The Cambridge Companion to Homer is a guide to the essential aspects of Homeric criticism and scholarship, including the reception of the poems in ancient and modern times. Written by an international team of scholars, it is intended to be the first port of call for students at all levels, with introductions to important subjects and suggestions for further exploration. Alongside traditional topics like the Homeric question, the divine apparatus of the poems, the formulas, the characters and the archaeological background, there are detailed discussions of similes, speeches, the poet as story-teller and the genre of epic both within Greece and worldwide. The reception chapters include assessments of ancient Greek and Roman readings as well as selected modern interpretations from the eighteenth century to the present day. Chapters on Homer in English translation and ‘Homer’ in the history of ideas round out the collection.
Mattia Preti, *Homer*. Gallerie dell’Accademia, Venice
CONTENTS

List of illustrations  page viii
List of contributors  x
Preface  xv
Maps  xvii

1 Introduction
ROBERT FOWLER

PART 1: THE POEMS AND THEIR NARRATOR

2 The Iliad: an unpredictable classic
DONALD LATEINER  xi

3 The Odyssey and its explorations
MICHAEL SILK  31

4 The story-teller and his audience
RUTH SCODEL  45

PART 2: THE CHARACTERS

5 The Gods in the Homeric epics
EMILY KEARNS  59

6 Manhood and heroism
MICHAEL CLARKE  74

7 Gender and Homeric epic
NANCY FELSON AND LAURA M. SLATKIN  91
Contents

PART 3: THE POET’S CRAFT
8 Formulas, metre and type-scenes 117
MATTHEW CLARK

9 Similes and other likenesses 139
RICHARD BUXTON

10 The speeches 156
JASPER GRIFFIN

PART 4: TEXT AND CONTEXT
11 Epic as genre 171
JOHN MILES FOLEY

12 The epic tradition in Greece 188
KEN DOWDEN

13 Homer’s society 206
ROBIN OSBORNE

14 The Homeric question 220
ROBERT FOWLER

PART 5: HOMERIC RECEPTIONS
15 Homer and Greek literature 235
RICHARD HUNTER

16 Roman Homer 254
JOSEPH FARRELL

17 Homer and English epic 272
PENELOPE WILSON

18 Homer and the Romantics 287
TIMOTHY WEBB

19 Homer and Ulysses 311
VANDA ZAJKO
## Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Homer: the history of an idea</td>
<td>James I. Porter</td>
</tr>
<tr>
<td>21</td>
<td>‘Shards and suckers’: contemporary receptions of Homer</td>
<td>Lorna Hardwick</td>
</tr>
<tr>
<td>22</td>
<td>Homer in English translation</td>
<td>George Steiner</td>
</tr>
<tr>
<td></td>
<td>Dateline</td>
<td></td>
</tr>
<tr>
<td>376</td>
<td></td>
<td></td>
</tr>
<tr>
<td>378</td>
<td>List of works cited</td>
<td></td>
</tr>
<tr>
<td>415</td>
<td>Index of passages discussed</td>
<td></td>
</tr>
<tr>
<td>416</td>
<td>General index</td>
<td></td>
</tr>
</tbody>
</table>
ILLUSTRATIONS

Frontispiece
Mattia Preti, Homer. Gallerie dell’Accademia, Venice page ii

Plates

1 Archelaos of Priene, Hellenistic relief depicting the apotheosis of Homer. British Museum BM2191. Photo: copyright, British Museum. 236

2 Angelica Kauffman, Penelope Invoking Minerva’s Aid for the Safe Return of Telemachus. Stourhead, The Hoare Collection (The National Trust). Photo: Photographic Survey, Courtauld Institute of Art. 288

3 Angelica Kauffman, Penelope Weeping Over the Bow of Ulysses. Photo reproduced by courtesy of Burghley House. 289

4a Thomas Piroli (after Flaxman), The Fight for the Body of Patroclus. Photo: The Fitzwilliam Museum, University of Cambridge. 292

4b Thomas Piroli (after Flaxman), Thetis Bringing the Armour to Achilles. Photo: The Fitzwilliam Museum, University of Cambridge. 292

5a Thomas Piroli (after Flaxman), Penelope Surprised by Suitors. Photo: The Fitzwilliam Museum, University of Cambridge. 293

5b Thomas Piroli (after Flaxman), Ulysses at the Table of Circe. Photo: The Fitzwilliam Museum, University of Cambridge. 293

6 Henry Fuseli, Achilles Grasps at the Shade of Patroclus, c. 1810. Photo: Kunsthhaus, Zürich. 296

7 Henry Fuseli, Achilles Sacrifices his Hair on the Funeral Pyre of Patroclus, c. 1800/1805. Photo: Kunsthaus, Zürich. 297
List of illustrations


CONTRIBUTORS

RICHARD BUXTON is Professor of Greek Language and Literature at the University of Bristol. Among his books are *Persuasion in Greek Tragedy* (1982) and *Imaginary Greece* (1994). He has also edited *From Myth to Reason?* and *Oxford Readings in Greek Religion*. His book *The Complete World of Greek Mythology* was published by Thames and Hudson in 2004. He is currently researching a work on Greek metamorphosis stories.

MATTHEW CLARK is an Associate Professor in the Division of Humanities at York University in Toronto, Canada. He is the author of *Out of Line: Homeric Composition Beyond the Hexameter*, as well as various articles on the Homeric epics. His most recent book is *A Matter of Style: Writing and Technique* (2002), and he is now working on a study of persuasion in the *Iliad* as well as a book about the representation of the self in narrative.

MICHAEL CLARKE studied at Trinity College Dublin and Oxford University, and since 1999 he has been Lecturer in Ancient Classics at the National University of Ireland, Maynooth. He is the author of *Flesh and Spirit in the Songs of Homer* (1999), and he is currently working on a study of historical semantics and linguistic change, using materials from Greek and other Indo-European languages.

KEN DOWDEN is Professor of Classics in the Institute of Archaeology and Antiquity at the University of Birmingham. He is well known for his work in mythology (*Death and the Maiden* (1989); *Uses of Greek Mythology* (1992)); but has also published more widely on religion *European Paganism* (2000), *Religion and the Romans* (1992), *Zeus* (forthcoming), and has written a variety of periodical articles on Greek and Roman literature, particularly the ancient novel.

JOSEPH FARRELL is Professor of Classical Studies in the University of Pennsylvania. He is the author of *Vergil’s Georgics and the Traditions of*
List of contributors


NANCY FELSON is Professor of Classics at the University of Georgia. She has published Regarding Penelope: From Character to Poetics (1994) and, as guest editor of Arethusa, ‘Semiotics and classical studies’ (1983) and ‘Deixis and Greek choral lyric’ (forthcoming, Arethusa 37, 2004). She has also edited Symbols in Ancient Greek Poetry and Myth (1980), and co-edited (with T. M. Falkner and D. Konstan) Contextualizing Classics: Ideology, Performance, Dialogue (2000). Her articles and book chapters include publications on story patterns and deixis in Pindaric epinicia and on constructions of gender in epinicia and epic, most recently with an emphasis on boyhood and masculinity.

JOHN MILES FOLEY is a specialist in the world’s oral traditions, with particular emphasis on ancient Greek, medieval English, and contemporary South Slavic traditions. He serves as Curators’ Professor of Classical Studies and English, as W. H. Byler Distinguished Chair in the Humanities, and as the founding Director of the Center for Studies in Oral Tradition at the University of Missouri–Columbia, USA, where he edits the journal Oral Tradition, the Blackwell Companion to Ancient Epic, and two series of books. He has published many volumes and articles on Homer and worldwide oral poetry, most recently How To Read an Oral Poem (2002), which is complemented by the website www.oraltradition.org.

ROBERT FOWLER is Henry Overton Wills Professor of Greek and Dean of Arts in the University of Bristol. He is author of The Nature of Early Greek Lyric: Three Preliminary Studies (Toronto 1987), Early Greek Mythography I: Text and Introduction (Oxford 2000), and articles on early Greek poetry and prose and the history of scholarship. He is preparing Early Greek Mythography II: Commentary.

JASPER GRIFFIN is Professor of Classical Literature at Oxford University, where he is also a Fellow of Balliol College. His publications include Homer on Life and Death (1980), Homer: The Odyssey (Cambridge, 1987) and Homer: Iliad IX (1995). He has also published extensively on Attic tragedy, Virgil, and Latin prose, especially Cicero.

LORNA HARDWICK teaches in the Department of Classical Studies at the Open University, where she is Professor of Classical Studies and Director of the Research Project on the Reception of Greek Texts and Images in Modern Drama and Poetry (see http://www2.open.ac.uk/ClassicalStudies/Greek-Plays). Recent publications also include Translating Words, Translating
List of contributors

Cultures (2000) and New Surveys in the Classics: Reception Studies (2003). She is currently working on the relationships between classical texts and their receptions in post-colonial drama and poetry.

Richard Hunter is Regius Professor of Greek at the University of Cambridge and a Fellow of Trinity College. His most recent books are Plato’s Symposium (New York 2004), Theocritus, Encomium of Ptolemy Philadelphus (Berkeley 2003) and (with Marco Fantuzzi) Muse e modelli. La poesia ellenistica da Alessandro Magno ad Augusto (Bari 2002). An English-language version of Muse e modelli, Tradition and Innovation in Hellenistic Poetry, is forthcoming from Cambridge University Press.

Emily Kearns teaches classical languages and literature at St Hilda’s College, Oxford. She is author of The Heroes of Attica (London 1989) and has edited with Simon Price The Oxford Dictionary of Classical Myth and Religion (2003).

Donald Lateiner teaches humanities and classics courses at Ohio Wesleyan University in Delaware, Ohio (USA). His research includes non-verbal behaviours in ancient literature, Homeric and Ovidian epic poetry, the Roman novels, and the historiography of Herodotus and Thucydides. His published books are The Historical Method of Herodotus (1989) and Sardonic Smile: Nonverbal Behavior in Homeric Epic (Ann Arbor 1995). He is currently working on a study of insult and humiliation in Homer and classical Athens based on texts from epic, pottery, comedy, philosophy and oratory.

Robin Osborne is Professor of Ancient History in the University of Cambridge and a Fellow of King’s College. He is the author of Greece in the Making, 1200–479 BC (1996) and Archaic and Classical Greek Art (1998) and editor of Classical Greece (2000) and, with P. J. Rhodes, of Greek Historical Inscriptions 404–323 BC (Oxford 2003).


Ruth Scodel is Professor of Greek and Latin at the University of Michigan. She is the author of Credible Impossibilities: Conventions and
List of contributors

Strategies of Verisimilitude in Homer and Greek Tragedy (1999) and Listening to Homer (2002).

Michael Silk is Professor of Greek Language and Literature at King’s College in the University of London and, at the time of writing, Visiting Professor of Greek and Comparative Literature at Boston University. His books include Homer, The Iliad (2nd edn, 2003) and Aristophanes and the Definition of Comedy (2000).

Laura M. Slatkin teaches classical studies at New York University (Gallatin School) and the University of Chicago. She has published The Power of Thetis: Allusion and Interpretation in the Iliad (1992) and articles on Greek epic poetry and drama. She co-edited (with Nicole Loraux and Gregory Nagy) Histories of Post-War French Thought, vol. 2, Antiquities: Rewriting the Past, Rethinking the Present (2001).

George Steiner is Emeritus Professor of English and Comparative Literature, University of Geneva, and a Fellow of Churchill College, Cambridge. He is author of some fifteen books including The Death of Tragedy (1961), Antigones (1984), Real Presences (1989), and Lessons of the Masters (2003).

Timothy Webb is Winterstoke Professor in the Department of English at the University of Bristol. His books include The Violet in the Crucible: Shelley and Translation (1976), and editions and critical studies of a wide range of authors and topics including Shelley, Byron, Keats, Leigh Hunt, Romantic Hellenism, Romantic perceptions of Ireland, Yeats and Joyce.

Penelope Wilson is a Fellow and College Lecturer in English Literature at New Hall, Cambridge, and has published mainly on eighteenth-century literature and on the classical tradition. She is currently working on the history of translation and on a study of English commentary on classical poetry from the seventeenth to the early nineteenth centuries.

Vanda Zajko is Lecturer in Classics at the University of Bristol. She has wide-ranging interests in the reception of Greek and Latin literature. Her most recent essay is "‘Petruchio is Kated’: The Taming of the Shrew and Ovid", in C. Martindale and A. B. Taylor, eds., Shakespeare and the Classics (2004).
Extremely pleased though I was at the Press's invitation to edit this volume, the enormity of its subject induced an unusually acute sense of apprehension. No one could ever do it complete justice. It is also a subject which arouses the greatest passions – as is only right, for Homer is an author whose stature in the Western tradition is approached only by Virgil and Plato, and surpassed only by the Bible. Everything is at stake in him. But apprehension was balanced by the many pleasures of the task, not least that of being able to spend more time in the company of the supreme bard and so many insightful readers. The authors here assembled hope to have done him at least a worthy service; and Homer is surely sublime enough to forgive the inevitable injustice.

I have been fortunate at every stage to have excellent advice from the Press’s readers and its Classics Editor, and from my fellow contributors. There was much discussion at the very beginning about the design of the volume, from which I benefited greatly. Perhaps the most noticeable feature of this design is the devotion of much space to Homer’s reception. Some of the reasons for this I have sought to make clear in the Introduction. In general, reception of Classics is increasingly seen as part of the subject itself. There is a world of work to be done, and new vistas of interpretation are constantly opening up. Further on in the process of production, drafts were circulated, so that we could take account of each others’ views and add appropriate cross-references. The result is a more cohesive and useful book, but not one with a uniform critical perspective: that was never the idea. My warmest thanks to all involved.

Some practical notes for readers: abbreviations in the volume follow standard lists such as those in the Oxford Classical Dictionary (3rd edn, 1996) or the ninth edition of Liddell, Scott and Jones’ Greek–English Lexicon (with Supplement, Oxford 1968); and throughout, books of the Iliad are cited in Arabic numerals, of the Odyssey in Roman. In the matter of Latinisation
of names, we have allowed contributors their preferences, so that you will find 'Patroklos' in one chapter, 'Patroclus' in the next. Citations of Homer's Greek follow Martin West's edition of the *Iliad* (Stuttgart 1998–2000) and Helmut van Thiel's edition of the * Odyssey* (Hildesheim 1991). Translations of Homer are by contributors, unless acknowledged.

R. L. F.
7 November 2003
Map 2. Eastern Aegean