ancient oracular shrine and Hades-entrance known as the Necromanteion, near the mouth of the Acheron River about forty miles NW of Arta. De MARTINO (1060) maintains that a correct understanding of *FGrH* 4.433 is that Cynaethus of Chios was accused of stealing the *Hymn to Apollo*, just as, according to the pseudo-Herodotean *Life*, Thestorides stole the *Phocais*. PETRE (1061) speculates that the

emphasis on heroic exploits in poems composed during the infancy of the Greek polis resulted from a desire by aristocrats to legitimize and perpetuate their privileged status. RUSSO (1062) finds evidence in Homer of a conscious play with written letters, vowels and consonants, initiating a new, literate manner of communication. SIMPSON (1063): "Homer was neither a pseudo-historian nor a pseudo-geographer, for the simple reason that he relied on tradition, and his own memory, for the main names in the Catalogue(s)" (p. 135). Item 1064 reports that Tomb B contained a grater, ladle, and Rhodian oinochoe, all in bronze, suggestive of Homer's description of the preparation of *kukeōn* (see e.g. *Il.* 11.638 ff.).

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

VIII. HOMER AND AFTERTIMES

A. GREEK LETTERS

General

1065. King, K. C. "Achilles in Classical Poetry: Homer through Vergil." Diss. Princeton 1978. Summary in *DAI* 39 (1980) 6110A.
1066. Funke, H. "Homer und seine Leser in der Antike." *Forschungen an der Universität Mannheim, Vortrag Winter 76/77* (1977) 26-38. Rpt. in *Propyläen-Geschichte der Literatur*. Ed. E. Wischer. *Literatur und Gesellschaft der westlichen Welt*. Vol. I: *Die Welt der Antike, 1200 v.Chr.-600 n.Chr.* Berlin 1981. Pp. 127-37.
1067. Michel, A. "Rhétorique, critique, poétique: À propos d'Homère." In *La rhétorique à Rome: Colloque des 10-11 décembre 1977, Paris*. Paris 1979. Pp. 1-17.
1068. Traina, A. "Ptera pukna: Storia di un omerismo." *RFIC* 107 (1979) 257-75.
1069. Kuz'ma, J. M. "The Problem of the Genesis of the Greek Novel" [in Ukrainian with Russian and German résumés]. *InFil 65/KFil 18* (1982) 86-91. [Influence of Homer on Greek, Roman, and European novel.]
1070. Leeman, A. D. "The Lonely Vigil: A Topos in Ancient Literature." In *Nelson* (1982) 189-201. [From Homer to Statius.]

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

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

Archaic

1071. Boehme, R. *Peistratos und sein homerischer Dichter: Ein Kapitel prolegomena ad Homerum*. Bern 1983. Review: Valgiglio *Maia* 36 (1984) 286-88.
1072. Rissman, L. *Love as War: Homeric Allusions in the Poetry of Sappho*. Diss. Michigan 1980. Königstein 1983. Reviews: Arnould *RPh* 58 (1984) 287; Fowler *CR* 36 (1986) 301.
1073. Fittipaldi, M. F. "The Fall of Troy and Its Significance in Greek Poetry from Homer to Euripides." Diss. Yale 1979. Summary in *DAI* 40 (1980) 4014A.

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

1074. Broccia, G. "Il linguaggio amoroso di Archiloco e la terminologia guerresca della tradizione omerica." *AFLM* 7 (1974) 312-21.
1075. Rodríguez Alonso, C. "El epiteto homérico en Solon." *CFC* 11 (1976) 503-21. [Originality of Solon's Homeric-style epithets.]
1076. Zudini, D. "In margine a *diaipetēs* (Alcm. fr. 3,67 Page)." *QTLG* 3 (1975-76) 3-25. [Deliberately evocative of Homeric epithet in the sense "flying rapidly."]
1077. Adkins, A. W. H. "Callinus 1 and Tyrtaeus 10 as Poetry." *HSCP* 81 (1977) 59-97.
1078. Gallavotti, C. "Un poemetto citarodico di Stesicoro nel quadro della cultura siceliota." *BPEC* 25 (1977) 1-30. [Use of the formula *anax hekaergos Apollōn*.]
1079. Marzullo, B. "Simonid. fr. 7 W." *MCr* 10-12 (1975-77) 75-76. [Homeric parallels.]
1080. Musso, O. "Sul fr. 328 Jacoby (= 343-44 Nenci) di Ecateo di Mileto." *ASNP* 7 (1977) 941-43. [Read *peritithentai*.]
1081. Vox, O. "Ipponatte fr. 41 West: una parodia oscena." *QUCC* 26 (1977) 87-89.

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

1082. Leimbach, R. "Kallinos und die Polis." *Hermes* 106 (1978) 265-79.
1083. Meillier, C. "Stésichore, P. L. 76a (+ P.L. 73): Quelques conjectures possibles." *SCO* 28 (1978) 35-47.
1084. Seidensticker, B. "Archilochus and Odysseus." *GRBS* 19 (1978) 5-22.

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

- 1085. Andrisano, A. "Sapph. fr. 1,17 ss. V." *MCr* 13/14 (1978-79) 73-80.
- 1086. Krischer, T. "Die Elegie des Kallinos." *Hermes* 107 (1979) 385-89. [Frag. 1 W evokes the speech of Sarpedon, *Il.* 12.310 ff.]
- 1087. López Salgado, C. "Crítica de la filosofía naciente a la religiosidad homérica." *RVF* 9 (1979) 91-107. [Thales, Anaximander, Xenophanes, Heraclitus, et al.]
- 1088. Medaglia, S. M. "Da Archiloco a Callimaco (fr. 529 Pf.)." *BPEC* 27 (1979) 41-46.
- 1089. Musso, O. "Citazioni poetiche nello pseudo-Antigono." *Prometheus* 5 (1979) 83-90.

The Sapphic passage in item 1085 draws on Homer's account of Belleroophon (*Il.* 6.159 ff.); this confirms Heitsch's reading *eisagen* in line 19. MEDAGLIA (1088) believes that *alitēmeros* at line 26 of Archilochus' erotic fragment (*P. Colon.* inv. 7511) is modeled on the Homeric hapax *ēlitomēnos* at *Il.* 19.118, and appears also in Callimachus. Item 1089 is on the usefulness of Antigonus of Carystus' *Historiōn paradoxōn sunagōgē* for textual criticism of Homer and others.

- 1090. Aloni, A. "Prooimia, hymnoi, Elio Aristide e i cugini bastardi." *QUCC* 33 (1980) 23-40.
- 1091. Bertolini, F. "Dall'aedo omerico al vate Esiodo." *QS* 6.12 (1980) 127-42.
- 1092. Maingon, A. D. "Epic Convention in Stesichorus' Geryoneis, SLG S15." *Phoenix* 34 (1980) 99-107. [Modifications of Homeric diction and material.]
- 1093. de Martino, F. "Uno straniero navigato nell'inno omerico ad Apollo." *Belfagor* 35 (1980) 573-77.
- 1094. Nannini, S. "Saffo e Calipso: Hom. *Od.* 5,154 s. e 198, Sapph. frr. 1,23 s. e 31,2 s." *QUCC* 34 (1980) 37-38.
- 1095. Rispoli, G. M. "Teagene o dell'allegoria." *Vichiana* 9 (1980) 243-57.

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

- 1096. Berres, T. "Ist der Streit um die Priorität von Theogonie und Odyssee bereits entschieden?" Braunschweig 1981. [Privately printed by the author.]

1097. Braswell, B. K. "Odyssey VIII.166-77 and Theogony 79-93." *CQ* 31 (1981) 237-39.
1098. Gallavotti, C. "Da Stesicoro ad Empedocle." *Kokalos* 26/27 (1980-81) 413-33. [On divergence from the *Dichtersprache* of Homer.]
1099. Governi, A. "Su alcuni elementi propemptici in Saffo e in Omero." *SIFC* 53 (1981) 270-71. [Frag. 5 V. and Homeric parallels.]
1100. Sullivan, S. D. "The Function of *thumos* in Hesiod and the Greek Lyric Poets." *Glotta* 59 (1981) 147-55. [Comparison with Homer.]
1101. Winkler, J. "Gardens of Nymphs: Public and Private in Sappho's Lyrics." In *Reflections of Women* (1981) 63-89. [Homer from the woman's point of view.]

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

1102. Andrisano, A. "Sapph. fr. 55 V." *MCr* 15-17 (1980-82) 29-36.
1103. Friedrich, W. H. "Von den homerischen Gleichnissen und ihren Schicksalen." *A&A* 28 (1982) 103-30.
1104. Jarkho, V. N. "Noch einmal zur sozialen Position des Archilochos." *Klio* 64 (1982) 313-27.
1105. Kuludite, A. V. "The Homeric Tradition in the Poetic Language of Alcman" [in Russian]. *PhilClas* 2 (1982) 29-37.
1106. Parca, M. "Sappho 1.18-19." *ZPE* 46 (1982) 47-50.

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

1107. Appel, W. "De Callini elegia prima" [in Polish with a Latin résumé]. *Meander* 38 (1983) 123-29.
1108. Capizzi, A. "Il mito paradigmatico da Omero a Eraclito." In *ASH 1981* (1983) 315-28.
1109. Casadio, V. "Sapph. fr. 16,1-4 V." *MCr* 18 (1983) 21-22. [And *Od.* 14.222 f.]
1110. de Martino, F. "Eraclito fra i pescatori di Omero." In *ASH 1981* (1983) 329-36. [On political implications of frag. 56.]
1111. Rubcova, N. A. "The Hymnic Apostrophe as a Genre Determining Principle (According to the Iliad, the Homeric Hymns, and the Hymns of Callimachus)" [in Russian]. Résumé of Diss. Moscow 1983.
1112. Russo, C. F. "Critico stilografico Omero." *Belfagor* 38 (1983) 583-84. [Parallels between Homer and Arctinus.]
1113. Russo, C. F. "Die Gestalt einer archaischen Handschrift und einer kyklischen Ilias." In *Delebecque* (1983) 341-47.
1114. Segal, C. "Sirius and the Pleiades in Alcman's Louvre Partheneneion." *Mnemosyne* 36 (1983) 260-75. [Nukta di' ambrosian in Alcman and Homer.]

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

See also items 66, 77, 166, 183, 192, 214, 345, 351, 359, 362, 385, 405, 410, 416, 424, 429, 448, 454, 487, 558, 578, 624, 647, 671, 710, 714, 732, 787, 820, 900, 1002, 1060, 1548.

Classical

1115. Heldmann, K. *Die Niederlage Homers im Dichterwettstreit mit Hesiod*. Göttingen 1982. Review: Richardson *CR* 34 (1984) 308-9.

According to HELDMANN (1115), the *Certamen* does not derive from the *Mouseion* of Alcidamas and contains elements dating from before Aristophanes' *Frogs* to as late as the second century A.D.

1116. Martínez Díez, A. "Reconstrucción del Erecteo de Eurípides." *Emerita* 43 (1975) 207-39. [Mythological sources from Homer onward.]
 1117. Colonna, A. "De novo Sophoclis fragmento." *Sileno* 2 (1976) 75-76.
 1118. Colonna, A. "De genetivi in -oio usu apud tragicos scriptores." *Sileno* 3 (1977) 207-9. [Indicative of Homeric influence.]
 1119. Neville, J. W. "Herodotus on the Trojan War." *G&R* 24 (1977) 3-12. [Herodotus' assessment of Homeric evidence.]
 1120. Weil, R. "Dans les bras d'Ajax? (Sophocle, Ajax 545 sq.)." *RPh* 51 (1977) 202-6.

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

1121. Armayor, O. K. "The Homeric Influence on Herodotus' Story of the Labyrinth." *CB* 54 (1977-78) 68-72.
 1122. Dworacki, S. "Anagnorismos in Greek Drama." *Eos* 66 (1978) 41-54. [Fully developed already in the *Odyssey*.]
 1123. Kokolakis, M. M. "*Epispaston kakon*: An Aspect of the Tragic Notion." *EEAθ* 26 (1977-78) 25-41. [And *Od.* 18.73 and 24.462.]
 1124. Rinner, W. "Zur Darstellungsweise bei Xenophon, *Anabasis* III 1-2." *Philologus* 122 (1978) 144-49.

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

1125. Benedetto, V. "Da Odisseo a Edipo: Soph. O.C. 1231." *RFIC* 97 (1979) 15-22.
 1126. Chalkia, I. "Fonctions narratives et substitutions dans le Cyclope d'Euripide" [with a Greek résumé]. *Hellenica* 31 (1979) 293-315.

1127. Fehling, D. "Zwei Lehrstücke über Pseudo-Nachrichten (Homeriden, Lelantischer Krieg)." *RhM* 122 (1979) 193-210.
1128. Huxley, G. L. "Historical Criticism in Aristotle's Homeric Questions." *PRIA* 79 (1979) 73-81.
1129. Lossau, M. "Achills Rache und aristotelische Ethik." *A&A* 25 (1979) 120-29.
1130. Renahan, R. "New Evidence for the Variant in Iliad 1.5." *AJP* 100 (1979) 473-74.
1131. Segal, C. P. "The Myth of Bacchylides 17: Heroic Quest and Heroic Identity." *Eranos* 77 (1979) 23-37. [Thematic similarities with *Od.* 1-4.]
1132. Tarkow, T. A. "Electra's Role in the Opening Scene of the Choephoroi." *Eranos* 77 (1979) 11-21.

BENEDETTO (1125) contends that the reminiscence of *Od.* 6.119 and 13.200 in the Sophoclean passage suggests similarity between the wanderings and general condition of Odysseus and those of Oedipus. CHALKIA (1126) compares the satyr-play with *Od.* 9 to reveal structural peculiarities of each and parodic effects achieved by Euripides. FEHLING (1127) finds the first reference to the Homeridae, in the sense of heirs of Homer, in Pindar; Hellanicus located them on Chios. HUXLEY (1128): "the *Homeric Problems* and related parts of the *Poetics*. . . reveal [Aristotle's] deep veneration of Homer and his penetrating insight into the nature of early Hellenic society" (p. 73). RENEHAN's new evidence for *daita* (1130) is Timotheus, *Persae* 135-36 P; pace Zetzel (1233), Catullus 64.152-53 is not relevant. TARKOW (1132) believes Electra's character is modeled on that of Homer's Menelaus—dependent, indecisive, reliant upon others to solve her problems.

1133. Eisner, R. "Echoes of the Odyssey in Euripides' Helen." *Maia* 32 (1980) 31-37.
1134. King, K. C. "The Force of Tradition: The Achilles Ode in Euripides' *Electra*." *TAPA* 110 (1980) 195-212.
1135. Mizutani, T. "De Vita Homeri herodotea, I" [in Japanese]. In *Studies in Epic and Narrative Literature in Greco-Roman and Biblical World* [in Japanese]. Tokyo 1980. Pp. 103-15.
1136. Poghirc, E. "Homer and His Influence on the Histories of Herodotus" [in Romanian]. *StudClas* 19 (1980) 7-18.

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

1137. Arnott, W. G. "Double the Vision: A Reading of Euripides' *Electra*." *G&R* 28 (1981) 179-92.
1138. Burkert, W. "*Theōn opin ouk alegontes*: Götterfurcht und Leumannsches Missverständnis." *MH* 38 (1981) 195-204.
1139. Esposito Vulgo Gigante, G. "Sofocle *philomēros*: Una rilettura delle testimonianze antiche." *AFLN* 23 (1980-81) 5-15.
1140. Krischer, T. "Die Pelopsgestalt in der ersten Olympischen Ode Pindars." *GB* 10 (1981) 69-75.
1141. Latham, K. J. "Hysteria in History: Some Topoi in War Debates of Homer, Herodotus and Thucydides." *MPhL* 5 (1981) 54-67.
1142. Pearce, T. E. V. "Epic Regression in Herodotus." *Eranos* 79 (1981) 87-90. [And exigencies of oral poetry in Homer.]

1143. Richardson, N. J. "The Contest of Homer and Hesiod and Alcidamas' Mouseion." *CQ* 31 (1981) 1-10.
1144. Stoneman, R. "Pindar and the Mythological Tradition." *Philologus* 125 (1981) 44-63.
1145. Vuillemin, J. "Le paralogisme du bain (Aristote, Poétique, 1460a18-26)." *REG* 94 (1981) 287-94. [Reference to *Od.* 19.361-475, not to Book 20.]

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

1146. Cairns, F. "Cleon and Pericles: A Suggestion." *JHS* 102 (1982) 203-4.
1147. Katsouris, A. "Aeschylus' Odyssean Trilogy." *Dioniso* 53 (1982) 47-60. [*Psychagogoi*, *Penelope*, *Ostologoi*, and *Kirke*.]
1148. Lang, H. S. "An Homeric Echo in Aristotle." *PhQ* 61 (1982) 329-39.
1149. Papamichael, E. M. "Phoenix and Clytia (or Phthia)." *Dodone* 11 (1982) 213-34. [Euripides and *Il.* 9.]
1150. Rabel, R. "Apollo in the Vulture Simile of the *Oresteia*." *Mnemosyne* 35 (1982) 324-26.
1151. Solmsen, F. "Achilles on the Islands of the Blessed: Pindar vs. Homer and Hesiod." *AJP* 103 (1982) 19-24. [*Olym.* 2 vs. *Od.* 11.]

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

1152. Carrara, P. "Antimaco, fr. 187,2 Wiss.: Un'esegesi omerica?" *Prometheus* 9 (1983) 29-35.
1153. Davidson, J. F. "The Parodos of the Antigone: A Poetic Study." *BICS* 30 (1983) 41-51.
1154. Gould, J. "Homeric Epic and the Tragic Moment." In *Aspects* (1983) 32-45.
1155. Kakridis, J. T. "Zum *agōn Homērou kai Hēsiodou*." In *Muth* (1983) 189-92.
1156. Ley, G. K. H. "Hypokrinesthai in Homer and Herodotus, and the Function of the Athenian Actor." *Philologus* 127 (1983) 13-29.
1157. Miller, A. M. "N. 4.33-34 and the Defense of Digeressive Leisure." *CJ* 78 (1983) 202-20.

1158. Payne, T. "The Crito as a Mythological Mime." *Interpretation* 11 (1983) 1-23.
1159. Vox, O. "Teseo odissiaco." *QUCC* 44.3 (1983) 91-97.
1160. Young, D. C. "Pindar, Aristotle, and Homer: A Study in Ancient Criticism." *CIAnt* 2 (1983) 156-70.

The fragment in item 1152 implies that Antimachus took Homeric *thoos* to be synonymous with *melas*. DAVIDSON (1153) explains that Sophocles, at *Antigone* 100-154, drew on passages from Homer, Aeschylus, Pindar, among others. Item 1154 is on the tragedians' response to Homer in, for example, their presentation of the Trojan War, the revenge of Orestes, or the personalities of particular heroes: Homer "produced images of human experience...with a mastery and sophistication that were, for Aeschylus, Sophocles, and Euripides, their education" (p. 45). LEY (1156) argues that actors' speeches in early tragedy were seen as similar to the authoritative pronouncements indicated by the verb *hypokrinesthai* in both Homer and Herodotus. Item 1157 suggests the Pindaric passage is "comparable in a number of important respects to...the 'interlude' or 'intermezzo' in Book 11 [lines 328-84] of the *Odyssey*" (p. 203). YOUNG (1160) believes *Pyth.* 9.76-79 may have influenced Aristotle's discussion of Homeric selection in the *Poetics*. Item 1159 is on affinities between Bacchylides' "Theseus" (*Dith.* 17) and *Od.* 5, and between both and an antecedent tradition perhaps represented in Eumelus. PAYNE (1158) maintains that the structure of the dialogue mimics and modifies the appeal of the ambassadors and Achilles' response in *Il.* 9. See also items 77, 149, 166, 359, 385, 425, 454, 456, 460, 487, 514, 566, 633, 732, 857, 868, 871, 916, 1066, 1073, 1198, 1579.

Hellenistic

1161. Kurz, A. *Le Corpus Theocriteum et Homère: Un problème d'authenticité (Idylle 25)*. Frankfurt 1982. Reviews: Hopkinson *CR* 34 (1984) 128-29; Meillier *REG* 97 (1984) 335.

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

1162. Klein, T. M. "Callimachus' Two Aetia Prologues." *ZAnt* 26 (1976) 357-61.
1163. Zinato Bonaldi, A. "Note filetee." *BIFG* 3 (1976) 264-80.
1164. Arena, R. "Di una pretesa interpretazione nicandrea del termine *Bougaios*." *RIL* 111 (1977) 126-30.
1165. Bulloch, A. W. "Callimachus' Erysichthon, Homer, and Apollonius Rhodius." *AJP* 98 (1977) 97-123.

Item 1162 is on Callimachus' increasingly blunt renunciation of Homeric style. ZINATO BONALDI (1163) discusses Homeric reminiscences and their influences on the language of Philetas. ARENA (1164) advises that *Bougaios* be eliminated from glosses attributed to Nicander; it is more likely the creation of an interpreter of *Od.* 18.79.

1166. Dorandi, T. "L'Omero di Filodemo." *BCPE* 8 (1978) 38-51.
1167. Geoghegan, D. "A.P. VII 724 (Anyte)." *Mnemosyne* 31 (1978) 198-200. [On *esan/hesan* in light of *Il.* 19.393.]
1168. Hatzikosta, S. "A Textual Problem in Theocritus' Idyll XXII,166." *AC* 47 (1978) 163-64. [Homeric authority for *noi*.]
1169. Luppe, W. "*Oudeis eiden hamatrokrias* (Kallimachos Fr. 383,10 Pf.)." *ZPE* 31 (1978) 43-44.
1170. Williams, F. "Scenes of Encounter in Homer and Theocritus." *MPL* 3 (1978) 219-25. [Theocr. 7 (Lycidas and Simichidas) and *Od.* 13.219-440 (Odysseus and Athena).]

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

1171. Albiani, M. G. "Theocr. XXI 6 ss." *MCr* 13/14 (1978-79) 331-32. [And *Od.* 11.194-95.]
1172. Belloni, L. "A proposito di alcuni omerismi in Apollonio Rodio." *Aevum* 53 (1979) 66-71.
1173. Chirico, M. L. "Topoi ed imitazione in alcuni epigrammi di Antipatro Sidonio." *AFLN* 21 (1978-79) 11-21.
1174. Schrier, O. J. "Love with Doris: Dioscorides, Anth. Pal. V 55 (= 1483-1490 Gow-Page)." *Mnemosyne* 32 (1979) 307-26.

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

1175. Barigazzi, A. "Callimaco, fr. 96 Pf." *Prometheus* 6 (1980) 106.
1176. Livrea, E. "L'épos philologique: Apollonios de Rhodes et quelques homérismes méconnus." *AC* 49 (1980) 146-60.
1177. Salvioni, L. "Qualche definizione de procedimenti parodici desunta dal Banchetto attico di Matrone." *BIFG* 5 (1979-80) 21-29.

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

1178. Belloni, L. "Medea *polupharmakos*." *CCC* 2 (1981) 117-33.
1179. Mawet, F. "Évolution d'une structure sémantique: Le vocabulaire de la douleur: Apollonios de Rhodes et Homère." *AC* 50 (1981) 499-516.
1180. Mesturini, A. M. "Teocrito, Talisie 69-70." *QUCC* 37 (1981) 105-12. [*Autaisin* corresponding to Homeric *tais autaisin*.]
1181. Montanari, F. "Il grammatico Tolomeo Pindarione, i poemi omerici e la scrittura." In *SLG* (1981) 97-114.
1182. Schmiel, R. "Moschus' Europa." *CP* 76 (1981) 261-72.
1183. Seth-Smith, A. "Parthenius and Erucius." *Mnemosyne* 34 (1981) 63-71.
1184. Solmsen, F. "The Academic and Alexandrian Editions of Plato's Works." *JCS* 6 (1981) 102-11.
1185. Takahashi, M. "Middle and Passive in Apollonius Rhodius: On *esketo*" [in Japanese with an English résumé]. *JCS* 29 (1981) 64-73. [And Homeric usage.]

1186. Vitarelli, M. C. "Sul testo e la tradizione delle hypotheseis dell'Iliade." In *SLG* (1981) 125-37.

1187. Vox, O. "Omero, Polibio, Dione Cassio: Notizie editoriali." *Belfagor* 36 (1981) 81-83.

BELLONI (1178) finds the use of *polupharmakos* at *Argo*. 3.27 evocative of Homer's description of Circe at *Od.* 10.276, suggesting a deceptive but pleasing variety of magic (vs. the much darker associations at *Argo*. 4.1677). Item 1179 reveals semantic differences underlying the apparent similarity of words denoting grief in the two poets. SCHMIEL (1182) notes that Moschus creates parallels with Homer's characterization of Nausicaa. In SETH-SMITH's interpretation (1183), a debate over the evaluation of Homeric poetry is the point of departure for an epigram directed against Parthenius by Erucius. Item 1184 is on the use in the Plato editions of critical markings devised for the Alexandrian editions of Homer. VOX (1187) points out that *idiai* and *kat' idian*, used by Polybius and Dio to refer to separate editions of their works, were used by commentators on the *Iliad* to mark the separate status of the Doloneia.

1188. Belloni, L. "Variazioni omeriche e callimachee nel carme XVII di Teocrito." *Aevum* 56 (1982) 44-57.

1189. Kessels, A. H. M. "Dreams in Apollonius' Argonautica." In *Nelson* (1982) 155-73. [And in Homer.]

1190. Perret, J. "Allégorie, hyponoiai, inspiration: Sur les exégèses anciennes d'Homère." In *Mélanges offerts en hommage à Etienne Gareau*. Ottawa 1982. Pp. 65-73.

1191. Skinner, M. B. "Briseis, the Trojan Women, and Erinna." *CW* 75 (1982) 273-99.

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

1192. Bounoure, G. "L'odeur du héros: Un thème ancien de la légende d'Alexandre." *QS* 9.17 (1983) 3-46.

1193. Campbell, M. "Apollonian and Homeric Book Division." *Mnemosyne* 36 (1983) 154-56.

1194. Giangrande, G. "Parthenius, Erucius and Homer's Poetry." *Maia* 35 (1983) 15-18.

1195. di Marco, M. "Riflessi della polemica antiepicurea nei Silli di Timone, II: Epicuro, il porco e l'insaziabile ventre." *Elenchos* 4 (1983) 59-91.

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

See also items 77, 166, 254, 407, 857, 908, 955, 1088, 1579.

Roman Empire

1196. Lamberton, R. D. "Homer the Theologian: The Iliad and the Odyssey as Read by the Neoplatonists of Late Antiquity." 2 vols. Diss. Yale 1979. Summary in *DAI* 40 (1980) 5852-53A.
1197. Oberhelman, S. M. "The Oneirocritic Literature of the Late Roman and Byzantine Eras of Greece...with a Discussion of Greek Oneiromancy from Homer to Manuel the Palaeologian." Diss. Minnesota 1981. Summary in *DAI* 42 (1982) 2650A.
1198. Hennessey, L. R. "Expression of Death and Immortality in Homer, Plato and Origen of Alexandria: A Literary and Theological Comparative Study." Diss. Catholic U. of Amer. 1982. Summary in *DAI* 43 (1982) 794A.

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

1199. Cresci, L. R. "Citazioni omeriche in Achille Tazio." *Sileno* 2 (1976) 121-26.
1200. Kopidakis, M. Z. "Notes on Greek Texts, I" [in Greek with a French résumé]. *Hellenica* 29 (1976) 344-48.
1201. Bechis, G. "Omero del Audiendis poetis di Plutarco." *RSC* 25 (1977) 248-56.
1202. Borgen, P., and R. Skarsten. "Quaestiones et solutiones: Some Observations on the Form of Philo's Exegesis." *StPhilon* 4 (1976-77) 1-15.
1203. Chiapporé, M. "Note sur un passage difficile du De vita et poesi Homeri." In *Senghor* (1977) 89-93.

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

1204. Christidis, D. A. "Lucien, Timon 10: Une allusion à un passage de l'Iliade" [in Greek with a French résumé]. *Hellenica* 30 (1977-78) 395-97.
1205. Roncali, R. "Una combinazione omerica in Seneca e Eliodoro." *Sileno* 4 (1978) 251-53.
1206. Szarmach, M. "Le Discours troyen de Dion de Pruse." *Eos* 66 (1978) 195-202.
1207. Wolbergs, T. "Homer und die 'Seeräuber'." *Hermes* 106 (1978) 378-80.

SZARMACH (1206) contends Dio's Trojan Oration is in part a parodic refutation of wrongheaded scholarly critics of Homer, while CHRISTIDIS (1204) identifies Il. 9.418-20 as the Homeric passage alluded to for humorous effect in Lucian. WOLBERGS (1207) points out that reading *Ietais* for corrupt *leistaïs* in the emperor Julian's oration *Pros Herakleion kunikon* 5.210a casts a different light on the legendary life of Homer.

1208. Amerio, M. L. "Su due similitudini del Protrettico di Clemente Alessandrino (prot. 9,86,2)." *InvLuc* 1 (1979) 7-37.

1209. Bleicher, T. "Literary Comparison in Classical Antiquity: A Contribution to the Prehistory of Comparative Literature." *YCGl* 28 (1979) 31-40.

One of the images in the *Protrepticus* (1208) derives from Odysseus' refusal of Calypso's offer of immortality (*Od.* 5.215 ff.). Item 1209 includes discussion of the *Contest of Homer and Hesiod* and of the comparison of the *Iliad* and the *Odyssey* in ps.-Longinus, *On the Sublime*.

1210. Biraschi, A. M. "Strabone, Omero e la leggenda di Enea." *AFLPer* 16/17.1 (1979-80) 99-108.

1211. Boserup, I. "Den vise Solon og Homer (Diogenes Laertios I 57)." *MT* 40-43 (1980) 7-21.

1212. Millazzo, A. M. "Variazioni e tecnica allusiva nelle citazioni omeriche di Dione Crisostomo, Or. 7." *Orpheus* 1 (1980) 459-75.

1213. Tsagarakis, O. "Odysseus' Story-Telling and the European Novel" [in Greek with an English résumé]. *Archaiognosia* 1 (1980) 353-65.

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

1214. Bartelink, G. J. M. "Enkele opmerkingen over de nawerking van de homerische gedichten bij christelijke schrijvers." *Kleio* 11 (1981) 101-12.

1215. Bartelink, G. J. M. "Homère dans les œuvres de Théodore de Cyr." *Orpheus* 2 (1981) 6-28.

1216. Blockley, R. C. "Eunapius fr. XIV.7: Julian as an Homeric Hero?" *LCM* 6 (1981) 213-14.

1217. Bossi, F. "Apion, Lex. Hom. p. 97 Ludwich." *GFF* 4 (1981) 63-64. [Passage cited is *Od.* 6.268, not 3.432 f.]

1218. Dyck, A. "Notes on the Epimerismoi Attributed to Herodian." *Hermes* 109 (1981) 225-35. [And possible source of Epimerismi Homeric.]

1219. Dyck, A. "Notes on Greek Grammarians." *RhM* 124 (1981) 50-54. [On source of Epim. Hom. on *Il.* 1.572 and on Epim. Hom. An. Ox. I,24,25.]

1220. Salvaneschi, E. "Ex allou allo: Antico e tardo antico nelle opere di Eudocia Augusta." In *Bartolini* (1981) 123-88. [On the empress's Homeric cento.]

1221. Sheppard, A. D. R. "Two Notes on Proclus." *CQ* 31 (1981) 470-71. [On problematic Homeric reference in Sixth Essay of *Commentary on the Republic*.]

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

1222. Baldwin, B. "Cyprus of Panopolis: A Remarkable Sermon and an Unremarkable Poem." *VChr* 36 (1982) 169-72. [On unnoticed Homeric reminiscences.]

1223. Cybenko, O. P. "The Interpretations of Homer in Late Antiquity (the Scenes of Samothrace in Nonnus)" [in Russian with a German résumé]. *InFil 65/PKFil* 18 (1982) 106-12.
1224. Esposito Vulgo Gigante, G. "Il Bios tucidideo di Marcellino e lo zelos omerico." *AFLN* 24 (1981-82) 5-16.
1225. Haslam, M. W. "A New Papyrus Text of Apollonius Sophista." *ZPE* 49 (1982) 31-38. [Identifies the text described in W. E. H. Cockle, "A New Greek Glossary on Papyrus from Oxyrhynchus," *BICS* 28 (1981) 123-41.]
1226. Masullo, R. "Osservazioni sulla imitatio omerica in Aristeneto." *Koinonia* 6 (1982) 43-50.
1227. Pépin, J. "The Platonic and Christian Ulysses." In *Neoplatonism and Christian Thought*. Ed. D. J. O'Meara. Albany, NY 1982. Pp. 3-18.
1228. Szarmach, M. "Erōtikoi logoi von Maximos Tyrios." *Eos* 70 (1982) 61-69. [On his use of the relationship of Achilles and Patroclus.]

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

1229. Abramowiczówna, Z. "Vita Homeri pseudo-Herodotea" [in Polish with a Latin résumé]. *SPhP* 6 (1983) 73-83. [On attribution to Homer of non-Homeric texts.]
1230. Bartelink, G. J. M. "Homer in den Werken des Kyrillos von Alexandrien." *WS* 17 (1983) 62-68.
1231. Grant, R. M. "Homer, Hesiod, and Heracles in Pseudo-Justin." *VChr* 37 (1983) 105-9.

According to GRANT (1231) Ps.-Justin, in the *Ad Graecas*, attributes cyclic poems as well as the *Iliad* and *Odyssey* to Homer.
See also items 77, 460, 639, 809, 1090, 1186, 1190, 1364.

B. ROMAN LETTERS

Republican

1232. Pighi, G. B. "Su alcuni frammenti della Odissia vetus." *Euphrosyne* 8 (1977) 149-60. [Livius Andronicus, frags. 1, 9, 20, 26, 27, 37, 40, and 42 Morel, and Homeric parallels.]
1233. Zetzel, J. E. G. "A Homeric Reminiscence in Catullus." *AJP* 99 (1978) 332-33.
1234. Gamberale, L. "Il clangor del passero (Cic. poet. fr. 59 Traglia)." *RCCM* 20 (1979) 911-24.
1235. Golzio, A. "Accio e Omero: per la ricostruzione dell'Epinausimache." *MD* 3 (1979) 175-91. [Frags. 331-32 R² (= 308-9 W) and *Il.* 13.314-20.]

1236. Grilli, A. "Lucrezio tra poesia e filosofia." *ALGP* 14-16 (1977-79) 197-216. [Influence of Homer, Hesiod, Empedocles, Ennius, Hellenistic poets.]
1237. Thomas, R. F. "On a Homeric Reference in Catullus." *AJP* 100 (1979) 475-76. [Vs. item 1233.]
1238. Bruno, M. "Reciproca . . . tela: Acc. Trag. 545 sq. R³." *SIFC* 52 (1980) 176-190.
1239. Dee, J. H. "Iliad 1.4 f. and Catullus 64.152 f.: Further Considerations." *TAPA* 111 (1981) 39-42.
1240. Ranucci, G. "Un esempio di doppione in Varrone, il thaumasion delle cavalle lusitane." *Maia* 33 (1981) 209-14.
1241. Traina, A. "Cicerone tra Omero e Virgilio (tra Callimaco e Catullo?)." In *Paratore* (1981) 429-33.
1242. Annibaldis, G. "Ennio e la prima guerra punica." *Klio* 64 (1982) 407-12.
1243. Moles, J. "Fate, Apollo and M. Junius Brutus." *AJP* 104 (1983) 249-56.

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

See also items 166, 566, 1457, 1579.

Vergil and Appendix Vergiliana

1244. Briggs, W. W. "Augustan Athletics and the Games of Aeneid V." *Stadion* 1 (1975) 267-83. [Allusions to Homeric games.]
1245. Alfonsi, L. "Ancora sui *neōteroi*." *Sileno* 2 (1976) 83-84. [Vergil's use of elements from Homeric as well as recent poetic tradition.]
1246. Villers, R. "Durus Ulixes." *REL* 54 (1976) 214-21.
1247. de Grummond, W. W. "Aeneas Despairing." *Hermes* 105 (1977) 224-34.
1248. Smets, M. "Wanneer Vergilius Homerus imiteert . . ." *Kleio* 7 (1977) 173-76. [Aen. 3.192-95 with Od. 12.403-6.]

VILLERS (1246) says Vergil follows the post-Homeric tradition rather than Homer in making his Ulysses an antithesis of Aeneas, and de GRUMMOND (1247) that the depiction of despairing Aeneas in *Aen.* 1 owes more to Apollonius' Jason than to Homeric characters.

1249. Burke, P. F. "Drances Infensus: A Study in Vergilian Character Portrayal." *TAPA* 108 (1978) 15-20.
1250. Rabel, R. J. "The Iliadic Nature of Aeneid 9." *Vergilius* 24 (1978) 37-44. [*Illiad* 12 as model.]
1251. Taisne, A. M. "Virgile, modèle de Stace peintre animalier." In *Présence de Virgile: Actes du Colloque des 9, 11 et 12 décembre 1976 (Paris E.N.S. Tours)*. Ed. R. Chevallier. Paris 1978. Pp. 105-31. [Influence of *Illiad* on Roman poets' depiction of animals.]

According to BURKE (1249), in *Aen.* 11.336-467, Vergil has modeled the quarrel of Drances and Turnus on that of six Iliadic pairs of speakers: Thersites-Odysseus in 2.225-64, Polydamas-Hector in 12.211-50 and 18.254-309, Hector-Paris in 3.39-75 and 6.326-41, Antenor-Paris in 7.348-64: "the poet uses multiple Homeric reminiscences to modulate and complicate our understanding of the events in the Latin council" (p. 18).

1252. Barchiesi, A. "La vendetta del silenzio: Uno schema esegetico antico e una pretesa correzione d'autore in Virgilio, Georgiche, 2,225." *ASNP* 9 (1979) 527-37.
1253. Brenk, F. E. "Most Beautiful Horror: Baroque Touches in Vergil's Underworld." *CW* 73 (1979) 1-7.
1254. Edgeworth, R. J. "Epithets for Honey." *Vergilius* 25 (1979) 41-42. [As in Homer, describing viscosity rather than color.]
1255. Wender, D. "From Hesiod to Homer by Way of Rome." *Ramus* 8 (1979) 59-64. [Lists Homeric reminiscences in the *Georgics*.]
1256. West, D. "Herculis claua: Virgil and His Models." *APA* 4 (1979) 77-79. [*Aen.* 1.50-80 and *Illiad* 14.224-76.]

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

1257. Adams, J. N. "Anatomical Terminology in Latin Epic." *BICS* 27 (1980) 50-62.
1258. Annibaldi, G. "Catalepton IX: tre richiami omerici." *RhM* 123 (1980) 330-32.
1259. Barchiesi, A. "Le molte voci di Omero: Intertestualità e trasformazione del modello epico nel decimo dell'Eneide." *MD* 4 (1980) 9-58.
1260. Block, E. "Failure to Thrive: The Theme of Parents and Children in the Aeneid, and Its Iliadic Models." *Ramus* 9 (1980) 128-49.
1261. Lossau, M. "Elpenor und Palinurus." *WS* 14 (1980) 102-24.
1262. Nenci, G. "Humilemque videmus Italiam (Verg. Aen. III,522-523)." *NAC* 9 (1980) 193-96. [*Humilis* a calque of Homeric *khthamalēs*.]
1263. Phillips, O. "Aeole, namque tibi." *Vergilius* 26 (1980) 18-25. [Homeric influence.]
1264. Pöschl, V. "Der Zweikampf zwischen Aeneas und Turnus." In *Forschungen und Funde: Festschrift Bernhard Neutsch*. Ed. F. Krinzinger. Innsbruck 1980. Pp. 349-55.
1265. Putnam, M. C. J. "The Third Book of the Aeneid: From Homer to Rome." *Ramus* 9 (1980) 1-21.

1266. Thill, A. "Hector dans l'Énéide ou la succession homérique." *BAGB* (1980) 36-48.

1267. Williams, R. D. "Virgil and Homer." In *Vindex humanitatis: Essays in Honour of John Huntly Bishop*. Ed. B. Marshall. Armidale, NSW 1980. Pp. 170-76.

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

1268. Bright, D. F. "Aeneas' Other Nekyia." *Vergilius* 27 (1981) 40-47. [Andromache and Helenus in *Aen.* 3 and influence of *Od.* 11.]

1269. Edgeworth, R. J. "Inconsistency in Vergil and in Homer." *Glotta* 59 (1981) 140-42.

1270. Glenn, J. "Odyssean Echoes in *Aen.* 10.880-82." *AJP* 102 (1981) 43-49. [Parallels between Mezentius and Polyphemus.]

1271. Harrison, E. L. "Vergil and the Homeric Tradition." In *Papers of the Liverpool Latin Seminar*. Vol. III. Ed. F. Cairns. Liverpool 1981. Pp. 209-25.

1272. Knauer, G. N. "Vergil and Homer." *ANRW* II.31.2 (1981) 870-918.

1273. Paratore, E. "Virgilio cantore della guerra in rapporto con Omero." *C&S* 20.80 (1981) 9-22.

1274. Rabel, R. J. "The Composition of Aeneid IX." *Latomus* 40 (1981) 801-6. [And *Il.*, Books 8-16.]

1275. Venini, P. "Nota virgiliana (*Aen.* I,81-86)." *Athenaeum* 59 (1981) 489-92. [And *Il.* 23.212-16.]

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

1276. Blaensdorf, J. "Unepische Szenenfolgen in der Aeneis." *WJA* 8 (1982) 83-104.
 1277. Castello, M. "El héroe y el mundo do los muertos (*Odisea XI-Eneida VI*)." *AHAM* 23 (1982) 326-44.
 1278. Griffero, M. C. "El caballo de Troya." *AHAM* 23 (1982) 319-25.
 1279. King, K. C. "Foil and Fusion: Homer's Achilles in Vergil's *Aeneid*." *MD* 9 (1982) 31-57.
 1280. Salvatore, A. "Struttura e funzionalità delle similitudini virgiliane." *Vichiana* 11 (1982) 264-83. [More complex than Homer's.]

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

1281. von Albrecht, M. "Vergil und Homer." In *Eirene XVI* (1983) 3.7-12.
 1282. von Albrecht, M. "Virgilio y Homero." In *Societat espanyola d'estudis clàssics: Actes del VIè simposi (Barcelona 11-13 de febrer del 1981)*. Barcelona 1983. Pp. 9-19. [Esp. Homeric reminiscences in the prologue of *Aen.*.]
 1283. Bertman, S. "The Keeper of the Winds." *Vergilius* 29 (1983) 48-50. [Departure from Homeric precedent.]
 1284. Bettini, M. "L'ape e il pipistrello: Una similitudine di Virgilio ed una di Omero." In *Atti del Convegno virgiliano di Brindisi nel bimillenario della morte, Brindisi 15-18 ottobre 1981*. Naples 1983. Pp. 345-59. [*Aen.* 6.703 ff. and *Od.* 24.1 ff.]
 1285. Conte, G. B. "Fra ripetizione e imitazione: Virgilio, Eneide 10,24." *RFIC* 111 (1983) 150-57.
 1286. Gransden, K. W. "Virgil's Iliad." In *Aspects* (1983) 46-63.
 1287. Lausberg, M. "Iliadisches im ersten Buch der Aeneis." *Gymnasium* 90 (1983) 203-39.
 1288. Nielson, K. P. "The Tropaion in the *Aeneid*." *Vergilius* 29 (1983) 27-33.
 1289. Ratkowitsch, C. "Die Unterweltsgötter in der foedus-Szene Aen. 12.175 ff." *WS* 17 (1983) 75-88.
 1290. Robaey, J. "La sentenza e la chiusa epica (Virgilio e Omero): Prove per l'enjambement." *QUCC* 43 (1983) 113-28.

1291. Schmidt, E. G. "Achilleus, Odysseus, Aeneas: Zur Typologie des vergilischen Helden." *LF* 106 (1983) 24-28.
1292. Thomas, R. F. "Virgil's Ecphrastic Centerpieces." *HSCP* 87 (1983) 175-84.
1293. Vedoya de Guillén, C. "Dos héroes, dos destinos: Odiseo, Eneas." *CLit* 2 (1983) 59-78. [Similarities in character and growth of understanding.]
1294. Willcock, M. M. "Battle Scenes in the *Aeneid*." *PCPS* 29 (1983) 87-99. [Differences from Homer, aside from the common technique of *aristeia*.]

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

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

Imperial

1295. Gagliardi, D. "Harenivagus (Lucan. IX 941)." *Helikon* 15/16 (1975-76) 452-53. [Derived from *kap pedion*. . .*alato*, *Il.* 6.201.]
1296. Berthet, J. F. "La culture homérique des Césars d'après Suétone." *REL* 56 (1978) 314-34.
1297. Botto, E., and L. de Biasi. "I ritratti dei personaggi in Darete Frigio: Raffronto con i testi omerici." *MCSN* 2 (1978) 105-39.
1298. Scaffai, M. "Note al testo dell'*Ilias Latina*." *SIFC* 50 (1978) 191-214.
1299. Shackleton Bailey, D. R. "Notes on Minor Latin Poetry." *Phoenix* 32 (1978) 305-25. [*Ilias Latina*.]

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

1300. Bartelink, G. J. M. "Homerus bij christelijke Latijnse auteurs uit de vierde en vijfde eeuw." *Hermeneus* 51 (1979) 330-40. In German: "Homer bei einigen christlichen Schriftstellern," *Jahres- und Tagungsberichte Görres-Gesellschaft* (1980) 122-32. [Arnobius, Lactantius, Firmicus Maternus, Ambrose, Jerome, Augustine, Sulpicius Severus, Orosius, and Maximus of Turin.]

1301. Gianotti, G. F. "Le metamorfosi di Omero: Il romanzo di Troia dalla specializzazione delle scholae ad un pubblico di non specialisti." *Sigma* 12.1 (1979) 15-32.

1302. Hinckley, L. V. "Regulus and Odysseus (Horace, Odes 3.5)." *CB* 55 (1979) 56-58. [*Od.* 12 and 13.]
 1303. Koster, S. "Liebe und Krieg in der Achilleis des Statius." *WJA* 5 (1979) 189-208.
 1304. Scaffai, M. "Pindarus seu Homerus; un'ipotesi sul titolo dell'Ilias Latina." *Latomus* 38 (1979) 932-39.

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

1305. von Albrecht, M. "Rezeptionsgeschichte im Unterricht: Ovids Briseis-Brief." *AU* 23.6 (1980) 37-53.
 1306. Berthet, J. F. "Properce et Homère." In *L'élegie romaine: Enracinement, Thèmes, Diffusion: Actes du colloque international de Mulhouse, mars 1979*. Ed. A. Thill. Paris 1980. Pp. 141-55.
 1307. Cecchin, S. A. "Intreccio e tempo narrativo nelle Argonautiche di Valerio Flacco." *CCC* 1 (1980) 34a-70.
 1308. Dalzell, A. "Homeric Themes in Propertius." *Hermathena* 129 (1980) 29-36.
 1309. Labate, M. "Ulisse, Eurialo e le armi di Achille. Ov., Met. XIII 98 sgg." *A&R* 25 (1980) 28-32.
 1310. Roncali, R. "Omero in Ammiano." *RFIC* 108 (1980) 289-91. [On citations of *Il.* 5.83 at Amm. Marc. 15.8.17 and of *Il.* 13.11 at 23.6.62.]
 1311. Scaffai, M. "Tradizione manoscritta dell'Ilias Latina." In *In verbis verum amare: Miscellanea dell'Istituto di Filologia latina e medioevale dell'Università di Bologna*. Ed. P. Serra Zanetti. Florence 1980. Pp. 205-77.

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

1312. von Albrecht, M. "Les comparaisons dans les Métamorphoses d'Ovide." *BAGB* (1981) 24-34. [Contrast with Homeric practice.]
 1313. Baurain, C. "Kinuras et keramos: Remarques à propos de Pline, Hist. nat., VII,195 et d'Homère, Iliade, V,387." *AC* 50 (1981) 23-37.
 1314. Grillo, A. "Critica del testo e imitato: Per la restituzione di alcuni tormentati versi dell'Ilias Latina." *Sandalion* 4 (1981) 149-63.
 1315. Lausberg, M. "Ein epigrammatisches Motiv in Ovids Metamorphosen." *GB* 10 (1981) 181-91.
 1316. McEnerney, J. I. "Panegyricus Messallae 68." *GB* 10 (1981) 143-45.
 1317. Miura, Y. "Zur Funktion der Gleichnisse im I. und VII. Buch von Lucans Pharsalia." *GB* 10 (1981) 207-32.
 1318. Paschalidis, M. "The Image of the Cavern in the Odes of Horace and Its Origin" [in Greek with a French résumé]. *Hellenica* 33 (1981) 30-40.

1319. Paschalis, M. "Parody of Homer in Ovid, Met. 1.178-180" [in Greek with an English résumé]. *Dodone* 10 (1981) 9-22.

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

1320. Lausberg, M. "*Arketupon tēs idias poiēsēōs*: Zur Bildbeschreibung bei Ovid." *Boreas* 5 (1982) 112-23. [On Homeric reminiscences in *Met.* 2.5 ff., 6.70 ff., 13.681 ff., etc.]

1321. McDermott, W. C. "Saint Jerome and Pagan Greek Literature." *VChr* 36 (1982) 377-82.

1322. Venini, P. "Ditti Cretese e Omero." *MIL* 37 (1981-82) 161-98.

1323. Venini, P. "Sull'imitatio virgiliana nell'Ilias Latina." *Vichiana* 11 (1982) 311-17. [On conflation of Homeric and Vergilian materials in *I.L.*]

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

1324. Broccia, G. "Modelli omerici e archilochei negli Epodi di Orazio." *QuadFoggia* 2/3 (1982-83) 75-91. [Esp. *Ep.* 13 and 17.8-18.]

1325. Cipriani, G. "L'ode oraziana a Cloe fra Omero e Ariosto." *A&R* 28 (1983) 51-58. [*Carm.* 1.23 and *Il.* 11.113-21; *vepris* not *veris* in line 5.]

1326. Fabbri, R. "Quintiliano, Inst. X,109 e Orazio, Carm. IV,2,7 sg." In *Treves* (1983) 121-31.

1327. Frécaut, J. M. "Un scène ovidienne en marge de l'Odyssée: Ulysse et Calypso (Art d'aimer II,123-124)." In *Hommages à Robert Schilling*. Ed. H. Zehnacker and G. Hentz. Paris 1983. Pp. 287-95.

1328. Gagliardi, D. "Sonipes in Lucano (Per la storia d'un composto nominale)." *CCC* 4 (1983) 395-99.

1329. Giannarelli, E. "L'immagine della neve al sole dalla poesia classica al Petrarca: Contributo per la storia di un topos." *Quaderni Petrarcheschi* 1 (1983) 91-129.

1330. McDermott, M. H. "The Satyricon as a Parody of the Odyssey and Greek Romance." *LCM* 8 (1983) 82-85.

1331. Olshausen, E. "Untersuchungen zum Verhalten des Einfachen Mannes zwischen Krieg und Frieden auf der Grundlage von Hom. *Il.* 2,211-277 (Thersites) und *Liv.* 31,6-8 (Q. Baebius, tr. pl.)." In *Livius: Werk und Rezeption; Festschrift für Erich Burck zum 80. Geburtstag*. Ed. E. Lefèvre and E. Olshausen. Munich 1983. Pp. 225-39.

GIANNARELLI (1329) discusses imagistic linkage of melting snow with tears in a series of authors beginning with Homer, particularly Ovid. Item

1328 distinguishes the significance of the Latin compound (emphasizing hoof-beats), which goes back to Ennius or Naevius, from that of the Homeric word—*aersipous*—which emphasizes speed. McDERMOTT (1330) considers especially the equation Priapus = Poseidon and parodic correspondences in the Circe episodes of both works.

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

C. MEDIAEVAL/BYZANTINE

1332. Kindstrand, J. F., ed. *Isaac Porphyrogenitus: Praefatio ad Homerum*. Uppsala 1979. Reviews: Gautier REByz 38 (1980) 296; Vian RPh 55 (1981) 329; West PACA 16 (1982) 67; Schenkeveld Mnemosyne 36 (1983) 389.
1333. Benson, C. D. *The History of Troy in Middle English Literature: Guido delle Colonne's "Historia Destructionis Troiae" in Medieval England*. Woodbridge, Eng. 1980. Reviews: Ebin Speculum 56 (1981) 848-50; Gauvin EA 35 (1982) 452-53; Kennedy Anglia 101 (1983) 503-8; Diekstra ES 65 (1984) 567-69.
1334. Lolos, A. *Der unbekannte Teil der Ilias-Exegesis des Tzetzes: (A 97-609)*. Königstein 1981. Reviews: Bodson AC 52 (1983) 289-90; Hermant Byzantium 53 (1983) 382-83; Snipes CR 36 (1986) 179-80.
1335. Parrott, M. M. "The Ylias of Simon Aurea Capra: A Critical Edition." Diss. Toronto 1976. Summary in DAI 39 (1978) 1539-40A.

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

1336. Pintaudi, R. "Gli Epimerismi come fonti dell'Etymologicum parvum." ASNP 5 (1975-76) 167-75.
1337. Stanford, W. B. "Monsters and Odyssean Echoes in the Early Hiberno-Latin and Irish Hymns." In *Latin Script and Letters A.D. 400-900: Festschrift Presented to Ludwig Bieler on the Occasion of His 70th Birthday*. Ed. J. J. O'Meara and B. Naumann. Leiden 1976. Pp. 113-17.
1338. Zographou-Lyra, Y. "Sumbole stēn ereuna tōn Trōikōn tou I. Tzetzē." Dodone 6 (1977) 406-18.
1339. Esposito Vulgo Gigante, G. "Motivi omerici nel romanzo di Teodoro Prodromo." SicGynn 32 (1979) 223-42. [The twelfth-century Byzantine courtier and author.]
1340. Melia, D. F. "Some Remarks on the Affinities of Medieval Irish Saga." AAnHung 27 (1979) 255-61.
1341. Smolak, K. "Beobachtungen zur Darstellungsweise in den Homerzen-tonen." JOEByz 28 (1979) 29-49.
1342. Theodoridis, C. "Die Abfassungszeit der Epimerismen zu Homer." ByzZ 72 (1979) 1-5. [Eighth or ninth century.]
1343. Grandolini, S. "Sull'edizione moscopulea dell'Iliade." AFLPer 16/17.1 (1978-80) 5-11.
1344. Montanari, F. "Alcuni passi di Eustazio e il Prometeo di Eschilo." MD 5 (1980) 173-76. [Phrases from the *Prometheus* in the *Il.* commentary.]

1345. Strohmaier, G. "Homer in Bagdad." *ByzSlav* 41 (1980) 196-200. [Hunain ibn Ishaq (808-873) knew Homer.]
1346. Grandolini, S. "Nota all'edizione moscopulea dell'Iliade." *GIF* 33 (1981) 251-53.
1347. Grandolini, S. "La parafrasi del secondo libro dell'Iliade di Manuel Moschopoulos." *AFLPer* 18.1 (1980-81) 7-22.
1348. Keightley, R. G. "Casus belli: Early Medieval Versions of the Origins of the Trojan War." *Parergon* 30 (1981) 3-12. [Esp. Benoît's *Roman de Troie* and Joseph of Exeter's *Daretis Frigii Iliados*.]
1349. Lloyd-Jones, H. "A Fragment of Achaeus?" *ZPE* 41 (1981) 27-28.
1350. Melandri, E. "Per un'edizione della Technologia di M. Moscopulo ad Hom. *Il.* 1-2.493." *Prometheus* 7 (1981) 215-24 [corrigenda 8 (1982) 84]. [On MS tradition and text of the commentary.]
1351. Niles, J. D. "Compound Diction and the Style of Beowulf." *ES* 62 (1981) 489-503.
1352. Raether, M. "Dantes Ulixes Figura Poetae: Eine typologische Interpretation von Inferno 26 als Poetik der Divina Commedia." *Poetica* 13 (1981) 280-308.
1353. Renoir, A. "Bayard and Troilus: Chaucerian Non-Paradox in the Reader." *OL* 36 (1981) 116-40.
1354. Birkhan, H. "Quelques remarques sur La guerre de Troie conservée à Göttweig." In *Représentation* (1982) 103-20.
1355. Buschinger, D. "Le poème de La guerre de Troie consigné dans le manuscrit E. VI.26 de la bibliothèque universitaire de Bâle." In *Représentation* (1982) 121-39. [A short 329-verse German rendition of the tale of the Trojan War.]
1356. Coussa, Z. "La re-présentation d'un épisode Homérique dans 'Les mille et une nuits'." In *Représentation* (1982) 157-68. [The Cyclops depicted as a black giant.]
1357. Dane, J. A. "Finnsburgh and Iliad IX: A Greek Survival of the Medieval Germanic Oral-Formulaic Theme, the Hero on the Beach." *Neophilologus* 66 (1982) 443-49. [Phoenix' paradeigma in *Il.* 9 and the Finn episode in *Beowulf*.]
1358. Dauphiné, J. "Dante et l'Odyssée: Forme et signification." In *Trois figures de l'imaginaire littéraire: Les odyssées, l'héroïsation de personnages historiques, la science et le savant*. Ed. E. Gaede. Paris 1982. Pp. 33-43. [The theme of odyssean voyage.]
1359. Dyck, A. R. "Did Eustathius Compose a Commentary on Oppian's Halieutica?" *CP* 77 (1982) 153-54. [The fourth A-scholion to *Hal.* 1.477 refers to an exegesis of Homer, probably by Eustathius.]
1360. Grandolini, S. "La parafrasi al primo libro dell'Iliade di Manuel Moschopoulos." In *Colonna* (1982) 131-49.
1361. van den Horst, P. W. "The Secret Hieroglyphs in Classical Literature." In *Nelson* (1982) 115-23. [On remarks by Tzetzes on *Il.* 1.97.]
1362. Munk Olsen, B. "Homerus Latinus." In *L'étude des auteurs classiques latins aux XI^e et XII^e siècles, I: Catalogue des manuscrits classiques latins copiés du IX^e au XII^e siècle: Apicius-Juvénal*. Paris 1982. Pp. 413-20.
1363. Pagonari-Antoniou, P. "Contribution à la recherche sur deux Gnomologies byzantines, Vatoped. 36 et Venet. 507" [in Greek with a French résumé]. *Parousia* 1 (1982) 186-95.
1364. Pontani, F. P. "Lo scoliaste e Cometa." In *Colonna* (1982) 247-53. [On Homeric imitations in *Anth. Pal.* 15.36 and 37.]
1365. Richardson, N. J. "Tzetzes and the *kharōnion prosōpōn*." *ZPE* 45 (1982) 59-60.
1366. Serikov, N. I. "The 'Discourse of Others' in the Conquest of Thessalonica by Eustathius of Thessalonica (According to Citations of Homer and of the Old Testament)" [in Russian]. *BChr* 43 (1982) 225-28.
1367. Traversi, D. A. "Why is Ulysses in Hell?" In *The Literary Imagina-*

tion: Studies in Dante, Chaucer and Shakespeare. Newark/London/Toronto 1982. Pp. 47-86.

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

1369. Fontenrose, J. "The Building of the City Walls: Troy and Asgard." *JAF* 96 (1983) 53-63.

1370. Kazhdan, A. "Looking Back to Antiquity: Three Notes." *GRBS* 24 (1983) 375-77.

1371. Klinck, A. L. "Folces Hyrde and *poimena/-i laon*: A Generic Epithet in Old English and Homeric Verse." *PLL* 19 (1983) 117-23.

1372. Melandri, E. "La parafrasi di M. Moscopulo ad Hom. 1-2.493 e la tradizione esegetica e lessicografica dell'*Iliade*." *Prometheus* 9 (1983) 177-92.

1373. Morgan, G. "Homer in Byzantium: John Tzetzes." In *Approaches* (1983) 165-88.

1374. Winnifrith, T. "Homer in Byzantine Dress." In *Aspects* (1983) 80-91. [On happy marriage in epics from the *Odyssey* to the *Digenis Akritas*.]

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

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

D. RENAISSANCE

1375. Blessington, F. *Paradise Lost and the Classical Epic*. Boston/London 1979. Reviews: DiCesare *ELN* 17 (1980) 303-7; Miner *JEGP* 79 (1980) 250-53; Jenkyns *CR* 31 (1981) 147-48; Burnett *MLR* 77 (1982) 161-62.
1376. Webber, J. M. *Milton and His Epic Tradition*. Seattle/London 1979. Review: Burnett *MLR* 77 (1982) 161-62.
1377. Murrin, M. *The Allegorical Epic: Essays in Its Rise and Decline*. Chicago 1980.
1378. Axton, M., ed. *Three Tudor Classical Interludes: "Thersites," "Jacke Jugeler" and "Horestes."* Woodbridge, Eng./Totowa, NJ 1982. Reviews: Kay *N&Q* 229 (1984) 426-27; MacDonald *ES* 66 (1985) 162-63. [Composed in Latin in 1530-67; on their politico-satiric purposes.]
1379. Baldassarri, G. *Il sonno di Zeus: Sperimentazione narrativa del poema rinascimentale e tradizione omerica*. Rome 1982. Review: Pieri *MLN* 100 (1985) 181-84.
1380. Defaux, G. *Le Curieux, le glorieux et la sagesse du monde dans la première moitié du XVI^e siècle: L'exemple de Panurge (Ulysse, Démosthène, Empédocle)*. Lexington, KY 1982. Reviews: Berrong *MLN* 98 (1983) 807-9; Rigolot *RenQ* 36 (1983) 622-23; Cave *MLR* 79 (1984) 449-51; de Rocher *French Review* 58 (1984) 281-82.
1381. Schaar, C. "The Full Voic'd Quire Below": Vertical Context Systems in *Paradise Lost*. Lund 1982. Reviews: Radzinowicz *RenQ* 36 (1983) 674-78; Burnett *N&Q* 229 (1984) 122-23; Scoufos *ES* 65 (1984) 76-77.
1382. Stillwell, M. B. *Essays on the Heritage of the Renaissance from Homer to Gutenberg: The Growth of Knowledge and Its Transmission through the First Printed Books*. Providence, RI 1983. Review: Eisenstein *Papers of the Bibliographical Society of America* 78 (1984) 504-7.

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

1383. Levine, A. L. "Angelo Poliziano's Latin Verse Translation of Iliad II-V." Diss. Princeton 1979. Summary in *DAI* 40 (1979) 1448A.
1384. Richardson, M. L. "The Legends of Troy in the English Renaissance: A Study in Decadent Literature." Diss. Emory 1980. Summary in *DAI* 41 (1981) 3121A.
1385. LeVan, J. R. "From Tradition to Masterpiece: Circe and Calderon." Diss. Texas 1981. Summary in *DAI* 42 (1982) 4841A. [The epic *La Circe* and the play *Los encantos de la culpa*.]
1386. Wilcox, J. F. "The Philosophy of Chapman's Homer." Diss. Iowa 1982. Summary in *DAI* 43 (1983) 3923A.

1387. Shektor, N. M. "The Achillean Hero in the Plays of Tirso de Molina." Diss. Temple 1983. Summary in *DAI* 44 (1983) 186A.

LEVINE (1383): "Poliziano's translation is studied both as an important document in the history of the translation of the Homeric poems and as evidence for the young Poliziano's intellectual development" (*DAI*). RICHARDSON (1384) argues that the morality of the *Iliad* was alien to Christian culture and undercut by later rationalistic excision of references to pagan gods; thus the way was clear for the Troy story to succumb during the Renaissance to "a whole vision based on moral degeneracy, chaos, passion, and senseless action" (*DAI*). Item 1386 shows that "like Spenser's or Milton's, Chapman's epics are informed by a philosophy of ethics and aesthetics which gives life to the poems" (*DAI*). The Spanish playwright treated in item 1387 lived 1583-1648 and was a disciple of Lope de Vega.

1388. Feo, M. "Inquietudini filologiche del Petrarca: Il luogo della discesa agli inferi (Storia di una citazione)." *IMU* 17 (1974) 115-83.
1389. Ritoók, Z. "Lexikalische zu den neulich entdeckten Übersetzungen aus dem Griechischen von Janus Pannonius." *AAnHung* 23 (1975) 403-15.
1390. Cerri, A. "Epiteti ed aggettivi nella versione omerica di Angelo Poliziano." *Acme* 31 (1978) 349-72. [Continues JPH 2.1000.]
1391. Demerson, G. "Qui peuvent être les Léstrygons?" *VL* 70 (1978) 36-42.
1392. Kalwies, H. H. "The First Verse Translation of the Iliad in Renaissance France." *BiblH&R* 40 (1978) 597-607.
1393. Yoch, J. J. "Architecture as Virtue: The Luminous Palace from Homeric Dream to Stuart Propaganda." *SP* 75 (1978) 403-29.
1394. Baffi, E. "Poliziano-Cicerone traduttore d'Omero." *AI*V 137 (1978-79) 429-38.
1395. Hepp, N. "La fortune d'un héros épique: Achille en France au XVII^e siècle." *SFr* 23 (1979) 15-26.
1396. Cropper, E. "A Scholion by Hermias to Plato's Phaedrus and Its Adaptation in Pietro Testa's Blinding of Homer and in Politian's Ambra." *JWI* 48 (1980) 262-65.
1397. Demerson, G. "Dorat, commentateur d'Homère." In *Études seize-ièmeistes offertes à Monsieur le Professeur V.-L. Saulnier*. Geneva 1980. Pp. 223-34. [On his commentary on the beginning of *Od.* 10.]
1398. Krausse, H. K. "Die Circe-Episode in Rollenhagens Froschmeuseler." *Arcadia* 15 (1980) 242-57. [Publ. 1595.]
1399. Mueller, M. "The Tragic Epic: Paradise Lost and the Iliad." In *Children of Oedipus and Other Essays in the Imitation of Greek Tragedy, 1550-1800*. Toronto 1980. Pp. 213-30. [Earlier version in *CLS* 6 (1969) 292-316.] [On "important structural and thematic affinities."]
1400. Rudat, W. E. H. "Godhead and Milton's Satan: Classical Myth and Augustinian Theology in Paradise Lost." *MiltonQ* 14 (1980) 17-21.
1401. Briggs, J. C. "Chapman's Seaven Bookes of the Iliades: Mirror for Essex." *SEL* 21 (1981) 59-73.
1402. Defaux, G. "Une rencontre homérique: Panurge noble, pérégrin, et curieux." *FrF* 6 (1981) 109-22. [On Odyssean influence in chapter 9 of *Pantagruel*.]
1403. Demerson, G. "La tradition antique dans la première épopée colombienne." In *Colloque épopée* (1981) 237-54. [Homeric influences in the Neo-Latin *De navigatione Christophori Columbi* by Lorenzo Gambara.]
1404. Forsyth, N. "Homer in Milton: The Attendance Motif and the Graces." *CompLit* 33 (1981) 137-55. [Influence of *Od.* 8.364-66 on Milton's image of Graces attending Eve.]

1405. Grell, C. "Troie et la Troade de la Renaissance à Schliemann." *JS* (1981) 47-76.
1406. Killeen, J. F. "A Homeric Usage in Milton's *L'Allegro*, 11-13." *N&Q* 226 (1981) 42.
1407. Martindale, C. A. "Milton and the Homeric Simile." *CompLit* 33 (1981) 224-38.
1408. Cave, T. "Panurge and Odysseus." In *Myth and Legend in French Literature: Essays in Honour of A. J. Steele*. Ed. K. Aspley et al. London 1982. Pp. 47-59. [Both presented as tricksters.]
1409. Ide, R. S. "Exemplary Heroism in Chapman's *Odysseus*." *SEL* 22 (1982) 121-36.
1410. Mason, H. A. "The Miraculous Birth, or The Founding of Modern European Literary Criticism." *CambQ* 11 (1982) 281-97.
1411. Rubinstein, A. L. "The Notes to Poliziano's *Iliad*." *IMU* 25 (1982) 205-39.
1412. Smith, V. "The History of Cressida." In *Self and Society in Shakespeare: "Troilus and Cressida" and "Measure for Measure"*. Ed. J. A. Jowitt and R. K. S. Taylor. Leeds 1982. Pp. 61-79. [In Homer, Chaucer, Henryson, and Dryden.]
1413. Taylor, G., ed. "Chapman, Epic and the Chorus." In *Shakespeare: Henry V*. Oxford 1982. Pp. 52-58.
1414. Tucker, G. H. "Ulysses and Jason: A Problem of Allusion in Sonnet XXXI of *Les regrets*." *French Studies* 36 (1982) 385-96. [On influence of Homer in Du Bellay's poem.]
1415. Cátedra, P.-M. "Sobre la biblioteca del Marqués de Santillana: La *Iliada* y Pier Cándido Decembrio." *HR* 51 (1983) 23-28.
1416. Feo, M., and G. Martellotti. "Di un frammento omerico inesistente e del testo di una lettera petrarchesca." *Quaderni Petrarcheschi* 1 (1983) 77-89.
1417. Goldman, J. "Comparing Milton's Greek Rendition of Psalm 114 with that of the Septuagint." *ELN* 21.2 (1983) 13-23. [Written "in the classical Greek of the Homeric epics" (?!).]
1418. Klemp, P. J. "Sidney's *Astrophil* and Homer's Love Triangles." *PLL* 19 (1983) 326-30. [On verbal and numerological allusions.]
1419. Rubinstein, A. L. "Imitation and Style in Angelo Poliziano's *Iliad* Translation." *RenQ* 36 (1983) 48-70.

FEO (1388) seeks an answer to the question why Petrarch (in *Fam.* 5.4-5) appears to have believed Homer located the land of the dead at Avernus near Naples. One of the texts discussed in item 1389 is a translation of *Il.* 2.299-330 into Latin hexameters. KALWIES (1392): "Hugues Salel's *Iliad* [*Les dix premiers Livres de l'Iliade d'Homère, Prince des Poètes*. . .(Paris 1545)] was a milestone in the annals of French humanism" (p. 607). YOCH (1393) shows that Homeric descriptions of the palaces of Menelaus (*Od.* 4) and Alcinous (*Od.* 7) inspired later architectural descriptions, especially in Chapman's translation. HEPP (1395) writes that "au total, on doit constater que le XVII^e siècle n'a offert à l'Achille d'Homère qu'un lit de Procruste. Amputé d'une part, il a été d'autre part pourvu d'excroissances nombreuses; on l'a contesté, corrigé, souvent même dénaturé" (p. 26); and BRIGGS (1401) isolates alterations in the character of Achilles that Chapman made to suit his allegorical equation of the hero with the Earl of Essex. In a similar vein, IDE (1409) describes Chapman's modifications of Odysseus to fit the ethical views of heroism prevalent in Renaissance humanism. RUDAT (1400) directs attention to the fusion of sources (Hera and Zeus in *Il.* 14.366 ff. and, by contrast, August. *CD* 14.26) for the scene of postlapsarian "amorous play" of Adam and Eve at *PL* 9.1039-45. GRELL (1405) aims "présenter des textes, peu connus pour certains qui permettent de retracer l'histoire de la quête de Troie," identifying explorers as "les 'illustrateurs de textes' d'une part, de

l'autre les 'chercheurs de vérité' " (p. 47). The usage in item 1406 is that by which "different names are quoted from the languages of gods and men" (cf. Byron, *Don Juan* 1.63). MARTINDALE (1407) offers a corrective to Whaler's influential article (JPH 1.190): contrary to conventional wisdom, "Homer's similes are deployed with skill and sophistication, and they constitute an essential part of the way the story is presented. Milton's similes are less diagrammatic than is often now asserted" (p. 238). Item 1410 has particular reference to the changes in Homeric criticism in the later seventeenth century (esp. Boileau, Rapin, and Bouhours). TAYLOR (1413): "though there are . . . half a dozen particular parallels with Chapman scattered through the play, these matter less than a whole cluster of similarities, in phrasing and situation, between the night scene at Agincourt and that before Troy in books nine and ten in the *Iliad*" (p. 52).

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

E. MODERN

1420. Gunnar, G. "*La Guerre de Troie*" aura lieu. Lund 1979. [Homer's influence on Giraudoux.]
1421. Simonsuuri, K. *Homer's Original Genius: Eighteenth-Century Notions of the Early Greek Epic (1688-1798)*. Cambridge 1979. Reviews: Hepp *REG* 92 (1979) 565-67; Keys *AUMLA* 54 (1980) 239-40; Lloyd-Jones *History* 65 (1980) 92-94; Scott *CW* 73 (1980) 364; Rogers *RES* 32 (1981) 218-23.
1422. de Almeida, H. B. *Byron and Joyce through Homer: Don Juan and Ulysses*. Diss. Columbia 1979. New York 1981. Reviews: Brown *TLS* 81 (1982) 56; Seidel *YR* 71 (1982) 604-11; Marchand *KSJ* 32 (1983) 218-20; Garber *WC* 15 (1984) 125-26.
1423. King, J., and C. Ryskamp, edd. *The Letters and Prose Writings of William Cowper*. Vol. III: *Letters 1787-1791*. Oxford 1982.
1424. Thomas, B. *James Joyce's Ulysses: A Book of Many Happy Returns*. Baton Rouge, LA 1982.
1425. Webb, T., ed. *English Romantic Hellenism, 1700-1824: Literature in Context*. Manchester/New York 1982. Reviews: Bentman *Scriblerian* 15 (1983) 136-37; Manning *SIR* 23 (1984) 408-9.
1426. Plowden, G. F. C. *Pope on Classic Ground*. Athens, OH 1983. Reviews: Berry *London Magazine* 23.8 (1983) 113-14; King *ECS* 18 (1985) 574-78; Manousos *MP* 83 (1985) 73-77.
1427. Shankman, S. *Pope's Iliad: Homer in the Age of Passion*. Diss. Stanford 1977 [JPH 2.1014]. Princeton 1983. Reviews: Connelly *Scriblerian* 16 (1984) 160-61; Engell *JEGP* 83 (1984) 239-41; Holoka *CW* 77 (1984) 315; Koppenfels *Gnomon* 56 (1984) 548-50.
1428. Wolford, C. L. *The Anger of Stephen Crane: Fiction and the Epic Tradition*. Lincoln, NE 1983.

Divided into two parts, "Ancients and Moderns" and "Primitivism and Realism," item 1421 is a study in intellectual history rather than a survey of scholarly opinion in the eighteenth century: "a certain shift of emphasis took place during the period, a shift which reflects the versatility of the classical tradition. . . . The Homeric epic came to be considered. . . as the main explanation for the originality and creative genius of the Greek poet. . . [corresponding] with the general development in the theory and practice of poetry and the novel" (p. 155); particular attention is given to Perrault, Dacier, Pope, Voltaire, Vico, Blackwell, the Ossianists, and Wood. Item 1422 focuses on the modern authors' manipulation, modification, and revivification of

elements of the Homeric epic tradition. Item 1423 includes letters dealing with Cowper's (unsuccessful) translation of Homer, published in 1791. THOMAS (1424, esp. pp. 74-81) discusses the *Odyssey* as source for the theme of *nostos* in *Ulysses*. Item 1425 is a sourcebook of excerpts with introductions and notes; of interest to Homerists: Fénelon, Pope, Lady Montagu, Blackwell, Warton, Wood, Cowper, and Coleridge. PLOWDEN (1426) focuses chiefly on Pope's debts to Manilius, though pages 65-66 consider his interpretation and translation of the Shield of Achilles passage, while the thesis of item 1427 is that, in matters of interpretation (-by-translation), style, and versification, "Pope (the allegedly restrained neoclassicist) rather than Chapman (the allegedly exuberant Elizabethan). . . is scrupulously faithful to the original text" (pp. xvii-xviii). Item 1428 includes comment on Crane's absolute rejection of the Homeric heroic code of excellence (*arete*).

1429. Pugh, M. E. D. "Homer 'Shadow'd and Heighten'd Carefully': A Study of Political Allusion in Alexander Pope's Translation of the *Iliad*." Diss. Vanderbilt 1980. Summary in *DAI* 41 (1980) 1066A.
1430. Sullivan, R. A. "The Blindness of Homer: An Exploration of Cultural and Social Contexts for Joyce's *Ulysses*." Diss. Tulsa 1980. Summary in *DAI* 41 (1981) 3576A.
1431. Hoberg, T. J. "Homer, the Victorians, and the Homeric Question." Diss. Chicago 1982.
1432. Muro, A. J. "High Comedy in Nineteenth-Century Fiction: A Study of George Meredith's 'The Amazing Marriage' and the Tradition of Comic Epics from Homer to Joyce." Diss. Duke 1982. Summary in *DAI* 43 (1982) 811A.
1433. Oxley, R. M. "Lists in Literature: Homer, Whitman, Joyce, Borges." Diss. Wisconsin 1982. Summary in *DAI* 43 (1982) 795A.
1434. Sawyer, R. J. "The Great Peripitus: A Study of the Structure of Ezra Pound's *Cantos*." Diss. Toronto 1983. Summary in *DAI* 45 (1984) 517A.

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

1435. Bertolini, F. "L'Omero di Wilamowitz." *PP* 30 (1975) 382-400.
1436. Montanari, F. "Karl Reinhardt studioso di Omero." *ASNP* 5 (1975) 1409-41.
1437. Crossley, R. "Pope's *Iliad*: The Commentary and the Translation." *PhQ* 56 (1977) 339-57.
1438. Lord, A. B. "Parallel Culture Traits in Ancient and Modern Greece." *Byzantine and Modern Greek Studies* 3 (1977) 71-80.
1439. Simondon, M. "Thèmes odysséens dans la littérature grecque moderne, l'Ulysse de Séféris." In *Influence de la Grèce et de Rome sur l'Occident moderne: Actes du Colloque des 14, 15, 19 décembre 1975 (Paris E. N.S., Tours)*. Ed. R. Chevallier. Paris 1977. Pp. 285-97.

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

1440. Fraser, G. "Pope and Homer." In *Augustan Worlds* (1978) 119-30. [On Pope's and Pound's handling of the Homeric Elpenor episode, *Od.* 11.]

1441. Greene, E. J. H. "Three Early French Eighteenth-Century Views of Homer." *Forum* 16 (1978) 30-34. [La Motte, Marivaux, and Madame Dacier.]
1442. Hodgart, M. "The Subscription List for Pope's Iliad." In *The Dress of Words: Essays on Restoration and Eighteenth-Century Literature in Honour of Richmond P. Bond.* Ed. R. B. White. Lawrence, KA 1978. Pp. 25-34. [On its religious and sociopolitical significance.]
1443. Mack, M. "Pope's 1717 Preface, with a Transcription of the Manuscript Text." In *Augustan Worlds* (1978) 85-106.
1444. Rogers, P. "Pope and His Subscribers." *Publishing History* 3 (1978) 7-36.
1445. Thaniel, G. "A Modern Greek View of Homer." *Platon* 30 (1978) 58-61. [George Seferis's "encourages us. . . to look for the hidden Homer, the poet in contrast to the story-teller."]
1446. Adam, A. "Dryden's Indebtedness to Chapman in His Translation of Homer's Iliad." *EEAith* 27 (1979) 131-38.
1447. Eade, J. C. "Lewis Theobald's Translation Rates." *Library* 1 (1979) 168-70.
1448. Haddock, B. A. "Vico's 'Discovery of the True Homer': A Case-Study in Historical Reconstruction." *JHI* 40 (1979) 583-602.
1449. Jarfe, G. "W. H. Audens 'The Shield of Achilles': Eine kritische 'Kontrafaktur' Homers?" *A&A* 25 (1979) 130-39.
1450. Schwabl, H. "Gestalten der Odyssee in der Oper: Beispiele aus Venedig und aus Wien, I: Il ritorno d'Ulisse in patria." *WHB* 21 (1979) 25-35. [Monteverdi and Badoaro.]

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

1451. Brazzarelli, E. "Turgenev e le letterature classiche (greca e latina)." In *Colloquio italo-sovietico: Turgenev e la sua opera.* Rome 1980. Pp. 25-37. [Homer, Vergil, Horace, and Ovid.]
1452. Gibson, R. G. "In Praise of Homer: Painting and Pope's Criticism." *N&Q* 225 (1980) 395-97.
1453. Hartigan, K. V. "The Message of Elpenor in Homer, Giraudoux, and Seferis." *CML* 1 (1980) 39-45.
1454. Howell, J. M. "Faulkner, Prufrock, and Agamemnon: Horses, Hell, and High Water." In *Faulkner: The Unappeased Imagination: A Collection of Critical Essays.* Ed. G. O. Carey. Troy, NY 1980. Pp. 213-29.
1455. Jenkyns, R. "Homer and the Homeric Ideal." In *The Victorians and Ancient Greece.* Oxford 1980. Pp. 192-226.
1456. Klanska, M. "'Kalypso' von Franz Theodor Csokor: Ein Neudeutung des alten Mythos." *Österreich in Geschichte und Literatur* 24 (1980) 306-13.
1457. Kullmann, W. "Tragische Abwandlungen von Odysseethemen: Ein Beitrag zur Wirkungsgeschichte der Odyssee" [with a Greek résumé.] *Archaiognosia* 1.1 (1980) 75-89.
1458. Levy, H. L. "An Homeric Parallel in a Modern Greek Folksong." *Hellenica* 32 (1980) 139-41.
1459. Mazzarella, H. "Odyssevs-stoffet i Eyyvind Johnsons Strändernas svall." *SLF* (1980) 241-68.
1460. Orloff, K. "Homer and Faulkner: A Study in Ring Composition." *Compass* 5 (1980) 1-20. [*Ili.* and *Go Down, Moses.*]

1461. Schwabl, H. "Gestalten der Odyssee in der Oper: Beispiele aus Venedig und aus Wien, II: Abenteuer und Heimkehr des Odysseus in der italienischen Oper am Wiener Hof." *WHR* 22 (1980) 18-36.
1462. Schwandt, P. "Pope's Transformation of Homer's Gods." *SVEC* 193 (1980) 1586-87.
1463. Scocozza, A. "Un giudizio di Andrés Bello su Vico." *BCSV* 10 (1980) 190-92.
1464. Zaranka, J. "Ulises en Colombia." In *Humanismo en Colombia: Cinco estudios*. Bogota 1980. Pp. 67-80.

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

1465. Allison, J. W. "The Similes in Moby-Dick: Homer and Melville." *MSE* 47 (Sep. 1981) 12-15.
1466. Atkins, S. "Goethe's Nausicaa: A Figure in Fresco." In *Studien zur Goethezeit: Erich Trunz zum 75. Geburtstag*. Ed. H. J. Mähle and E. Mannack. Heidelberg 1981. Pp. 33-44.
1467. Bonjour, M. "Naissance de l'Odyssée d'Ithaque à Mantoue." In *Colloque épopée* (1981) 315-26. [Humanization of Odysseus in the Provençal writer Jean Giono's *Birth of the Odyssey* (1938).]
1468. Bruss, N. H. "Lacan and Literature: Imaginary Objects and Social Order." *MassRev* 22 (1981) 62-92.
1469. Cerri, G. "G. B. Vico e l'interpretazione oralistica di Omero." *AION(filo)* 2/3 (1980-81) 25-45.
1470. Clements, W. M. "Formula as Genre in Popular Horror Literature." *Research Studies* 49 (1981) 116-23. [Polyphemus and Dracula as generic types.]
1471. Duthie, E. "The Genuine Man of Feeling." *MP* 78 (1981) 279-85. [Sentimentalizing quality of Pope's translations.]
1472. Ferber, M. K. "Simone Weil's Iliad." In *S. Weil* (1981) 63-85.
1473. Findlay, L. M. "Sensation and Memory in Tennyson's 'Ulysses'." *VP* 19 (1981) 139-49. [Reminiscences of Homer and Dante.]
1474. Gantar, K. "Slovenska romantika in Homer." In *Odbobje romantike v slovenskem jeziku, knizevnosti in kulturi*. Ed. B. Paternu et al. Ljubljana 1981. Pp. 121-36.
1475. Garrison, J. D. "The Universe of Dryden's Fables." *SEL* 21 (1981) 409-23.
1476. Genette, G. "Éloges d'Hélène." *SFR* 5 (1981) 149-56. [Homeric sources in Jules Lemaître's *En marge des vieux livres* (1905-7).]
1477. Gransden, K. W. "W. H. Auden on Homer and Vergil." *Omnibus* 1 (1981) 19-20. [On Auden's "Secondary Epic."]
1478. Harding, A. J. "Thoreau and the Adequacy of Homer." *SIR* 20 (1981) 317-32.
1479. Kinder, M. "A Thrice-Told Tale: Godard's *Le Mépris* (1963)." In

- Modern European Filmmakers and the Art of Adaptation.* Ed. A. Horton and J. Magretta. New York 1981. Pp. 100-14.
1480. Lesueur, R. "La tradition homérique et ses rapports avec le drame musical Wagnérien: L'anneau des Nibelungen." In *Colloque épopée* (1981) 297-306.
1481. Malcovati, E. "Il mare colore del vino e Madame Dacier." In *Paratore* (1981) 1399-1403. [Madame Dacier's rendering of *oinops*.]
1482. Martin, P. M. "Homère, Virgile et les autres: Les épopées classiques comme 'étalons' dans la critique au XVIII^e siècle." In *Colloque épopée* (1981) 285-95.
1483. McFarland, R. E. "The Hospitality Code and Crane's 'The Blue Hotel'." *SSF* 18 (1981) 447-51. [Influence of *Od.*]
1484. Pocknell, B. "Giraudoux's La guerre de Troie n'aura pas lieu and Homer's Iliad: The Scales of Zeus as Dramatic Device." *Modern Drama* 24 (1981) 135-45.
1485. Praz, M. "Pro e contro Omero nell'Inghilterra del Settecento." In *Paratore* (1981) 1451-59. [Exaltation in Pope, denigration in Warton, Defoe, Fielding, and Richardson.]
1486. Riedel, V. "Homer-Rezeption und poetische Konfession Erich Arendts." *Weimarer Beiträge* 27.5 (1981) 97-123.
1487. Saunders, M. "Tennyson's 'Ulysses' as Rhetorical Monologue." *VN* 60 (1981) 20-24.
1488. Schwabl, H. "Gestalten der Odyssee in der Oper: Beispiele aus Venedig und aus Wien, III: Der Königsohn aus Ithaka und der Travestirte Telemach." *WHB* 23 (1981) 21-27. [Hoffmeister, Schikander, Kauer, Perinet.]
1489. Sengle, F. "Goethes Ikarus-Flug: Zur Forcierung des Homerisierens in Achilleis-Plan." In *Goethezeit: Studien zur Erkenntnis und Rezeption Goethes und seiner Zeitgenossen: Festschrift für Stuart Atkins*. Ed. G. Hoffmeister. Bern/Munich 1981. Pp. 179-91.
1490. Sengle, F. "Luise' von Voss und Goethes 'Hermann und Dorothea': Didaktisch-epische Form und Funktion des Homerisierens." In *Europäische Lehrdichtung: Festschrift für Walter Naumann zum 70. Geburtstag*. Ed. H. G. Rötzer and H. Walz. Darmstadt 1981. Pp. 209-23.
1491. Summers, J. H. "Notes on Simone Weil's Iliad." In *S. Weil* (1981) 87-93.
1492. Thiery, M. "La Guerre de Troie aura bien lieu." In *Mythes, images, représentations*. Ed. J.-M. Grassin. Paris/Limoges 1981. Pp. 379-89. [On Homeric sources in science fiction of Brian Stableford.]
1493. Turner, F. M. "The Reading of Homer." In *The Greek Heritage in Victorian Britain*. New Haven 1981. Pp. 135-86.
1494. Ursachi, M. "Poezie si consum." *RoLit* 14.20 (1981) 5. [Influence of *Il. on the Luceafarul* of M. Eminescu (1850-89).]
1495. West, M. "Homer's Iliad and the Genesis of Mock-Heroic." *Cithara* 21 (1981) 3-22.
1496. Wiltshire, S. F. "An Achilles in Kabul: Classical Patterns in Kaye's The Far Pavilions." *CML* 1 (1981) 85-89. [M. M. Kaye's 1978 novel.]

ATKINS (1466) explores influences on Goethe's dramatic fragment, including a reading of the *Odyssey* during a trip to Sicily. Item 1468 (pp. 70-77) discusses how "the *Iliad* depicts a moment when a social order [Symbolic in Lacan's terms] which commanded intense loyalty became inadequate for two of its best members [Achilles and Agamemnon] and was forsaken by them" (p. 70). HARDING (1478) shows that Thoreau's view of Homer was shaped by H. N. Coleridge's *Introduction to the Study of the Greek Classic Poets* (1830). KINDER (1479): "to reduce. . .the *Odyssey* to a psychological love story about neurosis and betrayal, as Moravia does in *A Ghost at Noon* [*Il Disprezzo*] and as the writer in *Le Mépris* proposes, is to reject the civilization

that Homer defines" (p. 107). Item 1493 has sections on "Homer and the Bible," "The Homeric Epics as a Secular Bible," "Realism, Homer, and Victorian Society"; particularly thorough on Gladstone, Blackie, and Jebb. WEST (1495) traces elements critical of heroism in the *Iliad* and their anticipation of the tradition of mock-heroic in Renaissance literature and such later works as Dryden's *Absalom and Achitophel* and Pope's *Rape of the Lock*.

1497. Alves, M. dos Santos. "De Eça de Queirós a Homero através de Leconte de Lisle." *ACCP* 17 (1982) 255-333. [*Od.* 5 (in Leconte de Lisle's translation) as source for the story "A perfeição".]
1498. Bertelsmann, R. "Das verschleiern Deuten: Kommunikation in Kafkas Erzählung 'Das Schweigen der Sirenen'." *ActaG* 15 (1982) 63-75.
1499. Chouillet, J. "Diderot: Poet and Theorist of the Homer and Ossianist Revival." *BJECS* 5 (1982) 225-32. [On Diderot's equal estimation of the poets, despite contemporary preference for ps.-Ossian.]
1500. Cioculescu, S. "Homerismul' lui C. Hogas." *RoLit* 15.14 (1982) 7.
1501. Cor, M. A. "The Shield of Télémaque." *RomN* 23 (1982) 17-21.
1502. Cowart, D. "Art and Exile: Nabokov's Pnin." *SAF* 10 (1982) 197-207. [His use of Joyce's *Ulysses* and Homer's *Odyssey* in formulating the theme of exile.]
1503. Daniel, S. "Political and Philosophical Uses of Fable in Eighteenth-Century England." *EC* 23 (1982) 151-71. [Homer, Aesop, and Phaedrus.]
1504. Devaux, A. A. "Simone Weil entre la Grèce et l'Indie." *CSW* 5 (1982) 92-94.
1505. Ellmann, M. "Polytropic Man: Paternity, Identity and Naming in the *Odyssey* and A Portrait of the Artist as a Young Man." In *James Joyce: New Perspectives*. Ed. C. MacCabe. Bloomington, IN 1982. Pp. 73-104 [Joyce's adaptation of the theme of the scar as identity (*Od.* 19).]
1506. Gaillardot, J. "L'Iliade: poème de la force?" *CSW* 5 (1982) 184-91.
1507. Glasgow, E. "Gladstone's Homer." In *Romantic Reassessment: Studies in Nineteenth-Century Literature, Fifth Series*. Ed. J. Hogg. Salzburg 1982. Pp. 61-81.
1508. Goebel, G. "Apoll in Hameln: Ein Nachtrag zur den 'Göttern im Exil'." *GRM* 32 (1982) 286-99. [Apollo Smintheus as prototype of the Pied Piper of Hamelin.]
1509. Hatto, A. T. "Das Pferd in der älteren kirghisischen Heldenepik und in der Ilias: Ein Vergleich." In *Fragen der mongolischen Heldenepik, II*. Wiesbaden 1982. Pp. 179-201.
1510. Hoff-Purviance, L. "The Form of Kleist's Penthesileia and the *Iliad*." *GQ* 55 (1982) 39-48.
1511. Joseph, G. "The Homeric Competitions of Tennyson and Gladstone." *BIS* 10 (1982) 105-15. [Their opposing views of the relation between Greek gods and Christianity.]
1512. Leadbeater, L. W. "Homeric Themes in Jean Giraudoux's Siegfried." *CML* 2 (1982) 147-60. [Similarities in Odysseus' and Siegfried's searches for identity.]
1513. Lynch, K. L. "Homer's *Iliad* and Pope's Vile Forgery." *CompLit* 34 (1982) 1-15. [Pope's reshaping of Homer to fit values of his era.]
1514. Mimoso-Ruiz, D. "La confrontation d'Ulysse et de Calypso dans 'A Perfeição' d'Eça de Queiroz." *ACCP* 17 (1982) 159-87.
1515. Oxley, W. "The Modern Epic Poem." In *On Poets and Poetry: Fourth Series*. Ed. J. Hogg. Salzburg 1982. Pp. 83-104.
1516. de Romilly, J. "Le héros homérique et la pensée de Ernest Renan." *Études renaniennes* 48 (1982) 4-16.
1517. Simonsuuri, K. "Eepos, tulkinta ja Simone Weil." *Parnasso* 6 (1982) 329-33. [Use of classical epic in constructing her view of modern culture.]

1518. Steinberg, E. R. "Telemachus, Stephen, and the Paradigm of the Initiation." *JJQ* 19 (1982) 289-301.
1519. Stevenson, C. B. "The Shade of Homer Exorcises the Ghost of DeQuincey: Tennyson's 'The Lotus Eaters'." *BIS* 10 (1982) 117-41.
1520. Thornburg, T. R. "Tracking Swift: The Mock-Heroic in The Battle of the Books." *BSUF* 23.2 (1982) 3-14.
1521. Weissman, J. "The Mosquito and the Iliad in Walden." *AN&Q* 20 (1982) 107-8. [*Il. 2.469-73.*]
1522. Wieland, J. "A.D. Hope's Latter-Day Ulysses: 'The End of a Journey'." *ALS* 10 (1982) 468-77.
1523. Young, D. C. "Crazy Horse on the Trojan Plain: A Comment on the Classicism of John G. Neihardt." *CML* 3 (1982) 45-83. [Homer's Hector and Neihardt's Crazy Horse.]

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

1524. Asselineau, R. "L'Humour Noir: À propos de *Tandis que j'agonise*." *L'Arc* 84/85 (1983) 157-62.
1525. Barnaud, J.-M. "Le Mythe d'Achille chez André Saurès: 'La Forclusion'." *Lettres Modernes* 682-85 (1983) 25-41.
1526. Barry, J. M. "Tiempo mítico en la novela contemporánea." *ExTL* 11 (1982-83) 69-79. [Odyssean influence in Ramón Pérez de Ayala's *Prometeo*.]
1527. Delasanta, R. "Spleen and Wind in the Rape of the Lock." *Coll* 10 (1983) 69-70.
1528. Eberwein, J. D. "Dickinson's Nobody and Ulysses' Noman: 'Then there's a pair of us?'" *DicS* 46 (1983) 9-14. [As parody of the Homeric passage.]
1529. Galperin, W. H. "The Defeat of the Suitors: Homer and Joyce Once More." *JJQ* 20 (1983) 455-59.
1530. Griffiths, F. T., and S. J. Rabinowitz. "Tolstoy and Homer." *CompLit* 35 (1983) 97-125. [Comparison as regards handling of narrative, plot, and characterization.]
1531. Hartigan, K. "Ancient Myth in Modern Poetry: Odysseus' Reappearance in Modern Greek Verse." *CO* 60 (1983) 69-74. [Cavafy, Sikelianos, Seferis, and Ritsos.]
1532. Hickerson, N. P. "Gladstone's Ethnolinguistics: The Language of Experience in the Nineteenth Century." *JAR* 39 (1983) 26-41.
1533. Merchant, P. "Children of Homer: The Epic Strain in Modern Greek Literature." In *Aspects* (1983) 92-108. [Kazantzakis, Seferis, Cavafy, Sinosopoulos, and Ritsos.]

1534. Michel, A. "Sainte-Beuve et Virgile: Néo-classicisme et romantisme devant la critique moderne." *REL* 61 (1983) 265-83. [Favorable judgment of Homer in comparison with Vergil.]
1535. Rawson, C. J. "Byron's Vision of Judgment, XXV, Pope, and Hobbes's Homer." *ByronJ* 11 (1983) 48-51.
1536. Robaey, J. "Pound traduttore di Omero: Canto I 1-7, Odisseia XI 1-8." In *Tradurre poesia*. Ed. R. Copioli. Brescia 1983. Pp. 135-38.
1537. de Romilly, J. "L'amitié de Giraudoux avec l'hellénisme: 'Elpenor'." *BAGB* (1983) 191-97. [Anti-heroic character of Giraudoux's play.]
1538. Rubino, C. A. "Winged Chariots and Black Holes: Some Reflections on Science and Literature." *Genre* 16 (1983) 335-53. [Treatment of time in the *Odyssey* and Wordsworth's *Prelude*.]
1539. Simonsuuri, K. "Thomas Blackwell and the Study of Classical Mythology." *SVEC* 216 (1983) 117-18.
1540. Smith, S. "Against the Grain: Women and War in Brian Coffey's 'Death of Hektor'." *EI* 8 (1983) 165-73. [Influence of *Il.*]
1541. Smith, S. "Writing a Will: Yeats's Ancestral Voices in 'The Tower' and 'Meditations in Time of Civil War'." *IUR* 13 (1983) 14-37.
1542. Thurmair, G. "Das Gesetz der Dichtung: Hölderlins Rezeption der griechischen Poesie." In *Klassik und Moderne: Die Weimarer Klassik als historisches Ereignis und Herausforderung im kulturgeschichtlichen Prozess, Walter Müller-Seidel zum 65. Geburtstag*. Ed. K. Richter and J. Schönart. Stuttgart 1983. Pp. 254-71. [Homer, Sophocles, and Pindar.]
1543. Tisch, J. H. "The Significance of the Homeric World in Goethe's Werther and Moravia's Il disprezzo." *CRCL* 10 (1983) 23-30.
1544. Williams, J. R. "The Flatulence of Seismos: Goethe, Rabelais, and the Geranomachia." *GRM* 33 (1983) 103-10.
1545. Woodcock, G. "Metamorphosis and Survival: Notes on the Recent Poetry of Margaret Atwood." In *Margaret Atwood: Language, Text, and System*. Ed. G. E. Sherrill and L. Weir. Vancouver, B.C. 1983. Pp. 125-42. [Her handling of the Circe story.]

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

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

F. VISUAL ARTS

1546. Hengel, M. *Achilleus in Jerusalem: Eine spätantike Messingkanne mit Achilleus-Darstellungen aus Jerusalem*. SHAW 1982.1.

1547. Brommer, F. *Odysseus: Die Taten und Leiden des Helden in antiker Kunst und Literatur*. Darmstadt 1983. Pp. x, 132; 48 pls., 55 figs. Reviews: Boardman *CR* 35 (1985) 208; Sparkes *G&R* 32 (1985) 99.

1548. Mennenga, I. "Untersuchung zur Komposition und Deutung homerischer Zweikampfszenen in der griechischen Vasenmalerei." Diss. Berlin 1976.

BROMMER (1547) has followed his books on Heracles and Theseus with a similar one on Odysseus; he describes artistic representations of the various acts of Odysseus as they may be tabulated from extant literary works. More than a hundred line-drawings and plates constitute a very useful album of Odysseus-inspired ancient art.

1549. Chamoux, F. "Un Portrait d'Homère au Musée de Chio" [a résumé]. *BSAF* (1974) 43-44.
1550. Hayes, D. "The Arundel Homerus Revisited." *GMusJ* 1 (1974) 73-80. [Possibly a portrait of Homer in the style of Lysippus.]
1551. Blatter, R. "Frühe Kirkebilder." *AK* 18 (1975) 76-78.
1552. Kitchell, K. F. "The Golden Doors of Alcinous as a Coin Type (Corcyra, Apollonia, Dyrrachium)." *Antipolis* 1 (1975) 123-28. [*Od.* 7.112-32.]
1553. Ebert, J. "Ein Homerischer Ilias-Aithiopis-Becher im Robertinum zu Halle an der Saale." *WZHalle* 27.1 (1978) 123-27. [2nd-c. B.C. Boeotian cup depicting the end of the *Iliad* and the beginning of the *Aethiopis*.]
1554. Korti-Konti, S. "A Way of Narration in Archaic Greek Art and in the Epic Poetry" [in Greek with an English résumé]. *EETHess* 17 (1978) 167-87.
1555. Simon, E. "Zwei Springtänzer." *AK* 21 (1978) 66-69.
1556. Wells, B. "A Late Geometric Amphora by the Stockholm Painter." *BMNE* 15 (1980) 50-58.
1557. Guillaume, M.-J. "Homère en France au XVI^e Siècle: L'exemple d'Oiron." In *Colloque épopée* (1981) 217-20. [Galerie d'Oiron and Galerie d'Ulysse at Fontainbleau.]
1558. Lewis, T. S. W. "Homeric Epic and the Greek Vase." In *The Greek Vase: Papers Based on Lectures Presented to a Symposium Held at Hudson Valley Community College at Troy, New York in April of 1979*. Ed. S. L. Hyatt. Latham, NY 1981. Pp. 81-102.
1559. Heyman, C. "Homer on Coins from Smyrna." In *Studia Paulo Naster oblata, I: Numismatica antiqua*. Louvain 1982. Pp. 161-74.
1560. Kannicht, R. "Poetry and Art: Homer and the Monuments Afresh." *ClAnt* 13 (1982) 70-86.
1561. Moore, M. B. "The Death of Pedasos." *AJA* 86 (1982) 578-81.
1562. Basista, W. "Scheu und Distanz: Zur Nausikaa-Darstellung in der griechischen Kunst." *Boreas* 6 (1983) 31-34. [Homeric scenes on a neck amphora in Munich and a pyxis in Boston, both Attic red-figure of the second half of the fifth century.]
1563. Brillante, C. "Episodi iliadici nell'arte figurata e conoscenza dell'Iliade nella Grecia arcaica." *RhM* 126 (1983) 97-125. [Vs. K. Friis Johansen, *Iliaden i tidlig græsk kunst* (Copenhagen 1934).]
1564. Brommer, F. "Zur Schreibweise des Namens Odysseus." *ZVS* 96 (1982-83) 88-92.
1565. Candeloro, A. "Un gruppo fittile da Tortoreto con rappresentazione di tema omerico." *QIASA* 3 (1982-83) 121-62.
1566. Horsfall, N. "The Origins of the Illustrated Book." *Aegyptus* 63 (1983) 199-216.
1567. Moffitt, J. "Velazquez's 'Forge of Vulcan'." *Pantheon* 41 (1983) 322-26.

1568. Pellicer, L. "Françoise-Xavier Fabre et les sources littéraires antiques." *BAGB* (1983) 379-98. [Homeric scenes in paintings by Fabre (1766-1837), a pupil of Jacques Louis David.]
 1569. Trendall, A. D. "Three New Campanian Vases." *NAC* 12 (1983) 91-106. [One, of the 4th-c. B.C., shows the ambush and death of Dolon.]

BLATTER (1551) notes Odyssean influence on depictions of Circe at Athens beginning ca. 560, particularly a black-figure amphora in the Leagros Group. According to SIMON (1555), reconstruction of an ivory statuette of a kneeling figure with lyre (7th-c. B.C.) found in 1959 on Samos indicates ritual dancing such as in *Il.* 18.605 ff., *Od.* 4.18 ff., and 8.370 ff. The vase discussed in item 1556 (MM 1976.11, ca. 720 B.C.) shows funerary rites and symbols familiar from Mycenaean sources and descriptions in the *Iliad*. LEWIS (1558) specifies similar methods of imposing structure in geometric vases and the *Iliad*, especially repetition and ring composition. Analysis of forty-eight seventh-century artworks with identifiable subjects from legend (1560) shows that 70% illustrate material from the Cyclic Epics, 20% the Cyclops episode, and only 10% the *Iliad*, probably due to the artists' inability to render subject matter other than battle scenes from the *Iliad*. MOORE (1561) argues that the black-figure amphora published by H. Bloesch, "Heilsame Wäsche," in *Wandlungen: Studien zur antiken und neueren Kunst, Ernst Homann-Wedekind gewidmet* (Waldsassen 1975) pp. 84-89, illustrates the death of Pedasos at *Il.* 16.466 ff. BROMMER (1564) catalogues some 230 Greek vases (6th-4th-c.) exhibiting twelve different spellings of the name "Odysseus." The sculptural group studied by CANDELORO (1565)—ca. 50 B.C.-A.D. 50 in Museo Archeologico, Chieti—derives from a late Hellenistic (Rhodian) prototype inspired by scenes in *Od.* 9. Item 1566 notes the lack of evidence for an illustrated Homer or any illustrated *literary*—as opposed to scientific—book in antiquity.

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

G. MISCELLANEA

1570. Pattison, R. *The Child Figure in English Literature*. Athens, GA 1978. [Chapter 1 on authors from Homer to Augustine.]
 1571. Torrance, R. M. *The Comic Hero*. Cambridge, MA 1978. Reviews: Muir SR 87 (1979) 671-75; Nelson CompLit 33 (1981) 274-77. [Chapter 1, "Beggar Man, King" (pp. 12-36), on Odysseus; appendix on "Ancient Views of the Odyssey as Tragedy and Comedy" (pp. 279-82).]
 1572. Gold, H. *The Dolphin's Path: A Bookman's Sequel to the Odyssey of Homer*. Chapel Hill 1979.
 1573. Stanford, W. B. *Enemies of Poetry*. London/Boston 1980.
 1574. DuBois, P. *History, Rhetorical Description and the Epic: From Homer to Spenser*. Cambridge 1982. Review: Desmond CompLit 38 (1986) 96-98. [Chapter on Homer, esp. the shield ecphrasis of *Il.* 18.]
 1575. Pattison, R. *On Literacy: The Politics of the Word from Homer to the Age of Rock*. Oxford 1982. Reviews: Graff LSoc 12 (1983) 559; Kramarae JEGP 83 (1984) 549-51.

The enemies in item 1573 are those who distort the meaning of poetry and the purpose of critical discourse by their wrongheaded and doctrinaire interpretative methods; examples of misguided analysis of Homer are cited throughout, but especially in "Historicists," directed against those "who have adopted the factualistic belief that poetry is essentially a sub-species of

history" (p. 8). Chapter 1 of item 1575, "Blithering Agamemnon: The Borders of Literacy," notes that "Agamemnon is an illiterate in the full sense of the word, and his compatriots know it. One strand of the *Iliad* deals with the blight of illiteracy as it perverts the actions of men" (p. 17); literacy, that is, defined as a certain organization of consciousness and language skills.

1576. Radin, A. P. "The Romance of Achilles: From Homer to Benoît de Sainte-Maure." Diss. Berkeley 1981. Summary in *DAI* 42 (1982) 3152A.
1577. Amandes, J. B. "A Study of Adaptations for Young People of the *Iliad*, the *Odyssey* and the *Aeneid*." Diss. Texas Tech. 1982. Summary in *DAI* 43 (1982) 1024A.
1578. Hunt, S. A. "Contemporary Solo Performance of Homer's *Iliad* in Translation." Diss. Southern California 1982. Summary in *DAI* 43 (1982) 1745A.
1579. Nimis, S. A. "The Epic Simile from Homer to Milton." Diss. Minnesota 1982. Summary in *DAI* 42 (1982) 4442-43A. [Also Aristotle, Apollonius Rhodius, Cicero, Vergil, and Dante.]
1580. Suzuki, M. "Helen's Daughters: Woman as Emblem in the Matter of Troy." Diss. Yale 1982. Summary in *DAI* 44 (1983) 484-85A. [Analogous characters in Homer, Vergil, Spenser, and Shakespeare (*Troilus and Cressida*).]
1581. De Rachewiltz, S. W. "De Sirenibus: An Inquiry into Sirens from Homer to Shakespeare." Diss. Harvard 1983. Summary in *DAI* 44 (1983) 1782-83A.

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

1582. Ibrahim, M. H. "The Study of Homer in Graeco-Roman Education." *Athena* 76 (1976-77) 187-95.
1583. Oserov, S., and D. Bisti. "Dialogue on Homer" [in Russian]. *Tvorchestvo* 10 (1978) 18-21.
1584. Carney, T. F. "Homeric Epic and Psychosynthesis." *Florilegium* 1 (1979) 110-25.
1585. Carp, T. "Teiresias, Samuel, and the Way Home." *CSCA* 12 (1979) 65-76.
1586. Schnapp, A. "Pratiche e immagini di caccia nella Grecia antica." *DArch* 1.1 (1979) 36-59.
1587. Heger, N. "Ein Homerista in einer Inschrift aus Noricum." In *Pfligersdorffer* (1980) 233-39. [T. Flavius Aelianus (otherwise unknown).]
1588. Smith, L. F. "The Thousand Ships." *AC* 49 (1980) 241-46.
1589. Kavvadas, S. D. "Ἡ Bolissia ekdosis τῆς Iliados hypo Adamantiou Koraē." *Platon* 32/33 (1980-81) 178-95. [The 1811-20 edition of *H.* 1-4.]
1590. Pascucci, G. "La tradizione indiretta nella trasmissione dei testi antichi." *QuadFoggia* 1 (1981) 27-36. [On reminiscences of *H.* 1.4 f.]
1591. Radt, S. L. "Ein neues Sophoklesfragment bei Eustathios?" *ICS* 6 (1981) 75-81. [Eustathius' comment on *H.* 11.573 contains the correct reading of *Ant.* 292.]

1592. West, M. L. "The Singing of Homer." *JHS* 101 (1981) 113-29.
1593. Demetz, P. "Lauter erfundene Geschichten: Über den Erzähler in der Fiktion." *DASDJ* 1 (1982) 9-23.
1594. Arendt, D. "Sage mir, Muse. . . : Homers Muse und die Freiheit der Kunst im modernen Welttheater." *WW* 2 (1983) 93-114.
1595. Cook, A. "Some Thoughts on How to Discuss Epic Poetry." *Helios* 10.1 (1983) 85-91. [Recent critical theory regarding Homeric and other epic traditions.]
1596. Edwards, C. "The Parry-Lord Theory Meets Operational Structuralism." *JAF* 96 (1983) 151-69.
1597. Luck, G. "A Late Greek Manuscript in the Walters Art Gallery." *JWAG* 41 (1983) 67-70. [Containing the Herodotean *Vita Homeri*, Demetrius Chalcondylas' preface, and the hypothesis to Book 1 from the editio princeps of the *Iliad*.]
1598. Tzavella-Evjen, H. "Homeric Medicine." In *Greek Renaissance* (1983) 185-88.
1599. Verdenius, W. J. "The Principles of Greek Literary Criticism." *Mnemosyne* 36 (1983) 14-59.

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