

CAROLYN HIGBIE

MEASURE AND
MUSIC

Enjambement and Sentence Structure
in the *Iliad*

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Measure And Music Enjambement And Sentence Structure In The Iliad

Carolyn Higbie



Measure And Music Enjambement And Sentence Structure In The Iliad:

Measure and Music Carolyn Higbie, 1990 The foundation of this book is a line by line analysis of enjambement or the syntactical relationship between successive verses in the Iliad Such a study develops naturally from Milman Parry's work which sought to show the importance for oral composition and specifically for Homer both of the syntactical link between lines and the frequency of each type of enjambement In contrast to earlier studies which utilized only portions of the text Dr Higbie's book is unique in presenting analyses of the complete poem In doing so she makes material available which can be used to answer larger stylistic questions of genre effect and the manipulation and enjambling of formulae Speeches similes battle scenes and catalogues for example can be distinguished by the length and structure of the sentences as well as by the relationship between the individual sentence and the hexameter verse Moreover the flexibility and survival of the formula depend in part upon its grammatical construction The importance of enjambement to Homeric verse makes this book an essential reference work for scholars and students of Homer alike

The Iliad: A Commentary Bryan Hainsworth, 1993 This is the third volume in the major six volume Commentary on Homer's Iliad prepared under the General Editorship of Professor G S Kirk It opens with two introductory chapters the first on Homeric diction on which emphasis is maintained throughout the Commentary the second on the contributions that comparative studies have made to seeing the Homeric epics in sharper perspective In the commentary Dr Hainsworth confronts in an intentionally even handed manner the serious problems posed by the ninth tenth and twelfth books of The Iliad seeking by means of a succinct discussion and a brief bibliography of recent contributions to furnish the user with a point of entry into the often voluminous scholarship devoted to these questions The Greek text is not included

The Iliad: A Commentary Geoffrey Stephen Kirk, Nicholas Richardson, 1985 This is the first volume of a projected six volume Commentary on Homer's Iliad under the General Editorship of professor G S Kirk Professor Kirk himself is the editor of the present volume which covers the first four Books of Iliad It consists of four introductory chapters dealing in particular with rhythm and formulaic techniques followed by the detailed commentary which aims at helping serious readers by attempting to identify and deal with most of the difficulties which might stand in the way of a sensitive and informed response to the poem The Catalogues in Book 2 receive especially full treatment The book does not include a Greek text important matters pertaining to the text are discussed in the commentary It is hoped that the volume as a whole will lead scholars to a better understanding of the epic style as well as of many well known thematic problems on a larger scale This Commentary will be an essential reference work for all students of Greek literature Archaeologists and historians will also find that it contains matters of relevance to them

Signs of Orality E. Anne MacKay, 1999 This volume presents essays by leading scholars on the nature of orality as represented by the Homeric poems and the effect of the oral way of thinking on the subsequent literate and literary development of ancient Greek and Roman culture

Homer: The creation of the poems Irene J. F. de Jong, 1999

The Epithetic Phrases for the Homeric Gods James H Dee, 2020-03-02

First published in 2001 This study looks at Homer's use of descriptive expressions for the Gods in his works of the Iliad and the Odyssey It is an organised and exhaustive digest of Homer's systematic nomenclature for the gods and goddesses Included here is not just the repository of the formal epithets such as earth shaker Poseidon or ox eyed Hera or grey eyed Athene but also such supplementary items as words and expressions for family relations terms of reproach and adverbial phrases *Homer: A Guide for the Perplexed* Ahuvia Kahane, 2012-12-05 Shortlisted for the Runciman Award 2013 Homer's poetry is widely recognized as the beginning of the literary tradition of the West and among its most influential canonical texts Outlining a series of key themes ideas and values associated with Homer and Homeric poetry *Homer A Guide for the Perplexed* explores the question of the formation of the Iliad and the Odyssey the so called Homeric Problem Among the main Homeric themes which the book considers are origin and form orality and composition heroic values social structure and social bias gender roles and gendered interpretation ethnicity representations of religion mortality and the divine memory poetry and poetics and canonicity and tradition and the history of Homeric receptions Drawing upon his extensive knowledge of scholarship on Homer and early epic Ahuvia Kahane explores contemporary critical and philosophical questions relating to Homer and the Homeric tradition and examines his wider cultural impact contexts and significance This is the ideal companion to study of this most influential poet providing readers with some basic suggestions for further pursuing their interests in Homer *Homer's Traditional Art* John Miles Foley, 2011-12-31 In recent decades the evidence for an oral epic tradition in ancient Greece has grown enormously along with our ever increasing awareness of worldwide oral traditions John Foley here examines the artistic implications that oral tradition holds for the understanding of the Iliad and Odyssey in order to establish a context for their original performance and modern day reception In *Homer's Traditional Art* Foley addresses three crucially interlocking areas that lead us to a fuller appreciation of the Homeric poems He first explores the reality of Homer as their actual author examining historical and comparative evidence to propose that Homer is a legendary and anthropomorphic figure rather than a real life author He next presents the poetic tradition as a specialized and highly resonant language bristling with idiomatic implication Finally he looks at Homer's overall artistic achievement showing that it is best evaluated via a poetics aimed specifically at works that emerge from oral tradition Along the way Foley offers new perspectives on such topics as characterization and personal interaction in the epics the nature of Penelope's heroism the implications of feasting and lament and the problematic ending of the Odyssey His comparative references to the South Slavic oral epic open up new vistas on Homer's language narrative patterning and identity *Homer's Traditional Art* represents a disentangling of the interwoven strands of orality textuality and verbal art It shows how we can learn to appreciate how Homer's art succeeds not in spite of the oral tradition in which it was composed but rather through its unique agency **Reading Poetry, Writing Genre** Silvio Bär, Emily Hauser, 2018-12-27 This ground breaking volume connects the situatedness of genre in English poetry with developments in classical scholarship exploring how an emphasis on the

interaction between English literary criticism and Classics changes sharpens or perhaps even obstructs views on genre in English poetry Genre has classical roots both in the etymology of the word and in the history of genre criticism which begins with Aristotle In a similar vein recent developments in genre studies have suggested that literary genres are not given or fixed entities but subjective and unstable as well as historically situated and that the reception of genre by both writers and scholars feeds back into the way genre is articulated in specific literary works Classical scholarship literary criticism and genre form a triangle of key concepts for the volume approached in different ways and with different productive results by contributors from across the disciplines of Classics and English literature Covering topics from the establishment of genre in the Middle Ages to the invention of female epic and the epyllion and bringing together the works of English poets from Milton to Tennyson to Josephine Balmer the essays collected here argue that the reception and criticism of classical texts play a crucial part in generic formation in English poetry

Reading Homer's Iliad Kostas Myrsiades, 2022-11-11 Reading Homer's Iliad is a book by book commentary on the epic's major themes meant to inform students new to the work Endnotes elaborate on myths Homer leaves unfinished explain terms and phrases and provide background information The volume includes a general bibliography in addition to bibliographies accompanying each book's commentary Sound, Sense, and Rhythm Mark W. Edwards, 2009-01-10 This book concerns the way we read or rather imagine we are listening to ancient Greek and Latin poetry Through clear and penetrating analysis Mark Edwards shows how an understanding of the effects of word order and meter is vital for appreciating the meaning of classical poetry composed for listening audiences The first of four chapters examines Homer's emphasis of certain words by their positioning a passage from the Iliad is analyzed and a poem of Tennyson illustrates English parallels The second considers Homer's techniques of disguising the break in the narrative when changing a scene's location or characters to maintain his audience's attention In the third we learn partly through an English translation matching the rhythm how Aeschylus chose and adapted meters to arouse listeners' emotions The final chapter examines how Latin poets particularly Propertius infused their language with ambiguities and multiple meanings An appendix examines the use of classical meters by twentieth century American and English poets Based on the author's Martin Classical Lectures at Oberlin College in 1998 this book will enrich the appreciation of classicists and their students for the immense possibilities of the languages they read translate and teach Since the Greek and Latin quotations are translated into English it will also be welcomed by non classicists as an aid to understanding the enormous influence of ancient Greek and Latin poetry on modern Western literature

Traditional Elegy R. Scott Garner, 2011-01-26 Though often assumed by scholars to be a product of traditional and perhaps oral compositional practices comparable to those found in early Greek epic archaic elegy has not until this point been analyzed in similar detail with respect to such verse making techniques This volume is intended to redress some of this imbalance by exploring several issues related to the production of Greek elegiac poetry By investigating elegy's metrical partitioning and its localizing patterns of repeated phraseology

Traditional Elegy makes clear that the oral formulaic processes lying at the heart of Homeric epic bear close resemblance to those that also originally made archaic elegy possible. However, the volume's argument is then able to be pressed even further by looking at the most common metrical anomaly in early elegy: epic correction, in order to demonstrate that elegiac poets in the Archaic Period were not simply mimicking an earlier productive style but were actively engaging with such traditional techniques in order to produce and reproduce their own poems. Because correction exhibits several patterns of employment that depend upon the meshing and adapting of traditional phraseological units, it becomes clear that in elegy just as it is in epic, this metrical phenomenon is inextricably entwined with traditional techniques of verse composition, and we therefore have strong evidence that elegiac poets of the Archaic Period were still making active use of these oral formulaic techniques, even if actual oral composition itself cannot be proven for any individual author or poetic fragment. The implications of such findings are quite large, as they require a wholesale shift in our modern methods of inquiry into elegy for a wide range of concerns of meter, phraseology, and even the much broader issues of intended meaning and overall aesthetics.

Ancient Greek Dialects and Early Authors D. Gary Miller, 2013-12-12. Epic is dialectally mixed but Ionic at its core. The proper dialect for elegy was Ionic, even when composed by Tyrtaeus in Sparta or Theognis in Megara, both Doric areas. Choral lyric poets represent the major dialect areas: Aeolic (Sappho, Alcaeus), Ionic (Anacreon, Archilochus, Simonides), and Doric (Alcman, Ibycus, Stesichorus, Pindar). Most distinctive are the Aeolic poets. The rest may have a preference for their own dialect, some more than others, but in their Lesbian veneer and mixture of Doric and Ionic forms, are to some extent dialectally indistinguishable. All of the ancient authors use a literary language that is artificial from the point of view of any individual dialect. Homer has the most forms that occur in no actual dialect. In this volume, by means of dialectally and chronologically arranged illustrative texts, translated and provided with running commentary, some of the early Greek authors are compared against epigraphic records, where available, from the same period and locality, in order to provide an appreciation of the internal history of the Ancient Greek language and its dialects, the evolution of the multilectal artificial poetic language that characterizes the main genres of the most ancient Greek literature, especially Homer's epic, with notes on choral lyric and even the literary language of the prose historian Herodotus, the formulaic properties of ancient poetry, especially epic genres, the development of more complex meters, colometric structure, and poetic conventions, and the basis for decisions about text editing and the selection of a manuscript, alternant or emendation that was plausibly used by a given author.

Ancient Greek Linguistics Felicia Logozzo, Paolo Poccetti, 2017-11-07. The volume assembles about 50 contributions presented at the International Colloquium on Ancient Greek Linguistics held in Rome, March 2015. This Colloquium opened a new series of international conferences that has replaced previous national meetings on this subject. They embrace essential topics of Ancient Greek Linguistics with different theoretical and methodological approaches: particles and their functional uses, phonology, tense, aspect, modality, syntax, and thematic roles, lexicon, and onomastics. Greek and other languages, speech acts, and pragmatics.

Callimachus

Susan A. Stephens, 2015-03-27 Callimachus was arguably the most important poet of the Hellenistic age for two reasons his engagement with previous theorists of poetry and his wide ranging poetic experimentation Of his poetic oeuvre which exceeded what we now have of Theocritus Aratus Posidippus and Apollonius combined only his six hymns and around fifty of his epigrams have survived intact His enormously influential Aetia the collection of Iambi the Hecale and all of his prose output have been reduced to a handful of citations in later Greek lexica and handbooks or papyrus fragments In recent years excellent commentaries and synthetic studies of the Aetia the Iambi and the Hecale have appeared or are about to appear But there is no modern study in English of the collection of hymns And while there are excellent commentaries in English on three of the hymns Apollo Athena Demeter the commentaries on Zeus and on Delos are limited in scope and there is no commentary at all on the Artemis hymn Synthetic studies in English for the most part treat only one hymn not the collection and tend to focus on Callimachus intertextual relationships with his predecessors and or his influence on Roman poetry Yet recent work is requiring scholars to broaden their perspective and to consider Callimachus religious civic and geo political contexts much more systematically in attempting to understand the hymns A further incentive is that apart from the Homeric and Orphic hymns Callimachus are the only other hymns that have survived intact those written in earlier periods are now reduced to fragments For these reasons a study of the six hymns together is a desideratum An additional reason is that Callimachus collection of six hymns is very likely to have been an authorially arranged poetry book quite possibly the earliest such book that we have intact therefore it allows a unique perspective on the evolution of the form This volume offers a text and commentary of all six hymns for advanced students of classics and classical scholars as well as interpretive essays on each hymn that integrate what has been the dominant paradigm intertextuality into a broader focus on Callimachus context Her introduction treats the transmission of the hymns the potential for and likelihood of the Homeric hymns as models the hymns as a poetry book their language and meter especially in light of recent work done on this topic performance practices and their relationship to cult court local geographies and panhellenic sanctuaries For each hymn Stephens presents the Greek text a translation and a brief commentary containing important information or parallels for interpretation **Singing**

Alexandria Lucia Prauscello, 2017-07-31 This volume investigates the transmission and ancient reception of ancient Greek texts with musical notation It provides a reconstruction of the dynamics of reception orienting the re use and re shaping of musical and poetic tradition in the entertainment culture of the post classical Greek world The study makes full use of literary papyrological and epigraphic evidence and in particular includes a detailed philological analysis of surviving musical papyri and of their relationship to the editorial activity of Alexandrian scholarship The study helps to relocate musical documents in the world of their production and reception **The Poetry of Homer** Samuel Eliot Bassett, 2003-01-01 S E Bassett s classic work The Poetry of Homer investigates the rhetorical techniques that enable the Iliad and the Odyssey speak to both ancient and modern audiences Somewhat neglected in the decades after its posthumous publication in 1938 it

has become an immensely influential work and has left its mark on a generation of Classicists

Voices and Echoes of Early Greek Philosophy María-Elena García-Peláez, David Lévy, 2024-12-02 The seventeen contributions constituting this edited volume focus on archaic Greek thought Presocratics broadly understood including Sophists Archaic poets or Tragedians and its multiform reception use or appropriation through times and lands The first chapters deal with the direct reconstruction and understanding of early Greek thought from the very first philosophical writings to the last Presocratic philosopher By alternating discussions of editorial and translation issues stylistic analysis geographical study and history of science these contributions question the value of the testimonies or fragments attributed to those early thinkers and challenge our understanding of the texts at the origin of western philosophy The volume subsequently focuses on the echoes of those Archaic voices over a long period of time from Aristotle to the 20th century From their early reception in Greek and Roman time to their adaptation in contemporary poetry by way of their appropriation and use in Islamic philosophy or in Latin America colonization the contributions gathered in this second part illustrate the large scope of influence of ancient philosophers and of their ideas in various times and places

The Hesiodic Catalogue of Women Richard Hunter, 2005-07-14 This collection of essays offers an exploration of the meaning and significance of the Catalogue of Women attributed to Hesiod

Word Order in Greek Tragic Dialogue Helma Dik, 2007-07-26 A study of dialogue in Greek tragedy not as poetry in the first instance but as dialogue between the characters on stage Which words do they highlight What is the effect of this highlighting The various chapters focus on sets of sentences that have similar meanings but different word order so that the effects of word order can be teased out

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