nineteenth century there was discovered in Constantinople a massive base, without the statue but engraved with inscriptions that later were identified with two of the epigrams in the Anthology. Then, in 1963, a second base with reliefs and inscriptions came to light in the same city. The inscriptions were recognized as the texts of the epigrams in the Planudean Appendix numbered 351-53 and 356. Originally, Louis Robert, who had discovered the connection between the inscriptions and the epigrams, was to have published the material, but he graciously permitted Cameron to do so in the larger context of the present book. He has done a superb job. From these epigrams, the bases, the reliefs, the inscriptions, and from other historical documents Cameron has given us an exciting — though often complex — picture of Porphyrius and his life in Byzantine hippodromes. Not only are the epigrams themselves examined and interpreted in great detail, but the reliefs and the inscriptions are joined with them in Cameron's analysis of all the relevant evidence. The final chapters are full of fascinating information on the "Lesser Lights" of chariot-racing in Constantinople, including the records achieved by Porphyrius and his rivals, the various factions with their attendant riots and violence, the idolizing of the charioteer by ordinary citizens and the Senatorial aristocracy (even by emperors!), and the ultimate decline of the sport. Cameron sees the beginning of the decline within the limits of the sixth century, when the barbarian invasions after the death of Justinian made it difficult to keep up the earlier standards. But the sport continued to the eleventh or even the twelfth century, when it simply faded away. Cameron then rightly concludes that "the age of Porphyrius was *the* age of the Byzantine charioteer."

This book, with thirty-one plates, is an excellent example of how literature, epigraphy and art history can complement each other. The author's companion work on the controversial circus factions is scheduled to appear at a later date and it will be given a warm welcome by everyone who knows the present work.

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Friedrich Eichhorn. Die Dolonie. Distributed by Moser-Verlag, 1973. Pp. 34. DM 4 (paper).

Iliad 10 required and received close attention from the great Unitarian scholars (Lang, Shewan, Scott, Drerup, Sheppard *et al.*) who, early in our century, retaliated against the single-mindedly discerping researches of the preceding hundred years. Though the *Doloneia* now no longer "lies buried below a cairn heaped up to keep its unclear spirit out of the Homeric world" (A. Shewan, *The Lay of Dolon* [London 1911] viii), it commonly educes a circumspective posture even among such critics as Cedric Whitman (*Homer and the Heroic Tradition* [Cambridge, Mass. 1958] 283-84, 353, n. 70 — "this one episode does introduce a false note") and G. S. Kirk (*The Songs of Homer* [Cambridge 1962] 212, 310-12).

In earlier studies, Professor Eichhorn has grounded his case for unity in explication of structural patterns, and this monograph does contain some discussion (pp. 19, 30, 34) of "der Aufbau der Dolonie," finding a "Prinzip der dreiteiligen Gliederung" characteristic of the *Iliad* at large. But the bulk of the piece is a commentary-polemic (pp. 3-17) with subsequent speculation on artistic motives (pp. 17-31) and probably sources (pp. 31-34). The whole is a rebuttal to Analytical studies by Fritz Ranke (*Homerische Untersuchungen* I: *Doloneia* [Leipzig 1881]) and Friedrich

Klingner ("Uber die Dolonie," *Hermes* 75 [1940] 337-68). Certain filiations are shown (à la Duckworth or Schadewaldt) to exist between *Iliad* 10 and other books (pp. 6, 8-10, 27-29), and stylistic affinities are illustrated as well (pp. 19, 22-25). But the principal argument is founded on a distinction between the simple action ("Geschehen") of the book, which, Eichhorn grants, has little to do with the larger action of the poem, and the artistic purpose ("kunstlerische Idee") involved. The latter consists in the demonstration of the moral or spiritual superiority of the Greeks (pp. 17-22). As the *Dolonɛia* begins, the Greeks are disoriented and depressed by the setback suffered the preceding day, and, at the end, they are celebrating the triumph of cunning and courage that brings them the wondrous horses of Rhesus. The Trojans, however, descend from the deluded confidence of Dolon's request for the horses of Achilles as compensation for his "Spähergang" and the hybristic acquiescence of Hector in that request, to paralysis and consternation after the bloody ambush.

Eichhorn maintains that the action and style of the tenth book are fitted to the portrayal of this contrast in moral fibre and that the lay of Dolon was specially composed for inclusion in the *Iliad* by Homer, who may have drawn for the purpose on Theban epic material (see *Iliad* 4.376ff., 5.802ff.) and an earlier "cyclic" version of the Rhesus story (pp. 31-34).

Eichhorn's argument is capably and forcefully presented, succeeds in eroding the position of Ranke and Klingner, but lacks originality (see e.g. E. T. Owen, *the Story of the Iliad* [Toronto 1946] 106-109; or, on structure, J. T. Sheppard's *Pattern of the Iliad* [London 1922]) and is unlikely to convince where works of Shewan's calibre have not.

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Friedrich Eichhorn. Die Telemachie. Mit Ausblicken auf die folgende Handlung bis zur Vereinigung von Vater und Sohn. Distributed by Moser-Verlag, Garmisch-Partenkirchen, 1973. Pp. 33. DM 4.0 (paper).

The *Odyssey* is made up of the Telemachy and the Return of Odysseus (symbolically O=T plus R). So far as the evolution of our *Odyssey* is concerned, this statement has been interpreted in various ways. For Kirchhoff, T was originally a separate poem, subsequently engrafted on to R. More recently, Schadewaldt has seen T (and the Telemachian interpolations in R) as original contributions by a late redactor. Now Eichhorn attempts to show that T is in fact an integral part of our *Odyssey*, and that neither T nor R can have had an independent existence.

His best arguments are structural. Thus, T has many motifs (the suitors' guilt, the Orestes-theme, the father's homecoming) which prepare thematically for R and would be stillborn without it. Again, consider Eumaeus' extravagant reaction (16.12-24) when Telemachus arrives at the steading: without T and its congeners it is completely unmotivated. Such evidence, Eichhorn concedes (p. 24) is not conclusive; but he does have a clincher. T shows Telemachus growing up; it alone can account for the contradictory mixture in him of timid youth and self-reliant man when he meets his father.

Eichhorn reads his text closely and sympathetically. But inevitably the infidels will