

## ILLIAD 22

DE JONG (I.J.F.) (ed.) *Homer: Iliad Book XXII*. Pp. x+210. Cambridge: Cambridge University Press, 2012. Paper, £20.99, US \$37.99 (Cased, £52, US\$94). ISBN: 978-0-521-70977-4 (978-0-521-88332-0 hbk).

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The latest in a growing number of commentaries on Homer in the Green and Yellow series, de J.'s volume on *Iliad* Book 22 is an excellent teaching aid. Its greatest strength is that it can be used as an all-purpose introduction to Homeric studies, for it contains a good deal of information on a wide range of material, expressed in clear language; it should be very popular among teachers and students for many years.

The helpful introduction is separated into four sections: (1) Homer and literary interpretation, (2) Book 22 within the *Iliad*, (3) narrative art and oral style, and (4) language, metre and text. The first and last sections in particular are especially fine summaries of the material, and de J. usually manages to include up-to-date scholarship (though J.M. Foley's traditional referentiality was a surprising omission from section 3). Of particular worth is section 4's summary of Homeric metre and language, the latter not simply because it is divided into numbered points, to which constant easy reference is made throughout the commentary. Indeed, these summaries should be mandatory reading for all students. The rather lengthy recounting of the *Iliad*'s plot (pp. 7–11) in section 2 seemed a little otiose to this reviewer, though the same section's discussion of the links between Books 6, 22 and 24 (pp. 11–13) is concise and informative.

The text is de J.'s 'own, but essentially a "collation"' (p. 39) of the OCT, van Thiel and West; given the very different approaches of these three editions, and of course the aims of the Green and Yellow series, the apparatus is wisely restricted. De J. also offers a few cases of alternative punctuation, which are always signalled and explained.

The commentary is clearly set out, generous in its explanations and sensible. Narratology unsurprisingly plays a role in both the introduction (pp. 19–21) and the notes (e.g. p. 109 *ad* 202–4, p. 118 *ad* 229, pp. 181–2 *ad* 464 & 465, p. 183 *ad* 468–72), but it is never presented in an alienating or exclusivity manner, so that those who are not convinced by its claims will still find much of use and interest. Similarly to be expected is de J.'s concentration on typical patterns and motifs, as for example *ad* 33–91 (p. 67) on supplication scenes, *ad* 91–137 (p. 80) on deliberation monologues, *ad* 165–6 (p. 101) on the 'three times' pattern, *ad* 226–47 (pp. 117–18) on divine / mortal encounters, *ad* 248–305 (pp. 121–2) on single combats, etc. This material is always well directed to the passage at hand, so that the interpretative pay-off is constant.

Indeed, de J. has the happy knack of conveying an enormous amount of useful information in a very brief space. For instance, in the twelve-line note *ad* 9–10 (pp. 61–2) she explains *inter alia* (!) the significance of the juxtaposition θνητός . . . θεόν, the morphology of εόν, the relationship of νυ to νῦν, the 'proleptic' object με, the use of δέ and the connotations of ἀσπερχές, and she rightly rejects a concordance interpolation (10a) found in one papyrus. This range of material – linguistic, syntactical, interpretative and text-critical – is typical of the medium-sized notes.

Moreover, the longer section notes (e.g. p. 67 *ad* 33–91, pp. 72–3 *ad* 56–76, pp. 140–2 *ad* 326–66, etc.) manage to introduce the essential issues and themes of the passage, and provide a solid grounding in both the rest of the poem and its scholarship. Anyone, for instance, consulting the note *ad* 100–3 (p. 84) will find there everything a reader of the

*Iliad* (not just Book 22) needs to know about Poulydamas, and how his role in the rest of the poem informs Hector's reluctance to return to the safety of Troy.

There are criticisms to be made, of course. Some notes seem to have suffered in the editing process, as *ad* 71–6 (pp. 75–6), where the discussion of the relationship between Tyrtaeus 10.21–30 *W*<sup>2</sup> and Priam's speech is frankly elliptical. The three options (Tyrtaeus drew on Homer, Tyrtaeus has been interpolated into Homer, they both drew on a common theme) are, first, set out very clearly. The third option is said to be 'always possible', the second is refuted at some length, and then de J. concludes, with no further discussion, that this makes 'the first position the most likely one'. It may well be so, but the note itself only makes the case against the second option, and does not explain why the first is to be preferred to the third, or give any positive arguments in its favour. Another caution needs to be sounded about the linguistic explanations: sometimes they are very clear, at other points there is a preponderance of technical language which students will find off-putting, if not mysterious. Thus, *ad* 15–16 (p. 63) (ἔβλαψας ... τρέψας), de J. explains the 'coincident use of the aorist participle' in straightforward terms, but in the directly preceding note (*ad* 14 ὀχθήσας) she merely comments 'the aorist is ingressive'.

However, problems like these are rare and relatively unimportant, and one is more often left with a sense of judicious discussion, informed by de J.'s influential career in Homeric scholarship. Homerists will find it a valuable teaching tool.

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### ODYSSEY 13 AND 14

BOWIE (A. M.) (ed.) *Homer: Odyssey Books XIII and XIV*. Pp. xii + 258. Cambridge: Cambridge University Press, 2013. Paper, £19.99, US \$34.99 (Cased, £55, US\$90). ISBN: 978-0-521-15938-8 (978-0-521-76354-7 hbk).

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B. rightly calls attention to the focus on members of the lower class in the second half of the *Odyssey*, who seem to support the moral law against the aristocratic suitors; remarkable, because we tend to think of epic as addressed to an aristocratic audience. B. takes an admirable Unitarian stand against those who see these books as rife with additions and alterations. He looks forward to the critical rehabilitation of the second half of the *Odyssey*, too many times thought to be an appendage to Books 9–12, when those books are a prelude to the real story. In an introduction that admirably summarises the literary qualities of these books, he explains in clear prose how the poet avoids clear closure of incidents, but weaves closural elements in and out. He uses a pattern of recognition combined with narrative that drives the story slowly forward. B. is much interested in the mechanics of recognition, and he gives a good summary in the introduction. A good deal of the narrative in the latter half of the *Odyssey* is designed to postpone the recognition between Odysseus and Penelope, because then the song, and all its pleasure, will end.

He turns to the problem of lower-status figures in the *Odyssey*. Is this Homer's invention, or did epic allow such characters ordinarily? In any event, it is striking how Homer elevates lower-class persons by describing their behaviour in terms appropriate to their superiors, for example in calling Eumaeus a 'leader of men'. Lower-class persons also