

TABLE OF CONTENTS

| | |
|--|-----|
| Preface..... | 11 |
| Acknowledgements..... | 15 |
| | |
| I. THE THEORY OF THE ORAL HOMER AND ITS DILEMMAS..... | 17 |
| 1. Introduction. Homer’s Orality – An Open Question Again | 19 |
| 2. The Waning of Parryism’s Hegemony | 23 |
| a. Oral Theory & the Theory of the Oral Homer: A Necessary Distinction | 24 |
| b. The Alleged Evolution of Parryism..... | 28 |
| c. The Differentiations Within Parryism | 30 |
| d. ‘Multiform Parryism’ – Its Irreconcilable Divisions | 35 |
| e. Scripsists and Oralists: Literacy as Fetish and Orality as Idol..... | 36 |
| f. ‘ <i>Prisonniers de l’oralisme</i> ’..... | 37 |
| 3. ‘Hard Parryism’ and ‘Soft Parryism’ – An Oral Poetics for Homer? | 38 |
| a. Oral Poetics | 40 |
| b. Aristotelian Poetics versus Oral Poetics of the Epic | 41 |
| c. Chart: Aristotelian Poetics versus Oralist Poetics of the Epic | 42 |
| d. Oral Poetics for Homer: ‘Honor’d More in the Breach than the Observance’ | 45 |
| 4. The Parryist Tests of Orality | 50 |
| a. The Formula Test: Formular Language and Schematized Diction .. | 52 |
| a1. Parry’s Epochal Discovery and Its Problems | 52 |
| b1. Lowly Status of the Epithets..... | 56 |
| c1. Too Rigidly Drawn Distinctions..... | 60 |
| d1. The Homeric Epithet and the <i>mot juste</i> | 63 |
| e1. An Anatomy of the Parry-Lord Formula Analyses | 65 |
| b. The Microphilology of the Formula: A Critical Account..... | 71 |
| a1. ‘Oralist Alchemy’ | 77 |
| b1. Chart: Development of Formular Theory | 79 |
| c1. The Erosion of Oral Substance..... | 80 |
| c. Attempted Remedies: Alternative New Approaches..... | 85 |
| d. Conclusion. The Malaise of Parryist Formular Theory..... | 96 |
| 5. The Tests of Orality Resumed – The Formula Test | 97 |
| a. A Revised Concept of the Formula | 97 |
| b. ‘Words of Zero-Formularity’: <i>hapax legomena</i> in Homer..... | 99 |
| c. Formular Analyses for the ‘Litmus Tests of Orality’..... | 101 |

| | |
|---|---------|
| d. The End of the Notion of Formular Uniformity in Homeric Diction..... | 106 |
| 6. The ‘Test By Thrift’ – The Economy Test | 110 |
| 7. Parataxis & Hypotaxis In Homer – The Enjambment Test | 114 |
| a. The Nature and Forms of Enjambment..... | 116 |
| b. The Statistical Evidence..... | 118 |
| c. Parryists in Denial | 120 |
| d. “Nonconfigurationality” | 124 |
| e. Hypotaxis in Homer | 128 |
| f. Parataxis in Homer | 131 |
| 8. Composition-by-Theme – The Thematic Test | 135 |
| a. Type-scenes | 136 |
| b. Catalogues | 139 |
| c. Anatomy of a Parryist Thematic Analysis of <i>Iliad</i> I | 143 |
| d. A Tale of Two Assemblies..... | 144 |
| e. The Dilution of the Term ‘Oral Theme’ | 151 |
| f. The Different Uses of <i>Typical</i> | 154 |
| 9. The Test Results – Preliminary Conclusions | 155 |
| II. THE THEORY OF THE POSTORAL HOMER..... | 157 |
| 1. Taking Stock and The Task Ahead..... | 159 |
| 2. Literacy in Archaic Greece | 162 |
| a. The Evidence..... | 162 |
| b. ‘Alphabetic Revolution’ | 169 |
| 3. The ‘Other Parryism’ of Parry <i>Fils</i> : Postorality & Transitional Text | 174 |
| a. Critique of Hyperoralism | 177 |
| b. Dictation versus Autograph..... | 178 |
| c. The Case for Postorality..... | 183 |
| 4. Towards Non-Schematized Free Composition of Postorality..... | 186 |
| a. Postoral Poet and Transitional Stage..... | 186 |
| b. Craft Into Art..... | 187 |
| a1. Iteration – Oralism’s Kingdom – and its Artistic Uses..... | 187 |
| b1. ‘Formulaic Artistry’ | 193 |
| c1. Craft-Into-Art in Type-Scenes | 195 |
| a2. Type-scene and <i>êthopoia</i> : Pondering Scenes | 196 |
| b2. The Type-Scene ‘Arming’ and the Typology of the <i>Aristeia</i> | 197 |
| c. Oral Theme & Simile – The Non-Oral Nature of the Homeric Simile | 202 |

| | |
|--|-----|
| 5. Characterization & Large-Scale Structure: Postorality & Neoanalysis. | 209 |
| a. Dramatic Large-Scale Structure | 209 |
| a1. Beyond the Memnonis-hypothesis: the Evolution of Neoanalysis | 213 |
| b1. A Historical Morphology of Archaic Greek Epic..... | 214 |
| c1. Homer's Two <i>Iliads</i> | 217 |
| d1. Integral-dramatic Large-Scale Epic..... | 221 |
| b. Characterization (ἡθοποιία)..... | 225 |
| c. The 'Uniqueness of Achilles' | 226 |
| d. The Grand Finale: The Ransoming of Hektor (<i>Hektoros Lytra</i>) and the Return of the <i>megalopsychos</i> | 235 |
| e. Heroic Ambition (<i>philotimia</i>) and Tragic Loss | 237 |
| 6. Epilogue: A Last Word on Postoral Narrative Art & Schematization.... | 243 |
| APPENDICES | 245 |
| Appendix I: Supporting Passages to the "Formular Analysis" of Vergil, <i>Aen.</i> 1, 1–10 | 245 |
| Appendix II..... | 248 |
| Appendix III | 252 |
| Bibliography | 255 |
| Indices | 269 |
| Index rerum | 269 |
| Index locorum..... | 272 |