



Australian  
National  
University

# Homer and the Epic Tradition

(Homer Seminar VIII)

A Conference in Honour of Professor Elizabeth Minchin

Monday 7 and Tuesday 8 December 2015

ANU Centre for Classical Studies

Humanities Research Centre

The Australian National University



ANU College of Arts and Social Sciences

## HOMER AND THE EPIC TRADITION

Since 2001 Professor Elizabeth Minchin has convened this biennial seminar at the Australian National University, aiming to give scholars interested in the epic tradition in the ancient Greek and Roman world - especially (but not only) postgraduates and early-career researchers - an opportunity to test out ideas, methodologies, and findings in a supportive environment, and to maximise the possibility of constructive feedback. The focus of the seminar is the epic tradition in the ancient world as well as the ways in which the post-classical tradition adopted or adapted this genre.

This year's seminar seems to be the appropriate occasion to honour Professor Minchin's contributions to Homeric scholarship, her commitment to classics at ANU, and her well-known enthusiasm in teaching classical languages and literature at all levels as well as fostering a student-friendly and student-oriented educational environment. I trust that this conference will not only be a chance for all of us to thank Elizabeth but also a testament to her continuing impact on current trends in scholarship and education, nationally and internationally.

The papers of the seminar cover a broad range of the epic tradition, from Homer's *Iliad* to Flavian epic, and examine works composed in Greek, Sanskrit, and Latin. A number of papers engage with Professor Minchin's ground-breaking work on memory and cognition as keys to understanding the composition of Homeric epics as well as with her interest in the reception of Homeric poetry through time.

This event is supported by the funds from the **ANU Research School of the Humanities and the Arts, the Australasian Society for Classical Studies, the ANU Classics Endowment, and the ANU Classics Reading Groups**. Special thanks to the professional staff of the School of Literature, Languages and Linguistics (especially Sharon Komidar, Rachael Heal, and Raewyn Arthur) and to Colette Gilmour, who have greatly assisted in organising this conference.

Dr Ioannis Ziogas  
Centre for Classical Studies  
School of Literature, Languages and Linguistics  
ANU College of Arts and Social Sciences



# Homer and the Epic Tradition

## (Homer Seminar VIII)

Humanities Research Centre Conference Room

Monday 7 December 2015

8.00am - 9.00am	Registration and Welcome Coffee
9:00am - 9:10am	Welcome
	<b>Introduction:</b> Catherine Travis, Head of School of Literature, Languages and Linguistics
9:10am - 11.10am	<b>PANEL ONE</b> Chair: Ioannis Ziogas
9.10am - 10.00am 10.00am - 10.35am 10.35am - 11.10am	<ul style="list-style-type: none"> <li>Alex Purves (UCLA), Ending the <i>Odyssey</i></li> <li>Robert Bostock <i>Katabasis</i> and Necromancy in <i>Odyssey</i> 11: Ritual and (Exeter) Narrative Space</li> <li>Karen Possingham (UQ) Penelope and Odysseus: Two Sides of the Same Tapestry?</li> </ul>
11:30am - 11.15am	Morning Tea
11:30am - 1.15pm	<b>PANEL TWO</b> Chair: Chris Mackie
11.30am - 12.05pm 12.05pm - 12.40pm 12.40pm - 1.15pm	<ul style="list-style-type: none"> <li>James O' Maley (Melbourne) Characters' Paradigms, Narrator's Similes: Paranarrative Strategies in the <i>Iliad</i></li> <li>Elizabeth Stockdale (Macquarie) Μυμνήσκομαι: Helen and the Act of Remembering in the <i>Odyssey</i></li> <li>Siobhan Privitera (Edinburgh) Homer and Cognitive Science: <i>Iliad</i> 13.275-295</li> </ul>
1.15pm - 2.05pm	Lunch
2.05pm - 3.50pm	<b>PANEL THREE</b> Chair: James O' Maley
2.05pm - 2.40pm 2.40pm - 3.15pm 3.15pm - 3.50pm	<ul style="list-style-type: none"> <li>Marc Bonaventura (Melbourne) Ethnicity, Culture and Language: The Portrayal of the Trojans in the <i>Iliad</i></li> <li>Chris Mackie (La Trobe) Actors and audience in Homer's <i>Iliad</i></li> <li>Reuben Ramsey (Newcastle, Australia) Introduction to Analysis by Tone Group: From the <i>Persians</i> of Aeschylus to the <i>Iliad</i> of Homer</li> </ul>
3.50pm - 4: 10pm	Afternoon Tea

<b>3.30pm – 5.00pm</b>	<b>PANEL FOUR</b> <b>Chair: Peter Davis</b>
<b>4.10pm - 4.45pm</b> <b>4.45pm - 5.20pm</b>  * drinks  <b>5.40pm -6.10pm</b>	<ul style="list-style-type: none"> <li>Robert Cowan (Sydney) The story of you: second-person narrative and the narratology of the <i>Gerogics</i></li> <li>Anne Rogerson (Sydney) From the Scamander to the Tiber</li> </ul> <p>(20 minutes: we shall listen to the performance with a drink in our hands)</p> <ul style="list-style-type: none"> <li>William Zappa The <i>Iliad</i>: An Actor's Adaptation</li> </ul>
<b>7.30pm</b>	<b>Dinner TBA</b>

### Tuesday 8 December 2015

<b>8.00am - 9.00am</b>	<b>Tea and Coffee</b>
<b>9:00am - 10.45am</b>	<b>PANEL FIVE</b> <b>Chair: Anne Rogerson</b>
<b>9.00am – 9.35am</b> <b>9.35am - 10.10am</b> <b>10.10am - 10.45am</b>	<ul style="list-style-type: none"> <li>John Penwill (La Trobe) How It All Began: Civil War and Valerius' <i>Argonautica</i></li> <li>Peter Davis (Adelaide) From Tragedy to Epic: Senecan Tragedy and Flavian Epic</li> <li>Marcus Wilson (Auckland) What did Baebius Italicus Think He was Doing to Homer?</li> </ul>
<b>10:45am - 11.05am</b>	<b>Morning Tea</b>
<b>11:05am – 1.15pm</b>	<b>PANEL SIX</b> <b>Chair: Peter Londey</b>
<b>11.05am - 11.40am</b> <b>11.40am - 12.15pm</b> <b>12.15pm - 1.15pm</b>	<ul style="list-style-type: none"> <li>McComas Taylor (ANU) The view from the east: A Sanskritist's response to the Homeric epics</li> <li>Paul Magee (Canberra) Composition as Creative Memory: Homeric Resonances into the Present</li> <li>Elizabeth Minchin (ANU) The cognition of deception: falsehoods in the <i>Odyssey</i> and their audiences</li> </ul>

## KEY NOTE SPEAKERS



### **Emeritus Professor Elizabeth Minchin FAHA**

Elizabeth Minchin was born and educated in Sydney. She attended Sydney University where she studied French and Latin. After completing a Dip Ed she taught French, Bahasa Indonesia, and Latin at Narrabundah High School in Canberra. While teaching she undertook further study in both Bahasa Indonesia and Ancient Greek at the ANU. She completed undergraduate studies in Ancient Greek and an MA thesis on the structures of Iliad Book 24. In 1989 she completed a PhD thesis, *Aspects of the Composition of the Homeric Epics*. Since 1990 she has held teaching and research positions at the ANU. She teaches Ancient Greek and Latin language and literature and social history; she has won an ANU teaching award and a national Carrick Citation for outstanding contributions to student learning. In 2001 she published *Homer and the Resources of Memory* and in 2007 *Homeric Voices*. She has also published a number of journal articles and book chapters on the role of memory in the composition of oral epic: episodic memory, spatial memory, cultural memory, the persistence of memory are all subjects for study, as are also the cognitive underpinnings of speech acts and of speech behaviour more generally.





### **Professor Alex Purves**

Alex Purves joined the UCLA faculty in 2002 after completing a Ph.D. at the University of Pennsylvania and BA and MA degrees at the University of Nottingham (UK). Her main area of interest is Greek literature from the archaic and classical periods. Her book on space and landscape in the early Greek epic and prose tradition, *Space and Time in Ancient Greek Narrative* (Cambridge University Press) was published in 2010. Her next booklength study, *Six Positions in Homer*, approaches the Homeric poems through a series of focused readings of particular somatic positions and actions. Dr Purves is also interested in the ancient senses: she recently co-edited *Synaesthesia and the Ancient Senses* with Shane Butler (Acumen/Routledge), and is currently editing *Touch and the Ancient Senses* for the same series. Dr Purves currently serves on the editorial board of the journal *Classical Antiquity* and co-chairs the *Society for Classical Studies'* Nominating Committee.

# Abstracts

**Marc Bonaventura**

## **Ethnicity, Culture and Language: The Portrayal of the Trojans in the *Iliad***

While many scholars have observed ethnographic features in the *Odyssey*, the representation of the Trojans in the *Iliad* tends to be overlooked or disregarded. The most comprehensive examination of the Trojan portrayal to date has been carried out by Hall (1989), but her conclusions have been challenged recently by Skinner (2012), and Coleman (1997) has even suggested an ethnocentric element in Homeric poetry. This paper will investigate whether the poet of the *Iliad* draws any linguistic, ethnic, or cultural distinctions between the Trojans and Achaeans and what this can reveal about Greek concepts of the foreigner in the early Archaic Period. In particular, it will focus on language, wealth, effeminacy, and polygamy as it examines whether the *Iliad* contains any early traces of the 'barbarian' stereotype which was to become so prominent in the literature and art of the later Classical Period. Ultimately, it will briefly discuss how foreign races and cultures are portrayed in the *Odyssey* and how this can inform one's understanding of the portrayal of the Trojans in the *Iliad*.

## **Bibliography:**

Hall, E 1989, *Inventing the barbarian: Greek self-definition through tragedy*, Clarendon Press, Oxford.

Skinner, JE 2012, *The invention of Greek ethnography: from Homer to Herodotus*, Oxford University Press, New York.

Coleman, JE 1997, 'Ancient Greek ethnocentrism', in JE Coleman & CA Walz (eds), *Greeks and barbarians: essays on the interactions between Greeks and non-Greeks in antiquity and the consequences for eurocentrism*, CDL Press, Bethesda, pp. 175-220.

**Robert Bostock**

## ***Katabasis* and Necromancy in *Odyssey* 11: Ritual and Narrative Space**

The ritual performed by Odysseus in *Odyssey* 11 is commonly described as necromancy, because it involves a sacrifice made in order to communicate with the dead. However, the few examples of necromancy to be found in early and classical Greek sources involve marginal figures and bear negative connotations. This paper will argue that the ritual is not in itself required to facilitate communication with the dead, but is introduced to attenuate the dominant motif of *katabasis* (journey to the underworld). In early Greek myth the *katabasis* was portrayed as an illicit and sometimes violent intrusion into the underworld in order to take away something that properly belongs there. The poet of the *Odyssey* has adopted this motif but altered its function into a meeting with the dead. In order to avoid a direct confrontation with the powers of the underworld, the poet has created an ambiguous narrative space that is both in Hades and not in Hades. The spatial orientation of the *katabasis*, a journey to Hades, has been curtailed by grafting on to it a ritual in which the spirits come from Hades. The ritual itself is not necromancy, but a stylization of death ritual, in which the spirit of the deceased is imagined as coming up to partake of the offerings at the grave. The paper will compare other passages in Homer where ritual activity is used for the creation of narrative space.

## Robert Cowan

### The story of you: second-person narrative and the narratology of the *Georgics*

Narratological approaches have in recent years been applied with increasing sophistication and success to genres and modes which are less obviously 'narrative', but, with a handful of important exceptions, not didactic poetry. The fact that so much of the *Georgics* is in the second-person is not an obstacle to narratological analysis, but a challenge, and one which can be met using the growing body of scholarship on second-person narrative. Particularly relevant to didactic poetry, the subset of second-person narratives which Richardson terms "hypothetical", exemplified by short stories such as Updike's "How to Love America and Leave it at the Same Time", which blur the distinction between narrative and instruction. This paper will briefly outline the main trends in narratological research on second-person narrative, focusing particularly on the ways in which it bears striking parallels with existing scholarly approaches to the *Georgics* and didactic poetry more widely, before sketching the further insights which such an approach yields. Particular emphasis will be placed on the ways in which second-person narrative tends to construct a universe of contingency and unpredictability, which the actor-narratee has the potential to affect and alter, while at the same time undermining and deconstructing what proves to be an illusion of empowerment and autonomy. The limits of this illusion are further demarcated by incursions of the inexorable third-person narrative of the changing seasons and the operations of the cosmos, showing that *things* will happen regardless of what *you* do. The tension between the poem's narratological modes thus dramatizes that between the farmer's power to overcome all things through *labor* and his impotence in the face of greater forces. This teleological tendency of third-person narrative has been analysed in general and in particular as a feature of epic but can also be interpreted as part of the *Georgics* complex relationship with epic.

The *Georgics*' status as a sort of inverted epic, in which simile is narrative and narrative simile, is key to the final section, which relates second-person narrative/didaxis to epic apostrophe. The tendency of epic apostrophe to conjure an illusion of contemporaneity and of possible alternative outcomes, while simultaneously drawing attention to its own fictive quality and the futility of its counterfactual hopes is well-established, especially in work on Lucan, and closely parallels the operation of second-person narrative in the *Georgics*. Just as the *Georgics* tends to construct itself as an extended epic simile, so it can almost be read as an extended epic apostrophe.

## Peter Davis

### From Tragedy to Epic: Senecan Tragedy and Flavian Epic

This paper examines elements of political continuity between some of the most brilliant productions of the later Julio-Claudian period, Seneca's tragedies, particularly *Thyestes*, and two epics of the Flavian era, Valerius Flaccus' *Argonautica* and Statius' *Thebaid*.

While *Medea* is the most obvious Senecan intertext for Valerius Flaccus' *Argonautica*, with the poem constantly emphasising Medea's tragic future as a Senecan heroine, *Thyestes* pervades other aspects of the epic's politics, for both Iolcus and Colchis resemble Seneca's Argos in enduring the rivalry of brothers and even outright civil war.

If Seneca devoted two plays to the house of Oedipus, Statius wrote *Thebaid*, a twelve-book epic on the subject. The connections between *Thebaid* and Seneca's Oedipus-plays and works like *Agamemnon* and *Thyestes* (plays concerned with the house of Atreus, a similarly tainted family) are clear. Again *Thyestes* stands out as an intertext. Common to *Thyestes* and the epic are obsessions with the power of heredity, with strife within families (most notably between brothers) and with the representation and analysis of tyranny.



**Chris Mackie**

### **Actors and audience in Homer's *Iliad***

This paper will pick up a theme discussed in a preliminary way at the Homer Seminar in 2014 - notions of physical appearance and spectatorship in Homer's *Iliad*. It is often remarked that the *Iliad* is a very 'visual' poem where people watch things, and we witness this aspect in some major descriptions of the action (eg. the struggle between Achilles and Hector in Book 22, and the funeral games for Patroclus (especially the chariot race) in Book 23). Spectatorship often works at a number of different levels, as it does in Book 3 - the main focus of this paper. This book describes the single combat between Helen's two 'husbands' Paris and Menelaus. This event is obviously so significant, given the origins of the whole war, that it stops the general fighting just at the point that our poet begins to describe it. There is considerable emphasis on sitting down and watching the single combat between the two of them. The two armies do so from very close up, the elders (and Helen) do so too from their elevated positions up on the gates of Troy, and the gods are also spectators from Olympus (at the beginning of Book 4). The description of this single combat scene is a kind of parallel to the earlier dispute between Achilles and Agamemnon in Book 1 which duly stops the Greek war effort when everybody sits down and watches what happens. But in the case of Book 3 the whole war comes to a temporary stop. The emphasis on spectatorship at the beginning of the poem, which is the main focus of this paper, has its parallel at the end of the poem in Book 24 where darkness and the presence of Hermes add a new and important visual element. The paper will conclude with some reflections on the role of Hermes in Book 24, and the special role that he has as a divine watcher.

**Paul Magee**

### **Composition as Creative Memory: Homeric Resonances into the Present**

Rates of 'between ten to twenty ten-syllable lines' per minute were not unusual, Albert Lord notes, in reference to 'the most striking element in the performance' of the Yugoslavian oral poets whom he and Milman Parry recorded composing on the spot in the 1930's. That element is speed. Lord offers two possible explanations. Either each such a poet is a 'phenomenal virtuoso' or 'he has a special technique of composition outside out own field of experience.' (1960: 17). But is it? My paper concerns findings from the 28 interviews I have conducted with celebrated contemporary Anglophone poets, from Australia, the United States and Ireland over the past eight years. Some surprising links to the Parry-Lord corpus have emerged in the process. One is that these largely lyric, and decidedly literary, poets also frequently report experiences of rapid composition. A second is that they regularly rely on analogies to stage acting to describe them. As Marcella Polain puts it: 'When composing I feel an openness. It's like going on stage'. The implication that composition often occurs in real time is marked here, as in many other interviews in my corpus.

But if so where does this leave Lord's contention that the oral poet not only 'makes no conscious effort to break the traditional phrases and incidents', but that he is in fact 'forced by the rapidity of composition in performance' to use them (4)? My answer is two-fold: firstly, I draw on works by Robert Pinsky (1976), Yuri Lotman (1976), Derek Attridge (2004) and Jacques Rancière (2004) to argue for the existence of formulaic elements to contemporary poetics, however iconoclastic. How could there not be? Secondly, I turn to Elizabeth Minchin's nuancing of the Parry-Lord account (2001), which suggests that the oral poet's creation of 'typical scenes' or 'themes' owe their formulaic nature less to a process of traditional bardic inheritance than to the schemas of episodic and procedural memory we instantaneously draw on in everyday conversation and thought to represent our world (2001). Here I note a surprising resonance between Minchin's arguments and those William Wordsworth put forward in his famous 'Preface', one of the inaugurating manifestos of that modern, verbally iconoclastic poetic project ('to break the traditional phrases and incidents') Lord alludes to. I am referring to Wordsworth's claim that repeated perception of the everyday passes through the generalising processes of memory into the acts of 'spontaneous overflow' at the core of poetic composition (1909: 6). For Wordsworth too, the poetic act is a matter of sudden remembering. My paper aims to take the measure of these curious parallels.

**James O'Maley**

***Characters' Paradigms, Narrator's Similes: Paranarrative Strategies in the Iliad***

This paper will discuss the ways in which the Iliadic narrator differs from his characters when presenting material from outside their respective primary narrative settings. Scholars of the *Iliad* have increasingly come to recognise that the voices of the poem's narrator and those of his characters are distinct, and that characters and narrator have different goals and use different rhetorical techniques to achieve these goals. This is particularly true of their approaches to paranarratives. Whereas internal narrators within the poem tend to introduce external material in the form of paradigm which draws on stories from the mythic history they share with their audience, the *Iliad's* external narrator prefers to punctuate his narrative with extended similes, which take his listeners outside the heroic world in its entirety and which evoke a simultaneously quotidian and timeless setting. This paper will look at the techniques used by the poem's internal and external narrators to evoke these different worlds, and discuss some of the potential reasons for their divergent preferences. The voice of the Iliadic narrator and the voices of his characters are put to very different uses by the poem as a whole, and by examining this particular instance I hope to show some of the ways in which the *Iliad* manipulates this polyphony for its broader poetic purposes.

**John Penwill**

***How It All Began: Civil War and Valerius' Argonautica***

In marked and deliberate contrast to Apollonian precedent, when Valerius' Jason is confronted by Pelias' demand that he go in quest of the golden fleece his first thought is to weigh up the possibility of starting a civil war (*Arg.* 1.71-73). On this occasion he rejects the idea, focusing instead on the glory to be won if the quest is successful. But as the narrative proceeds Jason becomes embroiled in an escalating series of *bella plus quam civilia*: Lemnos (wives versus husbands), Cyzicus (guests versus hosts), Colchis (half-brother versus half-brother), and as the poem ends he is poised on the brink of another (brother-in-law versus brother-in-law, which as in Lucan's civil war between father-in-law and son-in-law will be resolved by treachery). The allusion to Lucan at the end is patent.

In his book *Epic and Empire in Vespasianic Rome*, Tim Stover maintains that Valerius Flaccus' *Argonautica* is a poem of 'renewal and rebirth', representing through the 'rehabilitation of the epic genre' from Lucan's challenge an expression of support for and relief at Vespasian's 'refoundation of the imperial project' after the disastrous civil wars of 68-69. This paper argues that going back to the beginning (*prima* 1.1) both in mythology and in the epic tradition (cf. Hom. *Od.* 12.69-72), far from signalling renewal, fittingly introduces a poem which presents civil war as endemic to the human condition and one whose function is not to reject but to reinforce Lucan's grim picture. Opening up the seas allows passage for a Fury who will unleash an endless cycle of war on the western world; Mopsus' prophecy at 8.395-9 resonates with that of Jupiter in Book 1, who foretells war after war for world domination with no end in sight (1.542-60). Caesar and Vespasian are two of the more recent chapters in this ongoing story, to which the *Argonautica* is the ultimate prequel.

**Karen Possingham**

***Penelope and Odysseus: Two Sides of the Same Tapestry?***

In the *Odyssey*, Penelope and Odysseus are portrayed as like-minded characters who have an 'ideal' marriage based on *homophrosyne* (harmony of mind and thought). In this paper, I will highlight the skilful way in which Homer demonstrates their *homophrosyne*. Not only are Penelope and Odysseus described as having similar attributes of mind, such as cunning intelligence, they both use tricks to deceive others and to disguise their true feelings. Homer's use of similes and epithets suggests that they also share certain physical traits and emotional responses to people and events. Furthermore, they are depicted as being cautious characters who need to test others for loyalty and trustworthiness. Indeed, it is only through the test of the marriage bed that Penelope is able to provoke Odysseus into proving that he is truly her returned husband. Traditionally, the

reception of Penelope has focussed mainly on her fidelity and less on her similarities to Odysseus. However, recent more gendered readings have re-examined her character and pivotal role in the poem. It has become clear that Homer presents Penelope's character as somewhat ambivalent like her trickster husband and that her words and actions are capable of more than one interpretation. I believe this is a deliberate narrative technique by Homer to build suspense and uncertainty about her motivations. As a result, he succeeds in portraying Penelope as the equal of Odysseus and demonstrates that they are indeed two sides of the same tapestry.

**Siobhan Privitera**

### **Eustathius, Homer, and Cognitive Science: *Il.* 13.275-295**

On his way to the battlefield in *Iliad* 13, Idomeneus crosses paths with Meriones who, having broken his spear on Diomedes' shield, has returned to the Achaian camp to obtain a new one (275-295). In order to assure Meriones that, despite the implications of his initial boast, he knows well what sort of man he is (οἷδ' ἀρετὴν οἷός ἐσσι, 276), Idomeneus proceeds to describe the difference between bravery and cowardice on the battlefield. In doing so, Idomeneus not only claims that one gains insight to the workings of the mind by observing the nonverbal behaviour with which each is associated, but also defines them based primarily on their somatic, affective qualities.

Eustathius of Thessalonike (1115-1195/6 C.E.) is credited with the largest and most inclusive ancient commentaries on the Homeric epics. His extensive discussion of this passage in particular—despite being more a collection of earlier criticism than an original work—focuses, in part, on how the narrator presents this nonverbal behaviour as a cohesive part of psychological functioning. This paper is primarily concerned with Eustathius' commentary on the *Iliad* 13 passage, but especially how Byzantine ideas about mind, body, and soul might influence his position on Homeric psychological functioning, and especially as insights from the so-called “second wave” of cognitive science—from extended, embedded, embodied, and enactive approaches to mind—can grant us access to how characters, narrators, audiences, and critics understand the relationship between the body and the mind in the *Iliad* and the *Odyssey*.

**Reuben Ramsey**

### **Introductions to Analysis by Tone Group: From the *Persians* of Aeschylus to the *Iliad* of Homer**

Analysis by tone group is an experimental approach to interpreting the oral-aural characteristics of Greek verse that has been transmitted to us in writing, but which was originally intended to be received an interpreted aurally.

The tone group, as identified by Wallace Chafe (1994), is an important structural principle inherent in natural language. Building on Chafe's work, Edgar Bakker (1999), demonstrated the importance of tone – grouping to the structural and semantic properties of Homeric verse.

Analysis by tone group extends these perspectives to the implied rhythmic and aural properties of the texts in question. To date this method of analysis has only been applied to selected sections of the *Persians* of Aeschylus.

The paper will present a brief introduction to analysis by tone group, with a discussion of its underlying principles and the method.

The findings with regard to the analysed portions of the *Persians* will then be summarised, with specific reference to (a) the implications for our understanding of the musical and poetic conventions implied by the tone-grouped text, and (b) for the interpretation of its rhythmic qualities (there will be singing). Certain

recurrent rhythmic forms were provisionally identified in the tone-grouped text of the *Persians*. These scan to word –end in over 95% of instances (the basic forms will be given as a handout).

On this basis, the focus of the paper will turn to the analysis by tone group of two passages of the *Iliad* (6.406 – 413 and 1.1-5), comparing the tone-grouped text with the traditional lineation, and highlighting the rhythmic and interpretive advantages of the tone-grouped text with reference to insights gained from the study of the *Persians*.

### References:

Bakker, E.J' (1999). 'How Oral is Oral Composition' in E.A. Mackay (ed.) *Signs of Orality*, Leiden: Brill, pp.29-47.

Chaffe, W.L. (1994). *Discourse, Consciousness and Time: The Flow and Displacement of Conscious Experience in Speaking and Writing*. Chicago: University of Chicago Press.

Ramsey, R. (2015). 'Aeschylus as Oral Performance: Rhythm, Structure, and Meaning in the *Persians*.' Unpublished thesis submitted for the degree I Ph.D., The University of Newcastle, Australia.

### Anne Rogerson

#### From the Scamander to the Tiber

Rome's river, the Tiber, appears in many guises throughout the *Aeneid*. Its harbour-mouth stands opposed to Carthage as the poem opens (*Aen.* 1.13), and thereafter it is closely associated with the end goal towards which Aeneas journeys (e.g. *Aen.* 2.781-82, 3.500, 5.83, 5.797). It symbolises the battles to be fought to gain that goal, destined to foam with blood as Aeneas finds himself embroiled in a second great war (*Aen.* 6.87, cf. 6.873-84, 8.538-40, 11.393-94, 12.35-36). And its names, too, point to the movement (and connections) between Troy and Italy: called both Tiberinus and Thybris, and the recipient of multiple ethnic epithets, it blurs the boundaries between origin and destination (Cairns (2006); Reed (2007), 5-6).

The Tiber, however, is more than an evocative feature of a contested landscape: the Tiber is a god. He is the subject of prayer (e.g. *Aen.* 8.72, 10.421), and appears to Aeneas, fully personified, in an important prophetic dream (*Aen.* 8.31-65). There are also several moments where Tiber takes part in the action not in human form, like the Scamander fighting in the *Iliad*, but in his watery manifestation. This paper will examine those moments, when the river reverses its course (*Aen.* 8.86-89), slows its flood (*Aen.* 9.124-25), and – most startlingly – saves and cleanses the bloodied Turnus after the havoc wreaked in the Trojan camp (*Aen.* 9.815-18). It will explore the differences between Virgil's Tiber and Homer's rivers, and ask how these can shed light on "Virgil's *Iliad*" and his reworking of the epic tradition in Books 7-12. The notorious "rivers of blood" do not eventuate though plenty of blood is spilt, and the Tiber is bi-partisan, even sentimental: when the *Iliad* is replayed on Italian soil, the landscape itself contributes to radical differences the second time around.

### Works Cited

Cairns, F. (2006), 'The nomenclature of the Tiber in Virgil's *Aeneid*', in: J. Booth & R. Maltby (eds), *What's in a name? The significance of proper names in classical Latin literature*, (Swansea): 65-82.

Reed, J. D. (2007), *Virgil's Gaze: nation and poetry in the Aeneid*, (Princeton).

### Elizabeth Stockdale

#### Μυμνήσκειν: Helen and the Act of Remembering in the Odyssey.

This paper argues that remembering is an important component of κλέος in Homeric epic. Remembering as a concept in Homer, has been discussed in terms of narrative composition by Minchin (2001) and Bakker (2008). It has also been analysed by Bakker with regard to its place and function in the wider ancient oral tradition. In

Homer, Bakker (2008) has particularly examined the concept in association with the words μένος and θυμός. Mueller (2007) has discussed the character of Penelope and how remembering is associated with her κλέος. This paper however will examine remembering in speeches by Helen. In Homeric epic, κλέος is the ultimate goal. With this in mind, this paper will argue that the act of remembering also has a place in the Homeric Odyssean value system. In terms of what is valued, remembering, particularly in the *Odyssey*, is a recurring concept which has importance not only for men, but also for women. Helen makes a significant contribution to 'remembering' in the *Odyssey*. At *Od.* iv.140-146 and *Od.* xv.104-127 Helen makes speeches articulating her remembrance of people and their complex intertwined relationships in relation to others and to her. In addition, Helen's speeches demonstrate that remembering contributes to achieving κλέος of not only the person being remembered, but also of the person acknowledged for the act of remembering. Therefore through her speeches, Helen highlights the multiple roles of μνησκόμαι, and how as a concept it is integral to achieving Homeric Odyssean κλέος.

### McComas Taylor

#### The view from the east: A Sanskritist's response to the Homeric epics

For this Indologist, encountering the Greek epics is like meeting a long-lost cousin. There are strong family similarities between the European texts and great Sanskrit epics, the *Rāmāyaṇa* and the *Mahābhārata*. The *Rāmāyaṇa* sees the eponymous hero undertake a great 'odyssey' across India to retrieve his wife Sītā from her kidnapper the demon-king Rāvaṇa. On the way he is aided by allies, while being waylaid by enemies. The *Mahābhārata* is an account of the great battle, not at the gates of Troy, but on the plain of Kurukṣetra. Here too, the meddling immortals back their personal favourites, and even the most perfect warrior has an 'Achilles heel', or thigh, to be precise. The diction, sentiments and characterisation in the Homeric epics immediately resonate with the reader or listener raised on the Indian texts. On the other hand, as with a cousin one meets anew or afresh, there are many surprises. Can a poet really begin *in media res* like this? Our deities are still very much alive and well: unlike Zeus and Athena, Kṛṣṇa and Rāma are still loved and worshipped. The Indian epics constitute a living tradition: while they are only occasionally performed in Sanskrit, the social discourses they perpetuate in terms of gender, the state and religion form and inform the Indian psyche to this day.

### Marcus Wilson

#### What did Baebius Italicus Think He was Doing to Homer?

Understandably the Latin version of the *Iliad*, a hexameter composition contemporary with Lucan's *Bellum Civile*, has been neglected by most scholars of classical literature. Who would want to study a derivative shortened version of Homer when the original survives in all its inexhaustible richness? What there is of modern scholarship is in Italian, there is no available published English translation, and what would be the point of one?

By contrast, the historical significance of the poem is great since it was for centuries the only version of Homer available in Medieval Europe when it was used as a standard text in education.

What is the *Ilias Latina*? It is not accurately defined as a translation, nor is it an epitome, since it covers the action of the *Iliad* in a wholly impressionistic and apparently idiosyncratic manner.

This paper reviews Baebius' omissions and inclusions of Iliadic material as well as his debt to the Latin hexameter tradition, so as to reconsider the poem's situation within the epic genre, its relation not just to the *Iliad* but also to the *Aeneid*, its structure and rationale as a Latin poem, and its status as a literary monument of the late Julio-Claudian period.

Marco Scaffai, *Ilias Latina: Introduzione, Edizione, Critica, Traduzione Italiana E Commento* (Bologna 1982)





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