Odyssey xv–xxi, Bonifazi notes that the interplay of these pronouns represents 'ambiguity about the awareness or the unawareness' of Odysseus' true identity by different characters (163).

With its closer focus on αὐτός, chapter 3 paves the way for the discussion of discourse markers (Bonifazi's preferred term) that incorporate αὐ-: αὖ, αὖτε and αὐτάρ in chapter 4 and αὖτις, αὐτίκα, αὐτοῦ and αὖτως in chapter 5. After a lengthy (185–201) account of the general functions of discourse markers, Bonifazi demonstrates that αὖ, αὖτε and αὐτάρ, like αὐτός, operate as visual and narrative signposts, marking anaphoricity, narrative centrality and visual relevance. In chapter 5, Bonifazi observes the 'unstable' (291) range of uses of αὖτις, αὐτίκα, αὐτοῦ and αὖτως, which, nevertheless, like αὐτός, trigger cognitive and pragmatic contrasts in terms of centre and periphery.

This volume offers us an impressive interlinked collection of nicely judged observations on the behaviour of κεῖνος and the αὐ -words that we find in Homer. In exploring the communicative significance of these terms Bonifazi makes a real contribution to our appreciation of the epics. Her discussion, though often technical, is well-paced; there is an easy flow from chapter to chapter; she provides useful tables of frequencies (68, 130, 262, 292); examples are instructive; and her conclusions are soundly-based.

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DE JONG (I.J.F.) **Homer: *Iliad*. Book XXII** (Cambridge Greek and Latin Classics). Cambridge and New York: Cambridge University Press, 2012. Pp. x + 210. £19.99. 9780521709774.

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De Jong's commentary is intended for both students and professional classicists (vii); it serves both constituencies admirably. I used it as a textbook for an advanced undergraduate course. For the first five weeks we read *Iliad* 22 with de Jong's commentary before moving on to reading *Odyssey* 9–11 at a faster pace.

Forty one pages of introduction offer a trove of information on Homer, the Homeric epics and the history of Homer studies, *Iliad* 22 presented within the context of the structure of the whole poem, narrative features of oral poetry, language and metre, and history of transmission. This introduction is distinguished by its concision and clarity. De Jong provides a succinct overview of the history of Homeric scholarship that reliably conveys both divergences of opinion and scholarly consensus, with influential scholarship cited in footnotes.

Not surprisingly, given de Jong's interests, a large portion of the introduction is devoted to the structure and narrative techniques of the *Iliad*. Here she offers a valuable corrective to the restrictive understanding of oral poetics that still lingers among those who derive from M. Parry's oral-formulaic theory a narrow view of the narrator's artistic possibilities. Already in her plot summary of the *Iliad*, but especially in her masterful examinations of the close interplay of book 22 with books 6 and 24 and of the interrelated deaths of Sarpedon, Patroclus and Hector, she alerts the reader to techniques such as thematic repetition and verbal echoes, prolepses and analepses. A similar focus on their narrative function runs through her overview of other characteristics of Homeric epic such as similes and epithets. Through argumentation built on well-chosen examples, a portrait emerges of a skilled narrator actively drawing in his narratees.

The overview of Homeric language and metre is the only disappointing section of the book. This is a problem of format, not content. Characteristic features of Homeric phonology, morphology and syntax are arranged as one giant list. Similar problems of layout detract from de Jong's metrical overview: scansion is provided for the first 15 lines of *Iliad* 22, but scansion and text do not align.

If the introduction is distinguished by both economy and scope, the commentary delivers the full payload for students and scholars alike. Features introduced *en passant* in the introduction are fleshed out in the notes. Take focalization, for example, first introduced on page 20, but then applied in practice at key junctures. The reader gains an appreciation for the ways in which the narrator describes the unfolding events through the viewpoints now of Hector, now of Achilles, Hecuba or Andromache; especially for Andromache, de Jong's sustained analysis highlights the depth of her portrayal.

De Jong's narratological approach frequently guides her readings of interpretative cruces. For example, she argues *ad* 395 that ἀεικέα μήδετο should be interpreted as belonging to Achilles' focalization rather than implying moral criticism

on the part of the narrator. Here as elsewhere she provides opposing viewpoints, cross-referenced to the bibliography.

Over the course of 135 pages of commentary, the reader gets a rich sense of how the *Iliad* as a whole fits together (there are also many insightful references to the *Odyssey*). Important themes, concepts and words also receive due attention. The reader learns how *kleos* differs from *kudos*, for example; the different words for fate are laid out, and the relationship between fate, the gods and human agency is delineated. Socio-historical context is provided and Near Eastern influences noted. Bibliographical references throughout give the reader pointers for further exploration.

Students also receive a comprehensive introduction to distinctive features of Homeric grammar and syntax. Repetition is effectively used for reinforcement. The 'ethic' dative is introduced and defined *ad* 13 and 38, but then referenced at other salient moments of high emotion; de Jong is particularly adroit at suggesting the effect of particular features (for example particles, purposeful epithets, *hapax legomena*, skewed verses). Interesting etymologies, textual variants and scholia are regularly discussed. The notes make effective use of context to explain even the most recondite terms. Scholars also stand to gain from de Jong's expertise and from the wide-ranging information that she has marshalled.

Other practical considerations recommend the text. The commentary is affordable. Its *apparatus criticus* uses English rather than the Latin employed by earlier commentaries in the series. Notes often cite the relevant sections of grammatical and linguistic reference works. The bibliography strikes the right balance between selectivity and inclusion, though the wealth of cited scholarship written in German will be more likely accessible to graduate students than undergraduates.

All three students in my Homer class found the commentary useful and easy to digest; within a fortnight, they were using terms such as 'character-language' and 'objective truth' with confidence and precision. What is more, they applied much of what they had learned to our subsequent study of *Odyssey* 9–11. This review incorporates the feedback of Laurel Boman, Karl Grant and Janella Reiswig.

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TSAGALIS (C.) **From Listeners to Viewers: Space in the *Iliad*** (Hellenic Studies 53). Cambridge MA: Harvard University Press, 2012. Pp. xi + 553. $29.95. 9780674067110.
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The presentation of the *Iliad*'s narrative, Tsagalis suggests in this important and astute book, reflects the process of mental imaging that underlies the poem's creation in performance and the audience's or reader's reception of it. Visuality – the human mind's tendency to see in frames or 'snapshots' – is thus key to narration, and the poet shapes and the audience takes in the narrative by following paths between successive frames. The visual images are tied to space (places, landmarks, people, significant objects) and space is one of the most important cues to memory. Space thus plays an essential role in the poet's and the audience's 'viewing' of the narrative.

In making this argument, Tsagalis relies on the results of cognitive science, which he outlines usefully in the introduction, and cognitively-based theories of narrative. In applying this approach to the *Iliad*, he builds on, and usefully extends, studies of Homer and oral poetics through cognitive theory by such scholars as Elizabeth Minchin and David Rubin, and recent work on space in Homer by Alex Purves and Jenny Clay. But in synthesizing the cognitive and the spatial, Tsagalis takes an important step forward in illuminating essential aspects of Homeric epic. The book does not focus only on the mechanics of oral performance and reception; it never loses sight of the *Iliad*'s central themes and concerns, and shows how these are themselves spatially anchored.

The book is divided into four sections, each with two chapters. The first section discusses the space that is represented in the narrative: the battlefield and then the spaces that frame it horizontally (Troy, the Achaean encampment with ships, wall and seashore) and vertically (the world of the gods). Through excellent close readings, Tsagalis shows how various typical scenes of combat are narrated through (for example) symmetrical visual frames or by tracking the progress of a warrior through battle. He deepens our understanding of scenes long considered typical of oral poetry by discussing the cognitive processes involved in oral performance. He also shows well how such 'static spaces' of the battlefield as natural and human-made landmarks function as 'memory cues' by evoking the past and so giving chronological depth to the narrative and,