

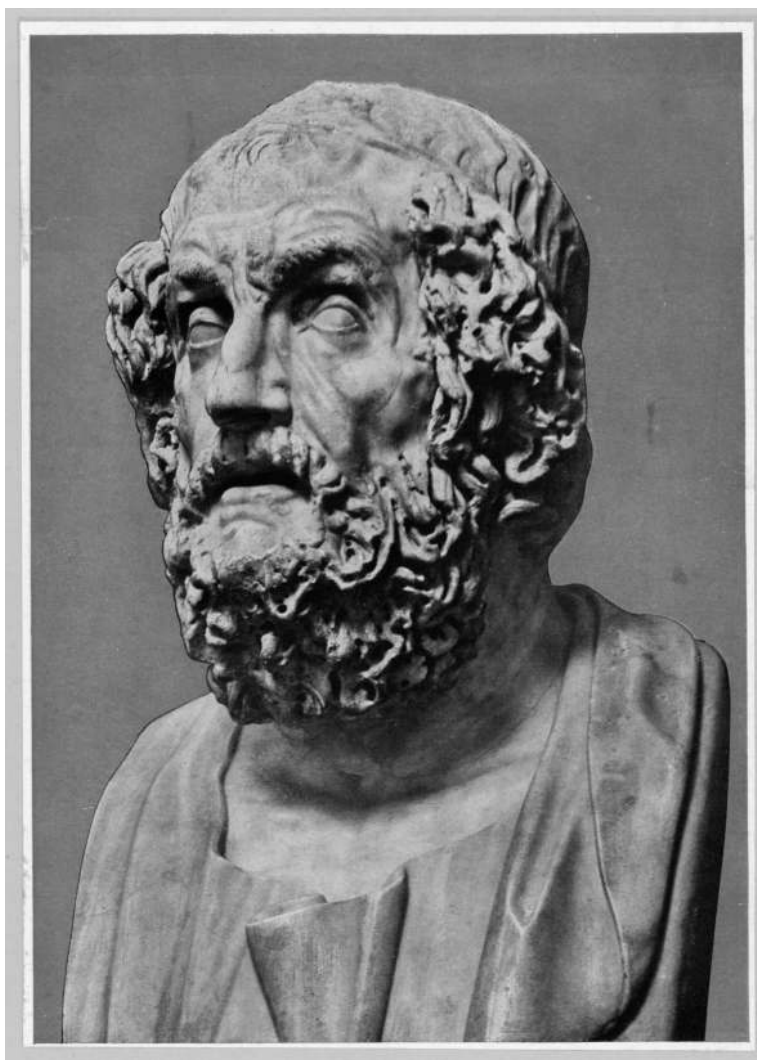
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978-1-108-42831-6 — The Measure of Homer
Richard Hunter
Frontmatter
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THE MEASURE OF HOMER

Homer was the greatest and most influential Greek poet. In this book, Richard Hunter explores central themes in the poems' reception in antiquity, paying particular attention to Homer's importance in shaping ancient culture. Subjects include the geographical and educational breadth of Homeric reception, the literary and theological influence of Homer's depiction of the gods, Homeric poetry and sympotic culture, scholarly and rhetorical approaches to Homer, Homer in the satires of Plutarch and Lucian, and how Homer shaped ideas about the power of music and song. This is a major and innovative contribution to the study of the dominant literary force in Greek culture and of the Greek literary engagement with the past. Through the study of their influence and reception, this book also sheds rich light on the Homeric poems themselves. All Greek and Latin are translated.

RICHARD HUNTER is Regius Professor of Greek in the University of Cambridge, where he has taught since 1978, and a Fellow of Trinity College. He has taught at several American universities, including Princeton and the University of Virginia, and lectures in the United States and Europe regularly. He has published extensively in the fields of Greek and Latin literature; his most recent books include *Critical Moments in Classical Literature* (Cambridge 2009), (with Donald Russell) *Plutarch, How to Study Poetry* (Cambridge 2011), *Plato and the Traditions of Ancient Literature: The Silent Stream* (Cambridge 2012), *Hesiodic Voices* (Cambridge 2014) and *Apollonius of Rhodes, Argonautica Book iv* (Cambridge 2015). Many of his essays have been collected in the two-volume *On Coming After: Studies in Post-Classical Greek Literature and its Reception* (2008). He has edited the *Journal of Hellenic Studies* and is on the editorial board of *Cambridge Greek and Latin Classics*, *Cambridge Classical Studies* and several European journals. He is a Fellow of the British Academy, holds honorary degrees from the Aristotle University of Thessaloniki and the University of Ioannina, and is a Foreign Fellow of the Academy of Athens and an Honorary Fellow of the Australian Academy of the Humanities.

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Hellenistic 'blind Homer'. Chronicle / Alamy Stock Photo.

THE MEASURE OF HOMER

The Ancient Reception of the Iliad and the Odyssey

RICHARD HUNTER

Regius Professor of Greek, University of Cambridge



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Preface

This book may be seen, as in some ways it was designed, as completing a trilogy of studies on the reception in ancient literature and culture of foundational texts and authors. After Plato and Hesiod, it seemed escape from Homer was no longer possible. Any attempt, however, to survey the ancient, even just the Greek, reception of Homer is bound to end up as just that, namely ‘a survey’, and the material is so rich that it would be a very long survey indeed. I chose a different path, a series of studies which, I hope, offer some sense of what Homer meant in antiquity. The book as it has emerged is very different from what was originally envisaged (much that was originally conceived in the context of this book has appeared elsewhere), but above all I am very conscious of the yawning gaps in what one might expect to find in a book on this subject. There is, for example, very little here on Greek drama, but others have written a great deal and very enlighteningly about the dramatic reception of Homer; there is nothing on imperial epic, although it is gratifying to acknowledge how much is now being done elsewhere in this field, and very little on Hellenistic poetry, where however I cannot claim not already to have been given a fair hearing; there is, moreover, not nearly as much as I would have liked on the later philosophical interpretation of Homer, the kind of material which Lamberton 1986 put on the map for so many classicists.

The studies which make up this book are chosen to illustrate how the Homeric poems seeped into expressions of Greek identity and culture at every level (chapters 1 and 3), how they influenced religious and social practice and thought (chapters 2 and 3), how it was their stimulus which, more than anything else, was responsible for the rise of critical and scholarly activity (chapter 4), and how the depiction of song in the poems suggested the very frameworks within which that critical activity came to operate (chapter 5). Reference to and quotation and evocation of the Homeric poems are so ubiquitous in ancient literature that it would

seem silly to worry about Homeric influence when it is not made explicit (here the case of Hesiod is very different), but I have tried also not to neglect those reflections of Homeric patterns which appear so normal that we forget that they are indeed ‘Homeric’.

Many audiences in lectures and seminars have both endured and improved earlier versions of all of these chapters. I am also very grateful to those many colleagues and friends who have answered questions, provided information and allowed me to read unpublished work. Two anonymous (to me) readers for CUP helpfully gave me a lot to think about, and I hope that they will recognise that help in the final shape of the book. Rebecca Lämmle read an earlier version of the whole typescript and improved both the substance and the expression in innumerable places. A suggestion of Michael Sharp first made me think seriously about this book and he has supported the project throughout.

Abbreviations

The author of *On the Sublime* is referred to as Longinus. Standard abbreviations for collections and editions of texts and for works of reference are used, but the following may be noted:

<i>BK</i>	J. Latacz <i>et al.</i> eds., <i>Homers Ilias: Gesamtkommentar</i> , Munich/Leipzig 2000–3, Berlin/New York 2008–
<i>DNO</i>	S. Kansteiner, K. Hallof, L. Lehmann, B. Seidensticker and J. Stemmer eds., <i>Der neue Overbeck</i> , Berlin 2014
<i>FGrHist</i>	F. Jacoby, <i>Die Fragmente der griechischen Historiker</i> , Berlin 1923–30, Leiden 1940–58
<i>GP</i>	A. S. F. Gow and D. L. Page, <i>The Greek Anthology: The Garland of Philip</i> , 2 vols., Cambridge 1968
<i>GVI</i>	W. Peek, <i>Griechische Vers-Inschriften</i> . Vol. 1, Berlin 1955
<i>HE</i>	A. S. F. Gow and D. L. Page, <i>The Greek Anthology: Hellenistic Epigrams</i> , Cambridge 1965
<i>HomEnc</i>	M. Finkelberg ed., <i>The Homer Encyclopedia</i> , Malden, MA 2011
<i>IG</i>	<i>Inscriptiones Graecae</i> , Berlin 1873–
<i>IOSPE</i>	B. Latyshev ed., <i>Inscriptiones antiquae orae septentrionalis Ponti Euxini Graecae et Latinae</i> , Hildesheim 1965
<i>KRS</i>	G. S. Kirk, J. E. Raven and M. Schofield eds., <i>The Presocratic Philosophers</i> , 2nd edn, Cambridge
<i>Lampe</i>	G. W. H. Lampe, <i>A Patristic Greek Lexicon</i> , Oxford 1961
<i>LfgRE</i>	<i>Lexikon des frühgriechischen Epos</i> , Göttingen 1979–2010
<i>LIMC</i>	<i>Lexicon iconographicum mythologiae classicae</i> , Zurich 1981–99
<i>LSJ</i>	H. G. Liddell, R. Scott, H. Stuart Jones, R. McKenzie and P. G. W. Glare, <i>A Greek–English Lexicon, with a revised Supplement</i> , 9th edn, Oxford 1996
<i>OLD</i>	P. G. W. Glare <i>et al.</i> , <i>Oxford Latin Dictionary</i> , Oxford 1968–82
<i>PMG</i>	D. L. Page, <i>Poetae melici Graeci</i> , Oxford 1962

<i>RAC</i>	<i>Reallexikon für Antike und Christentum</i> , Stuttgart 1950–2001
<i>RE</i>	A. Pauly, G. Wissowa, W. Kroll <i>et al.</i> eds., <i>Real-Encyclopädie der classischen Altertumswissenschaft</i> , Stuttgart/Munich 1893–1978
<i>SEG</i>	<i>Supplementum epigraphicum Graecum</i> , Leiden 1923–71, Alphen aan den Rijn 1979–80, Amsterdam 1982–2005, Leiden 2006–
<i>SGO</i>	R. Merkelbach and J. Stauber, <i>Steinepigramme aus dem griechischen Osten</i> , Munich 1998–2004
<i>SSR</i>	G. Giannantoni, <i>Socratis et Socraticorum reliquiae</i> , Naples 1990
<i>SVF</i>	H. F. A. von Arnim, <i>Stoicorum veterum fragmenta</i> , Leipzig 1903–24. (Reference is made by volume and entry number.)