

Homer and Oral Tradition: The Type-Scene

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PLAN

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1. INTRODUCTION

1.1 Terminology and Definitions

Since our concern is with type-scenes only, our first business must be to define the terminology. Following Milman Parry (1971:451-52), A. B. Lord used the term “theme” for “a subject unit, a group of ideas, regularly employed by a singer, not merely in any given poem, but in the poetry as a whole” (Lord 1938:440). But within such a definition several different types of recurrent pattern can be distinguished, and more precision is needed. Here the following definitions will be used:

1.1.1 A TYPE-SCENE may be regarded as a recurrent block of narrative with an identifiable structure, such as a sacrifice, the reception of a guest, the launching and beaching of a ship, the donning of armor. Many of the commonest of these were identified and studied nearly sixty years ago as “typischen Szenen” (Arend 1933). In narratological terms, an amplified type-scene is not necessary to the “story,” the “content or chain of events (actions, happenings), plus what may be called the existents (characters, items of setting)” (Chatman 1978:19; de Jong 1987:31 uses the term *fabula* for this), but is a part of the “discourse,” “the expression, the means by which the content is communicated” (Chatman *ibid.*; “story” in de Jong). The poet could have told how Telemachus went on his adventures, and met old Nestor (the “story”), without necessarily narrating for us the fullest extant example of the type-scene of sacrifice (*Od.* 3.417-72).

Verbal repetition between different instances of a type-scene may or may not occur; Lord’s later definition of “theme” as “not simply a repeated subject, such as a council, a feast, a battle, or a description of horse, hero, or heroine.... The ‘theme’ in oral literature is distinctive because its content is expressed in more or less the same words every time the singer or storyteller uses it. It is a repeated passage rather than a repeated subject” (1991:27) does not apply to Homeric type-scenes.

Nagler (1974:112) includes the type-scene in his “motif sequence.” His definition is “an inherited preverbal Gestalt for the spontaneous generation of a ‘family’ of meaningful details” (1974:82). Nagler’s theoretical analysis (see 1.3 below), and his insistence that there is no “standard” form of a type-scene from which given examples may be said to deviate more or less, is useful in eliminating the question whether (for example) the arming of Ajax (simply *Aias de korussetai nôropi chalkôi*, “Ajax armed himself in gleaming bronze,” *Il.* 7.206b) should be called an arming type-scene. “Arming” is a “preverbal Gestalt” in the poet’s mind,

emerging into language as a more or less amplified type-scene, or as a verb alone, depending upon the poet's intention at that moment.

1.1.2 A STORY PATTERN (or NARRATIVE PATTERN) is a recurrent structure of plot, of the type associated particularly with Vladimir Propp (1968; first published 1926). Among the most familiar of these is the "withdrawal, devastation, return" pattern, easily traceable in both *Iliad* and *Odyssey* (Lord 1960:159-97; M. Lord 1967; Nagler 1974:131-66; Edwards 1987a:61-66; 1991:15-19). The wanderings of Odysseus provide many instances (see, for example, Most 1989). Less obviously, Diomedes and Achilles both fight with Trojan warriors, then with deities, then engage a single opponent in a lengthy scene including conversation (*Iliad* 5-6, 22; Edwards 1987a:198). These plot structures are commonly called themes; narratologically, they form the "story" (or fabula). Work in this area is not included in the present survey.

1.1.3 Any recurrent small-scale item (a trope, a topos) that does not fit well within either of the above terms may conveniently be termed a MOTIF. Many different types of repeated items may be included in this term (but not in the present survey): the "But X did not know..." motif (*Il.* 1.488-92, 13.521-25, 13.673-78, 17.377-83, 22.437-46), the "So might one say..." motif (*Il.* 3.297-301, 3.319-23, etc.), the "No two men now could..." motif (*Il.* 12.447-49, 17.283-87, etc.). For examples of other such motifs see Edwards 1987a:65-66, Kirk 1990:15-27, Edwards 1991, index s.v. "motif."

1.1.4 The cumulative index in Volume 3 of the Oxford University Press Commentary on the *Odyssey* (= Russo 1992:430-47) lists a variety of type-scenes under "typical scenes" and others separately, often carried over from indexes to the earlier volumes; e.g., "*peira*" appears separately (as well as "testing"), and also dreams, feasting (under "food"), funeral customs, hospitality, oaths, and ships. "Deliberation between alternatives" is listed under "typical scenes," but "decision-scenes" have their own entry and further references. There is also a listing under "themes," which includes what are here termed "motifs." In the Cambridge *Iliad* Commentary, Volume 1 (Kirk 1985) the main pertinent entry is "theme (motif)," and there is little under "typical scene"; "sacrifice" has a separate entry. In Volume 2 (= Kirk 1990) there are entries under both "typical scenes" and "typical motifs and themes," and a separate listing under "sacrifice." Volume 4 (= Janko 1992) lists "type-scene," under which there are

cross-references to other entries. Volume 5 (Edwards 1991) lists “type-scenes,” “story patterns,” and “motifs, repeated.” The indexes to Volumes 3 and 6 are not yet available, but thanks to my access to the page-proofs some references to work in these volumes has been included in this survey.

1.1.5 Work on long Homeric similes, though they have some of the characteristics of type-scenes (cf. Russo 1968:287-88), is not included in this survey (on these similes, see most recently Edwards 1991:24-41). Neither is work on descriptive passages, though they are often composed of a combination of similes and motifs (see Edwards 1991:96 and index s.v. “description”). Some aspects of Homeric speeches are included (see section 6).

1.2 *Characteristics of Homeric Type-Scenes*

Before tracing the history of scholarship on Homeric type-scenes, it may be useful to summarize some of the important aspects of Homeric usage that have been established or suggested.

1.2.1 The whole of Homeric narrative can be analyzed into type-scenes. This seems to have been first stated (for the battle scenes) by Fenik (1968:Summary): “The result [of this study] demonstrates that almost all the *Iliad*’s battle narrative consists of an extensive, but limited, store of ‘typical’ or repeated details and action-sequences which undergo numerous and repeated combinations.” Nagler (1974:81) broadened this to include other narrative (“it now seems equally plausible that all narrative episodes are equally ‘type scenes,’ if one means by this term that they are realizations of poetically significant motifs”). Edwards (1980a) demonstrated this in the case of *Iliad* 1.

1.2.2 Type-scenes may be said to be composed of a structure of certain elements in sequence. But there is no “standard” form of a type-scene from which a given example deviates more or less (see 1.1.1 above).

1.2.3 Elaboration or amplification of a type-scene conveys emphasis (see Austin 1966). The quality (pertinence, relevance, effectiveness, originality, and so forth) of the material used for elaboration depends upon, and defines, the quality of the poet. Comparison of different examples of the same type-scene can throw light upon the poet’s methods and intentions (see Edwards 1980a:1-3).

1.2.4 Type-scenes may be closely related in form; for instance, the scenes of a hero arming or donning clothing, or a female adorning herself for conquest (see 2.4, 3.8). The arrival and reception of a guest and those of a messenger share some features, and the poet may switch from one to the other (see 3.1.1, 3.2). Or the type-scene may be adapted for a special situation, such as the arming of Athena in *Iliad* 8 and that of Odysseus and Diomedes for their night patrol in *Iliad* 10, or the sacrifice of a pig instead of a cow by the swineherd Eumaeus in *Odyssey* 14.

1.2.5 A type-scene may be used for a special purpose, usually with elaboration and adaptation; or replaced by a surrogate. The catalogue of Greek leaders in *Iliad* 3 is not used to introduce the heroes either to the audience or (essentially) to Priam and the Trojans on the wall, but to allow the poet to depict the character of Helen (see Edwards 1987a:191-93; 1987b:53-59). The routine capture of a victim's horses by a victorious warrior becomes the vehicle for Zeus's gloomy reflections on the sorrows of immortal horses given to mortal men (*Iliad* 17; see Edwards 1991:104-5). Hector never receives the honor of a regularly structured arming scene, but instead the poet substitutes the foreboding remarks of Zeus as he dons the divinely made armor he has stripped from Patroclus (*Iliad* 17; see Edwards 1991:80). This technique was identified some years ago in the *Hymn to Demeter*: "At the same time these ['typical scenes'] preserve an individual character, and sometimes a traditional *schema* is used for a very particular purpose, the representation of the *aitia* for Eleusinian ritual. This reuse of traditional patterns is most skilful, and suggests a poet who was to a great extent in control of his techniques" (N. Richardson 1974:58-59; see also Russo 1968:286-87).

1.2.6 The poet may occasionally abruptly alter or interrupt the structure of a type-scene for a special effect. Hector visits his wife in Troy, but the audience's expectations are shattered when he finds her not at home (*Iliad* 6; see Edwards 1987a:209). After Thetis' last visit to her beloved son in *Iliad* 24 she does not return to Olympus (the regular concluding element of a divine visit) but remains talking with him, reminding us that they both know they will not have much time left together before his death (Edwards 1987a:305; N. Richardson 1992:290).

1.2.7 A short version of a type-scene sometimes precedes a longer one. The Trojan Agenor stands alone to face Achilles, reflects aloud, and decides not to run before him, just before Hector endures the same experience (*Iliad* 21,

22). The young Tros begs Achilles for mercy (without direct speech) not long before Priam's young son Lycaon makes a similar appeal, in which both parties make moving speeches (*Iliad* 20, 21). See Edwards 1987b:50-53; 1991:19-20; Hainsworth 1993:244. Sometimes the second occurrence may be used for a different purpose; first the Myrmidons cut their hair in honor of the dead Patroclus, then Achilles does the same, declaring he knows now he will never return to dedicate it to the river of his homeland (*Il.* 23.135-51).

1.2.8 Besides the comparison of different examples of the same type-scene, the poet's originality in the use of conventional material can be observed by examining sequences of type-scenes, that is, the functional relationship of type-scenes to the story pattern. A divine intervention may be preceded by the suffering of the hero, a debate on Olympus, or the plan of Zeus (see Minchin 1985, 1986). "Within these eighteen lines (*Iliad*] 24.1-18) the singer, in his use of completely familiar material, in his expansion of the familiar and, finally, in his creative exploitation of traditional themes, has revealed a sensitivity to the efficacy of variation in narrative pace and pitch, and skill in its regulation" (Minchin 1985:275). Ring composition, so common in the Homeric poems (see Edwards 1991:44-48, N. Richardson 1992:4-14), may also be observed in the arrangement of type-scenes (see Parks 1988).

1.2.9 A type-scene may carry a significance that goes deeper than the surface level, and invoke meanings inherited from the whole tradition of oral poetry. Thus the feast type-scene is "a celebration of community, an affirmation of comity and hospitality near the center of the Homeric world.... Symbolizing as it does the *kosmos* of the properly functioning Homeric society, the Feast serves as a metonymic cue that summons that highly valued, almost ritualistically appropriate context to each of the very different narrative situations in which it appears" (Foley 1991:34-35). This is building upon Nagler's perception that "one of the obviously crucial skills in the artistry of oral verse composition [is] when and how to bring into play the meanings inherent in the traditional diction" (Nagler 1967:307).

1.2.10 Use of type-scenes is probably a better test for orality, at least in Greek poetry, than use of formulae. This was already noted by Milman Parry (1971:451-52): "The arguments by the characterization of oral style (of which the most important is probably the theme) will prove only the

oral nature of the Homeric poems” (written 1933-35; cf. Parry 1971:xli). Nagler, though speaking primarily of story patterns, also has in mind the type-scene of the *aristeia* when he observes that it is “By his use of this type of structure and technique (and not, I fear, by formula count) that the spontaneous-traditional poet really differentiates himself from the writer” (1974:202). This is probably because formulaic language is more immediately obvious, and hence more likely to be imitated by a writer, than type-scene structure. So far little attention has been paid to this aspect of oral vs. written style.

1.3 *A Short History of Research*

This section gives a brief chronological account of the most significant work in the development of the study of type-scenes, including those studies that deal with a number of different scenes.

The pioneering work, Arend 1933, studied Homeric scenes depicting arrival (including visits, messages, and dreams), sacrifice and meal-preparation, journeys by sea and by land, donning armor and clothing, retiring to sleep, deliberation, assembly, oath-taking, and bathing. (Details appear below in the appropriate categories.) Arend diagrammed such scenes, showing that they are each built up of a sequence of elements that normally occur in the same order, some elaborated to a greater or lesser extent to suit the context, others appearing in minimal form or even omitted altogether. Free from the Analysts’ search to determine the original and the derivative versions of a repeated event or verse, and not attempting to find subtle allusions between repetitions of the same scene, Arend saw the careful variety Homer imposes on different examples of the same scene, and noticed that arrival, visit, and messenger scenes may run together. Arend had no predecessors in Homeric studies, though his conception of the type-scene had actually been anticipated in V. V. Radlov’s work on Turkic oral poetry, published in 1885 (see Foley 1988:10-13). Though he makes a number of comparisons between Homeric techniques and those observable in the heroic poetry of other nations, Arend failed to realize that the techniques of oral poetry were responsible for the similarities he found.

Milman Parry wrote an appreciative review of Arend (1971:404-7; published in 1936), pointing out that such schematized composition occurs because the poet has learned it from his tradition, and that Homer is likely to have had finer resources for elaboration, a “more ample art,” than ordinary singers of his time. This skill in “adornment” arises from a richer tradition and a poet with the skill to make the fullest use of it; “Homer, with his overwhelming mastery of the traditional epic stuff, enriches the

course of his story now with one group of details, now with another, though each group for a given action will tend to center about certain key verses and to follow a certain general pattern” (1971:407).

In his last years Parry became very interested in type-scenes (under the term “themes”), and in his unfinished *Ćor Huso* he identified them as probably the most important characteristic of oral style (1971:451-52; cf. xli). He also remarked on the importance of elaboration, referring to it as the “tempo” of the narrative (452), and (speaking specifically of South Slavic) observed that the intended length of a poem can be deduced from the fullness with which the opening theme is developed (453). He saw that the appropriateness of the elaborating material defined the quality of a song: “The oral song is made up on the one hand of the essential theme, which may in itself be a bare enough thing, and on the other hand of the traditional oral material which furnishes its elaboration. That oral material, if properly applied, is good in itself, and accordingly whether more or less of it is used is not the deciding factor in the quality of a song, but rather the appropriateness of its use” (461).

Coincidentally, in the same year as Arend, G. M. Calhoun published a paper (1933) discussing not only repeated lines but also a number of repeated scenes; his analysis was much briefer than Arend’s, but he too observed the effects of different examples of the same type-scene, and had the discernment not to attempt to find the original version of a repeated passage. Though he listed a number of type-scenes (14-17), Calhoun did not analyze them into their component elements as Arend did, and for that reason his work is not included in the references in this survey.

Five years later Albert Lord’s first contribution to the subject appeared (Lord 1938). Defining the “theme” as mentioned above (1.1), he discussed it mainly in South Slavic epic, remarking that “The remains of early Greek epic are not abundant enough to prove with mathematical exactness that everything in the poems is formula and theme,” but adding “Everyone knows that there are many recurrent themes in the poems, banquet scenes, beaching of ships, and so on” (with a reference to Arend 1933; 1938:443). Some years later (1951), Lord noted that South Slavic singers, in conversation, stressed that the ornamentation of a song must be appropriate and not overdone, and after a short discussion of the type-scenes (“themes”) that begin *The Wedding of Smailagić Meho* he discussed the ornamentation in the “themes” that begin the *Odyssey*—that of the wanderer detained from returning home (which would here be called a story pattern), the divine assembly (a type-scene), Athena’s bringing Odysseus’ plight to the attention of Zeus and the determination of a plan of action (elements of

the story pattern), and her journey to Ithaca (another type-scene). He then took the important step of comparing the ornamentation in two examples of the same type-scene, Telemachus' stay with Nestor and his brief overnight stop en route to Sparta.

In his major work, *The Singer of Tales*, Lord devoted a chapter to "The Theme" (1960:68-98), which deals in detail with South Slavic epic but also notes the varying degrees of elaboration in the *Iliad* arming scenes (89-91). In a later chapter he refers again to thematic structure as an indication of oral composition ("Another corroborative test for oral composition is less easily applied—though just as decisive [as formulaic techniques]—because it requires a greater amount of material for analysis than is usually available from the poetries of the past. This is the investigation of thematic structure" (145). He then compares the seven examples of the assembly type-scene in *Iliad* 1 and 2, pointing out how each is adapted to its context. In his chapter on the *Odyssey* he mainly discusses story patterns, though he includes a long section on the recognitions, which may well be considered variations on a type-scene (169-85). His *Iliad* chapter deals with the story pattern of withdrawal-devastation-return (186-97).

Two years earlier, the fullest detailed literary analysis to that date of the examples of a particular type-scene (under the name "formula") had been published by J. Armstrong (1958), who referred to Parry and Calhoun but not to Arend or Lord. Armstrong analyzed the four main arming scenes, with notes on some other instances, pointing out the importance of elaboration ("There is excellent critical authority to support the view that the long formula serves to heighten the importance of a new departure or an impressive moment" [342]) and making good remarks on the significance in Patroclus' arming of the mortal horse Pedasos and of Patroclus' inability to wield Achilles' great spear. On the broader scale, G. S. Kirk's monumental account of the Homeric poems has a number of index entries to type-scenes (as "themes"), and besides dealing with some story patterns he mentions some important battle type-scenes and analyzes *Iliad* 102-357 into its component type-scenes (1962:72-80).

Soon afterwards Dimock discussed Lord's "themes," suggesting they "give pleasure first by fulfilling the audiences' assumptions about how the heroes carried out the business of ordinary day-to-day living and by providing a background of the expected against which the unexpected may show forth to better advantage" (1963:50). More significant was Austin's article (1966), in which he countered the view of those who denied organic unity in the Homeric poems and accepted irrelevancy as a characteristic of

oral style, by showing that the so-called digressions in the *Iliad* are in fact relevant to the structure of the poem. Many “digressions,” such as speakers’ narration of myths or genealogies, have value as patterns for action or establish the character’s claim to a hearing, and the length of the “digression” corresponds to its significance: “The expansion of the anecdote is a form of *amplificatio*, or what later Greek rhetoricians called *auxêsis*, a heightening of the subject” (306). This applies to the elaboration of type-scenes as well: “No expansion of a stock theme is given for its own sake, nor is any story told for its own charm; elaboration, whether of a scene in the present or of a story from Nestor’s past, is a sign of crisis” (308). He points out that “the careful description of the mundane details of Odysseus’ embassy to Chryses is the dramatic representation of the importance of the mission,” and in the long account of Thetis’ visit to Hephaestus to ask for armor for Achilles, “The social amenities are played out at length, and their elaborate execution is Homer’s stylized form of emphasis” (308, 309).

Next appeared Russo’s categorization of Homeric type-scenes (1968). He identified (1) verbatim repetitions, or a core of identical verses with varying additional lines that do not affect the character of the passage (e.g., sacrifice scenes; 280-81); (2) the same kind of repeated type-scene, “handled more creatively” (e.g., arming scenes; 281-86); (3) scenes where the recognizable stock pattern or type is handled rather loosely, or distorted so much that it seems the poet is twisting traditional elements into quite new meanings under the impulse to innovate (e.g. deliberation scenes, see 6.2 below; 286-87); and (4) “scenes of almost total nonrepetition,” of which he suggested similes might be considered an example (287). Russo’s categories demonstrate the different usages possible, but are not otherwise very helpful.

Also in 1968 appeared a monograph by B. Fenik, a work of the highest importance for the understanding of the battle scenes of the *Iliad*. The author summarizes the work thus: “This book is a study of the repeated, recurrent details in the *Iliad*’s battle scenes. It consists of a line-by-line analysis of the battle description in six books of the *Iliad* [5, 8, 11, 13, 16, 17], whereby each incident, each detail of action or description is compared with similar or identical details elsewhere in the poem. The result demonstrates that almost all the *Iliad*’s battle narrative consists of an extensive, but limited, store of ‘typical’ or repeated details and action-sequences which undergo numerous and repeated combinations” (Summary). The analysis includes both the repeated elements of duels and the larger type-scenes of battle such as retreats, rallies, routs, consultation

patterns, rebukes, and many others (which can be easily found in the “Index of Subjects”; most are listed in section 2 below). Fenik also identifies examples where a familiar pattern has forced inclusion of a standard element where it is inappropriate or could not be developed (53), the misuse of a motif (69-70), the unsuccessful adaptation of a group of typical details (94-95), the unusual combination of elements (98), and an error in realism caused by the force of the normal type-scene (132). He finds nothing to suggest multiple authorship; “Untypical details are, for the most part, lightly distributed over the battle scenes so that most unfamiliar elements are imbedded in purely typical surroundings” (230). The only major exceptions are the ending of Book 13, most of Book 8, and a large part of Book 21.

Fenik’s subsequent work on the *Odyssey* (1974) is harder to categorize—and to consult, for unfortunately it has only an *index locorum*. The study is based on the reception of Odysseus in Alcinous’ palace, and Fenik deals primarily with what may be called “motifs”—the poet’s habit of doubling a role, the tendency for a character to hold back the giving of his name, the occasional derisiveness of deities towards humans, the discontinuity that arises when an action or an idea is introduced, then suspended for an intervening narrative, then re-introduced, the recurrence of a type-scene or motif within a short space, the anticipation of a scene before its full development. The volume is full of valuable observations, but to derive the best use from it one must make one’s own notes and index.

Hainsworth’s bibliographical survey (1969:25-26, under “Theme”) mentions the main work to that date and stresses that in type-scenes and battle-scenes no two instances are exactly alike. He uses, however, a very restricted definition, saying that “typical scenes... fill only a very small part of the Homeric narrative.” Holoka’s survey (1973:279-81, under “Theme”) is fuller, and lists and summarizes items to that date in alphabetical order of author’s name. His later surveys (Holoka 1979, 1990a, 1990b) do not separately list themes or type-scenes.

Two important advances were made about this time by D. M. Gunn. In the first (1970), the author indicated apparent inconsistencies in the type-scene of departure when Telemachus and Peisistratus leave Menelaus’ palace (*Od.* 15.130-82) and in that of Hermes’ arrival at Calypso’s cave (*Od.* 5.85-91). Gunn attributes these to errors on the poet’s part (but see 3.1.1) and thinks they suggest dictation by the singer, rather than his writing down his own song. In Gunn 1971 the author compares examples of three type-scenes that occur in both the *Iliad* and the *Odyssey* (Supernatural Visitant, Guests for the night, Feasting) and shows that the handling in the

two poems is indistinguishable, concluding that “all the evidence points to the conclusion that the two great poems are the work of a single artist” (31). So far, no one else seems to have detected any significant and consistent differences between the type-scenes in the two poems. Notice is also taken of type-scenes in Patzer’s monograph (1972:26-40 and 48-49), in which he attempted to reconcile the theory of oral poetry with Homer’s individual genius, denying that oral technique and poetic art are incompatible.

About the same time as Fenik’s practical analyses, new theoretical insights were being produced by M. N. Nagler. In his preliminary article (1967) he reviewed the state of scholarship on the Homeric formula and enunciated his fundamental principles, based on generative grammar: each item in a group of “formulaic” phrases should be considered “an allomorph, *not of any other existing phrase*, but of some central Gestalt—for want of a better term—which is the real mental template underlying the production of all such phrases” (281); “oral-formulaic composition is a language... the training of the oral bard is more like the acquisition of a linguistic skill than the memorization of a fixed content” (310); “All is traditional on the generative level, all original on the level of performance” (291). He also indicated some of the connotations of the “attendance type-scene” (chastity) and the detaining-female-temptress story pattern (298-307). In his subsequent book (1974), Nagler gave a fuller treatment of formulae (as “The Traditional Phrase”), type-scenes (as “The Motif” and “The Motif Sequence”), and the story pattern (as the plot structure). Using a rather wider definition than usually covered by “type-scene,” (“‘motif’ and ‘motif sequence’ together will take in a larger spectrum than is usually included in the concept of the type scene or action pattern,” 112), he points out again that “a type scene is not essentially a fixed sequence of the type implied by Arend and others...” but “an inherited preverbal Gestalt for the spontaneous generation of a ‘family’ of meaningful details.... In practice, therefore, not only are no two passages normally the same *verbatim*, they need not be of a pattern (an identical sequence of elements) in order to be recognized as the same motif” (81-82). Discussing a number of “motif sequences,” Nagler gives a deeply perceptive and valuable account of the connotations of chastity and violation, attendance and aloneness, convening an assembly, consolation, and so forth.

N. Richardson’s thorough study of the *Homeric Hymn to Demeter* should be mentioned here, because his introduction includes a section on type-scenes (1974:58-59) and he constantly indicates the parallels between Homeric type-scenes and those in the *Hymn*.

In Edwards 1975 the author, after a brief bibliography of previous

work on Homeric and Old English studies, discusses the problems raised in Gunn 1970 and suggests that it is the junction of type-scenes that gives rise to the poet's difficulty. Similarly, minor problems in Circe's reception of Odysseus (*Od.* 10.308ff.) and Achilles' of Priam (*Il.* 24.596-98) can be explained as the adaptation of a regular type-scene to include an unusual element. A few years later, Edwards documented the view that all Homeric narrative can be analyzed into type-scenes (see 1.2.1) by an analysis of *Iliad* 1 (1980a). He also reaffirmed the ideas that color is given to the narrative by controlled elaboration of details in the type-scenes, that comparison of a particular instance with other occurrences allows the identification of special features that invite attention and explanation, and noted the occasional adaptation of a type-scene for a special purpose, or its replacement by a surrogate (3). A dissenting voice was heard in Tsagarakis 1982:47-133, disapproving of much of the work of Arend, Fenik, and Beye on the grounds that they seek to impose too great a uniformity on the structural patterns, and that more attention should be paid to the immediate context. Schwabl 1982 discusses the significance of repetitions, including those of type-scenes.

In 1984 appeared C. Sowa's book, completed some years earlier, which though mainly concerned with story patterns in the *Homeric Hymns* discusses the type-scene concept (1984:15-18), though under a very limited definition ("the type scenes are isolated in certain parts of the poem" [16]). She gives a full treatment of the abduction or allurement type-scene. In the same year, Thornton's study examines the usage of several type-scenes ("motif-sequences," 1984:73-92), comparing examples of the *aristeia*, the assembly, the call for help, duels, arming-scenes, and supplication. She also discusses the different types of elaboration ("appositional expansions," 104-10). Foley 1985, a comprehensive bibliography of work on oral poetry, is very useful for reliable summaries but does not index type-scenes separately.

At this time the volumes of the new Commentaries on both Homeric poems began to appear. The English version (Heubeck 1988, Heubeck 1989, Russo 1992) of the 6-volume Mondadori commentary on the *Odyssey* (in Italian), which originally appeared between 1981 and 1986, has a cumulative index in the third volume (see 1.1.5). Significant annotations from this Commentary are included in the listings below.

The 6-volume Cambridge *Iliad* commentary, beginning with Kirk 1985, has indexes to each volume (see 1.1.4). The second volume (Kirk 1990) contains an introductory section on "Typical motifs and themes," where the author discusses repeated patterns of various types, accepting that

“the whole *Iliad*... can be analysed in terms of its basic and typical themes and their variants” (16). Kirk goes on to examine the typical components in *Il.* 5.1-200 (a battle scene) and in Hector’s reply to Andromache (*Il.* 6.441-56), and identifies and analyzes the six standard components of Homeric battle and their subdivisions (16-26). The third volume of the series to appear (Edwards 1991) includes an introductory section on “Composition by theme,” divided into (i) “Type-scenes” (11-15), (ii) “Story patterns and neoanalysis” (15-19), and (iii) “Anticipation, preparation, and adaptation” (19-23). Part (i) gives a brief general account of type-scenes and analyzes the structure of *Iliad* 17-20. Part (iii) discusses cases where a shorter version of a type-scene precedes a longer one (see 1.2.7). Edwards also examines the relationship of a short to a long form, and the occasional adaptation of a scene (or element in one) for an unusual purpose. The introduction to each book gives an analysis of its type-scenes, as is also the case in the fourth volume to appear (Janko 1992). Volume 6 has an introductory section on “Themes,” most of which would here be termed story patterns (N. Richardson 1992:14-19). Pertinent comments on type-scenes from all these volumes are listed in the relevant section below.

Among work of the last few years, Edwards 1987a contains a chapter on type-scenes (71-77), a section on battle-scenes (78-81), and an analysis of the battle in *Iliad* 13 (241-44). In Edwards 1987b the author examines cases where a short form of a motif or type-scene precedes a longer example, and small-scale and large-scale cases where Homer seems to be using a conventional motif for a new purpose (see 1.2.5 above). Bannert 1987a gives a brief account of arming, challenge, and sacrifice type-scenes. Bannert 1988 studies repetitions of all kinds in Homer, saying that there are associations, references and interconnections everywhere in the Homeric poems, and these typical, or better, stylized forms of representation (“typische, oder besser: typisierte Darstellungsformen”) include significant elements that encourage such associations (24). He compares parallel scenes of many kinds.

Foley’s history of the theory of oral composition (1988) has index listings for both “typical scene” and “theme,” and includes an account of probably the first scholar to identify the use of type-scenes in oral poetry, V. V. Radlov in his study of Turkic poetry (1885). Using the term “Bildtheile,” Radlov wrote: “The singer is thus able to sing all of the previously mentioned ‘idea-parts’ in very different ways. He knows how to sketch one and the same idea in a few short strokes, or describe it in detail, or enter into an extremely detailed description in epic breadth. The more adaptable to various situations the ‘idea-parts’ are for a singer, the more

diverse his song becomes and the longer he can sing without wearying his audience by the monotony of his images. The inventory of ‘idea-parts’ and the skill in their manipulation are the measure of a singer’s ability” (quoted in translation in Foley 1988:12). This is a good summary of the usage of type-scenes. In the course of his history Foley deals with a number of type-scenes in the oral poetry of various cultures.

In a later comprehensive work on three traditions of oral poetry (Foley 1990), the author has a chapter on “Thematic Structure in the *Odyssey*” (240-77) that includes a good account of prior scholarship on type-scenes (240-45; Foley, following Lord, often uses the term “theme”). He then examines three Odyssean type-scenes: bath, greeting, and feast, including the amount of verbal repetition (“the actual verbal expression of this [bath] theme consists not of a completely fossilized run of hexameters but rather of a fluid collection of diction that can take on numerous different forms” [252]) and the way in which (for instance) the Bath theme is embedded in the hospitality theme, usually preceding a feast (255). Foley concludes that type-scenes have no narrow definition: “Traditional narrative pattern manifests itself in different ways—sometimes in an ordered and tightly knit series of discrete actions... and sometimes in a looser aggregation of general outlines that leave more room for individualized variation” (276). Verbal correspondence also varies from one type-scene to another.

In his most recent book, Foley develops the concept of “traditional referentiality” (1991; see 1.2.9). In oral poetry, “Traditional elements reach out of the immediate instance in which they appear to the fecund totality of the entire tradition, defined synchronically and diachronically, and they bear meanings as wide and deep as the tradition they encode;” “Traditional referentiality... entails the invoking of a context that is enormously larger and more echoic than the text or work itself, that brings the lifeblood of generations of poems and performances to the individual performance or text” (7). This conception goes beyond (and includes, cf. Foley 1991:137-39) the comparison of each instance of a type-scene with other instances, whose value had previously been demonstrated (e.g. in Edwards 1980a), and also builds upon Nagler’s perception that “one of the obviously crucial skills in the artistry of oral verse composition [is] when and how to bring into play the meanings inherent in the traditional diction” (1967:307).

On Minchin’s work (1985, 1986) see 1.2.8. Mention should also be made of Fenik 1991, in which the author, while examining oral structures in the mediaeval Greek epic *Digenis Akritis*, finds many parallels between the type-scenes in that poem and in Homer.

2. BATTLE

2.1 *General*

Of the large topic of Homeric battles, Arend studied only arming scenes (see 2.4 below). The fundamental work, consolidating much that had been done previously (espec. Strasburger 1954) and gathering all together in a uniform approach and comprehension, was Fenik 1968, the results of which have been used extensively by G. S. Kirk and the other authors of the recent Cambridge Commentary on the *Iliad*. Fenik analyzes line-by-line the battle scenes in *Iliad* 5, 11, 13, 17, 16, and 8 (in that order), identifying and comparing the structures and type-scenes and indicating the interplay and the sequences of the various elements from which the duels, the ebb and flow of the battle action, and the descriptive passages are composed: “The poet put together his battle description in much the same way as he constructed his verses and sentences, namely out of smaller, relatively unchanging ‘building blocks’—phrase and sentence formulae at one level, typical descriptive details and action-sequences at another” (Summary). A short but very useful subject index, mainly of type-scenes, as well as an index of names and an *index locorum*, make the book easy to use, once the reader has grown accustomed to the regrettable old practice of using Greek letters for book numbers. The Introduction provides good and clear illustrations of the way a Homeric battle is put together, and there are many good theoretical comments, such as (for example) the pressure exerted by type-scene structure for inclusion of a detail unsuitable to the context (103), the flexibility of the general structure (165), and the use of a type-scene element in an unfamiliar place (115). The main type-scenes listed by Fenik are mentioned below, but there is far too much in this volume to attempt to include it all here.

A second major study is Latacz 1977, which includes detailed work on the problems of battle tactics, the meaning of the phalanx formation, the relationship between duels and mass battle, the use of *promachoi* (fighters in the front rank), and the correspondences with the battle-poetry of Callinus and Tyrtaeus. Latacz divides the battle action into (1) an exchange of missiles; (2) duels; (3) mass fighting at close quarters; and (4) the retreat of one side, after which the action returns to one of the earlier stages. The work includes a detailed Table of Contents and an *index locorum*. Niens 1987 is a further book-length study of *aristeiai*, with a special comparison of those of Achilles and Agamemnon and a study of the balancing episodes in *Iliad* 12-15 and an examination of the shorter, isolated match-ups in the battle-scenes. A further look at the structuring of *promachoi* and mass

fighting is taken in van Wees 1986 and 1988.

Among a good deal of earlier work, mention may be made of Beye 1964, a study of the form of the entries in the Catalogue of Ships in *Iliad* 2 and the similar structure of the *androktasiai*, the accounts of men killed. Both have a three-part structure: the “basic information” about the hero (his name and usually his city); the “anecdote” (often something about his parents, wife or children); and the “contextual information” (what happens to him). He also shows how the killings are linked together in battle scenes and the sources of the names of the slain, and provides a survey of the main killing scenes (358-62). Van Thiel 1977 compares a number of battle episodes from the Analytic point of view. Gruen 1979 examines the structures of recurrent elements in the narrative of battle action, especially the “revenge schema” as a standard of social conduct. Fenik, in a later book (1986:5-43), analyzes the structure of the battles in *Iliad* 11-13. Two general books also devote sections to battle; Mueller 1984:77-107 gives a good general account, including duels, wounds, anecdotes after death, vaunts, catalogues, *aristeiai*, and general structures; and Edwards 1987a devotes a chapter to battle scenes and gives an analysis of the battle in *Iliad* 13 (78-81, 241-44).

In his general book on Homer, G. S. Kirk had discussed the patterns of duels and gave an analysis of a battle scene (*Il.* 16.102-357; Kirk 1962:75-80). In the first volume of his Commentary he analyzes the fighting in *Il.* 4.457-544 (1985:385-86), and in the second he discusses the “six standard constituents of Homeric battle,” that is, mass combat; individual contests; speeches; similes; divine intervention; and individual movements, e.g., from or to the camp or the city. He also lists the subdivisions of each (1990:21-26). See also the index to Janko 1992 s.v. “battle,” “duel,” “fighting (patterns in),” and “killing.”

In passing, mention may be made of C. Armstrong 1969, a brief listing of the body-count in the *Iliad*, and Garland 1981, where one can find statistics about wounds, the deaths of named heroes (total 188 Trojans, 52 Greeks), the metaphors for death (including *hapax legomena*), and an index to the deaths of named heroes. Three authors have compared Virgilian battle scenes with those of the *Iliad*: Kühn 1957 (arming scenes), Krischer 1979 (battle-speeches and *aristeiai*), and Willcock 1983 (structure of battle descriptions).

2.2 Structure of battle descriptions

Besides the works mentioned in the previous section, particular aspects of the structure of battle scenes have been studied in the following: calls for

help, by Thornton 1984:86-92, Edwards 1991:62, and Janko 1992:105; the rebuke pattern, by Kirk 1990:109 and Edwards 1991:62; the ambush, by A. Edwards 1985; the position and function of the army's leaders, and the meaning of "phalanx," by van Wees 1986; siege-poetry, by Hainsworth 1993:328-29, 343-45. Hainsworth 1966 demonstrates that the type-scene of armies joining battle includes a sequence of deliberation, meal, council of chiefs, arming or parade, and the charge; see also Edwards 1991:290. Segal 1971 traces the motif of mutilation of a corpse through *Iliad* 16-24, showing how the adoption or adaptation of conventional patterns produces different poetic effects. Tsagarakis 1982:119-26 holds that Fenik imposes too great a uniformity on the structural patterns of battle, especially those of the rebuke and the call for help. One of the longest and most significant general descriptions of battle (as distinct from duels and other specific actions) is analyzed by Edwards 1991:95-96 (*Il.* 17.360-425). See also Hainsworth 1993:226-27.

2.3 *Aristeiai and duels*

Besides the major works (Fenik 1968 and Latacz 1977; see 2.1), the triumphs of a particular hero (his *aristeia*) are studied in Krischer 1971, where the author analyzes the possible components of an *aristeia* (flashing weapons; departure for battle; killings and pursuit of the enemy; wounding of the hero; recovery, thanks to a deity; single combat with the enemy leader; and struggle over the corpse, which is removed by divine intervention) and compares the major examples (Diomedes, Agamemnon, Hector, Patroclus, and Achilles). This formulation and the earlier analysis into eight elements by Schröter 1950 (which I have not seen) are discussed by Thornton 1984:74-82 in light of the *aristeiai* of Agamemnon and Diomedes. Heubeck 1989:33, a propos Odysseus' attack on the Cyclops, notes the adaptations of a normal *aristeia*, including the hero's final taunt (38). See also Bannert 1988:11-16, Kirk 1990:54 (on *Il.* 5.9-26), Edwards 1991:298-99, Janko 1992:73, and Hainsworth 1993:255-56.

Kirk 1978:18-40 analyzes and compares the elements in the formal duels in *Iliad* 3 and 7, together with the aborted duel between Diomedes and Glaucus in *Iliad* 6 and the mock duel in *Iliad* 23. He finds many structural but few verbal parallels. Duban 1981 also studies and compares these formal duels and that between Achilles and Hector. Fenik 1986:5-43 deals especially with the duels in *Iliad* 11-13. Tsagarakis 1982:104-18 claims that in his treatment of duels Fenik "imposes a preconceived pattern upon the structure, thus destroying its individual form" (108). Postlethwaite 1985 points out that the illogical duel between Paris and Menelaus in the

tenth year of the war can be explained by the poet's desire to present a marriage contest with Helen as the prize. See also Latacz 1977:77-78 and Thornton 1984:93-100.

2.4 Arming

A warrior donning his armor before battle is an obvious type-scene in any tale of a fighting hero. Arend 1933:92-98 began the study of this Homeric unit, schematizing the four major Iliadic examples (Paris, Agamemnon, Patroclus, Achilles) in his Plate 6. He also discussed the arming of Athena, the adaptations for the arming of Odysseus and Diomedes in *Iliad* 10, and some short forms. Apparently without knowledge of Arend's work, J. Armstrong (1958) examined these four main arming-scenes, showing the poet's subtle manipulation of the basic elements to achieve different poetic effects. Kakridis 1961 studied in particular the donning of Achilles' two sets of armor, the one by Patroclus and Hector, the other by the hero himself. Russo 1968:282-86 identified the core and the embellishment in these scenes. Patzer 1972:29-40 treated the arming of a hero as the prototype of the dressing of a warrior and the arming of a god. He saw that Patroclus' failure to take Achilles' spear, and his driving a mortal horse, portend his death. Patzer took the armings of Paris and Patroclus as a "Grundform," but this identification of a basic form is not theoretically sound (see 1.1.1). Tsagarakis 1982:95-99 shows the differences between the short and long arming scenes. Kirk 1985:313-16 gives a detailed examination and comparison of arming type-scenes. Edwards 1987a:72-74 notes the basic structure and some adaptations. See also Edwards 1980a:3, Thornton 1984:100-103, Bannert 1988:11-16 and 159-67, Danek 1988:203-29 (on the arming scenes in *Iliad* 10), Heubeck 1989:58 (on Odysseus' arming against the Cyclops), Edwards 1991:13 and 276-80, Janko 1992:333-37, Russo 1992:243-44, and Hainsworth 1993:214-16. The disarming of Ares by Athena and of Patroclus by Apollo is discussed in Janko 1992:242 and 412.

2.5 Catalogues, androktasiai, and anecdotes

The standard work on the Homeric techniques for providing names for casualties (*androktasiai*) and adding short, often pathetic obituaries (usually called "anecdotes") is Beye 1964. Tsagarakis 1982:127-33 examines instances where he claims that Beye's pattern does not fit. The massive catalogues of Greeks and Trojans in *Iliad* 2 are studied by Powell 1978, Edwards 1980b, and Kirk 1985:170-73. Mueller 1984:89-93 and Kirk 1990:130-31 list the standard elements in the anecdotes. Bannert

1988:125-51 studies the Epipoleis in *Iliad* 4 and the funeral games in *Iliad* 23. Janko 1992:339-40 comments on the catalogue of Myrmidons in *Iliad* 16. See also Hainsworth 1993:158, 325-26. For the total casualty figures see 2.1.

2.6 Battle speeches

Speeches of various types are an important part of the conventions of a Homeric battle. Edwards 1987a:92-94 identifies (with examples) *paraineseis* (exhortations); challenges; vaunts; conferences; rebukes; and calls for help. The Diomedes-Glaucus challenge and response is examined by Gaisser 1969. Latacz 1977:246-50 lists 65 *paraineseis*, 38 on the Greek side and 27 on the Trojan, but despite his title does not comment on their structure or content. Mueller 1984:93-95 comments on vaunts, and Kirk 1990 comments on rebukes (1990:109, 140, 281). See also the index to Janko 1992 s.v. “exhortation,” “rebuke,” “taunt,” and “vaunt.” For supplications, another significant type of battle speech, see 3.7; for decision monologues see 6.2.

3. SOCIAL INTERCOURSE

3.1 Hospitality in General

Reece 1992 is a full-scale treatment of all aspects of the hospitality type-scene (he finds four in the *Iliad*, twelve in the *Odyssey*, and two in the *Hymns*). He counts 38 possible conventional elements, examines the major ones in detail, and devotes chapters to the scenes in Ithaca, Pylos, Sparta, Phaeacia, Polyphemus’ island, Eumaeus’ farm, and Odysseus’ palace. Foley 1990 gives a detailed study of three components of hospitality scenes in the *Odyssey*—bath, greeting, and feast, which are included in the listings below (3.1.2, 3.5, 3.1.3). Levy 1963 differentiates the idea of honoring a stranger because he may be a god (*Od.* 17.483-87) from that of doing so because it is the will of Zeus (*Od.* 14.56-58, etc.), suggesting the first is from folktale, the second from the epic tradition. Though not treating them as type-scenes, Segal 1967 discusses the “motifs” of sleep, bath, purification, and crossing a threshold, which signify a transition and very often danger of some kind. Rose 1969 examines Odysseus’ reception on Phaeacia and points out some failures in Phaeacian hospitality, such as Alcinous’ slowness in addressing his suppliant-guest and asking his identity before he has finished eating. Thornton 1970:38-43 has a chapter on guest-friendship that deals with this material. Vagnone 1987 examines scenes of sacrifice, meal, and retiring to

sleep, providing a diagram showing repeated verses in the main sacrifice scenes and listings of repeated verses in the others, including the “But X could not sleep” motif that often follows. Pedrick 1988 remarks that “the noble woman’s *kleos* in the *Odyssey* is intimately bound up with how she treats her guests” (85), and compares parallel series of scenes showing a woman’s welcoming gestures, in an *oikos* under her husband’s authority and under her own. In stable *oikoi* like those of Nestor, Menelaus, and Alkinous, the woman arranges the bed when the guest arrives, supervises the bath before the feast, and provides gifts of clothing on his departure, thus helping to cement the relationship of *xenia* between the guest and her husband. When a woman is the mistress (Calypso, Circe, Penelope), there is hesitation and ambiguity.

3.1.1 Arrival and Reception of a Guest

Arend 1933:28-34 (with plates 1-2) studied Homeric type-scenes depicting arrival; this is his first chapter, and he goes into a lot of detail to establish the basic principles of a type-scene. In its simplest form, a person sets off (sometimes the initiative is given), arrives at his destination, finds the person sought, approaches, and addresses him. Arend’s very detailed study and diagrams (Schemata 1-5) bring out the presence or absence of various elements such as a description of the residence, the greeting by the visitor, and the presence of bystanders. He also notes that the omission of elements can be important (32), and the occasional negation of an element, as when Hector arrives at his house and does not find his wife there (33-34).

Arend treats visit scenes separately (34-53 and plate 3), because in arrival scenes the person arriving takes the initiative, whereas in visits the reception of the visitor is described. The occupation and companions of the person visited are sometimes described, the host expresses surprise, leaps up and draws the visitor within, offers him a seat and refreshment, and finally begins the conversation. Arend notes (35) that sometimes the elements of arrival and visit scenes may be mingled, as when the envoys arrive at Achilles’ dwelling as Agamemnon’s messengers and are received as visitors (*Iliad* 9). He gives a full analysis of the much-elaborated “visit” of Priam to Achilles (*Iliad* 24) and of the many visit scenes in the *Odyssey*.

Shelmerdine 1969 acutely notes that in four guest-welcome scenes early in the *Odyssey* the guest arrives as the tables are being set out and the meat cut up (Athena with Telemachus in Book 1), as the cooked food is being set out (Athena and Telemachus with Nestor, Book 3), when the banquet is in progress, with singing and dancing (Telemachus with Menelaus, Book 4), and as the banquet is ending and the final libations are

being poured (Odysseus with Alcinous, Book 7). She offers the opinion that the controlled variation shows the skill of the poet. Lang 1969 suggests that some elements of Odysseus' stay among the Phaeacians may best be explained if items of the elaboration in that episode are modeled on his return to Ithaca and visit to the palace there, including the testing of the hero at the Phaeacian games and the Ithacan contest of the bow. She also notes that Odysseus prays for a safe arrival when he reaches the spring and shrine outside the city of the Phaeacians, and Eumaeus prays for his master's safe arrival home when they reach the spring and shrine outside the city of Ithaca, suggesting this might well be an element in the arrival-pattern (162).

Gunn 1970:198-99 examines the visit of Hermes to Calypso and that of Thetis to Hephaestus, suggesting that the minor inconsistencies in each are the result of the dictation of the text by an oral poet who is unable to correct a slip he has made. Edwards 1975:61-67 suggests that the problem results partly from the overlapping of messenger, arrival, and visit scenes, partly from the conversion of the "description of bystanders" element into an explanation of the absence of Odysseus. In the same article Edwards discusses similar minor problems arising from the adaptation and mingling of these type-scenes in the visits of Thetis to Hephaestus, the envoys to Achilles, Odysseus to Circe, and Priam to Achilles (see also Edwards 1980a:16-17). Tsagarakis 1982:49-73 takes up the theme again, discussing to what extent the audience would be expecting particular type-scene elements to occur in these scenes.

The first part of Fenik's study of the *Odyssey* (Fenik 1974:5-130) is devoted to exploration of the associations and implications of the elements appearing in the scene of Odysseus' arrival and reception in Phaeacia, and is very rich in its listing of patterns of all kinds occurring in the poem. N. Richardson 1974:207-9, 211-17 considers Demeter's epiphany in the *Hymn to Demeter* as a visit type-scene adapted to model Eleusinian ritual. Williams 1986 discusses guest-receptions by royal figures in the *Odyssey*, suggesting the type-scene is parodied in Odysseus's reception in 14.1-190 (it is not easy, however, to distinguish parody from the normal adaptation of a type-scene to its context; cf. Eumaeus' dressing scene, 3.8 below). Bailey 1987 studies the ritual of handwashing as a part of guest-reception, suggesting it is a ritual signalling the guest's inclusion in the host's household and also purification after some flaw in the initial reception. Edwards 1991:187 and N. Richardson 1992:338 note the adaptation of a visitor's washing for the washing of the corpses of Patroclus and Hector. Hainsworth 1993:305 notes a first-person narrative of arrival. See also

Heubeck 1988:90-91, 260, 263-64, 321; Heubeck 1989:63; Edwards 1991:189-91; and N. Richardson 1992:320-21.

For messenger scenes see 3.2, for divine visits 3.4, and for travel 4.1 and 4.2.

3.1.2 Bathing

Arend devoted a short chapter to bathing (1933:124-26), which includes washing, anointing and donning clean clothing. He points out that the washing of a corpse follows the same pattern (cf. Edwards 1991:187; N. Richardson 1992:338). Elaborations often include the heating of the water (e.g., *Il.* 18.346-48, *Od.* 10.357-59), and there are adaptations when Odysseus washes in the river at Nausicaa's behest (*Odyssey* 6). Gutglueck 1988 lists the bath-scenes, emphasizing the nudity, exposure of genitals, and castration anxiety. Fränkel 1968, however, has more plausibly stressed the importance of the bath as a sign of guest-friendship.

In a comprehensive work on three national traditions of oral poetry, Foley 1990, the author examines three *Odyssey* type-scenes: bath, greeting, and feast. He includes the amount of verbal repetition ("the actual verbal expression of this [bath] theme consists not of a completely fossilized run of hexameters but rather of a fluid collection of diction that can take on numerous different forms" (252). The bath type-scene is embedded in the hospitality theme, usually preceding a feast. See also Heubeck 1988:189; Heubeck 1989:63; Kirk 1990:154; and Hainsworth 1993:208.

3.1.3 Meals

Arend 1933 handles the meal-preparation type-scene in the same chapter as that of sacrifice, with which it is generally associated. After the beast has been sacrificed (see 5.1 below), in the *Iliad* the meat is usually eaten in a few lines (e.g., *Il.* 2.430-31; Arend 1933:68). Or a meal may be prepared and eaten without a formal sacrifice, as when Achilles entertains the envoys (*Il.* 9.201-17). In the *Odyssey* there are more examples of meal-preparation without sacrifice, including the elements of hand-washing and placing of tables (e.g., *Od.* 17.91-98); he points out that the suitors' meal extends over nearly two books (*Od.* 17.180-18.428; Arend 1933:74). As he says, "Nicht Freude am Essen, Freude an Gastlichkeit spricht aus den Mahlszenen Homers; 'Bewirtungsszenen' wäre die rechte Bezeichnung" (70). He also considers the feasts of the gods (75-77); cf. Edwards 1980a:26-27.

Gunn also examines feasting at some length (1971:22-31), including the sacrifice, comparing the various examples and their adaptations to the context, and noting the verbal parallels. He finds the same regular structure

and repetition of substantial blocks of formulas, especially in the preparation of the meat. Scott 1971 discusses the two successive meal type-scenes in *Odyssey* 1, where first Telemachus and the disguised Athena eat, then the suitors. He shows that in the first scene, the elaboration emphasizes the absence of Odysseus and the hospitality of Telemachus, whereas the suitors' scene is essentially formulaic, with little explicit elaboration. In his comprehensive work on three traditions of oral poetry, Foley examines the feast type-scene in the *Odyssey*, with a diagram showing the verbal repetition and a careful comparison of the elements in the various occurrences (1990:265-76).

See also Thornton 1970:41-42; Tsagarakis 1982:80-86; Heubeck 1988:94-95; Heubeck 1989:63, 225 (change in the sense of a formula); Kirk 1990:275-76; Edwards 1991:253; Foley 1991:174-78 (on the meal shared by Priam and Achilles); N. Richardson 1992:341 (adaptation); and Hainsworth 1993:91 (on the meal Achilles prepares for the envoys).

3.1.4 Recognition and Entertainment

If the visitor is unknown, a recognition must take place during the hospitality; and recognitions, especially in the case of Odysseus, also take place independently. The long-delayed admission of his identity by Odysseus in Phaeacia is the main topic in Fenik 1974:5-130, in which many type-scenes and motifs are identified and compared. The same issue has recently been addressed by Webber 1989. The recognitions of Odysseus, mainly outside the hospitality framework, were also treated in Lord 1960:169-85. Han 1981 briefly categorizes some of these scenes. N. Richardson 1983 discusses the many examples of deception, disguise, and recognition in the *Odyssey* against the background of Aristotle's *Poetics* and the views of other critics in antiquity. Koliass 1984 aims "to show how the major instances of recognition function in a reading of the poem." Murnaghan 1987 is a book-length study of all types of recognition in the *Odyssey*. See also Russo 1992:34, 94, 184, 384, 396-97. For the entertainment (usually conversation) that follows the meal, see 3.5 below.

3.1.5 Retiring for the night

The type-scene of retiring and sleep is dealt with in Arend 1933:99-105, who lists the occurrences and their connection with other scenes. Often the host's wife is said to accompany him to bed; Telemachus' bedroom and his undressing are described; the preparation of a bed for a guest on the porch may be added, most elaborately (and memorably) for Priam (*Il.* 24.643-74). The type-scene may form part of the sequence "all the others

slept...but not...,” which links *Iliad* 1-2, 9-10 and 23-24. Gunn 1971:17-22 also treats “guests for the night,” comparing the two type-scenes in the *Iliad* and the three in the *Odyssey*. He concludes that “the poet has sought to adapt the particular within a highly useful framework; hence the marked changes of particular context.” Often the elements of the type-scene are given considerable significance, as when Achilles is said to retire with Diomedes (and Patroclus with Iphigeneia) in *Iliad* 9 but with the restored Briseis in *Iliad* 24, after Patroclus’ death. Minchin 1985 shows what the sleeplessness motif comprises: the community activity concludes; the others eat and sleep; one alone remains awake; the cause of his sleeplessness; his behavior; and the resolution. There is a good summary of the elements and adaptations in N. Richardson 1992:343-44. See also Edwards 1980a:22, 27; Vagnone 1987; and Hainsworth 1993:144.

3.1.6 Departure and Gift-giving

This type-scene is not covered by Arend. Gunn 1970:194-97 examines Telemachus’ departure from Menelaus’ palace and Priam’s for the Greek camp, identifying a few other examples, and points to a problem in the timing of the libation in the *Odyssey* instance, attributing it to the difficulties of oral composition and dictation. Rose 1971 and Edwards 1975 discuss the same passage, the former attributing the problem to “an amusing tension that has developed between Telemachus’ impetuous eagerness to return home and Menelaus’ persistent failure to incorporate this in his mind” (510), the latter to a somewhat awkward joining of departure, libation and greeting scenes—the last not elsewhere found at a departure (57-61). In this article Edwards also identifies the type-scenes of gift-giving (see also Thornton 1970:45-46) and chariot-departure (see also 4.2 below). The handing-over of a gift in circumstances other than departure is discussed by Edwards 1980a:20 and 1991:263. See also Tsagarakis 1979; 1982:47-64; and (from the textual viewpoint) Apthorp 1980:197-216. J. Elmiger, *Begrüßung und Abschied bei Homer* (diss. Freiburg 1935) I have not seen.

3.2 Messengers

Arend 1933:54-61 and Schema 7 considered messenger-scenes as a part of his chapter on the arrival type-scene. The message is committed to the messenger (human or divine), who then prepares for departure, departs, journeys, arrives, finds his quarry, approaches him, and delivers the message. Arend discusses some of the adaptations, such as the striking failure of the heralds sent to retrieve Briseis from Achilles in *Iliad* 1 to

deliver any message to him. N. Richardson 1974:261-62 gives the usual elements of the type-scene, pointing out that in the *Hymn to Demeter* Zeus, exceptionally, does not give his message in direct speech. Edwards 1975:62-67 discusses some problems that arise when there is some ambiguity over whether the person arriving is a messenger, who should approach and deliver his message, or a guest, who should be welcomed, invited in, and fed before the conversation begins; the problem can be seen when the envoys of Agamemnon, Achilles' friends, reach his dwelling in *Iliad* 9, and when Zeus's messenger Hermes arrives on Calypso's island (*Odyssey* 5). In Edwards 1980a:16-17 the similar problem when the heralds face Achilles in *Iliad* 1 is discussed. Tsagarakis 1982:74-79 shows that the number and elaboration of the elements in messenger-scenes depends upon the context. Létoublon 1987 studies the role of the repetition of messages in the construction of the poems from a narratological point of view, particularly the messages of Zeus at the end of the *Iliad* and those to Demeter in the *Hymn to Demeter*. Crane 1988:167-74 presents in parallel the dispatch and reception of Zeus' messenger Hermes in *Odyssey* 5.29-213 and *Hymn to Demeter* 334-74. See also Hainsworth 1993:84-85, 89, and (on a messenger's verbatim report) 98. On divine messengers see 3.4 below.

3.3 Dreams

Arend 1933:61-63 treated dream-scenes after messenger-scenes, with which the former have much in common. Thus in *Iliad* 2 Zeus dispatches the Dream to Agamemnon with a message, the Dream sets off, arrives, finds his quarry, draws near, and delivers his message; only his assumption of the form of Nestor is different from a normal messenger type-scene. Athena's visit to Nausicaa at the beginning of *Odyssey* 6 is very similar in structure. Gunn 1971:15-17 provides a similar analysis of a "supernatural visitant," and compares the various examples, finding no distinctions in usage between the two poems. Morris 1983 revises the analyses of the above authors, and studies more closely the relationship of each of seven scenes to its context, providing a diagram of the disposition of elements in the type-scene. See also Heubeck 1988:242-43.

3.4 Divine Visit

A visit to a mortal by a deity is different from a normal visit type-scene, as no hospitality on the mortal's part is usually required. They are more like messenger-scenes (so Arend 1933:56-61). Often the deity's journey is much elaborated, for example that of Hermes to Calypso (though she is not, of course, mortal: *Od.* 5.44-58); Fenik 1968:73-75 and 115 notes the care the

gods take of their chariots and horses. Edwards 1980a:9-11, 13-15, 17-19 examines the three divine visits in *Iliad* 1 (by Apollo, Athena, and Thetis), showing the distinctive features of each. Coventry 1987 examines the three excursions of Iris as messenger in *Iliad* 23-24, suggesting the scenes give an impression of “divine distance from men combined with compassion” (179). Létoublon 1987 studies the role of the repetition of messages in the construction of the poems from a narratological point of view, particularly the messages of Zeus at the end of the *Iliad* and those to Demeter in the *Hymn to Demeter*. See also Edwards 1987a:307 (adaptation); Edwards 1991:233, 239; Janko 1992:43, 46, 186-87, 251-52; N. Richardson 1992:310. On divine journeys over land and sea, see N. Richardson 1974:278-81, and on the distinction between the “likeness” that a divinity assumes, and that divinity’s “true” appearance and nature, Smith 1988.

3.5 Conference, Conversation, and Greeting

The entertainment after a meal usually consists of conversation, and of course it also occurs on many other occasions. Hansen 1972 examines several conference (conversation, consultation) sequences in the *Odyssey*: Odysseus and Teiresias; Menelaus and Proteus; Helios and Zeus; the divine assemblies in *Odyssey* 1 and 5 and the following messenger-actions; the Telemachy, which he divides into three successive conference sequences; and Odysseus’ conversations with the Phaeacians. In each case he analyzes the course of the action and shows the similarities, concluding that the occasional narrative inconsistencies are best explained not as the work of different poets but as the result of the force of traditional structures upon the poet. Nagler 1974:68-72 analyzes two scenes, *Od.* 1.328-36 and *Il.* 3.418-47, where a woman is identified by the narrator, advances accompanied by her handmaids, takes up a position, veiling her face (or averting her eyes), and speaks to a man, emphasizing the connotations of chastity invoked by such a scene (Van Nortwick 1979 expands on this sequence with special reference to the appearances of Nausicaa and Penelope). Nagler also studies scenes where a person awakes from sleep, dresses, and convenes an assembly of some kind, showing carefully the connotations of the various elements of the scenes (1974:112-30). N. Richardson 1974:179-80 outlines the type-scene of meeting a deity in disguise, and (339-43) diagrams a number of such scenes. Edwards 1980a:15, 26 discusses two conference scenes in *Iliad* 1 where a mediator appears. See also Russo 1992:361 on the meeting of the souls in Hades (*Odyssey* 24).

Greeting or toast scenes, in which a character hands a cup of wine to

another with words of welcome, honor or farewell (often with “*chaire!*”) are identified in Edwards 1975:55 and 1980a:26 and treated fully in Foley 1990:257-65.

3.6 Assembly and Dismissal

Arend 1933:116-21 studied and diagrammed (plate 9) assembly-scenes, showing the elements begin with the summoning; the men sit down; the leader speaks and sits down, and others speak in turn; and there is a one-verse dismissal. He mentions the adaptations and the assemblies of the gods and the Trojans, and notes the parallels in the funeral games of *Iliad* 23. Bassett 1930 had previously shown that the ending of an assembly does not record the formal adjournment but pictures the end of the meeting; to preserve continuity, the one who dismisses it is either the last speaker or the last person(s) mentioned. Lord 1960:146-47, Edwards 1980a: 11-12, 15-16, 26 (divine assembly), and Thornton 1984:83-86 give a brief accounts of some *Iliad* assemblies. Tsagarakis 1982:100-3, however, declares that “the composition of the assembly theme cannot be reduced to a formulaic ‘Schema’.” Bannert 1987b remarks that assemblies, through the give-and-take of opinions and instructions, provide preparation for future events of the plot, and studies the four Greek assemblies in the *Iliad* and the assemblies of the Ithacans and the Phaeacians in the *Odyssey*, showing that they occur at critical points in the action of the poems. The significance of the prophecies that appeared at the assemblies in *Iliad* 2 and *Odyssey* 2 is discussed in Haft 1992. See also Heubeck 1988:253-54, 346, and Hainsworth 1993:59-60.

3.7 Supplication

Scenes of supplication are frequent in Homer, both in battle structures and in non-military interactions such as Thetis’ supplication to Zeus at the beginning of the *Iliad* and Priam’s to Achilles at its end. The most substantial work is Gould 1973, who makes an intensive study of the 35 Homeric examples as well as those in later literature. He also covers (90-94) the parallel treatment of *xenoi*, suppliant strangers. Pedrick 1982 criticizes some aspects of Gould’s work, and compares supplication scenes in the *Iliad* with those in the *Odyssey*, finding more respect for divine sanctions on the suppliant’s behalf in the latter poem and examining the ways in which the scenes are manipulated for poetic effect. Edwards 1980a:5-8, 17-19, and 25-26 examines the three supplication scenes in *Iliad* 1, analyzing them into four elements (the approach of the suppliant; a gesture of supplication; the suppliant’s speech, including a vocative, a request, and an offer; and the

response of the person supplicated). There is a briefer account and comparison in Edwards 1987a:74-75 and 91. The type-scene is also considered in Thornton 1984:113-24, with an analysis of the elements of the supplication by the priest Chryses, the embassy to Achilles (including the Prayers/Atê passage), Thetis and Zeus, and Priam and Achilles. Supplication-scenes in battle (especially those with Agamemnon) are examined by Fenik 1968:83-84 and 1986:6-8, 22-27; the suppliant in such *Iliad* scenes is always unsuccessful. Apthorp 1980:96-97 lists and compares the eleven passages in Homer where a man who has killed another flees from his country to escape vengeance. Rabel 1988 studies Chryses' supplication in *Iliad* 1. See also Heubeck 1988:166, 290, 300; Kirk 1990:160; Russo 1992:99; Hainsworth 1993:191, 197. Schlunk 1976 deals with the story pattern (not the type-scene) of the suppliant-exile in the *Iliad*.

3.8 Dressing and Adornment

As a part of his study of arming scenes, Arend considers those of putting on clothing (1933:97-98). In his plate 7 he schematizes the male dressing-scenes of *Iliad* 2 and 10 and three similar scenes from the *Odyssey*, showing that the sequence roughly resembles that of an arming scene (cf. also Patzer 1972:30-31). Arend remarks that Eumaeus has a cross between a dressing and an arming scene (*Od.* 14.526-33), transferring a scene from the world of heroes to that of ordinary mortals (this should probably not be called parody, but cf. Williams 1986 on Eumaeus' reception of Odysseus and Kadletz 1984 on his pig-sacrifice). Danek 1988:203-29 compares the dressing scenes in *Iliad* 10 to others of the same nature. See also Hainsworth 1993:158-59.

The type-scene of female dressing and adornment (there are a number of examples) is most fully studied in Janko 1992:173-79, a propos Hera's seduction of Zeus. The scenes are closely associated with allurement and seduction scenes (see 3.9 below).

3.9 Allurement and Seduction

These scenes are closely associated with the type-scene of a female dressing and adorning herself. Forsyth 1979 defines the pattern; a female adorns herself, appears before a male (or males) who expresses desire for her, and either goes to bed with him or does not. He schematizes three instances in the *Iliad* (Helen with the old Trojans and with Paris, Hera with Zeus), four in the *Odyssey* (Penelope in Books 1, 18, and 21, and Nausicaa in Book 6), Aphrodite and Aeneas in the *Hymn to Aphrodite*, and Pandora in Hesiod's *Works and Days*. Van Nortwick 1980 compares these scenes with Apollo's

approach to Hermes' mother Maia in the *Hymn to Hermes*. Sowa 1984:39-144 gives a very full treatment of all marriage, seduction, and abduction scenes in Homer and the *Hymns*. Suter 1987 analyzes a number of abduction scenes in Greek poetry, including Homer, Hesiod, and the *Hymn to Aphrodite*. N. Richardson 1974:152-55 comments on abduction-scenes. See also Janko 1992:170-79.

4. TRAVEL

4.1 *Travel by Sea*

4.1.1 Putting to Sea

Arend 1933:81-85 notes that departures by ship vary considerably, with elements sometimes omitted, sometimes much elaborated. Elements may include the choosing of the crew, their move to the ship, its launching, the preparation of mast, sails, and oars, the loading, embarkation, casting-off of the moorings, and the sending of a favorable wind by a deity. Tsagarakis 1982:87-88 discusses the instances, showing how the elements can be rearranged or ignored as the poet wishes. See also Edwards 1980a:22-3 and Heubeck 1988:153.

4.1.2 Journey by Sea

Arend 1933:86 devotes a separate section to this topic, though except for Telemachus' return journey (*Od.* 15.295-300) an uneventful voyage is usually covered in a single verse. See also Edwards 1980a:22-23.

4.1.3 Arrival after Sea-journey

Arend 1933:79-81 analyzes the scenes and diagrams seven *Odyssey* examples in his plate 5. The fullest instance is Odysseus' landing at Chryse (*Il.* 1.430-39), which includes entering the harbor, dropping the sail, rowing to the anchorage, lowering the anchor-stones, tying the stern mooring-ropes, disembarkation, and unloading of the hecatomb and Chryseis. For long stays the ship is drawn up on land. See also Edwards 1980a:19-20. Heubeck 1988:161 lists parallel scenes.

4.2 *Travel by Land*

Arend 1933:86-91 lists the elements, including harnessing the horses, mounting the chariot, taking up the reins and sometimes the whip, and whipping up the horses. Arrival may include halting the horses, stepping

down from the chariot, and unharnessing and feeding the animals. Gods' journeys are more elaborate. The journeys of Priam in *Iliad* 24 and Nausicaa in *Odyssey* 6 are described with special detail. Tsagarakis 1982:88-94 shows the flexibility of the type-scene pattern. See also N. Richardson 1974:205, Edwards 1975:55 (chariot-departure).

5. RITUAL

5.1 Sacrifice

The fullest treatment of this most obvious example of the Homeric type-scene is Kirk 1980:62-68. Kirk tabulates the action of sacrifice in six Homeric scenes, listing no less than 35 possible elements, discussing the similarities and adaptations in the scenes and noting some known real-life Greek sacrificial rites which are *not* included in the type-scene structure. Arend 1933:64-78 grouped sacrifice and meal-preparation together. He made the sound point that repetition in both the form and the wording of the type-scene is very strong here because of the ritual nature of the actions. In his Plate 4 he diagrammed seven instances, dividing the scene into a possible 21 elements and marking the repeated verses. Within the type-scene he included: preliminaries and prayer; killing and preparation of the sacrificial meat; preparation of the meat for the meal; the meal-description; and the entertainment. Sacrifice and meal are often joined, but occur separately, especially in the *Odyssey*. (The meal is treated in this survey in 3.1.3 above.)

Nagler 1974:205-7 points out the irony showing through the sacrifice by Odysseus' men to Helios in *Odyssey* 12. Kadletz 1984 studies the pig sacrifice offered by Eumaeus (see 3.8 above). Stallings 1985 studies the poetic effects of formulaic diction in scenes of an eaten sacrifice. The sacrifice at Chryse (*Il.* 1.447-68) is studied, and the adaptations noted, by Edwards 1980a:20-22 and Kirk 1985:100-2. A brief account of the type-scene and its variations is given in Edwards 1987a:71-72. Vagnone 1987 examines scenes of sacrifice, meal, and retiring to sleep, providing a diagram showing repeated verses in the main sacrifice scenes and listings of repeated verses in the others, including the "But X could not sleep" motif that often follows. The numerous sacrifices in the *Odyssey*, and their adaptations, are commented upon by Heubeck 1988:160-61, 185-89, and Heubeck 1989:138. On the general significance of sacrifice in Homer and Greek tragedy, see Seaford 1989.

5.2 Prayer

The fullest treatment is Muellner 1976, especially 26-31 where the type-scene is analyzed into three elements: the invocation of the deity; the claim to favor; and a specific request. These elements may be preceded by the scene-setting and a gesture by the person praying, and followed by a narrator's remark about the deity's response. Lang 1975 divides prayers that include a request into simple and complex, the latter including a reason why the prayer should be granted and/or the purpose that such a grant would serve. Edwards 1980a:8-9 and 17-19 compares the elements and adaptations of a number of prayer scenes; there is a brief summary in Edwards 1987a:90-91. Rabel 1988 studies Chryses' supplication and Achilles' prayer to Thetis in *Iliad* 1. Morrison 1991 deals particularly with Theano's prayer in *Iliad* 6, showing the typical pattern and examining its narrative function in the context. He also considers other prayer scenes, especially as vehicles for anticipation of later events. There are good comments on prayer type-scenes in Janko 1992:188 (a parody), 268, 346-52, and 382-83. See also Heubeck 1989:40-41, N. Richardson 1992:303, and Hainsworth 1993:83, 181-82. The specific case of invocations to the Muses is given a careful study in Minton 1960.

5.3 Funeral Rites

Edwards 1986 compares the funerals of Patroclus and Hector in the *Iliad* and Achilles in the *Odyssey*, showing the adaptations made for each occasion. The poet sometimes changes the sequence of the elements, and the elements themselves are used with enhanced emotional significance. Petropoulou 1988 discusses Patroclus' tomb and tumulus. Pedaros 1988 relates the stages of a funeral to cult rather than to the type-scene. See also Heubeck 1988:105 and 1989:82, N. Richardson 1992:166-67 and 337-38.

5.4 Omens

Podlecki 1967 studies the characteristics and uses of omen scenes in the *Odyssey*, though without specifically regarding them as type-scenes. Thornton 1970:52-57 provides a less detailed account. Edwards 1975:56 and 59 briefly analyzes the type-scene, and notes the example at Telemachus' departure from Sparta (*Od.* 15.160-81). See also the indexes to Russo 1992 and Janko 1992 *s.v.* "omens."

5.5 Libation

Arend 1933:76-78 lists a number of libation-offerings, which usually cover

only one to three verses; hand-washing often precedes the pouring of the offering. Edwards 1975:55-56 notes that in fact there are two varieties of the type-scene, one for an individual and one for a group libation. See also Heubeck 1988:162, 182; Russo 1992:57, 177; and N. Richardson 1992:303-5.

5.6 Oath-taking

Arend 1933:122-23 briefly discusses the type-scene of swearing an oath, of which there are two extended and highly important examples in the *Iliad* (3.245-313 before the truce, and 19.249-68 when Agamemnon returns Briseis) and many shorter instances. Normally one party demands that the oath be sworn, and states its content; the other agrees; the oath is taken, and the narrative resumes. The form is noted in Edwards 1975:67; see also Kirk 1985:302-7, Heubeck 1988:152-53, Heubeck 1989:60, and Edwards 1991:264-65.

5.7 Purification

These scenes occur infrequently. The purification of the army in *Iliad* 1 is discussed by Edwards 1980a:16 and Kirk 1985:84-85. A different kind of purification of an individual, perhaps modeled on an Eleusinian ritual, is studied in N. Richardson 1974:211-17.

6. SPEECHES AND DELIBERATION

6.1 General

About 45% of the *Iliad* and 67% of the *Odyssey* are in direct speech (Griffin 1986:37). Though speeches follow regular patterns, it is questionable whether they may properly be considered a form of type-scene. Deliberation monologues, however, are close to the concept of a type-scene, and for convenience the other major types of speech are included here. Speeches occurring in battle are treated in 2.6, prayers in 5.2, supplication-speeches in 3.7, and messenger-speeches in 3.2.

The composition of speeches in the *Iliad* was well studied by Lohmann 1970, who illustrated the predominance of ring composition. He did not group speeches according to their purpose. Edwards 1987a:88-89 mentions the main categories of speeches: hortatory speeches (persuading to a course of action), prayers and supplications, laments, messages, and battle speeches (2.6), suggesting that comparison of speeches of the same genre can give clues to the poet's methods and intentions. A significant

contribution has recently been made by Martin 1989, in which the author discusses a number of issues related to the speech act and in particular examines divine commands (47-59), heroic commands (59-65), the “contested word,” i.e., the agonistic context (65-77), feats of memory (77-88), and others listed below. He includes a detailed analysis of Achilles’ response to Odysseus’ solicitation (*Il.* 9.307-429; 1989:166-96). Kirk 1990:28-35 discusses the use of speeches for characterization, without identifying the different types; he also gives a detailed analysis of Hector’s first speech to Andromache (*Il.* 6.441-65; 1990:18-21). Dane 1982 makes interesting comparisons between the Meleager tale in *Iliad* 9 and the mediaeval “Hero on the Beach” theme.

6.2 Deliberation and Monologue

Arend 1933:106-15 studied deliberation scenes (under the rubric MEPMHPIZEIN). He identified two types of narrative scenes, one where a character considers how to achieve an aim (“how he might...,” 106-8), the other where he debates a choice between two possibilities (“whether... or...,” 108-13). In the latter type, usually the second alternative is chosen. Arend also dealt briefly with a third type, cases where the character presents the dilemma in direct speech (1933:113-15), often introduced by *ochthêsas d’ ara eipe pros hon megalêtora thumon* and with the decision prefaced by *alla tiê moi tauta philos dielexato thumos?* About the same time a more detailed study of all three types appeared, Voigt 1934. Basing his work on Voigt, Russo 1968:288-94 indicated some differences between the *Iliad* and the *Odyssey* and examined in detail the adaptations occurring in Odysseus’ monologue at the beginning of *Odyssey* 20.

The four deliberation monologues in the *Iliad* are noted in Fenik 1968:96-98, and intensively analyzed and compared by Fenik 1978:68-90, with a full bibliography on choice in Homer. Fenik finds the same sequence of thought in all scenes, but “Each articulates the dilemma in his own terms—so much so that each of the scenes contributes a portrait” (71), and each scene is closely tailored to its circumstances and context (89). Petersmann 1974 discusses the implications of these scenes for freedom of the will in Homer. Scully 1984 examines the formulas associated with deliberation monologues. Recently a very detailed study of this topic in early Greek poetry, Burnett 1991, includes an analysis of these Homeric monologues. A narrated decision scene is briefly described in Edwards 1980a:12-13, where the deliberation and decision are dramatized by a physical action (*Il.* 1.188-194a), and Edwards 1987a:94-96 gives a brief account of monologues. See also Sharples 1983.

In the Oxford *Odyssey* Commentary, deliberation scenes are noted at Heubeck 1989:30, 35, 45, 53, 67, 92 and Russo 1992:30, 108, 110, 387-88. In the Cambridge *Iliad* Commentary, see Edwards 1991:72, N. Richardson 1992:99-100, and Hainsworth 1993:269.

6.3 *Testing of a Stranger*

In an article first published in 1965, A. B. Lord drew parallels between the taunting (or “flyting”) of Beowulf by Unferth and the insult paid to Odysseus by the Phaeacian Euryalus (1991:133-39). Others since have noticed this type-scene of the testing of a stranger (sometimes indexed under the Greek term *peira*). Thornton 1970:47-51 divides the *Odyssey* scenes into seven elements, and Martin 1989:65-77, 81-83, 124 gives a full account (as “the contested word”). Parks 1990 I have not seen. See also Lang 1969:166, Heubeck 1988:291, Heubeck 1989:24, 133, 137, and Russo 1992 index *s.v.* “testing.” On the problems of Agamemnon’s testing of the army in *Iliad* 2, see most recently McGlew 1989.

6.4 *Laments*

Petersmann 1973 compares the laments of Achilles, Briseis, Priam, Hecuba, and Andromache. Edwards 1987a:91 gives a brief treatment, and Lohmann 1988 analyzes in detail the structure of the laments of Briseis and Achilles over the body of Patroclus, showing the identical structure and how it can also be detected (in chiasmic order) in Andromache’s speech to Hector (6.407-39) and her lament from the wall (22.477-514). He also discusses the exchanges between Hector and Helen, and Hector and Hecuba. Foley 1991:168-74 studies the laments of Briseis (*Iliad* 19), Hecuba and Andromache (*Iliad* 22), and the three women over Hector’s corpse (*Iliad* 24), showing how women’s laments differ from those of men and how different perspectives are fitted within the same traditional form. See also the comments *ad locc.* in the Cambridge *Iliad* Commentary (esp. Edwards 1991:268-69, N. Richardson 1992:349-52).

6.5 *Persuasion*

Edwards 1987a:90 briefly compares the three speeches made by the envoys to Achilles in *Iliad* 9. Hainsworth 1993 gives fuller treatments *ad locc.* Martin 1989:206-8 discusses Achilles’ rejection of the envoys’ attempts at persuasion. For exhortations to one’s followers in battle, see 2.6. For messengers and messages, see Edwards 1987a:91-92 and 3.2 above.

6.6 Consolation

Nagler 1974:167-98 gives a detailed and illuminating study of the consolation scene and speeches between Priam and Achilles in *Iliad* 24. Minchin 1986 gives a careful and perceptive examination of the character of Achilles in the same scene, by turns sympathetic and brusque; she compares the handling and the structure of the scene to that of the Agamemnon/Chryses scene at the beginning of the poem. N. Richardson 1974:174-75 briefly analyzes Helios' speech of consolation to Demeter (*Hymn to Demeter* 82-87) into three elements, which recur in Hades' consolation to Persephone in the same poem (362-69).

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