From its ancient incarnation as a song to recent translations in modern languages, Homeric epic remains an abiding source of inspiration for both scholars and artists that transcends temporal and linguistic boundaries. *The Cambridge Guide to Homer* examines the influence and meaning of Homeric poetry from its earliest form as ancient Greek song to its current status in world literature, presenting the information in a synthetic manner that allows the reader to gain an understanding of the different strands of Homeric studies. The volume is structured around three main themes: Homeric Song and Text, the Homeric World, and Homer in the World. Each section starts with a series of “macropedia” essays arranged thematically that are accompanied by shorter complementary “micropedia” articles. *The Cambridge Guide to Homer* thus traces the many routes taken by Homeric epic in the ancient world and its continuing relevance in different periods and cultures.

THE CAMBRIDGE GUIDE TO HOMER

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Olga Levaniouk is Associate Professor of Classics at the University of Washington and the author of the Eve of the Festival: Making Myth in Odyssey 19 (2011). Her work has focused on the Odyssey, laments and wedding songs, and Homeric interdiscursivity. Her main interests are Homer and Greek lyric poetry, Greek myth, Greek historical linguistics, Indo-European languages, and the comparative study of language, myth, and culture.

Matthew Lloyd studied Classics and Classical Archaeology at the University of Oxford, completing his DPhil in 2014. His research focuses on warfare from the end of the Bronze Age to the Archaic Period (ca. 1200–480 b.c.), with a particular focus on burials with weapons and iconography. He is currently working at the British School at Athens excavations of Xeropolis–Lefkandi, where he has been a member of the team since 2007.

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Susan Lupack recently joined the Ancient History Department of Macquarie University in Sydney, Australia. She has worked on various archaeological surveys and excavations including the Pylos Regional Archaeological Project and the Athenian Agora, and since 2006 she has been part of the Eastern Boeotia Archaeological Project. In her research, Susan combines Linear B textual evidence with archaeological material to investigate Late Bronze Age society, economy, and religion. She has chapters in the Oxford Handbook of the Bronze Age Aegean (Cline, ed.), and is currently working on one for Collapse and Transformation: The Late Bronze Age/Early Iron in the Aegean (Middleton, ed.) and her next book, Mycenaean Religion.

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Jim Marks is the author of *Zeus in the Odyssey* (2008) and several papers on ancient Greek epic poetry.


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Peter S. Mazur holds a MPhil in Comparative Philology from the University of Oxford and a PhD in Classics from Yale University. His research interests include poetic wordplay, the role of deception in archaic Greek epic, and the identification of ancient plants and trees. He teaches Classics at the Convent of the Sacred Heart in New York.

Peter Meineck is Professor of Classics in the Modern World at New York University. He has published widely on ancient drama and cognitive theory applied to classics and has directed several National Endowment for the Humanities public programs working with members of the veteran community with Homeric and ancient dramatic texts. He also produced and directed Aquila Theatre’s *Iliad: Book One* at Lincoln Center and the Lortel Theatre in New York.
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Sheila Murnaghan is the Allen Memorial Professor of Greek at the University of Pennsylvania. She works in the areas of Greek poetry, especially epic and tragedy, gender in classical culture, and classical reception. Her publications include *Disguise and Recognition in the Odyssey* (2nd edn., 2011), a Norton Critical Edition of Euripides’ *Medea* (2018) and *Childhood and the Classics: Britain and America, 1850–1965* (coauthored with Deborah H. Roberts, 2018). She is currently writing a commentary on Sophocles’ *Ajax*.

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F. S. Naiden is Professor of History at the University of North Carolina at Chapel Hill. He studies ancient Greek law, religion, and warfare, including Near Eastern parallels, especially among the Western Semites. Chief periods of interest are the Archaic and Classical. He has recently published *Soldier, Priest, and God*, a biography of Alexander the Great from a Near Eastern and religious perspective. In the works is a monograph on ancient, medieval, and early modern councils of war. The languages used for his research are Greek, Latin, Hebrew, and Akkadian.

Dimitri Nakassis is Professor of Classics at the University of Colorado Boulder. His research focuses on the material and textual production of early Greek communities, especially the Mycenaean societies of the Late Bronze Age. He co-directs the Western Argolid Regional Project and the Pylos Tablets Digital Project. His publications include *Individuals and Society in Mycenaean Pylos* (2013) and articles on Homeric poetry, Greek religion, archaeological survey, and various aspects of the Late Bronze Age Aegean.

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translating, holding the 2002 Elizabeth Constantinides Translation prize from the Modern Greek Studies Association of America and Canada.

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Corinne Ondine Pache is Professor of Classical Studies at Trinity University, San Antonio, Texas. Her research focuses on ancient religion, archaic poetry, and the modern reception of ancient epic. Her publications include Baby and Child Heroes in Ancient Greece (2004), "A Moment's Ornament": The Poetics of Nympholepsy in Ancient Greece (2011), and articles on Homeric poetry and its modern reception.

Thomas G. Palaima is Robert M. Armstrong Professor of Classics and founding director of the Program in Aegean Scripts and Prehistory (est. 1986) at the University of Texas at Austin. A MacArthur fellow for his work with writing systems of the Bronze Age Aegean and written records as sources for reconstructing human cultures, he teaches seminars on the creative human response to experiences of war, violence, and social injustice and on Dylanology. He is a fellow of the Society of Antiquaries London, a PhD honoris causa of the University of Uppsala, Sweden, and has written hundreds of commentaries, reviews, and feature pieces.

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Simon Pulleyen is an independent researcher with particular interests in Homer and comparative philology. He has published four books: Prayer in Greek Religion (1997) and Homer: Iliad I with Introduction, Translation and Commentary (2000), Homer: Odyssey I Edited with Introduction, Translation, Commentary and Glossary (2018), and The Secret Life of Language (2018), which is a popular introduction to languages and linguistics. He is a Fellow of the Royal Historical Society and of the Oxford Centre for Animal Ethics.

Jonathan L. Ready is Professor of Classical Studies at Indiana University. His most recent monograph is Orality, Textuality, and the Homeric Epics: An Interdisciplinary Study of Oral Texts, Dictated Texts, and Wild Texts (2019). He serves as co-editor with Christos Tsagalis of the Yearbook of Ancient Greek Epic.

Curtis Runnels is Professor of Anthropology, Archaeology, and Classical Studies at Boston University. He specializes in Aegean prehistory and has conducted research in Greece,
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Turkey, and Albania since 1973. His particular interest is in the Palaeolithic, Mesolithic, and Neolithic periods, and since 2008 he has focused on Palaeolithic and Mesolithic Crete. The presence of early hominins on that island may indicate early Mediterranean sea crossings, with implications for early hominin dispersals in the Pleistocene. He also has an interest in Heinrich Schliemann and the history of Aegean prehistoric archaeology.

Francesca Schironi is Professor of Classical Studies at the University of Michigan. Her main research interest is Hellenistic scholarship, and especially on Aristarchus of Samothrace, about which she has published several articles, a first book collecting Aristarchus’s fragments in the Byzantine *Ensymlologia* (2004) and a second book on Aristarchus’s methodology (*The Best of the Grammarians: Aristarchus of Samothrace on the Iliad*, 2018). While she continues working on papyri, Hellenistic scholarship, and its influence on Christian exegetes, her most recent research interests focus on Greek scientific language and classical reception in antiquity and modern times.

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Laura M. Slatkin teaches at New York University–Gallatin and the Department of Comparative Literature and is Visiting Professor in the Committee on Social Thought at the University of Chicago. Her research interests include early Greek epic (especially Homer and Hesiod); the interface of epic with lyric and oral poetries and printed poetries in earlier modernity; and classical drama. Her book, *The Power of Thetis and Selected Essays*, was published by the Center for Hellenic Studies (2011). She is currently working on a collaborative project, entitled “British Romantic Homer,” on the conjunction of eighteenth-century romantic poetics and the oral traditional poetics of early Greece.

Emma Stafford is Senior Lecturer in Classics at the University of Leeds. She is author of numerous works on Greek myth, religion, and iconography, including *Worshipping Virtues: Personification and the Divine in Ancient Greece* (2000), *Heraclides* (2012) and *Nemesis: From Classical Goddess to a Concept of Retribution* (2020). She is also coordinator of the Leeds-based project *Hercules: A Hero for All Ages*, and coeditor of its volumes on the postclassical reception of Heraclides–Hercules (in Brill’s Metaforms series).

Benjamin Eldon Stevens (based at Trinity University, San Antonio, Texas) has published on classical receptions, ancient linguistics, the senses in literature, and underworlds. He is the author of *Silence in Catullus* (2013) and coeditor of *Classical Traditions in Science Fiction* (2015), *Classical Traditions in Modern Fantasy* (2017), *Frankenstein and Its Classics* (2018), and *Once and Future Antiquities: Displacing Classics in Science Fiction and Fantasy* (2018). He is also a translator of Spanish poetry and French literary prose.

Elizabeth A. Stockdale, from Macquarie University, Sydney, Australia, currently conducts research on Helen and feminine values in the *Odyssey*. In 2016 she was awarded the Australasian Women in Ancient World Studies Research Grant for her research on feminine values in Homer. Elizabeth has wider research interests in comparative ancient
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Alison Traweek teaches Classics at Temple University and the University of Pennsylvania, where she previously taught writing for six years. She works primarily on Greek poetry, reception, and pedagogy. She is currently writing an annotated translation of the *Iliad*.


Daniel Turkeltaub is Associate Professor of Classics at Santa Clara University. He has published articles on various aspects of Homeric poetics and metapoetics, including “Penelope’s Lion, θυμός-Destroying Pain, and θυμολέων Husband” (2015), “Penelope’s Stout Hand and Odyssean Humour” (2014), and “Perceiving Iliadic Gods” (2007). Most recently he contributed the chapter on Euripides’ *Hecuba* in *A Companion to Euripides* (2017). His current research focuses on Homeric humor, representations of the past and poetic reception in Homeric epic, and how Euripides’ *Hecuba* responds to contemporary developments in Athenian grave monuments.

Marek Wecowski is Associate Professor of Ancient History at the University of Warsaw. He was a junior fellow at Harvard’s Center for Hellenic Studies and Fulbright Visiting Fellow at Princeton University. His research interests include archaic Greek poetry, early Greek historiography, and archaic and classical Greek history. His work includes two recent books: *The Rise of the Greek Aristocratic Banquet* (2014) and *A Prisoner’s Dilemma: Athenian Ostracism and its Original Purpose* (2018; in Polish, English edition in preparation).
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James Whitley is Professor of Mediterranean Archaeology at Cardiff University. His research focuses on Early Iron Age and Archaic Greece, and he has published widely on matters where Homer and archaeology intersect (e.g. hero cults). Between 2002 and 2007 he was director of the British School at Athens.

Donna F. Wilson has served as Provost and Executive Vice President at Lock Haven University since 2012. Prior to her current appointment she was at Brooklyn College and the City University of New York Graduate Center, first as faculty in the Classics Department and, following that, as Dean and Associate Provost. She holds a PhD in classics from the University of Texas at Austin. Dr. Wilson is author of Ransom, Revenge, and Heroic Identity in the Iliad (2002, Cambridge University Press). Research interests include epic poetry, documentary papyri, magic and religion in antiquity, and, more recently, leadership in higher education.

Martin M. Winkler is University Professor and Professor of Classics at George Mason University. He is the author of over a hundred articles, book chapters, reviews, etc., and has written or edited several books on Roman literature and on-screen versions of classical myth, literature, and history. His most recent books are Classical Literature on Screen: Affinities of Imagination (2017, Cambridge University Press) and Ovid on Screen: A Montage of Attractions (2019, Cambridge University Press).

Jessica Wolfe is the Marcel Bataillon Professor of English and Comparative Literature, with secondary appointments in Classics, and Romance Studies at University of North Carolina at Chapel Hill. Her most recent book is Homer and the Question of Strife from Erasmus to Hobbes (2015) and current research projects include an edition of Thomas Browne’s Pseudodoxia Epidemica for Oxford University Press and a biography of the poet, playwright, and translator George Chapman. She is articles editor of Renaissance Quarterly.
General Introduction

Corinne Ondine Pache

Homeric epic, the culmination of a centuries-old oral tradition, stands at the beginning of the Western literary tradition, and thus occupies a unique place in the history of literature. No other work has been more influential over such an extended period in time and across so many linguistic and cultural boundaries. In the ancient Greek world, Homeric epic formed the basis of education. In Rome, Homer became a source of inspiration for Virgil’s foundation myth of the empire, the Aeneid, which hearkens back to both the Iliad and the Odyssey. While Homeric epic disappeared from much of the Western world in the Middle Ages, it continued to exert its influence in Byzantium and played a large part in the Western rediscovery of Greek culture in the Renaissance.

Some authors become symbols of their own language and culture – we may think of Virgil, Dante, Shakespeare, Voltaire, Goethe, or Pushkin. These writers become internationally known, but their reach is limited compared to Homer’s appeal throughout history and across borders. From its inception to our day, Homeric epic has been adopted, translated, and adapted by different cultures. The Cambridge Guide to Homer traces the influence and meaning of Homeric poetry from its earliest incarnation as ancient Greek song to its current status in world literature.

Early in the last century, scholars addressed many of the so-called Homeric questions of previous generations (Who was Homer? Did the same poet compose the Iliad and the Odyssey? How old are the poems?) with groundbreaking research on the nature of oral composition and poetics that are still central to the field in the twenty-first century. Homer himself, of course, remains a mystery: the author to whom the ancients ascribed the composition of the Iliad and Odyssey has come to be understood as a fiction, whose name became a symbol of the two poems’ artfulness. Modern scholars have also refined our understanding of the historical and archaeological context of the Homeric poems. While Homeric epic purports to remember a remote past similar to the Mycenaean era reconstructed by archaeologists, the poems also exhibit firm links to the so-called Greek Renaissance of the eighth century B.C., when Greek society was undergoing a number of fundamental changes that would lead to the development of the institution of the polis (“city-state”). Beside these important advances in our understanding of the historical background that shapes the Homeric poems, in recent years innovative interpretations of the poem’s content have been offered as scholars draw on an increasingly diverse body of research. Interdisciplinarity has come to be central to the discipline of classical studies and has played a particularly important role in Homeric studies. Drawing on anthropology, philology, linguistics, history, archaeology, cultural and literary studies, The Cambridge Guide to Homer presents and synthesizes the best Homeric research available at this time. The Cambridge Guide to Homer presents the information in a synthetic and organized way.
manner that allows the reader to gain an understanding not only of the variety of topics relating to Homeric epic, but of the connections between different strands of Homeric studies.

The work is structured around three main themes: (1) Homeric Song and Text; (2) Homeric World; and (3) Homer in the World. Each section starts with a series of "macropedia" essays arranged thematically that are accompanied by shorter complementary "micropedia" articles arranged in alphabetical order. The macro essays provide synthetic overviews, while the micro essays explore more narrowly defined subjects. The structure is open-ended as readers can choose as their point of entry any of the essays, and follow through different themes according to their interests. Part I, Homeric Song and Text, takes as its starting point the Homeric poems and answers questions about their evolution and composition: What is Homeric poetry? What characterizes the language and style in which it is composed? How was it performed in the ancient Greek world and eventually written down? What are the main characters and themes? How does the Homeric narrative unfold? This section also explores the historical and cultural background in which Homeric poetry first appeared, including Indo-European and ancient Near Eastern myth and epic. Part II, Homeric World, focuses on the world depicted in Homeric poetry as we can connect it to the material culture from the great Bronze Age sites – Troy, Mycenae, Pylos – to the eighth century B.C. This part also analyzes the cultural and social practices depicted in the poems. Part III, Homer in the World, turns to the reception of the Homeric poems from antiquity to the modern world, and offers new perspectives on the reception of Homeric poetry in the ancient Greek world, medieval Europe and Byzantium, the Renaissance, the early modern European and Greek world, and into the present century.

From its ancient incarnation as song, to recent translations in modern languages, Homeric epic remains an abiding source of inspiration for scholars and artists that transcends both temporal and linguistic boundaries. In recent times, the Iliad continues to inform our modern understanding of war and its consequences for individuals and for communities, all over the globe, while the Odyssey has become a central text in postcolonial literature, especially in the Caribbean and North Africa. Homer’s “pure serene,” as Keats described it, thus continues to be read, studied, interpreted, translated, and adapted. The Cambridge Guide to Homer traces the many routes taken by Homeric epic in the ancient world and its continuing relevance in different periods and cultures.

A note on ancient names: readers will notice that different scholars use different ways of spelling Greek (and occasionally Latin) names of people and places. There are good arguments for using the more familiar Latinate names such as Pisistratus or Athena, while recent scholarship favors spellings that are closer to the original Greek names (Peisistratos or Athene). We decided to honor contributors’ preferences and let some inconsistency stand. The index will point readers to alternate spellings and all occurrences of a given name.