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The first collection of essays, by leading scholars, on a major Greek poet whose works have only recently been recovered.

Readers coming to the *Odyssey* for the first time are often dazzled and bewildered by the wealth of material it contains which is seemingly unrelated to the central story: the main plot of Odysseus' return to Ithaca is complicated by myriad secondary narratives related by the poet and his characters, including Odysseus' own fantastic tales of Lotus Eaters, Sirens, and cannibal giants. Although these 'para-narratives' are a source of pleasure and entertainment in their own right, each also has a special relevance to its immediate context, elucidating Odysseus' predicament and also subtly influencing and guiding the audience's reception of the main story. By exploring variations on the basic story-shape, drawing on familiar tales, anecdotes, and mythology, or inserting analogous situations, they create illuminating parallels to the main narrative and prompt specific responses in readers or listeners. This is the case even when details are suppressed or altered, as the audience may still experience the reverberations of the better-known version of the tradition, and it also applies to the characters themselves, who are often provided with a model of action for imitation or avoidance in their immediate contexts.

An examination of the aesthetic qualities of the Homeric simile

Arrian's *Alexandrou Anabasis* constitutes the most reliable account at our disposal about Alexander the Great's campaign in Asia. However, whereas the work has been thoroughly studied as a historical source, its literary qualities have been relatively neglected, with no autonomous monograph existing on this matter. Vasileios Liotsakis fills this gap in the studies of Alexander the Great's literary tradition, by offering the first monograph on Arrian's compositional strategies. Liotsakis focuses on the narrative techniques and verbal choices, through which Arrian allows praise and criticism to intermingle in his portrait of the Macedonian king. His main point of argument is that Arrian systematically exploits an abundance of narrative means (military descriptions, presentation of peoples, march-narratives, anachronies, and epic elements) in order to draw the reader's attention not only to Alexander's intellectual skills but also to the fact that the king was gradually corrupted by his success. This book puts Arrian's literary contrivances under the microscope, sheds new light on unexplored aspects of the *Anabasis'* narrative arrangement, and contributes to the studies of Alexander's prosopography in Classical historiography.

In *Pesher and Hypomnema* Pieter B. Hartog compares ancient Jewish commentaries on the Hebrew Bible with papyrus commentaries on the *Iliad*. Hartog shows that members of the Qumran movement adopted classical commentary writing and adapted it to their own needs.

This book contains a collection of twenty-one essays in honour of Professor Franco Montanari by eminent specialists on Homer, ancient Homeric scholarship, and the reception of the Homeric Epics in both ancient and modern times. It covers a wide range of important subjects, including neoanalysis and oral poetry, the *Doloneia*, the Homeric scholia, the theoretical premises of Aristarchean scholarship, and Homer in Sappho, Pindar, Comedy, Plato, and Hellenistic Poetry. As a whole, the contributions demonstrate the vitality of modern scholarship on Homeric poetry.

xlviip (Vandenhoeck & Ruprecht 2010)

This monograph lays the groundwork for a new approach of the characterization of the Homeric Helen, focusing on how she is addressed and named in the *Iliad* and the *Odyssey* and especially on her epithets. Her social identity in Troy and in

Sparta emerges in the words used to address and name her. Her epithets, most of them referring to her beauty or her kinship with Zeus and coming mainly from the narrator, make her the counterpart of the heroes.

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