



Reading Quintus Reading Homer
Intertextual Engagement in Quintus Smyrnaeus' *Posthomerica*

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Thesis Abstract

This thesis is a study of Quintus Smyrnaeus' *Posthomerica*, a Greek epic of the third century C.E. written in Greek hexameters in Homeric diction and in a Homeric style and about the post-Iliadic events of the Trojan War. My thesis deals with intertextuality, that is, the relationship between the *Posthomerica* and the Homeric texts. The *Posthomerica* has been called a hyper-Homeric text, which has been viewed as a negative trait of the poem. I analyse this Homeric-emulative tendency and discuss the interaction between the cultural and literary influences contemporary to the *Posthomerica*, and the poem's overwhelmingly Homeric intertextuality. I assess how Quintus, as a Late Antique reader, reads Homer, and I focus in on the originality and Late Antique interpretative bias of Quintus in his readings and emulation of Homer. Intertextuality points to resemblances and differences, and indicates how a poem that can be called "Homeric" is in fact neo-Homeric in its updating of Homeric ethics, ideologies and poetics. I also discuss throughout the thesis how the *Posthomerica* is Alexandrian in its indebtedness to Homer. The *Posthomerica* is a learned text where application of intertextuality by the reader activates and vivifies a poem that has otherwise been dismissed as second-rate. There are four sections in my thesis, all dealing specifically with three separate aspects of poetics. The first section is a study of similes in the *Posthomerica*. I present a complete statistical analysis of similes in the poem, and compare practice in earlier epics. I then focus on specific examples of similes in the poem, and show how Homeric intertextuality vivifies meaning and characterisation of these similes. Very often the context of the Homeric passage implicated in the Posthomeric simile adds a varying sense and meaning. I also highlight the concern for pattern and structure in the placement of similes in the *Posthomerica* in a way that derives more from the style of Apollonius Rhodius than Homer. Thus Quintus reads Homer through later Greek epic lenses. My second and third sections are related. I discuss gnomai in the *Posthomerica*, and present detailed statistics for this understudied area of the poem. I argue that the widespread use of gnomai, particularly in the voice of the primary narrator, provides an ethical thread in the poem, and that the content of these gnomai is non-Homeric, and influenced by Stoicism. Thus within a Homeric-emulative poem we read a recurrent non-Homeric philosophy and ethics carried by gnomai. The third section then focuses on one simile (in Book 14), which, in a very original way, contains a gnome. The simile derives its content from *Odyssey* 8 and the story of Aphrodite and Ares caught in the act of adultery. I read Quintus updating Homer in this simile and re-presenting the Homeric story with a definite moral, and therefore un-Homeric, emphasis. The fourth section concentrates on ecphrasis and the Shield of Achilles in *Posthomerica* 5. I show how Quintus presents radically non-Homeric devices within this ecphrasis first narrated in *Iliad* 18. I argue that this originality within a very Homeric template is reflective of the overall status of the *Posthomerica* in relation to Homer. I focus in particular on the figure of the Mountain of *Arete* on the Shield of Achilles, and illustrate how this figure, which is Stoic in its inheritance, behaves as a *mise-en-abîme* for the key ethical content of the poem found in gnomai. I then discuss the implications of Quintus revising the Homeric Shield of Achilles into a symbol of the Stoic ethics that the *Posthomerica*, this most "Homeric" of poems, contains. That is the overall focus of this thesis: the interaction of Homeric indebtedness and non-Homeric influences in the *Posthomerica*.

Foreword and Acknowledgements

Quintus Smyrnaeus' *Posthomerica* is a demanding text. Even after a three year PhD, there are still so many miles to travel. Howbeit, my postgraduate journey with Quintus has reached its *telos*. I have at least gained a foothold somewhere on the slopes of the Mountain of *Arete*.

This thesis is a study of intertextuality in the *Posthomerica*. Parts of Section 4, especially Chapter 14, are a revision of material first presented in my publication 'Returning to the Mountain of *Arete*: Reading Ecphrasis, Constructing Ethics in Quintus Smyrnaeus' *Posthomerica*', in Baumbach, M., Bär, S., & Dümmler, N. 2007. (Eds) *Quintus Smyrnaeus: Transforming Homer in Second Sophistic Epic* Berlin, pp. 259-84. I acknowledge my debt to the editors and my supervisors, for criticism and improvements to that work.

It is on this page that I am obliged to express my many debts to many people. The first goes to Quintus himself. Whoever he was, and wherever he lived, he gave me the chance to spend much of my twenties on a learned and rewarding text, and lead my life in many pleasant and interesting directions. I would like to thank, first and foremost, Dr. Roger Rees: he was the one responsible for my introduction to Quintus, and as my MSc supervisor, and as supervisor of the initial stages of my PhD, he helped me lay the foundations of this thesis. Dr. Stephanie Winder became his willing replacement as supervisor, and with intellectual rigour combined with great humour and friendship has helped me reach the end of this project. Prof. Douglas Cairns has been my perennial second supervisor throughout my postgraduate studies, and to him I express my deep gratitude for his encouragement and scholarly insight. I also acknowledge here the thesis examiners, Prof. Richard Hunter and Dr. Michael Lurje, for the intense academic nature of the *viva voce* examination, and for their recommendations.

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I dedicate this thesis to the memory of my mother, who instilled in me the value of education, and whose love I will carry with me always.

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Note on Abbreviations and Editions

Throughout this PhD thesis, I use the Harvard system of referencing. In the bibliography, I follow, for journal abbreviations, *L'Année philologique*. Ancient authors and works are abbreviated after LSJ. The following are the other abbreviations found in the thesis:

- DNP* Cancik, H., & Schneider, H. 1996-2004. (Eds) *Der Neue Pauly. Enzyklopädie der Antike. Altertum* (Band 1, 3, 6, 10, and 11) Stuttgart
- GP* Denniston, J.D. 1954. *The Greek Particles* (2nd Edition) Oxford
- LIMC* Ackermann, H.C., & Gisler, J.-R. 1981-. (Eds) *Lexicon Iconographicum Mythologiae Classicae* Zurich
- LSJ* Liddell, H.G., Scott, R., & Jones, H.S. 1968. (Eds) *A Greek-English Lexicon: Ninth Edition, with Supplement* Oxford
- OCD* Hornblower, S., & Spawforth, A. 2003. (Eds) *The Oxford Classical Dictionary* (3rd Edition, Revised) Oxford
- SVF* von Arnim, I. 1903. (Ed.) *Stoicorum Veterum Fragmenta* (Vols 2 and 3) Leipzig

The editions used for ancient authors are the most recent unless otherwise stated. Similarly, all translation is my own unless otherwise stated. For Quintus Smyrnaeus, I use the edition of Vian 1963, 1966, and 1969, for the *Iliad* that of M.L. West 1998 and 2000 (but with altered orthography and punctuation). For the Iliadic *Scholia*, I use Erbse 1969-88, and for the Odyssean *Scholia*, Dindorf 1850.

I do not italicise some Greek words, such as *gnome*, or *gnomai*, due to frequency of occurrence. I also use the word *Posthomeric* as an adjective for the poem the *Posthomeric* – that is, it is the adjectival form of the title of that poem.

Introduction

This leads us to a general estimate of Quintus as a poet. . . he lacks originality, is guilty of the most serious and constant plagiarism and imitation.

Paschal 1904.66

There is no epic poem that does not confront its predecessors.

Hainsworth 1991.vii

The anaemic pastiche served up by Quintus is utterly devoid of life.

Lloyd-Jones 1969.101

No text can exist except against the matrix of possibilities created by those pre-existing texts.

D. Fowler 2000a.119

Quintus Smyrnaeus' *Posthomerica* is a 14 book epic poem written in Greek hexameters, in which are narrated the events of the Trojan War that occur after the conclusion of the *Iliad*, but before the events narrated in the *Odyssey*.¹ Thus, it includes episodes such as the respective arrivals and deaths of Penthesileia and Memnon, the death of Achilles, the *hoplon krisis*, the arrivals of Neoptolemus and Philoctetes into the war, the deaths of Eurypylus and Paris, the building of the horse, and the sack of Troy. The poem ends with the disastrous voyage home of the Greeks.² The *Posthomerica* is usually given an approximate date of composition of the third century C.E.³ There is little external evidence about the poem or indeed Quintus.⁴ In the MSS titles, we find a Latin *praenomen*, "Kointos", despite the fact that the poem is in Greek; we also find the title

¹ Cf. Sainte-Beuve 1857.347: 'Il n'a voulu que rejoindre les deux Homères.'

² In this way, Quintus in a sense completes the Homeric story, in a similar way to some of the works of the Epic Cycle. This has led almost all modern scholars to re-affirm the long-held view that Quintus' aim in composing the *Posthomerica* was to fill in the gap left by the then lost Cycle. See, most recently, Baumbach & Bär 2007.1, and James 2004.xi: 'It was possibly the loss of those Cyclic epics not long before the time of Quintus that was the main motive and justification of his work.' It is far from certain, however, when exactly the Cycle was "lost".

³ The most recent treatment of the date of the *Posthomerica* is Baumbach & Bär 2007.2-8. See also James & Lee 2000.4-9, James 2004.xvii-xxi, and Gärtner 2005.23-6.

⁴ Cf. Baumbach & Bär 2007.1: 'As to his biography, we know virtually nothing about our poet.'

for the poem, τὰ μεθ' Ὀμηρον – literally “the things after Homer”.⁵ The “Of Smyrna” attached to Quintus comes from the only piece of “autobiographical” information in the poem – the muse invocation in Book 12, or the so-called “in-proem”, where the primary narrator states that he was divinely inspired while tending his sheep in Smyrna.⁶

To begin my thesis with a brief summary of the *Posthomerica*, its content, date, and style, is a necessity, not a formality: the *Posthomerica* has not received the attention that other classical works, and especially epic poems, have received.⁷ The understudied status of this epic may be due to (pre-) conceptions about the poem’s literary merits that have dogged the *Posthomerica*’s reception in classical studies.⁸ Much of this criticism has centred on the poem’s especially Homeric-imitative nature, which has been viewed as something necessarily negative.⁹ It is undeniable that the *Posthomerica* is “Homeric”.¹⁰ One of the most striking and immediately apparent traits of the *Posthomerica* is its imitation of the Homeric poems, in diction, metre, style, motifs, and subject matter.¹¹ The poem has even been described as most Homeric, or even as hyper-Homeric.¹²

⁵ Vian, in his title to his editions of Quintus (1963, 1966, and 1969) translates as ‘la suite d’Homère’.

⁶ *Posthomerica* 12.306-13, for which see the thorough discussion by Bär 2007.40-61. Throughout this thesis, I use the terms and theory of narratology as set down by de Jong 1997 and 2004.

⁷ For a synopsis of scholarship on the *Posthomerica*, see Vian 1959.7-15, Gärtner 2005.30-7, and most recently, Baumbach & Bär 2007.17-23

⁸ Recently, however, there has been an upsurge (relatively speaking) of study of the *Posthomerica*. This interest culminated in the first ever international conference on Quintus Smyrnaeus’ *Posthomerica*, the results of which are the published proceedings (Baumbach, Bär, & Dümmler 2007), and the first ever panel on Quintus Smyrnaeus at the United Kingdom Classical Association Conference, in March 2008.

⁹ Lloyd-Jones 1969.101 (quoted at the beginning of this introduction) is perhaps the harshest in tone of criticism of the poem: he states that ‘among the late Greek epic poets Quintus is by far the worst’. This judgement echoes Keydell’s verdict on the Homeric-imitative nature of the poem (Keydell 1963.1295): ‘Der Ausdruck ist matt, ohne Fülle und Leben.’ Wilamowitz-Möllendorff 1905.216 authoritatively dismisses the poem’s Homeric imitation: ‘[Quintus] setzt die trivialen Abrisse der Heldensagen, die in der Schule gelesen wurden, in homerische Verse um, und das öde Nachplappern müsste einschläfern, wenn nicht zuweilen die Albernheiten so stark würden, dass man lachen kann.’ Schmidt 1999 entitles his brief treatment of the *Posthomerica* with ‘Quintus von Smyrna – der schlechteste Dichter des Altertums?’. Such a title reflects and parodies the earlier scholarship on Quintus, which concentrated mostly on the deficiencies of Quintus as a poet; cf. Vian 1959.250: ‘Ces défauts trahissent un manque certain de personnalité chez l’auteur.’ For a further summary of the negative views on Quintus in scholarship, see Baumbach & Bär 2007.23-5.

¹⁰ Throughout this thesis I use the term “Homeric” as a short-hand way of stating that the *Posthomerica* exhibits traits found in the Homeric poems.

¹¹ Cf. James & Lee 2000.1: ‘The closeness of the *Posthomerica* in language and style to its Homeric models is such that it presents no serious difficulty for a competent student of Homer.’

¹² Sainte-Beuve 1857.328-9 describes the *Posthomerica*, with reference to its similes, as ‘plus Homérique qu’Homère’. Constantin Lascaris, in his preface to his handwritten copy of Quintus transcribed in 1496, calls Quintus “most Homeric” (ὀμηρικώτατος), which, as Carvounis (2005.1) rightly judges, is a ‘term of praise’. Lascaris’ preface is reprinted in Köchly 1850.cxi-xii.

It is the Homeric-imitative nature of the *Posthomerica* that is the concern of this thesis.¹³ The title, ‘Reading Quintus Reading Homer’, expresses the nature of my study. I read how Quintus imitates, manipulates, comments on, differs from, in sum, reads, Homer. The emphasis on reading underscores the fact that throughout this thesis, it is my reading of the *Posthomerica* and the Homeric intertexts that constructs this relationship between the two texts.¹⁴ I identify and interpret the intertextuality, discuss what this intertextuality does to our reading, and where relevant, take into consideration tendencies in ancient interpretation of Homer that I also read in the text. Thus, while it is my reading of Homeric intertextuality within the *Posthomerica*, Quintus too read Homer and constructed a text inbuilt with Homer, and thus the setting and use of Homeric intertexts points to Quintus’ reading of Homer.

Intertextuality underpins this thesis, but the term, first coined by Julia Kristeva,¹⁵ has been interpreted and applied by many, in many different ways, in very different contexts.¹⁶ The following brief excursus explains my own understanding of the term, and gives definitions of key terms which I use that come under the category of intertextuality. In this thesis, intertextuality describes the interaction of texts, including the reader, involved in the process of reading.¹⁷ There exists a textual system, in the process of reading, between the text being read, the reader reading the text, the combination of texts which make up the text read, and the combination of texts, cultural, social, and literary,

¹³ The relationship between post-Vergilian Latin epic and the *Aeneid* is a burgeoning field of scholarship in its own right. It is outwith the present work to investigate and to incorporate the strategies and findings of this area of research and its usefulness in discussion of the relationship between Quintus and Homer: this would be a thesis in its own right. Where relevant, however, I make use of work by, for example, Hardie 1993

¹⁴ “Reading” is a fluid term, and must be defined. My “reading” is not “reading” in the ancient sense, but is something similar. I take into account ancient educated reading, but my work with the text is formed through use of the *TLG*, commentaries, *lexica*, and modern studies of the world of post-Homeric literature. I emphasise that by reader, I mean myself (and not an ideal or exemplary) reader. I do, however, take into account, throughout this thesis, the idea of the educated ancient reader, and the contemporary culture in which the *Posthomerica* was composed. For the reader in Late Antiquity, cf. my comments in Maciver 2007.259n3

¹⁵ The term intertextualité appeared for the first time in Kristeva, J. 1969. ‘Le mot, le dialogue, et le Roman’, in *Séméiotiké: Recherches pour une sémanalyse* Paris, 82-112 (so Pucci 1998.14).

¹⁶ ‘Yet the term [intertextuality] remains, nearly a quarter of a century later, an important part of the fabric of contemporary terminology, used indiscriminately by students of allusion of every stripe and critical inclination’ Pucci 1998.15.

¹⁷ Cf. Barthes 2001a.1473: ‘The metaphor of the text is that of the *network*; if the text extends itself, it is as a result of a combinatory systematic.’

which “make up” the reading engaged in by the reader.¹⁸ With this definition, I follow the broad sense given to the term by Kristeva, in that by text I include materials other than the written page traditionally designated “text”: thus, the reader also becomes a text.¹⁹ This is the umbrella term I use to encompass all ideas of relationships between texts activated when I, the reader, engage the *Posthomeric*.

Often coupled with Kristeva’s theory of intertextuality is the idea of the “death of the author”, proclaimed with far-ranging consequences by Roland Barthes.²⁰ Structuralists and post-Structuralists jettisoned the notion that the author’s intention is of importance, let alone retrievable.²¹ This stance freed the text from the shackles of fundamentalism,²² associated in Classical scholarship with philological historicism, or *Quellenforschung*.²³ As a result, power shifted to the reader, and the author’s intentions became intentionally ignored. All meaning is constructed at the level of the reader,²⁴ and the intertextual possibilities of a work depend on the competencies and breadth of reading of each individual reader.²⁵

This is a stance to which I ascribe: the reader is all-powerful. The story, however, does not, and cannot, end there. A concept as broad as intertextuality will not do for a certain type of textual behaviour in Classical literature: the tight verbal imitation apparent in Alexandrian and Roman poetry. The term usually applied to this behaviour is *allusion*, and while it could be argued that allusion signifies an author and authorial intention, and

¹⁸ Conte 1986.29 best describes the reader as text: ‘Readers. . . who approach the texts are themselves already a plurality of texts and of different codes, some present and some lost or dissolved in that indefinite and generic fluid of literary *langue*.’

¹⁹ Cf. Pucci 1998.15 and 31.

²⁰ Cf. Barthes 2001b.1469: ‘To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing.’

²¹ Their arguments built on Barthes’ eradication of the author (Barthes 2001b.1468): ‘We know now that a text is not a line of words releasing a single “theological” meaning (the “message” of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash.’

²² Cf. Pucci 1998.9: ‘Whatever its founding principles were, however, there can be no gainsaying the dominance of the author in the work done on allusion in the heyday of the New Criticism.’ M. Campbell 1981a is perhaps the most striking example of such practice in scholarship on the *Posthomeric*.

²³ Cf. Conte 1986.27: ‘The philologist who seeks at all costs to read intention into imitation will inevitably fall into a psychological reconstruction of motive.’

²⁴ Cf. Martindale 1993.17: ‘Each work becomes an intervention within an intertextual field, which, however much it tries to stake out a position, never wholly succeeds in doing so, and whose meanings are constantly realized anew at the point of reception.’ Called “reception” by Martindale, this discussion of construction of meaning at the reader’s level is the central tenet of the theory of intertextuality. Cf. Hinds 1998.48.

²⁵ Cf. D. Fowler 2000.127: ‘Meaning is realized at the point of reception, and what counts as an intertext and what one does with it depends on the reader.’

that it is therefore contradictory to the precepts of intertextuality, the generality of intertextuality fails to express the philological specificity inherent in a play between one text and another, where specific words and backgrounds to words are important.²⁶

The word “allusion” has been proven to be a perfectly valid and useable term, even in the post Barthes/Kristeva era.²⁷ It does not, however, appear in this thesis. The reason for this is not because I would shirk from using it in most contexts in the sense constructed for it by Hinds 1998 *et al.*; rather, I prefer to avoid its inclusion in *this* thesis because of its (former) associations with the worst aspects of past scholarship on the *Posthomerica*. The term intertextuality has seldom been used in discussion of the *Posthomerica*, even though many of the principles of intertextuality have been applied to the poem long before the term came into fashion.²⁸ Words like “sources”, “conscious allusion” and the (undeniably useful) tendencies and outcomes of *Quellenforschung* have held sway instead.²⁹ Part of the aim of this thesis is to prove that the *Posthomerica* is worth reading, and to concentrate on bringing out the poetic merits of the text. By avoiding the terminology of the past, and by use of new words associated with the new and energising strides made in study of other Classical works, the *Posthomerica* can be resurrected from the author-centred, positivist attitudes shown in previous studies. Thus, instead of “allusion” I use “intertext” or (verbal) “echo” to describe specific verbal similarities between texts.³⁰ A working definition of allusion (for which read “intertext”

²⁶ Cf. Pucci 1998.46: ‘Stock-in-trade terms such as *intertextuality* or *influence* fail to render the fullness of allusive form and function, yet, because allusion arises in language and is returned to language, to deny its essential textuality is to set the allusion afloat on a sea of endless potential meanings, to make it function like some Postmodern chimera, now here according to the reader, now gone owing to the death of the author. This will not do. . .’ Cf. Hinds 1998.48.

²⁷ I refer to the works by Conte 1986, Hinds 1998, and Pucci 1998. Lyne 1994.189 advises that we should drop the word altogether, for its associations with the concept of a dominant author.

²⁸ The work of Vian, for example, is invaluable to any study of the *Posthomerica* and its detailed attention to possible Homeric parallels in the *Posthomerica* has facilitated my own work. See, especially, Vian 1959, 1963, 1966, and 1969.

²⁹ Searches for sources, and the desire to find “conscious” as opposed to “unconscious” allusion have usually been coupled by excellent close analysis of the texts. Such academic pursuit shares most of the traits of intertextuality, but has an over-attention to authorial intention. Cf. Irwin’s polemic (2004.229) against intertextuality, where he cogently discusses intertextuality as a theory, and finds well-reasoned but misguided objections to its usefulness.

³⁰ An intertext or echo may be constituted by one similar or identical word if rare or unusual, or more if the words are very common. Cf. Kelly 2008.166 who states that ‘the two texts usually require some similarity or opposition of ideas, and by an unwritten convention, connections between at least two identical or related words in each text, though a single word may suffice if particularly rare’.

or “verbal echo” in this thesis) is provided by Joseph Pucci (1992.47) in his examination of the concept:³¹

The literary allusion is the verbal moment in a subsequent text of a specific and verifiable moment in a prior text, generated through the collusion of authorial and readerly intent, neither controlled nor limited by the language that constitutes it, in which a bundle of potential meanings obtains, retrievable at any given time only in part.

So is the author really dead, if we need to take account of him when it comes to allusion, or, intertext? I do not hesitate to incorporate an idea of the author Quintus, and to give him a role in the intertextuality of the poem. For example, I write later: ‘I focus on the ways in which Quintus constructs his own poetics, his own thematic ideologies that are a product of his readings of Homer, through “use” of Homer in epic similes that are inherently Homeric anyway’ (this thesis, page 18). Compare also my description of ‘Quintus as an Alexandrian or Late Antique critic of Homer’ (page 143). This Quintus is not necessarily *the* historical Quintus Smyrnaeus, nor are the descriptions of his aims, readings and devices in the *Posthomerica* necessarily what *the* historical Quintus actually aimed for, read, or devised. I as a reader construct an author based on my reading both of the *Posthomerica*, the literary intertextuality of the *Posthomerica*, and the cultural, historical *sedes* in which the poem was first written. My “Quintus” will differ from anyone else’s “Quintus”, and I do not say that my Quintus is the correct one (we should not try to reconstruct a correct Quintus). My Quintus is only a reading.³²

The resurrection of the author in my idea of the author does not banish the reader again to the darkness of trying to reconstruct an irretrievable intention in a past moment of time. Rather, the author, with intentions, posits an allusion in a text, which lies dormant until the activation of it by the reader who has read the same text alluded to by the author.³³ The reader will never know whether he/she has coincided with the intentions of the historical author, but there is nothing to stop the reader from stating that he/she

³¹ Cf. Conte 1986.35.

³² Cf. Hinds 1998.50: ‘For us as critics, the alluding poet is ultimately and necessarily a figure whom we ourselves read out from the text.’ Conte 1994.134 hints at a similar idea: ‘Readers do not read authors’ intentions; they read texts.’

³³ Cf. Pucci 1998.40: ‘The shared creation of allusion thus points to its dual intentionality, wherein the author intends the potential for meaning, and the reader intends the actualization of that potential.’ Cf. Hinds 1998.49.

reads Quintus alluding to Virgil, for example.³⁴ It is on this basis that this thesis should be read: Quintus alludes, and we read this activity and interpret it, according to the capacities of our reading.

This thesis is primarily concerned with Homeric intertextuality, as the title suggests. Discussion of the opening lines of the poem will exhibit my methods in analysing the intertextual relationship between Quintus and Homer. In many ways the beginning of the poem illustrates the poem's aims in relation to the *Iliad*, and, most clearly here, the reader can see Quintus' intertextual striving to construct a Homeric text.

The *Posthomerica* begins without a proem. A proem is part of the epic machinery that constructs an epic's identity. All extant epic poems from Homer to Nonnus begin with a proem, *because* of Homer.³⁵ The *Posthomerica*, on the other hand, the most "Homeric" of poems after Homer, and certainly epic, does not begin with a proem, again *because* of Homer. It is in the proem of an epic poem that we, as readers, can look for an index to the poem's aims and meanings. I will now briefly discuss this "lack", to illustrate how I read the poem's relation to the *Iliad*.

The poem begins as follows (*Posthomerica* 1.1-4):

Εὐθ' ὑπὸ Πηλείωνι δάμη θεοείκελος Ἔκτωρ
καί ἐ πυρὴ κατέδαψε καὶ ὀστέα γαῖα κεκέρθει,
δὴ τότε Τρῶες ἔμμνον ἀνὰ Πριάμοιο πόλῃα
δειδιότες μένος ἢ θρασύφρονος Αἰακίδαο.

After godlike Hector had been slain by the son of Peleus, and the pyre had consumed him and the earth covered his bones, then the Trojans stayed penned up in the city of Priam in fear of the noble might of the un-shirking grandson of Aeacus.

³⁴ 'The idea of a reader who sees exactly the same cues within the *topos* as the author, and constructs them in the same order and in the same way, will always in the final analysis be unattainable' Hinds 1998.46. To be more precise, the reader can never, strictly speaking, know whether he/she has found precisely an author's intentions, but such a collision of reader's and author's intentions is (unknowably, but hypothetically) possible.

³⁵ For the importance of the opening lines of an epic poem, see Hainsworth 1991.8. I discuss below the fragmentary remains of the *Aethiopsis*, which does not have a proem. It is no accident that Hunter & Fantuzzi devote a substantial part of their chapter on the *Argonautica* of Apollonius and the epic tradition to the first line of the poem (Fantuzzi & Hunter 2004.89-94).

This is not a traditional opening to an epic poem.³⁶ There is no imperative, no address to a goddess or muse. As a result, there is no immediate indication of the aims of the poem.³⁷ For a literary epic, this is a bold innovation. Such an opening runs against the tradition evinced by Quintus' literary forerunners. Each post-Homeric epic is post Homeric: each poem *is* not by Homer, while always still, unavoidably, in the shadow of the Homeric poems. A proem sets out in what ways a new, essentially literary epic stands out against the primary epic benchmark – the *Iliad*. In this sense, all proems are Homeric (because they are proems), and not Homeric (because they show in what ways the poems they introduce will be different to Homer).³⁸

The fact that there is no proem can also, in itself, convey information in a similar way to the presence of one. There is no proem because the *Posthomerica* can be read as “still” the *Iliad*.³⁹ There are various bases for this reading, and the opening lines furnish one.⁴⁰ Two names are mentioned in the first line, Achilles (Πηλεΐωνι) and Hector (θεοείκελος Ἐκτωρ). The *Posthomerica* begins with the past – a literary and mythological past that was the key action and climax of the *Iliad*. The passive aorist δάμη (line 1) denotes that the action is past – this action between Achilles and Hector is not the *subject* of this poem. The position of Hector's name in the line, preceded immediately by epithet, balances intertextually with the name of Achilles and his

³⁶ For exegesis of the opening lines of the *Posthomerica*, see the brief comments of Schenk 1997.377 and the more thorough discussion of Bär 2007.32-40. Bär 2007.32 calls the absence of an explicit proem irritating.

³⁷ ‘For the Greeks, from the age of Homer to the late imperial period, the poet received his inspiration from the Muses or from some other god (e.g. Apollo or Dionysus), to whom he attributed the responsibility for the *enthousiasmos* which allowed him to sing as he wished to sing’ (Fantuzzi & Hunter 2004.1). Absence of such an invocation goes against all tradition. There is an invocation to the Muses in Book 12 of the *Posthomerica* (12.306-13), which itself is closely modelled on *Iliad* 2.484-5, Hes. *Th.* 22-3, and Callimachus *Fragment* 2 (309-10 Pfeiffer) – see M. Campbell 1981.101. For discussion of proems in the middle of a poem, see Conte 1992.152.

³⁸ Cf. Bär 2007.30: ‘Bei den griechischen und lateinischen Epikern nach Homer und Hesiod ist ein stetiges Bemühen zu erkennen, die genannten proömialen Elemente in origineller Weise immer wieder zu variieren, zu individualisieren und somit jeweils neu zu beleben.’

³⁹ Schenk 1997.377 is correct to identify the opening lines of the poem as a direct ‘Anschluss’ to the end of *Iliad* 24. Keydell 1965.1273 anticipates this view: ‘Qu[intus] wollte ein Epos schreiben, das die Lücke zwischen *Ilias* und *Odyssee* ausfüllte; das wird dadurch deutlich, dass er auf ein Prooemium verzichtet hat.’ See also Ph. I. Kakridis 1962.11 and Bär 2007.32-3.

⁴⁰ Other factors that build into this theory are the absence of any biographical information in the poem other than the in-proem in *Posthomerica* 12, which itself contains information that could also, just as easily, be applied to Homer (see Bär 2007.61-4); the Homeric language and style in themselves make a continuum with the *Iliad* possible; and of course the subject matter eases the transition from the *Iliad* to the *Posthomerica* to the *Odyssey*.

patronymic epithet as the two last words in *Iliad* 1.1.⁴¹ The epithet used of Hector here – θεοεΐκελος – is used only of Achilles in the *Iliad*.⁴² The placement and description of Hector who has been slain (as the last two words in the first line) is thus an indication of correlative positioning by the poet with his epic archetype. Quintus uses an adjective reserved for Achilles in the *Iliad*, and in the first line of the *Posthomerica*, gives it to Achilles' greatest opponent. The verb δάμη also indicates that Hector's death has realised the fulfilment of the μῆνις of Achilles: the first line of the *Iliad*'s proem, and all the action that results from this μῆνις in the *Iliad*, is summarised as completed in the first line of this poem.⁴³

With δάμη, there is also an association between the first line of the *Posthomerica* and the last line of the *Iliad*, in its echo of ἵπποδάμοιο (*Il.* 24.804),⁴⁴ and the occurrence of Hector in both lines. The intertext directs the reader's memory also to the end of the *Iliad* and the completion of its story. Thus the first line of the *Posthomerica* encompasses the whole *Iliad*, echoing as it does its first and last line.⁴⁵ In another sense, the echo of the end of the *Iliad* ensures that Quintus does not follow the example of the *Aethiopsis* that gave a textual variant for the end of *Iliad* 24.804 and then began *in medias res* with the story of Penthesileia.⁴⁶ Instead of immediately starting with the arrival of Penthesileia (which in fact comes at 1.18), Quintus, through analepsis, recapitulates the end of the *Iliad*, and allows a careful poetological bridging between the events of both poems.⁴⁷

⁴¹ As Bär 2007.37 correctly highlights, ὑπὸ Πηλείωνι (1.1) parallels Πηληϊάδεω Ἀχιλῆος in the opening line of the *Iliad*.

⁴² *Iliad* 1.131 (address to Achilles by Agamemnon) and 19.155 (same words, this time address of Odysseus to Achilles). In the *Posthomerica*, the adjective is used again only at 12.324, of the Greeks who entered the wooden horse.

⁴³ For further remarks on the nature of Achilles' "wrath" spoken as the first word in the poem, see Griffin 1980.118.

⁴⁴ The epithet is used in the singular, of Trojans, predominantly of Hector, in the *Iliad*: 7.38, 16.717, 22.161, 22.211, and 22.804.

⁴⁵ Cf. Bär 2007.39: 'Der 1. Vers der *Posthomerica* knüpft nicht nur inhaltlich an das Ende der *Ilias* an, sondern er umklammert auch sprachlich deren „Eckpunkte“.'

⁴⁶ See *Aethiopsis* Fragment 1 which survives quoted by *Scholion T*, on *Il.* 24.804 (M.L. West 2003.114-15, whose edition I follow here): ἦλθε δ' Ἀμαζών takes the place of ἵπποδάμοιο in *Iliad* 24.208 and then the *Aethiopsis* continues with its succeeding line: Ἄρηος θυγάτηρ μεγάλητορος ἀνδροφόνοιο (see Severyns 1928.314). See also the *apparatus criticus* in M.L. West 2000.369.

⁴⁷ A similar technique is employed in *Posthomerica* 4. Nestor opens the Funeral Games in honour of Achilles at 4.129-43 and 146-70 (his words are reported indirectly in the primary narration), by singing of Achilles' heroic deeds up until his death (146-70), dwelling, in particular, on those events which occurred

The patronymic used for Achilles here in line one of the *Posthomerica* is also significant for a sense of completion of the story of the *Iliad*. Πηλείωνι δάμη echoes *Iliad* 22.40 Πηλείωνι δαμείς.⁴⁸ There in *Iliad* 22, Priam, who has just seen Achilles coming like a star across the plain, pleads with Hector not to remain outside the walls of Troy because of the inevitable death he will receive at the hands of Achilles. The echo here in *Posthomerica* 1.1 reminds the reader that Priam's fears were realised within the action of the *Iliad*. Quintus, in the first line of the poem, points back to the action of *Iliad* 22 and the pathos of Priam's entreaty to his son.⁴⁹

A temporal conjunction (line 1) and its correlative, a temporal demonstrative adverb (line 3), link this analepsis to the *Iliad* with the subject matter of the *Posthomerica*. The fact that the poem begins with a conjunction, εὔτε (line 1), is extremely unusual.⁵⁰ The "when" it refers to is the death of Hector (as lines 1-2 illustrate). The conjunction is used only twice in the *Iliad*: at 1.242, in an indefinite temporal clause within a speech of Achilles, and at 5.396, a temporal clause within a speech of Dione. In both instances, εὔτε qualifies a pre-positioned main clause which emphasises the result of the action introduced postpositively by εὔτε. In the *Posthomerica* this practice is followed: of the majority of the 62 usages of the conjunction, εὔτε is in the second half of the overall temporal construction (that is, after the main clause which is itself introduced usually by a temporal demonstrative adverb). Here, however, at the beginning of the poem, this practice is not followed.⁵¹

before the action of the *Iliad*. Cf. Vian 1963.133 and 130. Compare *Posthomerica* 1.9-17, where the poet, by means of the reported memories of those within Troy's walls, quickly recounts the immediate context of the poem.

⁴⁸ The occurrences of this patronymic in the *Iliad* are: (accusative) 1.197, 2.674=17.280, 2.770, 8.474, 9.181, 9.694, 10.323, 13.113, 16.281, 18.261, 18.267, 20.27, 20.45, 20.366, 21.327, 21.599, 22.7, 22.193, 22.214, 22.278, 23.35, and 23.793; (genitive) 10.392, 16.195, 17.208, 18.226, 19.75, 20.80, 20.88=20.333, 20.113, 20.118, and 24.465; (dative) 1.188, 17.214, 18.166, 20.294, 21.306, 22.40, 23.249, and 24.458. In the *Posthomerica*, it occurs 24 times: 1.1, 1.101, 1.569, 1.775, 2.234, 2.403, 2.493, 3.193, 3.281, 3.410, 3.350, 3.459, 3.505, 3.513, 3.532, 3.549, 3.574, 3.606, 3.787, 4.299, 5.111, 7.631, 9.7 and 9.183.

⁴⁹ The reader might even go as far as to see the tenor of the *Iliad*'s action and Homer's narrative and poetic technique as encoded within the *Posthomerica*'s first line, simply because of the link to that scene in *Iliad* 22.

⁵⁰ 'Temporale Konjunktion "(sobald) als"' (Frisk 1960.595). See also Boisacq 1950.299, and Cunliffe 1924.184.

⁵¹ Of the 62 occurrences of εὔτε, the temporal uses are: *Posthomerica* 1.1, 1.40 (within a simile), 1.54, 1.205, 1.664 (within a simile), 2.202, 2.223, 3.236 (within a simile), 3.386 (occurs in same order as 1.1), 4.175 (expansive), 4.554 (within a simile), 5.367 (within a simile), 5.387 (within a simile), 5.611, 6.128,

The poem's opening is designed not to signal an opening, but rather a linking with the *Iliad*. As the statistics reveal, εὔτε rarely takes first place when a temporal construction involving temporal correlatives occurs in the *Posthomerica*. Nine of the temporal occurrences of the conjunction occur within similes. The use of the word as the first word in a long narrative poem, when it is usually read as a linking word mid-narrative, suggests that it does not begin a new poem, but rather links two narratives – the narratives of the *Posthomerica* and the *Iliad*.⁵² The word is strategically chosen to signal linkage in the reader's eyes. The reader is deprived of an explicit proem in the *Posthomerica*, and instead is encouraged to look back to the *Iliad*, both because of the subject matter of the first two lines, and because of the first word.⁵³ The *Posthomerica*'s position in relation to the story of the *Iliad* is then hinted at by the correlative τότε (line 3) and the subject matter of lines 3 and 4. The story of the *Posthomerica* is the events that, chronologically, immediately follow the death and burial of Hector: the Trojans remain (past continuous) in the city of Troy, now without Hector, in fear of the might of Achilles (lines 3-4).⁵⁴

Therefore, from the very start of the epic, the reader is made very aware of the inextricable conjunction of the *Posthomerica* with the *Iliad*.⁵⁵ This fact, together with the overwhelmingly Homeric nature of the poem's language and style, adds to the reader's impression that the aim of the poem is to be "still the *Iliad*". This illusion – the reader

6.295, 8.264, 9.75 (occurs in same order as 1.1), 9.297, 9.335, 10.153 (occurs in same order as 1.1), 10.242, 10.469, 10.479, 11.148, 13.21 (occurs in same order as 1.1), 13.153 (within a simile), 13.418, 14.48 (within a simile), 14.89 (within a simile), and 14.569.

⁵² For the *Posthomerica* 'beginning precisely at the point where the *Iliad* ends, the funeral of Hector', see James & Lee 2000.1. It is likely that the poem survived for the very reason that it continues, in a Homeric style, the story begun by the *Iliad*: this is reflected in 'those Renaissance MSS. which place the [*Posthomerica*] between the *Iliad* and the *Odyssey* no doubt [continuing] a practice that goes back to the early transmission of the work' (James & Lee 2000.1). See also Hopkinson 1994b.107: 'The *Posthomerica* is thus a supplementary work which stands between the Homeric poems.'

⁵³ The reader is conditioned, by the time of Quintus, to look for a key to a poem's content in the proem, because of previous examples. Through the use of a traditional proem, a poet 'imposes a precise delimitation upon the "contents" of the poem. By indicating its essential themes (this or that story – or part of a story) he outlines the limits of a discourse which was undefined as long as it was merely virtual' (Conte 1992.147). There are no such precise limits given in the opening of the *Posthomerica*, but still the reader analyses the opening lines for such delimitation – for such an indication of the poem's aims.

⁵⁴ *Posthomerica* 1.3-4: δὴ τότε Τρῶες ἔμμινον ἀνὰ Πριάμοιο πόλῃα / δειδιότες μένος ἠὲ θρασύφρονος Αἰακίδαο.

⁵⁵ The *Argonautica*, in its opening verse, highlights its relation to the *Iliad* in the last two words of the line: κλέα φωτῶν (line 1) is a Homeric intertext, echoing *Iliad* 9.189 and *Odyssey* 8.73 (so Fantuzzi & Hunter 2004.90-1).

knows this poem is not the *Iliad*, and that this poet is not Homer, but a much later writer of a different cultural and literary background – influences reading of the whole of the *Posthomerica*.⁵⁶ A studied attempt on the part of the poet to make the poem as “Homeric” as possible makes any differences in the epic technique in relation to the Homeric epics striking and very worthy of discussion.⁵⁷

The notion of the learned scholar poet is a label readily applied to the figures of the Alexandrian school such as Callimachus and Apollonius, and it is useful here to state whether a similar label can be applied equally to Quintus – I frequently refer to him in this thesis as learned or scholarly. The fact that Quintus writes in a style that seems out of place with the Callimachean strictures of poetic composition would suggest that Quintus is in fact anti-Alexandrian.⁵⁸ However, the *Posthomerica*, within its Homeric-imitative framework, frequently requires a very learned reader to unpack its subtle play with earlier texts. Vian has demonstrated the depth of learning and the multiple texts that are inherent in the *Posthomerica*.⁵⁹ The reader, ancient or modern, required or requires a very expansive reading background to activate the multiple and varied intertexts lying latent in the *Posthomerica*. A label such as scholarly for the ancient reader of Quintus or for Quintus as a learned reader of Homer is suitable in the extent to which it conveys the breadth of learning that the *Posthomerica* exhibits for Quintus. In this thesis I do not delve further into the nature of the ancient readership of an epic like the *Posthomerica*, or of the movement commonly termed the Second Sophistic: the evidence is too difficult to relate with success to the cultural and literary context of the *Posthomerica*.⁶⁰ It is

⁵⁶ Cf. Vian 1966.7 on the shield of Achilles in *Posthomerica* 5: ‘Dans ce long exercice de description, Quintus a voulu compléter Homère: . . . sur d’autres points où il se sépare de son modèle, il semble moins avoir fait oeuvre personnelle que suivre une « interprétation » du Bouclier homérique qui avait cours en son temps.’

⁵⁷ It is this originality in the face of, and bound in, Homer, that makes the *Posthomerica* more of an Alexandrian epic than Homeric replica. On Alexandrianism, cf. van Erp Taalman Kip 1994.158: ‘Alexandrian, or rather Hellenistic, poetry sought to break new paths without entirely abandoning tradition, creating something new by varying the old.’ Cf. Hainsworth 1991.9: ‘A vital epic must be something other than a combination of Homeric structure, elevated language, funeral games, and divine machinery.’

⁵⁸ Hopkinson 1998.8 best describes the nature of Alexandrian poetry: “‘Self-consciousness’ is a prime characteristic of many Hellenistic poems, which by alluding to and echoing earlier writers seek to draw attention to their own place in the poetic tradition, to point their similarities to and differences from past literature.’ On Callimachus’ apparent opposition to Homeric-emulative epics (such as this one) that are seemingly contrary to the idea of the “slender muse”, cf. Hutchinson 1988.85.

⁵⁹ Vian 1959.250: ‘Quintus a beaucoup lu.’

⁶⁰ Cf. the conclusions in Baumbach & Bär 2007.8-15; see also the remarks in Whitmarsh 2001.45 on the problems associated with the notion of the Second Sophistic.

sufficient to state that when I call Quintus learned I mean simply that he has read much, and that our reading, consequently, must be expansive in search of obscure as well as more straightforward intertexts, Homeric or otherwise.

In this thesis, the focus is on this intertextual relationship of the *Posthomerica* with the Homeric poems, this striving to be Homeric, but I also highlight and analyse areas of the poem where Quintus is commenting on Homeric passages in his very imitation of them. Often in the very “Homeric-ness” of the *Posthomerica* we can find a “neo-Homeric-ness”, an updating and revision of Homer into a Homeric epic suitable for Quintus’ era and readership. These emphases in my discussion, the dynamic of intertextuality and the creation of Quintean poetics and themes, take place in my analysis of three (Homeric) aspects of the *Posthomerica*’s poetics: similes, gnomai, and ecphrasis. I discuss each of these three areas in relation to their Homeric intertextuality, but also in their own right within the *Posthomerica*. I provide statistical analysis and detailed references to all of the similes and gnomai in the poem, and focus in detail on the shield of Achilles in *Posthomerica* 5 in relation to its correspondences, echoes, and explications throughout the poem.

My study of similes in the *Posthomerica* begins with figures and comparable epic statistics for simile-totals. A greater focus is given to the subject matter of similes, their placement in the poem, and how this very placement and frequency of similes exhibit the Homeric, but also, non-Homeric, poetic ideologies and strategies of Quintus. Quintus’ similes fit with the characteristics identified for the nature of Homeric similes, but I also show that in an inevitably un-Homeric way, intertextuality adds different colouring to our reading, especially in how it affects the characterisation of key figures like Neoptolemus. I end my initial study of similes with an analysis of the placement and structure of the similes of *Posthomerica* 1. Quintus displays a greater concern for sequence, ring composition, and interaction between similes than is so evident in the Homeric poems. I concentrate on the similes that are used to describe the appearance and arrival of Penthesileia among the Trojans (*Posthomerica* 1.37-181). The similes in these lines are interconnected in subject matter, and each simile brings out a new feature of Penthesileia in comparison, as well as containing, and building upon, the information of the previous simile(s). Thus, an interrelated, exponential, sequence of comparisons build up together

to produce one picture of Penthesileia from many images. This concern for sequence, structure, and parallelism builds on the practice of producing series of similes evident in the *Iliad*, but remoulds and develops this poetic feature into something more Hellenistic and post-Homeric.

Gnomai in the *Posthomerica* are one of the most understudied and least understood aspects of the poetics of the poem. As I do for similes, I give detailed statistics for gnomai, and compare the Homeric epics. I also highlight the fact that a large percentage of these gnomai, unlike the practice in the Homeric poems, are spoken by the primary narrator. I discuss the implications of this preponderance of gnomai content in the primary narrative, and analyse echoes and interactions with similar gnomai spoken by secondary narrators. As I show, the fact that gnomai are the carriers of ethical running themes throughout the poem in itself underscores the importance of analysis of this epic feature. There are two speeches, replete with gnomai, around which I centre my discussion of the function of gnomai: the pair spoken by Nestor at 7.38-55 and 7.67-92. Nestor consoles Podaleirius over the death of Machaon, but in so doing, he points to the correct conduct that he displayed when he mourned his dead son in *Posthomerica* 2, that is, a Stoic attitude of indifference to external events, be what they may. Nestor also taps into a gnostic thematic running theme, established in gnomai spoken by the primary narrator throughout the poem, on the pre-eminence of Fate, on the fortunes that men receive from Fate, and on the destiny of souls after death. I read Nestor as mirroring the poet's voice, as he re-establishes the discourse of the primary narrative – discourse that echoes Homeric themes but adapts them and modernises them into Posthomerian ideologies – and as he passes this discourse onto his fellow Greeks.

Other secondary narrators share Nestor's knowledge of the workings of Fate, the inevitability of bad and good fortunes from the lap of the gods, dispensed by Fate, and the blindness of human life. I discuss these gnostic correspondences in the *Posthomerica*, the significance of the contexts in which they are spoken and of the characters who speak them, and the un-Homeric, Stoic, tenor of the content. While gnomai are generally Homeric in their inheritance, and while many echo specific Homeric gnomai, in the *Posthomerica* their use and content reflect the Late Antique, post-Homeric ideologies of Quintus the Late Antique, post-Homeric poet.

The third section builds on the subject matter and discussion of the first two sections. I present a study of one simile in the *Posthomerica*, the only simile, in fact, to contain a gnome. Helen, as she is led out from Troy behind Menelaus at the end of the war, is compared to Aphrodite when she was caught in the act of adultery with Ares, in the meshes of Hephaestus (*Posthomerica* 14.47-54). I discuss the complex characterisation of Helen constructed by this simile, against a background of the presentation of Helen in the *Posthomerica*, against a background of the presentation of Helen in the *Iliad* and *Odyssey*. The simile allows the reader to read in epitome Quintus' reading of Homer's characterisation of Helen, in his re-characterisation and re-presentation of her in the *Posthomerica*.

The second strand of my discussion centres more closely around the gnome within the simile. The Posthomeric primary narrator states that there is nothing worse for women than to be caught in the act of adultery in front of their husband (*Posthomerica* 14.53-4). I argue that this gnome, putting a moral censure as it does on the conduct of Aphrodite (and from her onto Helen in the main narrative), is a comment on, behaves as though a *scholion* on, the presentation of the Aphrodite-Ares story in the song of Demodocus in *Odyssey* 8. The re-presentation of the story, complete with moral censure, reflects the chronological and philosophical status of the *Posthomerica*, and Quintus as a Late Antique updater of Homeric ethics.

Ecphrasis forms the subject of the final section of the thesis, and is a fitting way to end a study of how Quintus reads and re-presents Homer. Perhaps nowhere more clearly can the intertextual nexus between the *Iliad* and the *Posthomerica* be read than in the shield of Achilles in *Posthomerica* 5. The artefact, the shield given to Achilles in the *Iliad*, and described in ecphrasis in *Iliad* 18, is the same artefact that is described in ecphrasis in *Posthomerica* 5. The ecphrasis, however, are not the same. Despite the fact that the shield of Achilles, designed by Hephaestus and carried into war by Achilles, is supposed to be a fixed object, a plastic uniformity that all see alike, the Iliadic and Posthomeric primary narrators present differing descriptions of it. The shield of Achilles is Homeric first, and is unavoidably Homeric in all recurrences of it in post-Homeric literature. The innovation in the description of the shield in *Posthomerica* 5, therefore, cannot escape being read against a background of the ecphrasis in *Iliad* 18. Every

difference in presentation, in ecphrastic function, and all originality, is vital for the reader to gain insight into the poetological and un-Homeric techniques of Quintus. The poet of the *Posthomerica* read the same shield of Achilles as we read, in *Iliad* 18, just as he read the same Homeric poems as we read. The extent of innovation in his depiction of the various scenes on the shield of Achilles, I argue, is a reflection, or emblem, of the extent to which Quintus imitates Homer, works with the Homeric poems to construct meaning, but beyond this level, updates Homer and constructs his own neo-Homeric, post-Homeric poem with subtle innovations in poetics, ethics, and philosophy.

I begin my study of the shield of Achilles with an overview of the ecphrasis in *Posthomerica* 5, the extent of the innovation evident in the description by the Posthomeric primary narrator, and give preliminary discussion of this innovation and its implications. I then concentrate on the ecphrastic signs: the Posthomeric primary narrator displays more reaction to what he sees than does the Iliadic primary narrator, and guides the reader's responses to, and interpretation of, the ecphrasis. I then discuss the two lines at the end of the ecphrasis that provide a solution to the "problem" of reading two different descriptions of the same physical artefact made by Hephaestus. *Posthomerica* 5.97-8 state that there was an inexhaustible, countless, number of scenes designed by Hephaestus on the shield of Achilles, implying that Homer, in the words of the Iliadic narrator, described scenes for the purposes of the world and recipients of the *Iliad*, and Quintus, in the words of the Posthomeric narrator, described scenes suitable for the aims and contemporary world of the *Posthomerica*.

I then move from specific Iliadic intertextuality to Posthomeric intertextuality. I analyse the shield of Achilles in terms of its function within the *Posthomerica* as a whole. The scenes on the shield in *Posthomerica* 5 are reflected in manifold correspondences throughout the whole work. I argue that many of the ecphrastic scenes function as *mise-en-abîme*. I discuss this term and illustrate just how the scenes on the shield behave as the centre of a nexus of correspondences, or as mirrors of much of the battle description, speeches, similes, gnomai, in sum, of many of the themes, ethics, and of the overall poetic tenor of the poem. The explications of the scenes on the shield, often by secondary narrators, influence our reading of the shield and of its functional superimposition over the whole epic. I show that the Posthomeric shield of Achilles has a much more

identifiable and definable relationship with the structure and meaning of the whole work that contains it than the Iliadic shield of Achilles does in the *Iliad*.

I pick one scene in particular to focus my discussion of the originality and emblematic function evident in the Posthomeric ecphrasis. This scene (*Posthomeric* 5.49-56) contains a description of a Mountain of *Arete* within the scenes of peace (5.44ff.), which follows a description of *Dike* overlooking the work of toiling mortals in beautiful cities (5.45-48). The description of this figurative Mountain of *Arete* is the most non-Homeric of the shield-scenes, has a central position on the shield, and has an essential importance in its relation to the Stoic ethics recurrent throughout the *Posthomeric*. I discuss the meaning and recurrences in the poem of the abstractions *Dike* and *Arete*, and argue for a reading that incorporates Homer, Hesiod, and Stoicism. I proceed to highlight the interactions between this Stoic image and its Stoic, gnomic correspondences throughout the poem, and argue that the Mountain of *Arete* is the emblem of the key ethic repeated in the *Posthomeric*, that in order to achieve *Arete* and an afterlife of blessedness, one must live a life of *apatheia*, of *ponos*, according to the strictures of Stoic philosophy, but within a Homeric-inherited world of battles and battle-prowess.

I conclude by discussing the interaction between the cultural, philosophical influences of Quintus' own world, and the Homeric world that he imitates, re-creates, and, in fact, updates for a post-Homeric, post-Hellenistic readership in the twilight of the cultural phenomenon of the Second Sophistic. We, as modern readers, read Quintus the Late Antique reader of Homer, a Quintus who reads Homer through late, (post-) Hellenistic lenses, a Quintus who closely reconstructs Homer, but who also subtly manipulates the poetics, and updates the Homeric world he reads, into neo-Homeric ideologies and thematic patterns.

Reading Similes in the *Posthomerica*

[There is] *Poetics*, which studies textual processes, the way texts are built up; and *reading*, which studies the pragmatic implications of these processes in textual realisations.

Nimis 1987.21

The extensive use of similes shows us a poet unable “accurately” to depict the full horror of his story. Similes. . . deny the possibility of accurate description by reliance upon likeness rather than identity, and multiple similes. . . present a poet helpless before the difficulties of his task.

Hunter 1993.135

Introduction

‘The evocation of Homer is the revelation of epic *techné*.’⁶¹ The ‘evocation’ is apparent throughout the *Posthomerica*, and no less so than in the poem’s similes. The ‘*techné*’, or poetic skill, is especially apparent in the similes’ Homeric intertextuality, where we as readers observe a learned engagement with the Homeric texts in the structure, content, and function of the similes. In this section, my chief concern is not to prove that Quintus closely follows Homer: the introduction and most of the content of this thesis has or will illustrate this. Nor is my aim merely to present a statistical account of similes in the *Posthomerica*. Instead, I focus on the ways in which Quintus constructs his own poetics, his own thematic ideologies that are a product of his readings of Homer, through “use” of Homer in epic similes that are inherently Homeric anyway. We read Homer in the *Posthomerica*’s similes, identify the intertexts, but then read how these intertexts function

⁶¹ Hunter 1993.133.

within the *Posthomerica*, and assess how the *Posthomerica*'s similes activate the meaning and function of the very Homeric similes with which they are in dialogue.

Quintus' similes have been called hyper-Homeric, more Homeric than Homer.⁶² As a very "Homeric" part of the text, similes present the reader with an interface for examination of the intertextual relationship between the *Posthomerica* and the Homeric texts. One textual setting that contains Homeric intertextuality can behave as a mirror of Quintus' act of reading Homer, as a Late Antique reader. Incorporation of a Homeric simile into a Posthomeroc simile signals Quintus' understanding of that Homeric simile's function, function that accretes to the function already readable in the Posthomeroc simile itself. Arguably, to construct any simile in any text is an evocation of Homer.⁶³ Construction of an ostentatiously Homeric-imitative simile within a text that overtly imitates Homer generates (inevitable) key differences indicative of a poetic agenda of originality – Quintus works beyond Homer, through Homer.

While this thesis is focused on examining the vivifying effect of intertextuality in the *Posthomerica*, the paucity of scholarship on the poem's similes, both statistical and exegetical, allows scope for presentation of statistics on the occurrence and placement of similes in the poem, and further, on how these occurrences interact with each other in the *Posthomerica*, and how these occurrences reflect a differing poetic agenda on the part of Quintus.⁶⁴ I will illustrate this (non-Homeric) concern Quintus has for structure in simile patterns, through analysis of the similes' subject matter and order in Book 1.

The nature of similes in the *Posthomerica* can best be discussed by close reading of a selection suitably representative of Quintus' reading of Homer and Homeric similes.

⁶² Sainte-Beuve 1856.328-9.

⁶³ Homer was the first to write similes, so any similes that occur in a post-Homeric text are in a dialogue with Homer, via a reader who is at least aware of Homer. Cf. Effe 2001.169: 'The new epic can only be articulated as such by constant evocation of the genre's most authoritative representative – and by distancing himself from him through innovation.'

⁶⁴ I insert here a brief summary of scholarship on the *Posthomerica*'s similes. The most recent study, and the only dedicated piece of research longer than article-length, is the unpublished thesis of Spinoula 2000. The study restricts itself to animal similes, and has the aim, at least, of divulging 'Quintus' creativity in his technique of synthesising and arranging animal-similes' (2000.226). Köchly 1850.lxxxi-ii devotes a small section of his *prolegomenon* to similes. Niemeyer 1883-4 provides non-expository statistics of the poem's similes. Excepting brief mentions in studies of the poem before 1950 (see especially Paschal 1904.38-40), Vian is the first to devote two specific studies to similes in Quintus (1954, which is helpful for its *Quellenforschung* but lacks a literary-critical focus, and 2000, which lists echoes and imitations of Apollonius in Quintus' similes). James & Lee 2000.19-20 and James 2004.xxv-vi contain brief discussion. Vian (1963, 1966, and 1969) is annotated throughout with notes on possible Homeric models for the similes.

In reflection of the overall aim of this thesis, this chapter will deal with specific examples of the similes' Homeric intertextuality that activate meaning in the Posthomeric text (how Quintus imitates Homer) and, conversely, differences from Homer in the similes' function (how Quintus differs from Homer). I will discuss a typical effect of similes in epic poetry – characterisation. I will highlight the role of two particular similes in characterising Neoptolemus, a hero who occupies the central personal role in the poem.

The *Posthomeric* exhibits a concern for embedding narratological directions in similes, for structure and connection between similes, in a way that is particularly non-Homeric. The very first simile of the poem behaves as a chronological marker of the belated position of the *Posthomeric*, a post-Homeric poem. It motivates narrative that looks back to the *Iliad*, and that also anticipates the action of the *Posthomeric*. With the arrival of Penthesileia Quintus constructs a chain of similes that are inter-motivated and interwoven with each other. The effect on the on-looking Trojans of Penthesileia's arrival is subject to a series of similes that all share similar subject matter that modifies incrementally according to the changed status in the narrative, and according to details in each preceding simile. Quintus may saturate his poem with similes, arguably to be Homeric, but these similes exhibit non-Homeric behaviour. We read Quintus striving to be Homeric, but also striving to be non-Homeric.

Chapter 1 Similes in the *Posthomerica*: An Overview

We sometimes have a feeling as if [Quintus] must have proceeded on the principle that if only he puts enough similes into a passage that his narrative will be properly impressive and he need not worry about other things.

Combella 1968.17

I begin my study of the *Posthomerica*'s similes with definitions of the poetic device that is *simile*. Then I move onto statistics: how many similes are in the *Posthomerica*, and how does this figure compare with simile-incidence in Quintus' epic predecessors? I will show which characters in the poem are most compared in similes, where the poem's similes occur, and how the subject matter of the similes varies from context to context. It is important to present this evidence; less because it has not hitherto been presented in other studies on the *Posthomerica*, but more because the statistics themselves can tell the reader something about the poetological aims of Quintus in relation to Homer: why does he construct so many similes, and how and where does he use them?

Similes have a central place in the *Posthomerica*'s poetic composition: Quintus did not randomly fill his poem with similes simply in order to seem Homeric.⁶⁵ Each simile is posited for maximum effect in terms of its context, in terms of its place within the structure of the poem itself, and in relation to the simile's own intertextuality and what that intertextuality brings to the simile's narrative *sedes*. Quintus is both scholar and poet, as his use of Homeric intertexts illustrates in the construction of similes.⁶⁶ He reads Homer in Quintean ways, just as we interpret this very reading in our own reading of Quintus' similes.

Interpretation of the nature and function of similes begins with Aristotle (*Rhetoric* 3.11.11-13). He is the first to come up with definitions that resemble the modern idea of a poetic simile. He states that a simile (εἰκῶν) is a type of metaphor, where one thing is

⁶⁵ On this type of verdict, cf. especially Keydell 1963.1295.

⁶⁶ I am implying that Quintus fits into the category of scholar-poet just as much as Apollonius does; cf. the comments of James & Lee 2000.viii, where they suggest that Quintus manipulates the Homeric texts in a more sustained and manipulative way than Apollonius.

likened to another.⁶⁷ In Alexandria, Homeric similes are given their first extant critical exegesis. The *scholia* to the Homeric poems, an amalgamation of critical notes and exegesis of the text, beginning in Alexandria and typified by Aristarchus, and ending in Byzantine times and summarised by Eustathius,⁶⁸ provide the modern reader with an insight into the ancient interpretation of the Homeric simile.⁶⁹ It is difficult to ascertain with any precision the date and authorship of the *scholia*, and it seems that the influences of Late Antique rhetorical schools and Imperial philosophies formed as accretions to the original writings of the Alexandrian scholars.⁷⁰ In many cases, the function allotted to Homeric similes by the *scholia* transfers to the Posthomeric similes that derive their intertextuality from the very same Homeric similes discussed by the *scholia*. Quintus was both a careful reader of Homeric similes, and also aware of the manifold functions possible for them.

While the ancient material on similes is relatively scant, modern scholarship on epic similes is immense.⁷¹ From among this mass of information, it seems there is now a general consensus that each simile must be interrogated in terms of its specific narrative context and content, and that it is more difficult to classify the function of all Homeric similes under the same headings.⁷² What has become clear is that Homeric similes can

⁶⁷ See McCall 1969.24-56 for discussion of Aristotle on similes and comparison.

⁶⁸ Cf. Snipes 1988.200: 'The "exegetical" scholia are basically Alexandrian in origin, but they have been constantly revised and expanded during antiquity and the Byzantine period.'

⁶⁹ Cf. N.J. Richardson 1980.265: 'The Homeric Scholia are not the most obvious source for literary criticism in the modern sense. And yet if one takes the trouble to read through them, one will find many valuable observations about poetic technique and poetic qualities.'

⁷⁰ Cf. Snipes 1988.209: 'However, much of the terminology employed in the comments on the similes, and the nature of many of the comments themselves, are often so analogous to the vocabulary and comments of the later rhetorical treatises that it seems impossible not to associate much of this material with the critics of late antiquity.' As it survives, whether originally Alexandrian or not, the ancient testimony on similes informs us (via Eustathius) that there were four functions for similes: ἀξίσεις, ἐνάργεια, σαφήνεια, and ποικιλία (Eustathius 176.20ff.; 253.26ff.; and 1065.29ff: edition of van der Valk 1971). According to Snipes 1988.208-9, these terms can be translated (respectively) as 'to supply details and to amplify the narrative', 'to make it more vivid or actual', 'to make it clear', and 'to vary the monotony'. κόσμος was also included as a function of the Homeric simile, an adornment that tended to digression. Cf. also Edwards 1991.38 on these terms.

⁷¹ The best summary of this scholarship is Edwards 1991.24-41, and for bibliography, Edwards 1991.24n28.

⁷² Cf. Coffey 1957.132: 'It is often impossible to state the whole of the function of the similes in terms of one single function.' Fränkel 1997.105 states that it is impossible to classify the infinite number of types of effect in similes. On attempts to ascribe classifications to similes, cf. Coffey 1957.118, and the summary of Edwards 1991.38-9.

have multiple correspondences with their surrounding narrative,⁷³ that similes elicit an emotional response at the reader's level,⁷⁴ and among many other functions, prolong tension and draw specific emphasis upon a point in a narrative that would otherwise be un-highlighted.⁷⁵ The subject matter of the similes is generally drawn from the world of the poet, recognisable to the reader, and which thus momentarily 'unites narrator and audience in *their* world, not that of the heroes.'⁷⁶

The above is only a very cursory summary of scholarship ancient and modern on the Homeric similes. How does such scholarship affect our reading of similes in the *Posthomerica*? We cannot positively assign such interpretative views to Quintus, but it is useful to apply these theories on function to the similes of the *Posthomerica*, to ascertain just how closely he imitated the Homeric similes in their function.⁷⁷ This scholarship, ancient and modern, will form at least a background to much of my discussion on similes.

If we assess the volume of similes in the *Posthomerica*, we find that Quintus surpasses Homer. There are 305 similes in the *Posthomerica*, that is, 226 long similes, and 79 short similes.⁷⁸ Of the amount of text taken up by similes, that is, the simile and the closely associated narrative before and after it, 1050 lines of the *Posthomerica*, out of a total of 8772 lines, are taken up by simile text (11.96%). If we compare the *Iliad*, Lee finds 197 long, and 153 short, similes.⁷⁹ As an epic approximately half the length of the

⁷³ See Edwards 1991.30-4 for succinct and convincing discussion of the multiple and function-bearing correspondences between simile and narrative in Homeric similes. He builds on the work laid down in detail by Fränkel 1997.111-13. Contrast D.A. West 1969.40.

⁷⁴ This is something that Fränkel was the first to argue for at length – see Fränkel 1997.103-4. Contrast the now outdated views of Bowra 1930.116 and 127.

⁷⁵ Edwards 1991.39 summarises the function of the Homeric simile: 'In sum, we can say that a simile produces a pause in the action, prolongs the tension, and draws the audience's attention to an important point. Like the expansion of a type-scene, it adds colour and a new dimension to whatever is the focus of attention.' Much of this summary by Edwards echoes the comments in the *scholia*: cf. Snipes 1988.209-18.

⁷⁶ Edwards 1991.39; cf. Fränkel 1997.110.

⁷⁷ 'Similes are a narrative mode which Homer bequeathed to all subsequent epic poets' Hunter 1993.129. Reading of these similes was also a matter of inheritance on the part of each new epic poet.

⁷⁸ James 2004.xxvi is the only other to offer a figure for similes in the poem: he finds 222 long similes in the *Posthomerica*. By short similes, as opposed to long similes, I mean those that lack a conjugated verb after the particle of comparison (cf. Edwards 1991.25); they occur in the *Posthomerica* at 1.222, 277, 345, 352, 513; 2.207, 212-13, 522-3, 623-4; 3.177, 264-5, 276, 369-70, 497, 556-7; 4.196, 260, 337, 513; 5.119, 188, 404; 6.131-2, 152, 197, 294, 353, 368, 410, 477, 606; 7.346, 387-8, 433-4, 446, 516, 560, 567, 596, 645, 653, 695; 8.184, 197-8, 237-8, 363, 364, 371; 9.77, 159, 253, 295; 10.101, 247, 248, 434, 440; 11.132-3, 163, 224, 265, 300, 368, 374-5, 464-5; 12.150, 187, 202, 365, 504, 538; 13.156-7; and 14.223, 271, 465, 473, 525, 550, 555, and 600.

⁷⁹ Lee 1964.3-4. Edwards 1991.24 summarises the statistics for similes in the *Iliad* found by scholars. Bonnafé 1983.82 writes that 7.2% of the *Iliad*'s total of 15693 verses is made up of simile text (1128 lines).

Iliad,⁸⁰ the *Posthomerica* has 29 more long similes than the *Iliad*. This in itself is not insignificant. Quintus' exertions to construct a (hyper-) Homeric text have produced, arguably, a concentration of similes that outdoes Homer. If similes are inherently Homeric, and inherently epic, then the *Posthomerica* is very Homeric, and very epic: in this respect, Quintus perhaps achieves his aim.⁸¹

I would also, however, take into account the literary culture of which Quintus was a part. Oppian, for example, a close literary predecessor of Quintus, also has a strong concentration of similes in his text.⁸² It seems that a large volume of similes was not an unusual feature of Imperial Greek hexameter poetry. Elsewhere in the *Posthomerica*, Quintus exhibits tendencies of poetic extremism. For example, instead of having one extended ephrasis, like Homer, Quintus has three, including two Shield descriptions of equal length.⁸³ 10% of the *Posthomerica*'s vocabulary consists of Homeric *hapax legomena*.⁸⁴ Quintus picks items of Homer's epic apparatus, imitates them, and emulates them by increasing the frequency of the Homericisms. Roberts, in his study of the nature of aesthetics and poetics in Late Antiquity, analyses and accounts for the tendency for the baroque in Latin literature. He rightly states that the critic should not attempt to impose a classical, standardized, template onto the Late Antique aesthetic.⁸⁵ It is useful to transfer some of his findings to Greek literature of the Imperial period. Quintus presents sometimes an extreme version of Homer. This should by no means be taken as something negative. Quintus is exhibiting some of the extreme traits that his literary period

⁸⁰ James & Lee 2000.1.

⁸¹ Cf. Schmitz 2007.65: 'No Greek poet provoked comparison with Homer more blatantly than Quintus of Smyrna did.'

⁸² Cf. James 2004.xxv-vi: '[Quintus] seems to have been influenced by the recent example of Oppian, whose didactic epic the *Haleutika* has a simile frequency of one every 36.9 lines.' Apollonius, on the other hand, has 82 extended similes in the *Argonautica*, on average 1 simile for every 71 lines (so Carspecken 1952.61).

⁸³ Cf. Baumbach 2007.108, who states that both ephrasis (each 95 lines long – the Shield of Achilles at *Posthomerica* 5.6-101, and the Shield of Eurypylos at *Posthomerica* 6.198-293) are in an 'innerepischen Dialog'. The other extended ephrasis in the *Posthomerica* is the description of the baldric and quiver of Philoctetes (*Posthomerica* 10.180-204).

⁸⁴ So Bär 2007.22, following Appel 1994a.

⁸⁵ Roberts 1989.4: 'The critic should learn to appreciate the novelties and transformations of Late Antiquity in the terms of the culture and aesthetic of that period.' Contrast Mansur 1940.57: 'Quintus wrote at a time when literature was detached from the realities of life.' Said & Trédé 1999.137 identify a new aesthetic of style in the *Posthomerica*.

displayed, as well as an emulous attempt for identification as (a new) Homer.⁸⁶ Hence, Quintus outdoes Homer in the volume of extended similes in his epic, because of his concern to imitate and emulate Homer, and also because of the inherent aesthetics of his literary culture. Also, in a sense, the *Posthomerica*, through its extensive use of (“Homeric”) similes, behaves as a simile of Homer. That a Homeric-imitative text is filled with similes suggests that similes were a vital element in Homer, to the constructor of the imitating text. We compare Homer and Homeric similes because of these Posthomeric similes – the similes refract upon the Posthomeric and Homeric poetics, and in a sense our readerly interaction between text and imitated text constructs the Posthomeric similes as (a) mirror(s) of Homeric similes.

I will now summarise some of my other findings for similes in the *Posthomerica*. Similes have a sometimes dramatic effect on characterisation, especially when the intertextuality of such similes is taken into account. It is useful, therefore, to ascertain who is compared most in the poem’s similes. Neoptolemus, despite entering the epic as late as *Posthomerica* 7, has 23 long similes applied to him.⁸⁷ This pre-dominance of similes connected with him matches the emphasis put on his character as a second Achilles and his idealisation as *the* hero of the epic, as discussed below; it is also the case that his prominence in the narrative naturally means that he will be compared in similes more frequently than others. Only Ajax attains a higher simile tally (24 long similes),⁸⁸ despite the fact that he dies at the end of Book 5. After the death of Achilles, Ajax has a prominent place in the narrative as the next best hero.⁸⁹ Similarly, Achilles, who features as a living hero in the *Posthomerica* only as far as Book 3, is compared in 18 similes.⁹⁰ It

⁸⁶ See Bär 2007 on Quintus as a new Homer. Cf. Nonnus *Dionysiaca* 25.265, where Nonnus calls Homer his father (– see the brief comments of Hopkinson 1994b.122). On the hyper-Homeric nature of the poetry, see Vian 1963.xli, who states that Quintus derives 80% of his vocabulary from Homer. A poem’s poetic value should not be dismissed because of its date: similarly, the *Posthomerica* should not be dismissed for its hyper-Homeric style and diction as well as (or, because of) its date.

⁸⁷ At *Posthomerica* 7.317-26, 330-8, 359-65, 455-63, 464-73, 569-77, 586-93, 637-41, 715-22; 8.28-33, 40-5, 89-92, 167-70, 175-81, 222-7, 230-3, 331-6, 338-40; 9.198-202, 218-222, 270-3; 11.228-34; and 13.240-2.

⁸⁸ 1.512-21, 524-8, 572; 3.221-7, 267-8, 270-4, 293-5; 4.220-4, 237-46, 248-9, 439-42; and 5.131-3, 364-70, 371-9, 380-5, 386-90, 406-7, 408-11, 433-8, 461-2, 484-5, 493-7, and 641-51 (a double simile).

⁸⁹ Cf. James 2004.245-7

⁹⁰ 1.5-7, 512-21, 524-8, 596-7, 613-21 (a double simile); 2.208-11, 230-4; 3.63-6, 142-8, 170-4, 181-5, 201-5, 392-9, 414-17, 419-21, 508-13; and 4.423-31.

is apparent that Quintus concentrates most similes in connection with the most prominent heroes.⁹¹

A.S. Way provides detailed (although incomplete) lists of similes in the *Posthomerica* under headings of subject matter.⁹² It is not necessary to replicate this process. Instead, I would classify the similes in the *Posthomerica* under four very broad categories:⁹³ similes with animals, or hunters and animals, as subject matter;⁹⁴ elemental similes, that is, similes related to celestial elements, the sea, trees and plants, and crops;⁹⁵ mythological similes, that is, similes that have myths or gods as their subject matter;⁹⁶ and I would then classify all other similes together that do not fit into these broad categories.⁹⁷ *Posthomerica* 1 contains the most number of similes (35 long similes, and 5 short similes). However, this is not the highest concentration in the poem. *Posthomerica* 7, which is 96 lines shorter than *Posthomerica* 1, has 18 long similes and 11 short similes, which, including the narrative text that introduces and concludes the similes, is 17.71% of the book, unlike Book 1, which has 16.63% as simile text.⁹⁸ *Posthomerica* 8, with 22 long similes and 6 short, has 19.24% as simile text (the highest concentration), and

⁹¹ The three key Trojan allies also have many similes applied to them. See Table 1, Chapter 4, for the similes applied to Penthesileia (there are 21 in total, for a character who features only in *Posthomerica* 1). Memnon, who features in *Posthomerica* 2, is compared in 9 long similes: 2.103-6, 248-51, 282-7, 298-300, 345-54, 371-8, 379-87, and 575-82. Eurypylos is compared in 10 long similes: 6.125-8, 377-82, 395-9; 7.107-9, 115-22, 530-4; and 8.130-3, 167-70, 175-81, and 204-7.

⁹² Way 1913.627-8.

⁹³ In the lists that I provide, I do not include the similes of Book 1, since these are summarised in Table 1, below. Some of the similes overlap into two categories. I include only long similes.

⁹⁴ 2.196-200, 248-51, 282-7, 298-300, 330-6, 371-8, 379-87, 471-80, 575-82; 3.142-8, 170-4, 181-5, 201-5, 221-7, 267-8, 270-4, 353-7, 358-65, 589-91; 4.220-4, 237-46; 5.298-300, 371-9, 406-7, 433-8, 493-7; 6.107-13, 125-8, 324-7, 341-8, 395-9, 532-7, 611-12; 7.132-41, 257-61, 317-26, 330-8, 464-73, 486-92, 504-11, 569-77, 715-22; 8.40-5, 175-81, 268-71, 331-6, 372-5, 387-92, 405-7; 9.172-9, 364-70; 10.114-17, 242-5, 441-6; 11.74-8, 110-17, 146-51, 170-9, 207-15, 217-18, 383, 476, 483-5; 12.489-96, 530-4, 580-4; 13.44-9, 55-8, 68-70, 70-75, 104-8, 127-30, 133-41, 258-66; and 14.33-7, 89-92, 258-61, and 317-19.

⁹⁵ 2.103-6, 193-5, 208-11, 217-18, 220-7, 345-54, 379-87, 471-80, 533-4, 535-7; 3.63-6, 279-81, 293-5, 325-8, 375-81, 508-13, 577-81; 4.78-81, 248-9, 349-53, 423-31, 439-42, 518-21, 552-7; 5.131-3, 364-70, 386-90, 408-11, 461-2; 6.330-5, 377-82; 7.115-22, 229-31, 530-4, 545-52, 569-77, 586-93; 8.49-53, 59-67, 69-74, 89-92, 130-3, 167-70, 204-7, 222-7, 230-3, 278-83, 338-40, 361-5, 379-85, 414-19; 9.70-2, 162-7, 235, 240-5, 270-3, 378-83, 451-8, 473-8; 10.66-72, 170-7, 248-51, 415-22; 11.122-6, 156-60, 228-34, 308-15, 377-8, 396-9, 401-5; 12.409-10, 428-34; 13.240-2, 309-16, 395-8, 480-7, 488-93; and 14.5-10, 63-7, 75-81, 175-8, 207-8, and 457-8.

⁹⁶ Listed in Section 3, Chapter 10, in connection with the Helen-Aphrodite simile.

⁹⁷ 2.230-4; 3.63-6, 414-17; 5.380-5, 503-7; 7.530-4, 637-41; 8.278-83, 331-6; 9.162-7, 198-202; 10.277-82; 11.362-6; 13.535-43; and 14.263-9. Most of the similes of this last category bear least resemblance in their subject matter to Homeric similes.

⁹⁸ Book 7 centres on the entry of Neoptolemus into the story, the character that has one of highest number of similes allotted to him.

Posthomerica 11 has 18.163% as simile text (27 similes, including 8 short similes).⁹⁹ The high concentration of similes in these books can be accounted for by their focus on battle narrative – Book 8 involves one of the centrepieces of the battle narrative of the *Posthomerica*, between Eurypylos and Neoptolemus. It is clear, then, that the *Posthomerica* follows the *Iliad* in having most of its similes clustered around battle narrative.¹⁰⁰

I have given a general outline of similes in the *Posthomerica*, by presenting statistics for the subject matter, placement, and concentration of similes, and by comparing Homeric practice, where appropriate. Quintus emulates Homer with the sheer number of similes in the *Posthomerica*. I turn now to analyse the function of similes in the poem, against a background of Homeric intertextuality.

⁹⁹ The other books have the following concentration of similes: Book 2 – 13.068% (24 similes, including 4 short similes); Book 3 – 11.03% (26 similes, including 6 short similes); Book 4 – 7.058% (14 similes, including 4 short similes); Book 5 – 9.04% (18 similes, including 3 short similes); Book 6 – 7.526% (18 similes, including 9 short similes); Book 9 – 10.62% (17 similes, including 4 short similes); Book 10 – 9.2% (16 similes, including 7 short similes); Book 12 – 4.957% (11 similes, including 6 short similes); Book 13 – 12.765% (15 similes, including 1 short simile); and Book 14 – 9.878% (22 similes, including 8 short similes).

¹⁰⁰ Cf. Moulton 1977.50: ‘An outstanding characteristic of the similes in the *Iliad* is their concentration in battle contexts. Over three-fourths of the developed comparisons occur in scenes of fighting.’

Chapter 2 Comparing Neoptolemus: Flies in the Face of (Poetic) Tradition

The normal aim of the simile is to compare one single aspect and no more.

Bowra 1930.127

This study of the *Posthomerica*'s similes now moves onto function: what meaning is constructed in the narrative through use of similes, and what does our knowledge of Homer do to this function and meaning of the similes? I begin with a focus on characterisation, and, in particular, with a simile that is strongly Iliadic in its intertextuality: *Posthomerica* 8.331-5. In this simile, Neoptolemus, killing Trojans in the battlefield with ease, is compared to a child swatting flies that buzz around a milk-pail. I have chosen this particular passage in Book 8 (*Posthomerica* 8.329-40) for its clear Iliadic heritage and compatibility with discussion of the function of Homeric similes outlined above, but most of all for its vivid characterisation of Neoptolemus. While similes in their own right can contribute to characterisation, the intertextuality of the *Posthomerica*'s similes brings features to a character's personality inherited from earlier texts.¹⁰¹ In this way, the reader rereads Homeric similes through the reactivation of them in Quintean similes. Then, because of this Homeric (and Posthomerian) intertextuality, a uni-dimensional reading of the *Posthomerica*'s similes (a non-intertextual reading) becomes multi-dimensional and multi-directional, and strands of earlier texts accumulate to build a more extensive picture produced primarily by the *Posthomerica*'s similes in their own right.

In addition to this focus on the dynamic of intertextuality, I will use the simile at *Posthomerica* 8.329-40 to illustrate that the similes in the *Posthomerica* exhibit non-Homeric, Alexandrian traits in their composition. Thus, Quintus uses Homer for construction of meaning, through the reader's poetic memory, but also weaves later poetic influences into the fabric of the text. Quintus' position as a late reader of Homer is exposed.

¹⁰¹ On characterisation through similes in the Homeric poems, see Moulton 1977.88-116.

At *Posthomerica* 8.329-40, Neoptolemus is compared to a child that swats flies, and to a mountain peak that withstands the buffeting of strong winds.

ἀλλ' οὐχ υἷα φόβησεν Ἀχιλλέος· ἀλλ' ὁ γε μίμων
μάρνατο θαρσαλέως, ἐπὶ δ' ἔκτανεν ἄλλον ἐπ' ἄλλω· (330)

Ὡς δ' ὅτε τις μυῖησι περὶ γάλατος ἐρχομένησι
χεῖρα περιρρίψη κοῦρος νέος, αἶ δ' ὑπὸ πληγῇ
τυτθῇ δαμνάμεναι σχεδὸν ἄγγεος ἄλλοθεν ἄλλαι
θυμὸν ἀποπνείουσι, πάϊς δ' ἐπιτέρπεται ἔργω·
ὡς ἄρα φαίδιμος υἱὸς ἀμειλίκτου Ἀχιλῆος (335)

γῆθεν ἀμφὶ νέκυσσι. Καὶ οὐκ ἀλέγιζεν Ἄρης
Τρῶσιν ἀμύνοντος, ἐτίνυτο δ' ἄλλοθεν ἄλλον
λαοῦ ἐπαῖσσοντος, ὅπως ἀνέμοιο θυέλλας
μίμνει ἐπεσσυμένας ὄρεος μέγαλοιο κολώνη·
ὡς ἄρα μίμνεν ἄτρεστος. (340)

But Ares did not put to flight the son of Achilles. Instead, Neoptolemus remained and fought bravely, and killed one Trojan after another. As when a young boy swishes his hand over flies that are swarming over milk, and stunned dead by his light swat lie expiring near the pail on both sides, and the boy takes delight in his game. So then the brilliant son of merciless Achilles exulted over the corpses. And he did not care for blameless Ares who moved among the Trojan ranks, but punished one after another of the army assailing him. Just as a peak of a great mountain withstands the buffeting gales of wind, so Neoptolemus remained firm, unafraid.

Previous to this passage, Ares has joined the battle to help the Trojans (8.239-40), and by crying out in battle, has given strength to the Trojans, and put the Greeks to flight (8.326-8). Only Neoptolemus remains unafraid, and carries on his slaughter of the Trojans (8.329-30). Then, in this passage, he (Neoptolemus) is compared to a young boy who swats flies that swarm around a milk-pail, and who takes delight in the task (331-6),¹⁰² and then he is compared to a mountain peak that withstands the buffeting of the wind (338-40). Both similes are motivated by the same narrative detail (Neoptolemus does not flee but remains killing one Trojan after another – 330, 337), and both similes emphasise Neoptolemus' conduct in battle. However, each simile brings out different characteristics in Neoptolemus, and also affects the reader's emotions differently.

First though, what does examination of the similes' relationship with the surrounding narrative tell the reader about Quintus' methods of simile construction? Each

¹⁰² Spinoula 2000.104-9 also discusses this simile. The word I translate as 'swishes' is περιρρίψη, a *hapax legomenon* whose exact sense is difficult to bring out.

simile has mannered parallelism with the main narrative.¹⁰³ The first involves explicit correspondences between the boy in the simile and Neoptolemus in the narrative. τις (331), κοῦρος νέος (332) and πάις (334) have as their narrative correspondences υἱά. . . Ἀχιλλέος (329) and φαίδιμος υἱὸς ἀμειλίκτου Ἀχιλλῆος (335). Implied by the youth of the boy in the simile (κοῦρος νέος 332) is the youthfulness of Neoptolemus. Other explicit correspondences include the main point of comparison with the main narrative – the fact that Neoptolemus kills Trojans one after another: ἄλλοθεν ἄλλαι / θυμὸν ἀποπνεύουσι (333-4) has as its parallel in the narrative ἔκτανεν ἄλλον ἐπ’ ἄλλω (330). The narrative resumes at 335-6 with another explicit correspondence with the simile, a detail which motivates the resumption of the narrative: πάις δ’ ἐπιτέρπεται ἔργω (334) is echoed by γήθεεν ἀμφὶ νέκυσσι (336). It is possible, further, to characterise narrative details implicit in the simile. The flies (μυῖησι 331) that swarm around the milk suggest the sheer number of the Trojans and their relentless assault.¹⁰⁴ The fact that they are swatted so easily by the boy in the simile (ὑπὸ πληγῆ / τυτθῆ δαμνάμεναι 332-3) implies the ease with which Neoptolemus fights and kills the Trojans – they bear no threat to him. Neoptolemus is also characterised as a brutal, merciless killer. There is something discomfiting in the juxtaposition of the simile’s content and the surrounding narrative: the simile’s homeliness and delicacy jars very much with the martial context.¹⁰⁵ The simile serves to emphasise that war to

¹⁰³ In my discussion of correspondences between simile and surrounding narrative, I use “explicit correspondence” to refer to a verbal parallel or balance between simile and narrative that is obvious, and “implicit correspondence” to a parallel that is not verbal but thematic or that can be understood by the reader from the context. Cf. D.A. West 1969, who, in my opinion, obfuscates with his terminology his otherwise excellent discussion of multiple correspondence similes in the *Aeneid*.

¹⁰⁴ Cf. Rebelo Gonçalves 1987.65: ‘As mesmas conotações de fúria e número [contained in the idea of flies], a que se junta a frustração, estão patentes no símile dos Troianos dizimados por Neptólemo.’

¹⁰⁵ On violent juxtaposition in the *Iliad*’s similes, cf. D.H. Porter 1972.11-21. A similar simile occurs at *Posthomerica* 10.114-17 (so Vian 1966.157n1), where wasps perish before they get to taste the grapes of the vineyard they have entered. The occurrence of ἀποπνεύουσι in both similes (8.334 and 10.116) aligns them.

Neoptolemus is almost a game, an amusement. The Trojans (flies) are the playthings of Neoptolemus (πάϊς δ' ἐπιτέρπεται ἔργῳ 334).¹⁰⁶

The first simile is motivated by the killing of the Trojans one after another (330). The narrative then resumes post-simile with the delight of Neoptolemus (335-6), motivated by the delight of the boy in the simile (334). The second simile is motivated by the first: the emphasis of the second simile is on winds buffeting a mountain peak, stimulated by line 338 – λαοῦ ἐπαΐσσοντος. This exertion of the Trojans reflects the swarming of the flies around the milk at line 331 (μύησι περὶ γάγος ἐρχομένησι). The narrative contexts for both similes (and a detail in the first simile) also have an emphasis on the relentless killing by Neoptolemus: ἔκτανεν ἄλλον ἐπ' ἄλλῳ (330) is echoed by ἄλλοθεν ἄλλαι (333) in the first simile and by ἐτίλυτο δ' ἄλλοθεν ἄλλον (337) in the narrative before the second simile.¹⁰⁷ The narrative resolution after the second simile (μίμνεν ἄτρεστος 340) picks up not only on the steadfastness of the mountain peak that withstands the buffeting of the gales (μίμνει ἐπεσσυμένας 339), but also echoes the narrative that precedes the first simile – ἀλλ' ὃ γε μίμνων / μάρνατο θαρσαλέως (329-30). The two similes are delicately linked together, and the whole simile sequence is rounded off by ring composition. Quintus has a mannered concern for structure and parallelism between simile and narrative, and between similes that occur successively.¹⁰⁸

The second simile of the passage is also imbedded in the narrative through correspondence. As mentioned, there is an explicit correspondence between 339 μίμνει ἐπεσσυμένας and 340 μίμνεν ἄτρεστος. The gales of wind (ἀνέμοιο θυέλλας 338)

¹⁰⁶ The milk (γάγος 331) and the milk-pail (ἄγγεος 333) fit more exclusively with the details of the simile than have relevance for the narrative, since what attracts the Trojans in the narrative is Neoptolemus himself.

¹⁰⁷ Neoptolemus' lack of fear of Ares is also narrated before each simile (ἀλλ' οὐχ υἷα φόβησεν Ἀχιλλέος 329 and οὐκ ἀλέγιζεν Ἄρηος / Τρωσὶν ἀμύνοντος 336-7). According to Vian 1966.157n2, ἐτίλυτο is corrupt; he quotes (*ibid.*) M.L. West's conjecture ποτιδέχλυτο. I would prefer a verb whose meaning comes closer to the paralleled ἐπέκτανεν at 8.330.

¹⁰⁸ Cf. James 2004.xxvi on 'Quintus' liking for clusters of accumulations, of similes'. Cf. Moulton 1977.19 on the importance of 'verbal repetition of certain key motifs' functioning 'to connect the members of the sequence'.

that buffet (ἐπεσσυμέννας 339) the mountain top echo the onslaught of the Trojans (λαοῦ ἐπαΐσσοντος 338). There is also an implicit correspondence between the peak of the *great* mountain (ὄρεος μέγαλοιο κολώνη 339) and the strength and stature of Neoptolemus, which thus serves as a contrast to the first simile, in which Neoptolemus is compared to a young boy.

I have illustrated that this pair of similes is inlaid with echoes and parallels both with the surrounding narrative, and with each other.¹⁰⁹ I would argue, on the basis of these two similes, that the similes in the *Posthomerica* have a greater concern for correspondence with the main narrative than is apparent in Homeric similes, and that, in function, more so than in subject matter, they exhibit Alexandrian qualities. I do not suggest that Homeric similes do not have multiple correspondences with the narrative.¹¹⁰ However, there is more of a general tendency in Homeric similes, than in similes in later epic, for digression beyond the initial point of comparison.¹¹¹ In Apollonius, by way of contrast, it has been argued that similes ‘show overt multiple correspondences with what they illustrate in a way which may seem non-Homeric’.¹¹² Quintus, in his position as a Late Antique poet, well-versed in the Classical Canon that precedes him, receives Homer through Alexandria.¹¹³ An Alexandrian reception and reworking of Homer, as exemplified by Apollonius, is similarly evident in the mechanics of the *Posthomerica*’s similes. Mannered parallelism in the similes of Quintus reflects the nature of Late Antique poetics, as evident, for example, in the similes of Oppian.¹¹⁴

¹⁰⁹ On simile clusters in the *Iliad*, see especially Edwards 1991.39-40.

¹¹⁰ See the cogent discussion by Edwards 1991.30-41, and note his statement at 1991.41: ‘In all cases, the interaction of simile and narrative is complex and rewards the listener / reader’s closest attention.’ As Fränkel 1997.111 correctly states, however, each simile has to be judged separately in its own right, given that no strict system can be applied to all of Homer’s similes. For views of Homeric similes as purely ornamental, cf. Bowra 1930.123-5 and Knight 1995.17-18.

¹¹¹ Cf. Edwards 1991.31: ‘One often feels, especially with similes that begin with ὡς (ὄ) ὄτε. . . that the poet is drawing a general illustrative picture rather than making a direct comparison between one item and another.’

¹¹² So Hunter 1993.129, who also states (*ibid.*) that ‘it may indeed be the use to which the simile is put, rather than the simile itself, which is most distinctive of the Hellenistic epic’. Cf. Nimis 1987.108: ‘The increased use of spatial-temporal organization is an index of the increased focalization and schematization of phenomena which distinguishes the Hellenistic world from that of Homer.’

¹¹³ On the readership in the Second Sophistic, cf. Swain 1996.33-4. It is, of course, difficult to ascertain exactly what was entailed in writing for such an audience, but cf. Vian 1959.*passim* on the encompassing erudition of Quintus.

¹¹⁴ See, e.g., Hopkinson 1994b.189 on *Haleutica* 1.463-9.

Despite their interconnection, both similes have differing functional emphases. The first brings out a strong emotional response in the reader.¹¹⁵ The pathetic picture of flies breathing out their last fatal gasps evokes sympathy in the reader for the Trojans.¹¹⁶ As mentioned above, the simile also paints a picture of Neoptolemus as cruel and merciless, despite the peaceful and bucolic world depicted in the simile.¹¹⁷ We, as readers, can feel disgusted with the belittling of the Trojans in the simile, and impressed by the prowess of Neoptolemus. The simile also illuminates details in the narrative – flies connote a multitude and incessant activity, but also insignificance and worthlessness.¹¹⁸ The poet, through the simile, shows how the Trojans are grouped in combat against Neoptolemus, and demonstrates just how easily Achilles' son killed them.

The second simile of the sequence aims more at illuminating the narrative rather than achieving an emotional reader-response.¹¹⁹ The Trojans are compared to gales of wind, while Neoptolemus is compared to a mountain peak. Neither of these images reflects human ideas, but rather elemental forces designed to emphasise the force of the Trojan attack, and the strength and resistance of Neoptolemus. Both similes together achieve maximal force in both illumination of the narrative – we have a better idea of the manner in which Neoptolemus killed and withstood the Trojans, and the manner in which the Trojans together attacked Neoptolemus, and in involvement of the reader's emotions – we as readers recognise the homely picture of a boy swatting flies as they swarm over milk, but feel shocked at the image's incongruity with the battle narrative and the pleasure and effortlessness with which the boy in the simile (corresponding to Neoptolemus) swats the flies (Trojans).

¹¹⁵ The simile thus fits Fränkel's definition of the Homeric simile (Fränkel 1997.103), namely that the chief design of a simile is to elicit an emotional reader-response.

¹¹⁶ The expression (8.334) θυμὸν ἀποπνεΐουσι resembles a similar combination used at 14.540, of the shipwrecked Achaeans gasping out their life. Other parallels in the main narrative include Trojans dying in the sack of Troy (13.90) and an expression at 13.124, of babies dying, that combines 8.333 and 334: ἄλλοι δ' ἄμφ' ἄλλοισιν ἀπέπνεον.

¹¹⁷ Cf. Spinoula 2000.108 on Neoptolemus finding 'playfulness and delight precisely in destruction'.

¹¹⁸ Of course, the Trojans are not *like* flies in the strongest sense of the word *like*. Cf. Hunter 1993.130: 'every assertion of likeness implies also unlikeness, and this is what the epic simile always struggles to control.' There are two fly similes in Oppian, but in dissimilar contexts to this one (*Haleutica* 2.446, 2.450). For these, cf. Spinoula 2000.105.

¹¹⁹ The chief function for similes argued for by Bowra 1930.116. This simile can elicit an emotional response but what I am arguing here is that it is not the chief effect of the simile.

On the basis of this pair, it is clear that the *Posthomeric*'s similes have overt multiple correspondence with the surrounding narrative in ways not traditionally associated with Homeric similes, but that they function in similar ways to the Homeric similes.¹²⁰ I now want to turn to the effect intertextuality has on our reading: first, I wish to draw attention to passages in the *Posthomeric* itself that refract upon the pair of similes. At 3.263-5, Ajax compares the Trojans to flies that flit about the corpse of Achilles: μύης οὐτιδανῆσιν εὐικότες αἴσσουσιν / ἀμφὶ νέκυν Ἀχιλῆος ἀμύμονος.¹²¹ This passage is particularly relevant as it draws together the situations of Neoptolemus in Book 8 and the (dead) Achilles in Book 3, and alerts the reader to the differences. In both passages the Trojans are compared to flies, but in Neoptolemus' case, he, unlike his father who is the corpse (νέκυν Ἀχιλῆος 3.265), is alive and rejoices over the corpses around him (γῆθεεν ἀμφὶ νέκυσσι 8.336). Son here emulates father, and the simile spoken by the primary narrator here in Book 8 reflects back upon the simile in the words of Ajax in Book 3. Whereas the corpse of Achilles is what attracts the Trojans in that situation, here in Book 8 Neoptolemus easily dispatches those intent on bestowing a fate on him similar to that of his father.

The second simile of the pair echoes a thematically and verbally similar passage at 8.167-70.¹²² There, Eurypylus throws a rock against Neoptolemus' shield, but Neoptolemus stands firm like an immense headland on a great mountain (ἄτε πρῶν εἰστήκει ἀπείριτος οὐρεὶ μακρῷ 8.167) that withstands the force of rivers all coming together (τόν ῥα διπετέων ποταμῶν μένος οὐδ' ἅμα πάντων / ἀψ ὧσαι δύναται, ὃ γὰρ ἔμπεδον ἐρρίζωται 8.168-9).¹²³ The most significant verbal parallel is the narrative resolution after the simile (8.170): ὧς μένευ ἄτρομος αἰὲν Ἀχιλλέος ὄβριμος υἱός. The first three words closely resemble ὧς ἄρα μίμνευ ἄτρεστος at

¹²⁰ Cf. Paschal 1904.39 on Quintus' artificial striving for explicit correspondence between simile and narrative.

¹²¹ See the brief note by James 2004.284 on this passage.

¹²² Vian 1966.151n1 makes the parallel, where he writes that the image is a recurrent one in the *Posthomeric* (he compares 2.522-3, 5.461-2, 8.197-8, and 12.365-6). He also lists some Homeric antecedents (*Il.* 15.618-21, 16.434-5, and 16.747-51). For the phraseology in the second simile, Vian 1966.218 compares *Il.* 12.132-4.

¹²³ This itself echoes *Posthomeric* 2.401-4, where Memnon throws a rock against Achilles' shield to no avail.

8.340. The parallel serves to replay the battle narrative where Neoptolemus successfully withstood the onslaught of the Trojans' great warrior, and to underscore the invincibility of Neoptolemus. Also, the adjective used of Neoptolemus at 8.340, ἄτρεστος, is a Quintean coinage used, in the *Posthomeric*, only of Neoptolemus,¹²⁴ further highlighting the unique fearlessness of the warrior in that situation.

More importantly for our purposes, the first simile of the pair (to which I now restrict discussion) is remarkable for its conflation of these three Iliadic models: *Iliad* 2.469-73, 4.130-3, and 16.641-4.¹²⁵ The poet uses all three imitated passages that construct this intertextual simile to activate its full range of meanings – the simile demands an awareness and use of Homer. The first model, *Iliad* 2.469-73, refracts on the reader's viewing of the flies, and in particular their number, in the Posthomeric simile.

ἤύτε μυιάων ἀδινάων ἔθνεα πολλά,
αἶ τε κατὰ σταθμὸν ποιμνήιον ἠλάσκουσιν (470)
ᾠρη ἐν εἰαρινῇ ὅτε τε γλάγος ἄγγεα δεύει,
τόσσοι ἐπὶ Τρώεσσι κάρη κομόωντες Ἀχαιοί
ἐν πεδίῳ ἴσταντο διαρραῖσαι μεμαῶτες.

Just as the many swarms of flies buzz around, who flit about in a sheep pen in the springtime, when the pails spill milk. Just so many long-haired Achaeans stood on the plain opposite the Trojans, bent on destruction.

Here the Achaeans are compared to a multitude of flies that swarm about the sheepfold in spring, when the milk pail swishes. The simile occurs in *Iliad* 2, after a series of similes just before the catalogue of ships. The key point of comparison in the simile is the number of flies and the number of the Achaeans: ἔθνεα πολλά (469) is echoed by τόσσοι . . . Ἀχαιοί (472).¹²⁶ There are clear indicators of the presence of this intertext in the Posthomeric simile.¹²⁷ Both similes contain similar ideas: they describe a multitude of flies swarming about a milk pail. The intertext adds to the idea of “number” in the Posthomeric simile, and lends the idea too of the courage of the Trojans, since the

¹²⁴ The other occurrence is at *Posthomeric* 7.568, in another battle narrative.

¹²⁵ So Vian 1966.157, who also compares *Argonautica* 4.1453-5.

¹²⁶ Cf. Moulton 1977.30, who writes that there is a clear ‘motif of multitudinousness’. Cf. also Kirk 1985.165.

¹²⁷ Verbally, μυῖησι (*Posthomeric* 8.331) echoes μυιάων (*Iliad* 4.469), γλάγος (8.331) echoes γλάγος (*Il.* 4.471), and ἄγγεος (8.333) echoes ἄγγεα (*Il.* 4.471).

Achaean in the Iliadic simile, who are compared to flies, are eager for battle: διαρραϊσαι μεμαῶτες (4.273). Thus, the status of the Trojans is lifted from their apparent diminutive and insignificant stature, to something nobler and more worthy of the battlefield.¹²⁸

The second Iliadic intertext, 4.127-34, brings a different dimension to the simile in the *Posthomeric*.

Οὐδὲ σέθεν Μενέλαε θεοὶ μάκαρες λελάθοντο
ἀθάνατοι, πρώτη δὲ Διὸς θυγάτηρ ἀγελείη,
ἢ τοι πρόσθε στήσασα βέλος ἐχεπευκὲς ἄμυνεν.
ἢ δὲ τόσον μὲν ἔεργεν ἀπὸ χροῶς ὡς ὅτε μήτηρ
παιδὸς ἐέργη μυῖαν ὅθ' ἠδέϊ λέξεται ὕπνω,
αὐτὴ δ' αὐτ' ἴθυνεν ὅθι ζωστήρος ὀχῆς
χρῦσειοι σύνεχον καὶ διπλὸς ἦντετο θώρηξ.

(130)

Nor did the immortal gods forget you, Menelaus, but the first daughter of Zeus – the forager – she, standing in front you, warded off the sharp-pointed dart. So much did she keep away the arrow from his skin as when a mother keeps a fly away from a child who lies in sweet slumber. Athene steered the arrow to where the golden fastening of Menelaus' belt joined, and where his double breastplate fitted together.

Menelaus, there in the *Iliad*, escapes the mortal danger of an arrow, when the daughter of Zeus diverts its course, as a mother lightly brushes a fly away from a sleeping child's skin¹²⁹. There are no echoes between text and imitated text other than the inclusion of a fly or flies (*Posthomeric* 8.331 and *Iliad* 4.131), and the fact that both similes involve a child (8.332 and *Il.* 4.131). In the *Posthomeric*, the child becomes the one swatting away the flies, and is thus involved in a parallel with the mother (Athene) in the Iliadic passage. By intertextual reference to the divine being in the Iliadic model, it is implied that Neoptolemus is divine-like compared to the Trojans (the flies) that he kills. The reader reads him as an Athene-figure, because of the parallel. Whereas Athene in the Iliadic passage redirects an arrow (which becomes a fly in the simile) in order to protect

¹²⁸ It follows, therefore, that Neoptolemus' valour is made more glorious – he is not slaying valour-less “things”.

¹²⁹ The *scholion* T on this passage see manifold significances in the simile for the narrative, and emphasises the favourable disposition of Athene towards Menelaus, since she is compared, in the simile, to a mother (T: ἢ μήτηρ πρὸς τὸ εὐνοῦν); cf. Snipes 1988.220-1; cf. also Moulton 1977.93n14.

Menelaus, Neoptolemus protects himself with the ease of a deity. The adaptation of the model illustrates the near-invincibility of Neoptolemus.¹³⁰

The third Iliadic intertext for this simile is another simile: *Iliad* 16.641-7.

οἱ δ' αἰεὶ περὶ νεκρὸν ὀμίλειον, ὡς ὅτε μῦλαι
σταθμῶ ἔνι βρομέωσι περιγλαγέας κατὰ πέλλας
ῶρη ἐν εἰαρινῇ, ὅτε τε γλάγος ἄγγεα δεύει·
ὡς ἄρα τοὶ περὶ νεκρὸν ὀμίλειον, οὐδέ ποτε Ζεὺς
τρέψεν ἀπὸ κρατερῆς ὑσμίνης ὅσσε φαεινῶ, (645)
ἀλλὰ κατ' αὐτοὺς αἰὲν ὄρα καὶ φράζετο θυμῶ,
πολλὰ μάλ' ἀμφὶ φόνῳ Πατρόκλου μερμηρίζων.

And they milled unceasingly about his corpse, just as when flies roar in the sheep-pen down on the milk-pails that are full of milk in springtime, when the pails spill over. Just so they milled about the corpse, and nor did Zeus turn his shining eyes from the fierce battle, but always he looked down on them and pondered in his heart, considering over and over how Patroclus should meet his death. . . (*Iliad* 16.641-7).

This passage is verbally very similar to *Il.* 2.469-71, the first intertext discussed above.¹³¹ However, there are emphases in this passage from *Iliad* 16 that have a differing impact upon our reading of the Posthomeric simile. The simile compares the swarm of warriors over the corpse of Sarpedon to flies that swarm over the milk pail spilling over in springtime. The adjective *περιγλαγέας* (*Iliad* 16.642) is echoed at *Posthomeric* 8.331 by *περὶ γλάγος*. As with the simile in *Iliad* 2, there are also verbal echoes between *γλάγος ἄγγεα* (*Iliad* 16.643) and *γλάγος* (*Posthomeric* 8.331) and *ἄγγεος* (8.333). It is interesting to contrast the content and contexts of the similes.¹³² In the Iliadic passage, the soldiers swarm over the body of Sarpedon like flies. The implications of the simile are that flies are attracted to corpses (although in the simile it is actually milk that attracts them), just as the soldiers are to Sarpedon. The Greeks want to strip the corpse while the Trojans want to protect it, and in their activity (it is implied) they make much noise, since the flies in the simile roar (*βρομέωσι* *Iliad* 16.642).¹³³ In the Posthomeric passage, the Trojans are attracted to a live warrior, who exults over the corpses he makes,

¹³⁰ While this may seem to some a stretching of intertextuality too far, the model, unavoidably, lends some of its meaning, content, and context via the reader. Cf. Hutchinson 1988.116 on Apollonius.

¹³¹ Note the identical lines *Il.* 2.471 and *Il.* 16.643 .

¹³² On the death of Sarpedon in *Iliad* 16, see Edwards 1987.261-3

¹³³ The simile emphasises the multitude and eagerness of the Greeks, according to *scholion* T on *Iliad* 16.641-3: *πρὸς τὸ πλῆθος καὶ τὸ πρόθυμον ἢ παραβολή.*

rather than, as in the Iliadic simile, it being the corpse that attracts the “flies”. Thus, the intertext points to differences: the Posthomerian passage emphasises that, while in the context of a simile that describes flies swarming around milk the reader should expect a corpse attracting the soldiers in the main narrative (as in the *Iliad*), Neoptolemus himself stops the trend, due to his supreme heroism. Instead, he makes the “flies” the corpses.

The passage in *Iliad* 16, above, develops into embedded focalization, when, at 644-5, Zeus is described as watching the battle with his eyes (οὐδέ ποτε Ζεὺς / τρέψεν ἀπὸ κρατερῆς ὑσμίνης ὅσσε φαεινῶ). It is possible to assume that to Zeus, the soldiers milling around the corpse of Sarpedon appear like flies, just as they are compared in the simile by the primary narrator. This reading is given added validity by the fact that Zeus’ seeing is described immediately post-simile (644-5). The focus of the simile has continued into the narrative by reference to the “seeing” of Zeus.¹³⁴ So whereas the readers thought they were simply reading a simile where the soldiers are compared to flies, the eyes of Zeus on the battle imply that he sees them as such, from his viewing-point far off.¹³⁵ On this basis, the reader can apply to Neoptolemus the same “viewing” of the soldiers attacking him as flies, just as Zeus, in the Iliadic passage, looked down upon the soldiers as flies. Neoptolemus takes on a different status due to the rich Homeric intertextuality of the simile that compares him to a boy swatting flies. Through three Iliadic intertexts (2.469-73, 4.130-3 and 16.641-7), we, in our reading, bring the dimension of invincibility and near-divinity to the figure of Neoptolemus.

There is one other Iliadic simile that is worth discussing in relation to the flies simile in *Posthomerica* 8. It occurs at *Iliad* 15.361-6, where Apollo destroying the wall of the Achaeans is compared to a child who demolishes a sandcastle he has made.

ἔρειπε δὲ τεῖχος Ἀχαιῶν
 ῥεῖα μάλ’, ὡς ὅτε τις ψάμαθον πάϊς ἄγχι θαλάσσης,
 ὅς τ’ ἐπεὶ οὖν ποιήσῃ ἀθύρματα νηπιέησιν
 ἀψ αὐτίς συνέχευε ποσὶν καὶ χερσὶν ἀθύρων.
 ὡς ῥα σὺ ἦϊε Φοῖβε πολὺν κάματον καὶ οἴζυν
 σύγχεας Ἀργείων, αὐτοῖσι δὲ φύζαν ἐνῶρσας.

(365)

¹³⁴ Cf. Edwards 1991.27 on a simile motivating the narrative, post-simile. For the embedding of focalization by the primary narrator through a character (secondary narrator) in the text, cf. de Jong 1997.313.

¹³⁵ There is nothing explicit in the passage to make definite this reading. The tendency for similes to occasionally motivate the narrative, rather than the other way round, and the fact that it is Zeus looking down on battle, are what influence my claim here.

And he overthrew the wall of the Achaeans easily, as when a boy in the sand by the seashore, who when he has made little towers in his childish play, in turn destroys them playfully with his feet and hands – so then you, Phoebus Apollo, went destroying the great labour and grief of the Achaeans, and stirred them up to flee.

The point of this simile is to emphasise both the ease with which Apollo destroys the Achaeans' wall, and also the pleasure he takes in doing so: the simile expands upon the adverb ῥεῖα (362) in particular.¹³⁶ The simile illustrates that the wall was as easy to knock over as sandcastles (ποιήσῃ ἀθύρματα νηπιέησιν 363) and that Apollo took childish delight in doing so (πάϊς / ἀθύρων 362 / 364).¹³⁷ There are no verbal echoes between this simile and the Neoptolemus simile in *Posthomerica* 8, other than the occurrence of πάϊς in both passages (*Iliad* 15.362 and *Posthomerica* 8.334). However, the tone and focus of each simile is similar. Both similes emphasise a child taking delight in a simplistic activity, whereas the characters in the narrative, in both cases, involve destruction in battle: in the case of Apollo, he destroys a military bulwark and puts the Greeks to flight; in the case of Neoptolemus he slays Trojans who attack him. The supernatural ease with which Apollo accomplishes his task in demolishing the wall of the Achaeans is explicable on account of his divine status. The ease and delight with which Neoptolemus slays the Trojans like flies is on a similar level to the ease and pleasure with which Apollo / the boy destroys the wall / sandcastle. I submit that, on account of the thematic similarities between the two similes, the simile in *Iliad* 15 that describes Apollo refracts onto our reading of the Posthomerian simile, and as a result, our reading of Homer exalts Neoptolemus to the level of a supernatural, as his excellence in battle is paralleled by a god's actions in the *Iliad*.

The simile in *Posthomerica* 8, with its subject matter of a child who swats flies (Trojans in the narrative) as they swarm around the milk pail, is remarkable in itself for the paradoxical picture represented when compared to its surrounding narrative. I have demonstrated that its intertextual inheritance activates further multiple functions in the simile, when the imitated text with all of its implications is put into dialogue with the

¹³⁶ See Janko 1992.267 on this simile, and some of the scholarship on this simile.

¹³⁷ Cf. Moulton 1977.71: 'One result of the comparison is surely to emphasise the terrible power of the gods when they intervene in human affairs.'

imitating text by the reader. Along with the simile that immediately follows it (*Posthomerica* 8.338-40), which compares Neoptolemus to a mountain peak that withstands the gales of wind, I also illustrated that Quintus strives for a more intricate and artificial linking between simile and narrative that belies the poem's date, despite the Homeric intertextuality of the similes. Above all, I have illustrated that intertextuality in the *Posthomerica*'s similes significantly enlarges our reading of the poem's characters, and activates latent meaning in the poem. It is on this grounding that we should examine all similes in the *Posthomerica*.¹³⁸

¹³⁸ It is clear that Paschal's statement (1904.39) that Quintus' similes 'lack the directness of Homer's' is unfounded and unhelpful.

Chapter 3 Like Father Like Son: Sirius through Epic Lenses

What was imitated should not be just some particular feature but a sign of general excellence perceived in the model which could be achieved anew in a fresh setting.

Russell 1981.113

So far I have focused on reading directions of intertextuality in similes. On the one hand, I have discussed the process of interaction between Homer and Homeric similes, and the *Posthomeric*'s similes (reading between texts): that is, how we as readers approach a text that follows the devices of (epic) genre, and also, how we identify and interpret semantic relationships between specific passages of imitating, and imitated, texts. On the other hand, I have discussed the significance of simile interaction within the *Posthomeric* itself (readings between similes of the same text).¹³⁹

I continue my discussion of the characterisation of Neoptolemus in the *Posthomeric* with close reading of a simile that, in itself, and, more especially, in its intertextuality, exalts Neoptolemus to the level of his father Achilles, and that provides foreshadowing of the actions of Neoptolemus in combat.¹⁴⁰ This emphasis will build upon the reading processes outlined above. The simile compares Neoptolemus both to Helios and to the star Sirius (*Posthomeric* 8.23-33). This simile derives its intertextuality from Homer and from within the *Posthomeric* itself, both of which colour our reading of Neoptolemus. A very famous simile at *Iliad* 22.25-32, and a simile that earlier in the *Posthomeric* compares Achilles to Helios, help build a picture of Neoptolemus as a second Achilles – an idea repeated from the first appearance of Neoptolemus onwards.

First, where else is Neoptolemus a second Achilles in the *Posthomeric*? He makes his first appearance approximately half-way through the *Posthomeric*, at 7.140. From this first appearance onwards, he is compared with, mistaken for, or identified as,

¹³⁹ There is a tendency to term this second reading process as *intratextuality*, in distinction to the first reading process, *intertextuality* (see, for example, Sharrock & Morales 2000). Intratextuality involves the reader in exactly the same reading activity as intertextuality.

¹⁴⁰ There are two dedicated studies of characterisation in the *Posthomeric*, those of Mansur 1940 (a general study) and Boyten 2007 (which focuses exclusively on Neoptolemus).

the re-embodiment of his father Achilles.¹⁴¹ At *Posthomerica* 7.445-51, Neoptolemus, having arrived on the Trojan plain, dons the armour of Achilles. Emphasis is laid on the perfect fit (7.446-9), that it makes him look exactly like Achilles (οἱ φαίνετο πάμπαν ἀλίγκιος 446) and the fact that he lifts even the ashen spear easily (451) – the spear that no one but Achilles could lift (*Iliad* 16.140-4). The fact that he can lift it implies that he has taken the “sword from the stone” – he is (the new) Achilles.¹⁴²

He first enters battle at 7.474, and then in Book 8, fights and defeats Eurypylos in single combat – an encounter that parallels his father’s defeat of Hector, and which forms, arguably, the centrepiece of Books 6-9.¹⁴³ Quintus follows the chronology of Sophocles’ *Philoctetes* by introducing Neoptolemus into the epic before the arrival of Philoctetes and the death of Paris, rather than the more traditional chronology evident in the *Ilias Parva* which places Neoptolemus’ arrival after that of Philoctetes. This chronology makes the role of Neoptolemus more prominent, and draws greater attention to his combat with Eurypylos.¹⁴⁴ Eurypylos himself is set up as a worthy adversary of Neoptolemus:¹⁴⁵ he is descended from Heracles (*Posthomerica* 6.120); Paris calls him the greatest warrior – Greek or Trojan – that he has ever seen (6.300-1);¹⁴⁶ and he is the son of Telephus who once fought against Achilles.¹⁴⁷

¹⁴¹ When the Achaean expedition first see him practising in warlike exercises, they see how like Achilles he is (7.176-7), and then Odysseus in his speech to Neoptolemus reinforces this impression (7.185-6). Other key references include *Posthomerica* 7.177, 7.674, and 12.287-8. Boyten 2007.308n7 implies that because Neoptolemus is called the “son of Achilles” 61 times, the poet emphasises Neoptolemus’ characterisation as “like” Achilles.

¹⁴² For brief comments on the characterisation of Neoptolemus in the poem, see Vian 1966.103. By “sword in the stone” I mean that, just as in the Arthurian myth, Neoptolemus takes what is rightfully his both by birth and because he is the only one that can yield the spear.

¹⁴³ Cf. Vian 1966.47-9 on the structure of Books 6-9, and on the centrality of the combat between Neoptolemus and Eurypylos within the poem as a whole, cf. James 2004.311. Vian comments (1966.47): ‘Quintus a eu l’intention de construire une vaste action épique analogue à celles qui composent l’*Iliade*.’ Cf. James 2004.xxx.

¹⁴⁴ On this, see Vian 1966.49 and more recently, James 2004.xxx: ‘This arrangement also maximises the proportion of the epic in which Neoptolemus is the dominant hero.’

¹⁴⁵ ‘Quintus is putting up a figure for Neoptolemus to bowl over’ Paschal 1904.54.

¹⁴⁶ On the exploits of Eurypylos in the *Posthomerica*, cf. Vian 1966.63-4, 96-99 and 139-40.

¹⁴⁷ The defeat of Telephus by Achilles is recounted by Nestor in his *paean* of Achilles at *Posthomerica* 4.152-3.

Neoptolemus clearly has a role in the poem as a second Achilles.¹⁴⁸ The simile I wish to focus on (*Posthomerica* 8.23-33) is inserted in the narrative just after Neoptolemus puts on his father's armour. It is a moment loaded with intertextuality both Homeric and Posthomeric, and the simile itself, because of *its* intertextuality, maximises this focus on Neoptolemus' inheritance of Achilles' role. The simile occurs after Neoptolemus addresses the troops for the first time in the poem (8.15-22), and precedes his combat with Eurypylos (8.76-236).¹⁴⁹ I will analyse the simile (including its context) in its own right, discussing the point of the simile without taking into consideration its intertextuality – the simile is there primarily to influence our reading of the narrative. Then, I will discuss, in particular, the earlier epic and Posthomeric intertextuality of the simile that not only illustrates the link between father and son derived from echoing similes between texts and within the *Posthomerica*, but also, that further characterise Neoptolemus and influence reading of the *Posthomerica*'s plot. It is this last part of my discussion that will vivify characterisation of Neoptolemus most of all.

First, what does the simile achieve within its context?

Ἦς εἰπῶν ὤμοισι πατρῶια δύσετο τεύχη
πάντοθε μαρμαίροντα· Θέτις δ' ἠγάλλετο θυμῷ
ἐξ ἄλως εἰσορόωσα μέγα σθένος υἱωνοῖο. (25)

Καί ῥα θεῶς οἴμησε πρὸ τείχεος αἰπεινοῖο
ἐμβεβαῶς ἵπποισιν ἐοῦ πατρὸς ἀθανάτοισιν.
Οἶος δ' ἐκ περάτων ἀν<α>φαίνεται Ὠκεανοῖο
Ἥλιος θηητὸν ἐπὶ χθόνα πῦρ ἀμαρύσσων,
πῦρ, ὅτε οἱ πῶλοισι καὶ ἄρμασι συμφέρετ' ἀστήρ (30)
Σείριος ὅς τε βροτοῖσι φέρει πολυκηδέα νοῦσον·
τοῖος ἐπὶ Τρώων στρατὸν ἦεν ὄβριμος ἦρως,
υἱὸς Ἀχιλλῆος.

After speaking these words Neoptolemus donned his father's armour that gleamed in all directions. Thetis rejoiced in heart at seeing from the sea the great strength of her grandson. He, riding on his father's immortal horses, went swiftly before the sheer wall. *As Helios, from the ends of Ocean, appears shooting forth his wondrous fire to earth – the sort of fire that appears when the star Sirius – which brings grievous disease to mortals – is carried by his horses and chariot;*

¹⁴⁸ He is also presented as the ideal hero of the *Posthomerica*, in that he is the embodiment of the poem's moralising. This is especially evident at *Posthomerica* 14.185-222, where the deified Achilles speaks moralising words to Neoptolemus on how he should conduct himself in life. I have detailed discussion of that scene in Section 4, Chapter 14. See also Maciver 2007.*passim*, and especially pp. 271-81, on the moralising thread running through the poem, and emblematised as the Mountain of *Arete* on the Shield of Achilles at *Posthomerica* 5.49-56.

¹⁴⁹ The combat between the pair occurs at 8.137-216; it is preceded by the *aristeia* of Eurypylos himself (8.76-136).

as such, the mighty warrior son of Achilles approached the army of the Trojans (Posthomerica 8.23-33).

This simile elucidates the appearance of Neoptolemus in his father's armour. In the narrative at line 24, the armour is described as flashing in all directions: πάντοθε μαρμαίροντα.¹⁵⁰ This gleaming of armour is reflected in the words denoting appearance and brightness in the simile: Neoptolemus is compared to Helios (ἀν<α>φαίνεται. . . Ἡέλιος 28-9) that shoots forth its wondrous fire (θηητὸν ἐπὶ χθόνα πῦρ ἀμαρύσσων 29), fire that appears just at the time when the star Sirius is in the sky (ἀστήρ / Σείριος 30-1). The other emphasis in the simile is on movement, echoing the simile's narrative frame. In the context Thetis from the sea watches Neoptolemus as he goes before the wall riding on his father's horses (Θέτις δ' ἠγάλλετο θυμῶ / ἔξ ἀλὸς εἰσορώσα μέγα σθένος υἰωνοῖο 24-5). In the resolution of the narrative at 32, Neoptolemus' movement is again emphasised (ἦεν ὄβριμος ἦρως 32). Movement in the simile is suggested by the description of Helios' fire that flashes to the earth (ἐπὶ χθόνα πῦρ ἀμαρύσσων 29),¹⁵¹ and by the chariot and horses of the star Sirius (πῦρ, ὅτε οἱ πάλωσι καὶ ἄρμασι συμφέρετ' ἀστήρ 30), just as Neoptolemus rides on his father's immortal horses (ἐμβεβαῶς ἵπποισιν ἐοῦ πατρὸς ἀθανάτοισιν 27, Φόρρον δέ μιν ἄμβροτοι ἵπποι 33).

In its own right, the simile illustrates the movement and appearance of Neoptolemus as he wears his father's armour and rides his father's immortal horses.¹⁵²

¹⁵⁰ Armour is described as flashing (same verb) at *Posthomerica* 1.150 (Penthesileia's shield), 1.510 (armour of Achilles and Ajax), 1.657 (Penthesileia's helmet), 2.207 (armour of Achilles), 5.4 (shield of Achilles), and 6.353 (of armour clashing).

¹⁵¹ ἀμαρύσσω according to LSJ (*ad loc.*) can be translated as both 'sparkle' and 'shoot forth, dart'. Cf. Boisacq 1950.s.v. ἀμαρύσσω. It seems that Quintus plays with the fact that the verb is a cognate of μαρμαίρω, which itself is placed at 8.24 – cf. Frisk 1960.s.v. ἀμαρύσσω. This description of Helios shooting forth fire occurs identically at *hHom Merc.* 415.

¹⁵² There is also a degree of foreshadowing in the simile: it is stated that the star Sirius brings disease to mortals (Σείριος ὃς τε βροτοῖσι φέρει πολυκηδέα νοῦσον 31). ὅς τε (31) implies that this is a general characteristic of Sirius – cf. Monro 1891.232 (§263). This forebodes the slaughter Neoptolemus will wreak among the Trojans. The significance of Sirius the "Dog-Star" will become more apparent in discussion of

The use of Achilles' armour and horses, and the brightness of his appearance, is sufficient in itself to establish that Neoptolemus has taken Achilles' place in the poem. There are details in the further narrative context of the simile that exacerbate this: at 8.21-2, he encourages the Achaeans to put on courage, so that the Trojans might think that Achilles were yet alive among the Argives (ὄφρα μὴ ἀμπνεύσῃ Τρώων στρατός, ἀλλ' Ἀχιλῆα / φαίη ἔτι ζῶντα μετέμμεναι Ἀργείοισιν). The horses themselves reflect upon the status of Neoptolemus, so to speak: at 8.36-8 the horses rejoice in one who looks so like Achilles, and deem in their heart that he is in fact no worse than Achilles himself (ἵπποι δ' αὖτ' ἐχάρησαν ἐὼν φορέοντες ἄνακτα / εἵκελον Αἰακίδη 37-8). The simile and its context establish Neoptolemus as a second Achilles.

Intertextuality refocuses the dynamic of the simile, and more especially, Neoptolemus' characterisation. Within the *Posthomerica* itself, there is a parallel passage in Book 2 that not only resembles our simile in Book 8, but re-emphasises the point of our simile, namely, to highlight Neoptolemus as a second Achilles. In it, Achilles himself, in his gleaming armour and riding on the same chariot with the same horses, is compared to Helios (*Posthomerica* 2.204-11):

Ὅς δ' ἐνὶ μέσσοις
ἦε Τιτήνεσσι πολυσθενέεσσιν εἰκῶς, (205)

κυδιῶν ἵπποισι καὶ ἄρμασι· τοῦ δ' ἄρα τεύχη
πάντη μαρμαίρεσκον ἀλίγκιον ἀστεροπῆσιν.
Οἶος δ' ἐκ περάτων γαιήχου Ωκεανοῖο
ἔρχεται Ἥλιος φαεσίμβροτος οὐρανὸν εἴσω
παμφανόων, τραφερῇ δὲ γελᾷ περὶ γαῖα καὶ αἰθήρ· (210)
τοῖος ἐν Ἀργείοισι τότ' ἔσσυτο Πηλέος υἱός.

Achilles went in the middle of them like Titans who have great strength, glorying in his horses and chariot. His armour gleamed in all directions like lightning flashes. As Helios that brings light to mortals shining in the sky, rises from the bounds of earth-circling Ocean, and the nurtured earth and air all round laughs; as such the son of Peleus then hastened among the Argives.

Here in Book 2, Achilles, with the Achaeans, arms and goes out to meet Memnon and the Trojan allies who have just streamed out of Troy (*Posthomerica* 2.190-214). He is

the simile's intertextuality. The use of οἶος and τοῖος (8.28 and 8.32 – see LSJ s.v. οἶος II) suggests this – what is being emphasised is the *type* of person that Neoptolemus is.

compared first to a Titan (205),¹⁵³ and then to Helios who rises from the Ocean's bounds (207-10). The simile functions in similar ways to the simile in Book 8. Achilles' movement, and primarily the appearance of his armour, are emphasised in the simile by comparison with the movement and brightness of Helios. In the context of both similes, Achilles and Neoptolemus ride the same immortal horses.¹⁵⁴ The two similes are also intricately linked verbally: the sparkling effect of the armour and the description of Helios rising from Ocean's limits are described in markedly similar terms.¹⁵⁵

The similarity of the two passages, and the fact that the similes describe first Achilles, then Achilles' son and re-embodiment, invites further examination of the similes' respective placements in the narrative. Achilles, in Book 2, is about to face Memnon for the first time in the poem, and subsequently defeat him in combat; similarly, Neoptolemus, in Book 8, is about to face Eurypylos in battle.¹⁵⁶ The fate of Memnon, which occurs after Achilles is described through this simile, foreshadows a similar fate for Eurypylos in Book 8. Intertextuality between passages in the *Posthomerica* thus influences reading of the plot, and in this case, the interlinking of the poem's similes creates a dynamic of rereading and re-interpretation in the poem beyond the initial reading of the similes in their own right. The Posthomeric intertextuality of the simile in Book 8 not only underscores Neoptolemus' status as a second Achilles, but even connotes similar outcomes in battle for him as we read earlier for Achilles himself.¹⁵⁷

I move now back to Homer, and to a passage famous for its narratological implications in *Iliad* 22. There, Achilles, in his shining armour, is compared to a star that brings destruction to mortals (*Iliad* 22.25-32). Its presence as an intertext in the simile in

¹⁵³ On the comparison to a Titan, cf. the discussion in Carvounis 2007.253-5, on the simile where Locrian Ajax is compared to a Titan (*Posthomerica* 14.550). Titanic imagery is a recurrent theme in the *Posthomerica*: note, in particular, the long excursus by Nestor on the subjugation of the Titans by Zeus, in which he proves the gnome that Zeus is mightier than mortals (*Posthomerica* 8.459-70); and the helmet of Achilles adorned with the same theme (*Posthomerica* 5.102-9).

¹⁵⁴ 2.206 (the horses and chariot) is echoed by 8.27, 30.

¹⁵⁵ πάντη μαρμαίρεσκον, of Achilles' armour (2.24), finds an echo at 8.24, with πάντοθε μαρμαίροντα. Both of these descriptions match the introductory lines to the description of the Shield of Achilles at 5.3-4 (πάντη / δαίδαλα μαρμαίρεσκεν). Cf. also 1.152 of Penthesileia's armour, a line whose wording is echoed by 2.24. Note also the parallel between the similes in οἶος δ' ἐκ περάτων γαιήχου Ωκεανοῖο (2.208) and οἶος δ' ἐκ περάτων ἀν<α>φαίνεται Ωκεανοῖο (8.28).

¹⁵⁶ Achilles meets and defeats Memnon in the narrative at 2.396-548; Neoptolemus meets and defeats Eurypylos in the narrative at 8.135-216.

¹⁵⁷ A further parallel between the similes and their contexts exists in the cheer that Achilles' / Neoptolemus' appearance gives the Greeks – cf. 2.210 with 8.39.

Posthomerica 8 sets up further evaluation of the *Posthomerica*'s Homeric intertextuality, and again shifts the level of reading Neoptolemus' characterisation.¹⁵⁸ The narratology, contextual implications, and characterisation of Achilles in that Iliadic simile, all transfer to reading of the simile that compares Neoptolemus in *Posthomerica* 8.

Τὸν δ' ὁ γέρον Πρίαμος πρῶτος ἴδεν ὀφθαλμοῖσι (25)

παμφαίνονθ' ὡς τ' ἀστέρ' ἐπεσσύμενον πεδίοιο,

ὅς ῥά τ' ὀπώρης εἶσιν, ἀρίζηλοι δέ οἱ αὐγαὶ

φαίνονται πολλοῖσι μετ' ἀστράσι νυκτὸς ἀμολγῶ,

ὄν τε κύν' Ὠρίωνος ἐπίκλησιν καλέουσι.

λαμπρότατος μὲν ὁ γ' ἐστί, κακὸν δέ τε σῆμα τέτυκται, (30)

καί τε φέρει πολλὸν πυρετὸν δειλοῖσι βροτοῖσιν·

ὡς τοῦ χαλκὸς ἔλαμπε περὶ στήθεσσι θέοντος.

Priam the old man first saw Achilles with his eyes – Achilles rushing across the plain all-shining like a star which comes out in the autumn, whose brilliant rays shine out among the other stars in the darkness of the night, which men apparently call Orion's dog; it is certainly the brightest, and has become a sign of evil, which brings great fever to unfortunate mortals. So Achilles' bronze shone about his chest as he ran (*Iliad* 22.25-32).

This simile colours our understanding of the simile in *Posthomerica* 8.¹⁵⁹ The similarities in the Posthomeric simile reflect Quintus' awareness of the multi-functional potential of the Iliadic simile. Just as the details of the Iliadic simile reflect how Priam sees Achilles and realises the danger he poses, so details in the Posthomeric simile reflect Quintus' reading of the narratology of the Iliadic simile.¹⁶⁰

The *Iliad* simile is seen through the eyes of Priam – he sees Achilles in this way (as 22.25 suggests – Πρίαμος πρῶτος ἴδεν ὀφθαλμοῖσι), and realises that his son is

¹⁵⁸ Vian 1954.34 identifies the intertext. Cf. Vian 1966.145n3, who also compares *Il.* 5.4-7 (a simile that compares Diomedes) and *Il.* 11.62-4 (where Hector is compared). Cf. James 2004.312.

¹⁵⁹ For this simile, see N.J. Richardson 1993.108-9.

¹⁶⁰ On a strict verbal level, imitation is apparent between *Posthomerica* 8.30 (ἀστήρ) and *Iliad* 22.26 (ἀστέρα), 8.28 (ἀν<α>φαίνεται) and 22.28 (φαίνονται), while the description of the effects of the star Sirius at *Iliad* 22.31 (καί τε φέρει πολλὸν πυρετὸν δειλοῖσι βροτοῖσιν) is echoed at *Posthomerica* 8.31 (Σείριος ὅς τε βροτοῖσι φέρει πολυκηδέα νοῦσον). Σείριος is not mentioned by name in the *Iliad*, but it is clear that this is what is described at *Il.* 22.29-31 (cf. N.J. Richardson 1993.109). The name first occurs in Hesiod (*Op.* 417, 587, 609, and *Sc.* 397), and at Alcaeus *Fr.* 347a.5, Archilochus *Fr.* 106.1, and Euripides *Hecuba* 1101. In all, there are ninety-one occurrences in the Greek corpus (in the nominative), most of which occur after Apollonius.

doomed (22.37-76).¹⁶¹ In the Posthomerian passage, we do not get a viewing of Neoptolemus by one of the Trojans. Instead, the closest the text comes to secondary narrator focalization is the viewing of Thetis. She rejoices when she sees her grandson (Θέτις δ' ἠγάλλετο θυμῶ / ἔξ ἄλδος εἰσορόωσα μέγα σθένος υἱώνοιο 8.24-5). Unlike the passage in *Iliad* 22, however, the Posthomerian passage begins a new sentence at 8.26 that introduces the simile. In the *Iliad*, the object of Priam's seeing – an accusative participle (παμφαίνοντα 22.26), continues in the simile as an accusative participle (ὥς τ' ἀστέρ' ἐπεσσύμενον πεδίοιο 22.26), elaborated by an explanatory relative clause (ὅς ῥά 22.27). Strictly speaking, the primary narrator in the *Iliad* reports what Priam sees – the discourse is indirect, and we are not led to believe that what is reported – the appearance of Achilles and what it is likened to – is not what Priam actually saw and thought. The sympathetic emotion produced at the level of the reader / audience by the simile in the *Iliad*, since it is a simile indirectly reported as the creation of an aged father beholding his son's (future) killer, is not replicated to the same extent in the simile that draws upon it in the *Posthomerica*. We do not read the simile through the eyes of a relation of Eurypylos, and we cannot claim to read the simile through the eyes of Thetis, due to the syntax.

Instead, *we* as readers, and Quintus as a reader, view Neoptolemus as Priam does Achilles in the Iliadic passage. Quintus appropriates Iliadic secondary narrator discourse (as known by the reader) and puts it into the narrative in the primary narrator's voice in the *Posthomerica*. We as readers become direct recipients of the proleptic information in the simile, namely, that just as the star Sirius spells sickness for mortals, so Neoptolemus will bring death to his enemies. We also become recipients of analeptic indicators in the simile: the simile's Iliadic intertextuality replays, through our reading memory, the death of Hector at the hands of Achilles, which Priam, through his viewing of Achilles as the destructive star Sirius, foresees. Priam's fears are realised in the *Iliad* (22.326-61). As a result, the analepsis, through intertextuality, becomes prolepsis: the reader reads

¹⁶¹ Cf. de Jong 2004.16: 'The primary function of the simile is, of course, to illustrate Achilles' swift and dazzling appearance. Yet, its secondary function is to express Priam's feelings. . . at seeing Achilles running straight towards his son.'

Neoptolemus as an Achilles that will bring certain death to his chief enemy.¹⁶² Eurypylus is, subsequently, to be read as a Hector figure, ultimately doomed to die. The simile in *Iliad* 22, present in the simile in *Posthomerica* 8, constructs our reading of the outcome of the battle between Eurypylus and Neoptolemus before it takes place, and further, characterises Neoptolemus as a near inhuman force of nature that mortals (generically) fear.

Reading the intertextuality here can go one stage further. Quintus' position as a post-Homeric reader of Homer is reflected in his construction of the simile in *Posthomerica* 8. Quintus read the *Iliad*, and Achilles through the eyes of Priam in *Iliad* 22, as a learned reader of Homer.¹⁶³ He need not objectively focalize the viewing of Neoptolemus, since the reader is already aware of this poetic technique used in the Homeric intertext. In the *Iliad*, Homer gives Priam an extended speech in which he describes his fears for Hector after he sees Achilles (*Il.* 22.38-76). The Homeric intertextuality allows Quintus to abbreviate his narrative, since there is no need for elaboration of the simile and its implications. We already read into it the context of the Iliadic intertext, Priam's fears and the realisation of these fears, and therefore expect the death of Eurypylus (the Hector figure) at the hands of Neoptolemus (the Achilles figure).¹⁶⁴

An earlier encounter between Eurypylus and the dying Machaon (*Posthomerica* 6.426-34), before Neoptolemus appears in the poem, makes problematic a simplistic identification of Neoptolemus as Achilles, and Eurypylus as Hector. In that passage Eurypylus exchanges words with Machaon, whom he has just cut down in battle. The scene recalls two similar exchanges in the *Iliad*, that between Hector and the dying Patroclus (*Iliad* 16.852-4), and that between Achilles and the dying Hector (*Iliad* 22.355-67).¹⁶⁵ Through this intertextuality, Eurypylus is cast, on the one hand, through

¹⁶² Cf. Duckworth 1936.64 on 8.28-33 as a means of foreshadowing the death of Eurypylus. Tension is created in the poem by a lack of substantial foreshadowing of the death of Eurypylus until 7.479-82, 7.522-5, and 8.10-12 (Duckworth 1936.83).

¹⁶³ On the readership of Quintus, and Quintus as educated reader, cf. Baumbach & Bär 2007.8-15, and Maciver 2007.259n3.

¹⁶⁴ It is true that a reader, ancient or modern, already has expectations of outcomes due to knowledge of the Trojan myth – there is only so much the poet can do to raise or suppress anticipation. Note that there is no “Achilles-Hector” exchange when Neoptolemus slays Eurypylus (8.200-17).

¹⁶⁵ Vian 1966.84n2.

Machaon's words, as a Hector figure. On the other hand, Eurypylus' reply, echoing as it does Achilles' reply to the prophecy of dying Hector, casts him as an Achilles figure.

At *Posthomerica* 6.426-8, Machaon prophesies the death of Eurypylus. Eurypylus is cast as a Hector figure, thus strengthening the characterisation encouraged by the simile in *Posthomerica* 8.

“Εὐρύπυλ', οὐδ' ἄρα σοὶ γε πολὺν χρόνον αἰσιμόν ἐστι
ζῶειν, ἀλλὰ σοὶ ἄγχι παρίσταται ὄυλομένη Κῆρ
Τρώϊον ἄμ πεδίον, τό<θι> περ νῦν αἴσυλα ῥέζεις.”

“Eurypylus, it is not your fate though to live for much longer, but near to you stands destructive Fate on the Trojan plain, just where you now carry out your evil deeds.”

Machaon's words echo *Iliad* 16.852-4, where the dying Patroclus foretells the death of Hector at the hands of Achilles:¹⁶⁶

“οὐ θιν οὐδ' αὐτὸς δηρὸν βέε, ἀλλὰ τοι ἤδη
ἄγχι παρέστηκεν θάνατος καὶ μοῖρα κραταῖή,
χερσὶ δαμέντ' Ἀχιλῆος ἀμύμονος Αἰακίδαο.”

“You will not live for very long, but already near to you stands *Death* and stout Fate – you will go down slain by the hands of Achilles the blameless son of Aeacus.”

There are clear similarities between the words of Machaon and the words of Patroclus, as well as between the “death-scene” situations in which we find them. Both state that their killer has not long to live, and that their deathly Fate is standing beside them. This Iliadic intertext casts Eurypylus as a Hector figure doomed to perish at the hands of Neoptolemus,¹⁶⁷ and as the narrative progresses, this foreshadowing is not false.

The reply that Eurypylus gives at 6.431-4 turns Eurypylus, through the words' intertextuality, conversely, into an Achilles figure.¹⁶⁸ At *Iliad* 22.359-60, Hector (who

¹⁶⁶ I have underlined the verbal similarities, and made bold thematic similarities, in both passages. Vian highlights this intertext (1966.84n2) in connection with Machaon's prophecy, but gives greater prominence in his notes to the Achilles-Hector exchange at *Il.* 22.355-67.

¹⁶⁷ Strictly speaking, Machaon does not mention the son of Achilles, but the simile in *Posthomerica* 8 under discussion suggests that Neoptolemus will be his killer.

¹⁶⁸ See Vian 1966.84n2 for this exchange. See further James 2006.305, who states that the stabbing of Machaon's dead body is similar to the treatment of Hector's body (*Il.* 22.369-75).

corresponds to Machaon here) gives Achilles very specific information on who will kill him and where he will be killed.¹⁶⁹ Achilles replies (22.365-6):¹⁷⁰

“τέθναθι· κῆρα δ’ ἐγὼ τότε δέξομαι ὅπποτε κεν δῆ (365)
Ζεὺς ἐθέλη τελέσαι ἠδ’ ἀθάνατοι θεοὶ ἄλλοι.”

“Die! But I shall receive my allotted death whenever it is that Zeus and the other immortal gods decree.”

Eurypylos’ reply to Machaon (*Posthomerica* 6.431-4) bears strong thematic resemblances:

“νῦν μὲν δὴ σύγε κείσο κατὰ χθονός· αὐτὰρ ἔγωγε
ὔστερον οὐκ ἀλέγω, εἰ καὶ παρὰ ποσσὶν ὄλεθρος
σήμερον ἡμετέροισι πέλει λυγρός· ὄντι γὰρ ἄνδρες
ζῶμεν ἤματα πάντα· πότμος δ’ ἐπὶ πᾶσι τέτυκται.”

“You, now lie there on the ground. But I, I do not care for what will come, even if baneful destruction lies at my feet this day: for men do not live forever – a fateful day is earmarked for all.”

Both say that they will accept death when it comes,¹⁷¹ and that the future is not in their hands, unlike Hector at *Iliad* 16.859-61 who gets above himself by suggesting that Achilles could in fact die by *his* spear. Eurypylos’ reply, and in particular the intertextuality into which it taps, boosts his status from a Hector figure bound to die at the hands of a superior hero, as cast through the words of Machaon, to an Achilles figure.¹⁷² As if Eurypylos were aware of the intertextuality of his statement, his reply shifts focus from one level of characterisation, through intertextuality, to a superior level of characterisation, in that Eurypylos shifts the focus to equate himself with Achilles. Eurypylos’ reply mirrors the chronological position of Quintus: the later poet echoes and emulates the proto-poet, just as Eurypylos, a post-Achilles figure in mythological time, and post-Iliadic figure literarily, echoes the words of the proto-hero. The reader brings

¹⁶⁹ This is not replicated by Machaon in his words to Eurypylos, but the certainty of Eurypylos’ death may be assumed because of this intertext.

¹⁷⁰ On Achilles’ reply, see N.J. Richardson 1993.140.

¹⁷¹ Eurypylos’ reply, echoing as it does that of Achilles to Hector, also foreshadows his own death, just as Hector correctly prophesised the death of Achilles at the hands of Apollo / Paris.

¹⁷² Cf. Duckworth 1936.81-2: ‘[The dying Machaon’s] words are very vague, and the poet’s failure to give a definite forecast of the death of Eurypylos leaves with the reader a strong impression of the invincibility of the warrior.’

this exchange and its intertextuality to the simile in *Posthomerica* 8, and adjusts their view of the straightforward identification of Neoptolemus as Achilles, and Eurypylos as Hector. In a sense, the new Achilles must defeat a figure who also strives to be Achilles.¹⁷³

I would like to draw attention to a non-Homeric,¹⁷⁴ and in fact, non-Greek, intertext: *Aeneid* 10.271-5. Aeneas, at that point in the Vergilian narrative, returns to battle after an absence, but this time he has new, shining armour specially made for him by Vulcan. The visual effect of his armour generates a simile in which Aeneas is compared to the star Sirius.

ardet apex capiti cristisque a vertice flamma
funditur et vastos umbo vomit aureus ignis:
non secus ac liquida si quando nocte cometae
sanguinei lugubre rubent, aut Sirius ardor
ille sitim morbosque ferens mortalibus aegris
nascitur et laevo contristat lumine caelum. (275)

On the head of Aeneas there blazed a tongue of fire, baleful flames poured from the top of his crest and the golden boss of his shield belched streams of fire, like the gloomy, blood-red glow of a comet on a clear night, or the dismal blaze of Sirius the Dogstar shedding its sinister light across the sky and bringing disease and thirst to suffering mortals.¹⁷⁵

The simile emphasises the appearance of Aeneas in his armour. What is of particular interest here is the second part of the simile. Aeneas is compared to the fire of Sirius:

¹⁷³ The simile at *Posthomerica* 8.23-33 has additional Homeric intertexts feeding into it. Both *Iliad* 5.4-6, where the focus is on the shine of Diomedes' armour, and *Iliad* 11.62-3, where Hector stands out among the Trojans, contain verbal parallels with the simile in *Posthomerica* 8: *Iliad* 5.4-6 has the following echoes in the simile: 5.4 ἀκάματον πῦρ 8.29 ~ θηητόν. . . πῦρ; 5.5 ἀστέρα ~ 8.30 ἀστήρ; 5.6 Ὠκεανοῖο ~ 8.28 Ὠκεανοῖο. The point of the comparison at *Iliad* 11.62-3 is that Hector stands out among the Trojans. Verbal parallels include: 11.62 ἀναφαίνεται ~ 8.28 ἀν<α>φαίνεται; 11.62 οὐλιος ἀστήρ ~ 8.30-1 ἀστήρ Σείριος.

¹⁷⁴ There is another non-Homeric intertext worth mentioning briefly: *Argonautica* 3.957-9. Note the similarities between *Argonautica* 3.957 (Σείριος Ὠκεανοῖο) and *Posthomerica* 8.28 (Ὠκεανοῖο) and 8.31 (Σείριος), between 3.958 (Jason is bright / beautiful to look upon), and 8.29-30 – Neoptolemus is bright to look upon at (this is certainly the impression, although not explicitly stated), and between 3.959 and 8.31. See Hunter 1989.202 for the significance of this simile for the relationship between Jason and Medea and its eventual outcome. Cf. also *Argonautica* 3.1229-30 (so Vian 1966.63n3) – a simile on the bright appearance of a helmet – see Hunter 1989.233 for the Homeric influences.

¹⁷⁵ Translation of D.A. West 1990.

‘Sirius ardor / ille sitim morbosque ferens mortalibus aegris’ (*Aeneid* 10.273-4). The Vergilian simile evokes both the Homeric simile at *Iliad* 22, and the situation of Achilles at that point in the *Iliad*. Both heroes return to battle after an absence and, with new armour, strike fear into their enemies and bring great encouragement to their own side (this is evident at *Aeneid* 10.262-4).¹⁷⁶ This is a similar situation to the arrival of Neoptolemus in battle complete with his father’s armour, as discussed above. The marked similarity between *Aeneid* 10.273-4 (‘Sirius ardor / ille sitim morbosque ferens mortalibus aegris’) and *Posthomerica* 8.31 (Σείριος ὃς τε βροτοῖσι φέρει πολυκηδέα νοῦσον) draws the reader’s attention to Quintus’ incorporation of Vergil within a Homeric setting and intertext.¹⁷⁷ The use that the Vergilian simile makes of *Iliad* 22.25-31 is similar to the use the simile in the *Posthomerica* makes of it. Aeneas becomes an Achilles figure: he has new armour and arrives late in battle after an absence (*Aeneid* 10.260-2), is compared to Sirius, and therefore, in this role, portends the death of Turnus.¹⁷⁸ Neoptolemus, as shown above, is clearly drawn as an Achilles figure: he has the armour of his father which caused the simile at *Iliad* 22 in Priam’s eyes; he arrives in battle halfway through the text; and is compared to Sirius, portending the certain death of Eurypylus.¹⁷⁹

Quintus strives to make Neoptolemus, the son of Achilles, Achilles. The simile in *Posthomerica* 8, discussed above, exemplifies this characterisation. The Posthomerian intertext of the simile and actions of Achilles in *Posthomerica* 2 gives added potential to the future actions of Neoptolemus in *Posthomerica* 8, and in particular, parallels the death

¹⁷⁶ Cf. Williams 1973.340: ‘The effect of Aeneas’ return to the scene of battle is to bring as certain disaster on his enemies as Achilles’ return did.’ Note that both this simile in the *Aeneid* and the simile in *Iliad* 22 make the brightness of the armour the main point of comparison.

¹⁷⁷ The intertext is noted only by Duckworth 1936.64n22. Gärtner 2005 (the most comprehensive treatment of the “Vergil question”) does not mention this passage for possible Vergilian influence. On the Vergil question, see also Keydell 1954 and Vian 1959.101. I do not enter the fray on the Quintus-Vergil subject, but suggest that a more fruitful approach to “intention” would be to discuss the Vergilian intertexts in what they do to our reading of the *Posthomerica* when activated by the reader’s reading background – without questioning their unavoidable presence. Cf. Conte 1986.29: ‘Readers. . . who approach the texts are themselves already a plurality of texts and of different codes, some present and some lost or dissolved in that indefinite and generic fluid of literary *langue*.’

¹⁷⁸ Cf. S.J. Harrison 1991.146-7 for brief notes on this simile.

¹⁷⁹ Similes in the *Posthomerica*, on the basis of subject matter alone, can portend narrative events: for example, at *Posthomerica* 14.282-8, Hecuba, mourning over her daughter, is compared to a bitch that whimpers because her puppies have been taken from her. At 14.348-51, Hecuba is in fact changed from human form into a dog, cast in stone.

of Memnon at the hands of Achilles with the future death of Eurypylos at the hands of Neoptolemus. Homer and Vergil also contribute to the characterisation of Neoptolemus here in *Posthomerica* 8. The intertext from *Iliad* 22 makes Neoptolemus an Iliadic Achilles, with Iliadic aims and Iliadic results, and, in particular, aligns the death of Hector with the future death of Eurypylos. The Iliadic intertext reinvents the coming combat of Neoptolemus and Eurypylos into a combat between an Achilles figure and a Hector figure. The Vergilian intertext highlights the belatedness of Quintus the Late Antique poet, who reads not only Homer but Homer through emulative epic lenses.¹⁸⁰ Quintus reads Homer through Vergil in this case, and imitates the Vergilian use of a Homeric intertext. We as modern readers at least, reread the Posthomeric simile with the refractions of the multiple epic intertexts, and create a picture of Neoptolemus that is inherited just as much as it is freshly constructed by Quintus. By means of one simile, the poet foreshadows the death of Eurypylos, and creates a characterisation for Neoptolemus that depicts him as an Achilles figure with near-supernatural force, and in fact, that makes Neoptolemus as close to being Achilles himself as possible. The simile's potential is exploited by use of the reader's knowledge of similar Homeric, Apollonian, and Vergilian similes, all of which construct meaning here.

¹⁸⁰ 'Generally, texts will privilege in various ways the texts to which they can most fruitfully be related (traditional notions of genre, theme, period etc., recount these privileged connections)' Nimis 1987.15.

Chapter 4 Working in Unison: The Similes of *Posthomerica* 1

I prefer to think of Quintus as an Earl Baldwin, a man of affairs who devoted his leisure on his country place to reading and rereading his copy of Homer and the cyclics. Regretting that the cyclics were too long for people of his day, he set to work to rewrite them in shorter compass, frequently embellishing his style with adaptations from Homer. He is related as a non-professional literary man to the trends of his time, showing so much rhetoric and erudition as he carried over from his schooldays.

Mansur 1940.64

So far, this first section of the thesis has examined the statistics for similes in the *Posthomerica*. We have also considered characterisation through intertextuality, and intertextuality as characterisation of the poet and his later reading of Homer. Now, however, I wish to examine the concern for structure and sequence in the *Posthomerica*, as evident in the construction and placement of the poem's similes. To do this, I will restrict my study to the similes of *Posthomerica* 1. This concern for structure between similes illustrates a poetic agenda on the part of Quintus within a frame of overt Homeric imitation. Multiple similes that echo Homeric contexts or even similes, within a poem of Homeric language, metre and plot, suggest a poet striving to be overtly Homeric. However, a closer examination of the Homeric-imitative, multiple similes reveals differences in their function and relation to the structure of the poem, compared with the similes in Homer. *Posthomerica* 1, as a book that first maps out the poetological patterns and emphases exhibits illuminating similarities and linking between similes in a way that is markedly non-Homeric. We read Quintus reading Homer, and Quintus emulating Homer with a (post-) Alexandrian concern for patterns and structure.¹⁸¹

There are 40 similes in Book 1, including five short similes.¹⁸² This concentration of similes takes up 138 out of a total of 830 lines of text in Book 1 (16.63%). Some of these similes in Book 1 interact with each other, as the reader identifies similarities and

¹⁸¹ On Quintus' concern for structure in the composition of the *Posthomerica*, cf. Schenk 1997.364-5, Vian 1963.47, and Gojia 2007.85-106.

¹⁸² I have separated double, or triple, similes, that is, similes that suddenly change their focus, usually indicated by ῥ. Cf. the figures of James 2004.xxv. See Table 1 below: half of Book 1's similes compare Penthesileia.

echoes between them. In the examples that follow, the similes with reference to Penthesileia share thematic similarities that create an overall picture of the impact that Penthesileia's arrival has on the beleaguered Trojans. The string of related similes also create individual impressions in their own right, that are connected to this overall picture, but which also enlarge upon or vary this picture in their own right.¹⁸³

The first simile of the *Posthomerica* is unlike the other similes of Book 1 that I discuss, in that it allows for accommodation of differing chronological perspectives in the main narrative. It is useful to begin discussion with it, in that it illustrates how Quintus uses a simile at the beginning of the poem to devise intertextual focus both back to the *Iliad* and forward to the plot of the *Posthomerica* itself. The simile is used at the very opening of the poem as a structurally unifying device: the narrative expands upon the fear oxen have of a lion (line 5 – standing for the Trojans' fear of Achilles) by recalling Achilles' deeds, and by foreshadowing the destruction of Troy. This non-Homeric aspect of the simile – it is Janus-like in the way it looks back to the *Iliad* and forward to the end of the *Posthomerica* – foreshadows the non-Homeric patterns in the immediately succeeding similes.

Εὐθ' ὑπὸ Πηλείωνι δάμη θεοείκελος Ἐκτωρ
 καί ἐ πυρὴ κατέδαψε καὶ ὀστέα γαῖα κεκεύθει,
 δὴ τότε Τρῶες ἔμμνον ἀνὰ Πριάμοιο πόληα
 δειδιότες μένος ἢ θρασύφρονος Αἰακίδαο·
 ἤύτ' ἐνὶ ξυλόχοισι βόες βλοσυροῖο λέοντος (5)
 ἐλθέμεν οὐκ ἐθέλουσιν ἐναντία, ἀλλὰ φέβονται
 ἰληδὸν πτώσσουσαι ἀνὰ ῥωπήια πυκνά·
 ὧς οἱ ἀνὰ πτολίεθρον ὑπέτρεσαν ὄβριμον ἄνδρα,
 μνησάμενοι προτέρων ὀπόσων ἀπὸ θυμὸν ἴαψε
 θύων Ἰδαίοιο περὶ προχοῆσι Σκαμάνδρου, (10)
 ἢδ' <ὀπ>όσους φεύγοντας ὑπὸ μέγα τεῖχος ὄλεσσαν,
 Ἐκτορά θ' ὧς ἐδάμασσε καὶ ἀμφείρυσσε πόλην,
 ἄλλους θ' οὐδ' ἐδάϊξε δι' ἀκαμάτοιο θαλάσσης,
 ὀππότε δὴ τὰ πρῶτα φέρεν Τρῶεσσι ὄλεθρον.
 Τῶν οἱ γε μνησθέντες ἀνὰ πτολίεθρον ἔμμνον· (15)
 ἀμφὶ δ' ἄρά σφισι πένθος ἀνηρὸν πεπότητο
 ὧς ἤδη στονόεντι καταιθομένης πυρὶ Τροίης.

¹⁸³ As Moulton 1977.27-33 shows, the similes at *Iliad* 2.455-83, 17.247-59, and 2.455-83 also contain similar simile patterns. I would argue that while the simile clusters clearly exhibit linkage from one simile to the next, this succession is not as artificially constructed as the series of similes I will discuss in *Posthomerica* 1.

After godlike Hector had been slain by the son of Peleus, and the pyre had consumed him and the earth covered his bones, then the Trojans stayed penned up in the city of Priam in fear of the noble might of the un-shirking grandson of Aeacus. *Just as cattle in a wood are unwilling to go and face a fearsome lion, but take fright, cowering altogether in dense thickets. So the Trojans in their city trembled in fear of the mighty man, remembering that man's previous victims that he sacrificed by the banks of Idaean Scamandrus, and how many he killed of those trying to flee up to their great wall. And they remembered how he conquered Hector and dragged him about the city, and the others whom he slew while travelling on the untiring sea. The Trojans, remembering all of them, remained within their city; and bitter sorrow fell upon them as though Troy were already aflame with grievous fire.*

The poem begins with a summary of the very end of the *Iliad* and the death of Hector and his burial: the temporal adverbs specify that this action was recent (especially the first word εὖ[τε] 1), and that straight afterwards (τότε 3, the correlative of εὖ[τε] 1) the Trojans remain within Troy in fear of Achilles (3-4).¹⁸⁴ The first 17 lines of the poem encompass the key action of the Trojan War.¹⁸⁵ The simile within this opening section of the poem motivates an analepsis of the events of the *Iliad* and prolepsis of the destruction of Troy, a fate that will be described in *Posthomeric* 12 and 13. The simile itself specifically elaborates the Trojans' fear of Achilles. The contrast between the prowess of Achilles and the stature of the Trojans is emphasised (βόες βλοσυροῖο λέοντος 5), as is the fact that the Trojans (cattle) huddle together in fear (ἰληδὸν πτώσσουσαι ἀνὰ ῥωπήια πυκνά 7). The resumption of the main narrative after the simile picks up on the safety of the dense thickets (ἀνὰ πτολίεθρον 8 corresponds with ἀνὰ ῥωπήια πυκνά 7) and the fear the animals have of the lion (ὑπέτρρεσαν ὄβριμον ἄνδρα 8 corresponds with φέβονται / ἰληδὸν πτώσσουσαι 6 / 7). This connection activates a movement chronologically back to the events of the *Iliad*, since μνησάμενοι (line 9) explains why the Trojans remain in Troy, like cattle, in fear of Achilles. This account of their fear, their recollection of Achilles' deeds, allows for a summary of the slaughter of the Trojans by Achilles (8-11),¹⁸⁶ how he slew Hector and dragged him round the city (12), and the

¹⁸⁴ Cf. my discussion in the introduction.

¹⁸⁵ Quintus also includes a recapitulation of the events of the *Iliad* and the *Posthomeric* at 14.121-42, in the (indirectly reported) words of an anonymous bard.

¹⁸⁶ According to Vian 1963.12n1 these lines summarise the events of *Iliad* 21, 22, and 24.

killings he carried out by sea when he first came to Troy (13-14).¹⁸⁷ Lines 15-17 then close this summary of the *Iliad*, with repetition of a verb of recollection (μνησθέντες 15) in ring composition with μνησάμενοι (line 9).¹⁸⁸ There is also a structural closing of this section through repetition of the fact that the Trojans remain within the walls of Troy (Τρῶες ἔμμνον ἀνὰ Πριάμοιο πόληα 3): ἀνὰ πτολίεθρον ἔμμνον (line 14).¹⁸⁹

The opening section of the poem ends with an emphasis on the grief of the Trojans (ἀμφὶ δ' ἄρ' ἄ σφισι πένθος ἀνηρόν πεπότητο 16), as though their city were already in flames, sacked by the Greeks (ὡς ἤδη στονόεντι καταιθομένης πυρὶ Τροίης 17). The concessive particle ὡς along with the temporal adverb ἤδη (line 17 – loosely translated as “as though. . . now”) foregrounds the *telos* of the Trojan story, and in fact, of the *Posthomerica*: the destruction of Troy is there right at the beginning of the poem, disguised in primary narrator’s way of describing the intensity of the Trojans’ grief.¹⁹⁰ The simile’s activation of Trojan recollection accommodates foreshadowing of Troy’s end. One simile and the surrounding narrative intertwined with and motivated by it, encapsulate the Trojan story within, and previous to, the events of the *Posthomerica*. As discussed earlier, the absence of a proem has traditionally been seen as Quintus’ attempts to construct a direct link with the end of the *Iliad*, and in effect, to establish himself as “still” Homer. The first simile of the poem, and its context, reinforce this idea of linkage, by recapping the final events of the *Iliad*, and the *telos* of the Trojan War.

The *Posthomerica*, after these opening 17 lines, moves immediately to the coming of Penthesileia to Troy: καὶ τότε Θερωμόδοντος ἀπ' εὐρυπόροιο ῥεέθρων / ἤλυθε Πενθεσίλεια. . . (1.18-19). Her arrival and the hope it brings to the Trojans is given an extended narration (*Posthomerica* 1.18-137). More specifically, the hope Penthesileia’s

¹⁸⁷ The last two details mentioned do not specifically occur within the action of the *Iliad*: the *Iliad* does not describe Achilles dragging Hector’s body around the walls of Troy (cf. Vian 1963.12n1 – it is attested in Euripides *Andromache* 107-8, Vergil *Aeneid* 1.483, and again in the *Posthomerica* at 1.112 and 14.133); lines 13-14 refer ‘to the sacking of the twelve cities by sea, as recalled by Achilles in the *Iliad* (9.328-9), together with eleven cities sacked on the mainland near Troy’ (James 2004.269).

¹⁸⁸ Bär 2007.34 finds similar ring composition in the vocabulary of 1.1-15.

¹⁸⁹ This clause in fact echoes the narrative both pre- and post-simile, since ἀνὰ πτολίεθρον also occurs at line 8.

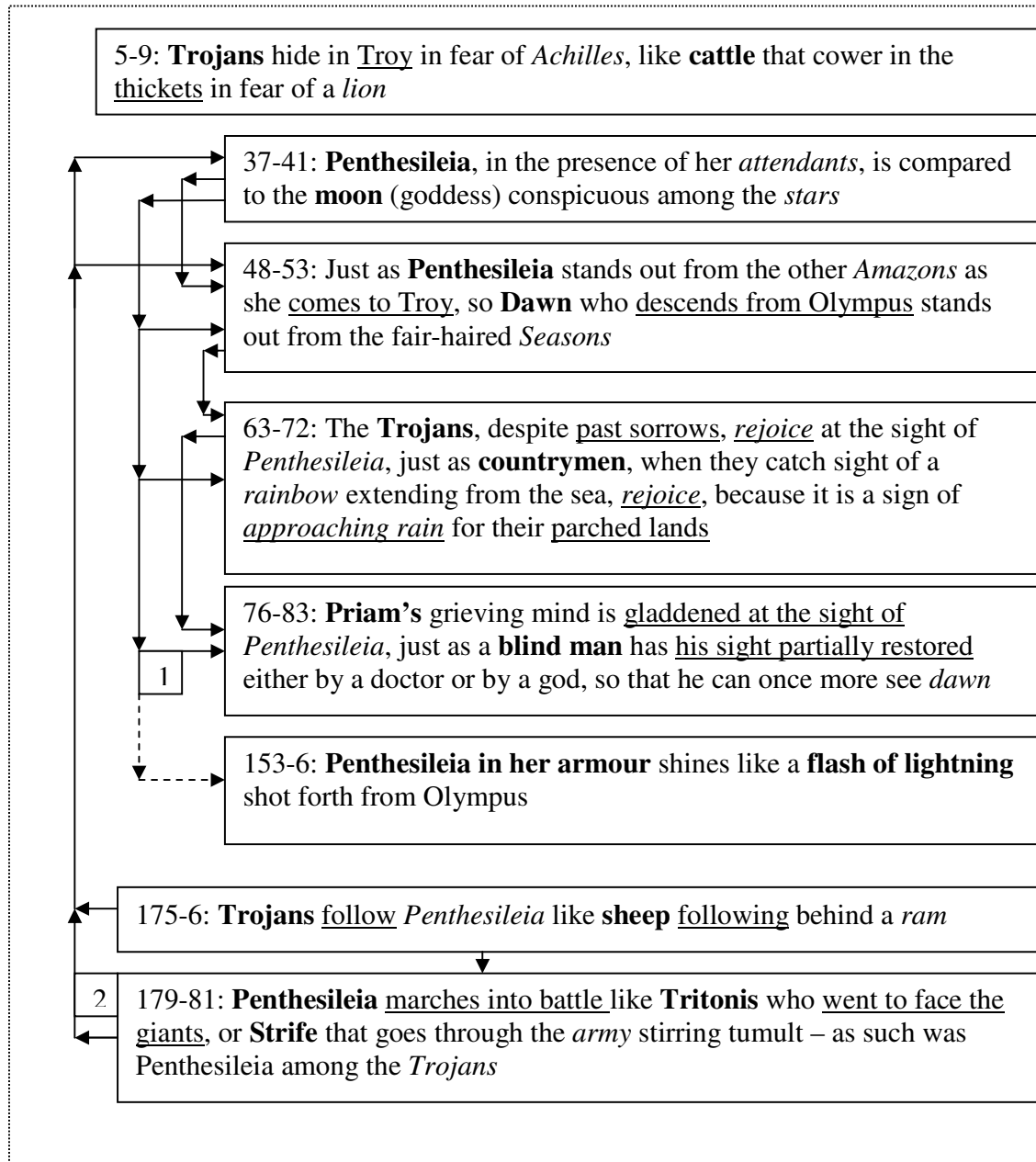
¹⁹⁰ On Troy’s destruction as the *telos* of the war, cf. the words of the anonymous Greek speakers at *Posthomerica* 14.117, after the destruction of Troy: ἠνύσαμεν πολέμοιο μακροῦ τέλος. Cf. Bär 2007.33.

appearance gives the Trojans is related by a series of similes that are interconnected.¹⁹¹ I have constructed the following diagram to illustrate that almost all of the similes in this section of the book (extending from 1.18 to 1.81) are generated by preceding ones, and that they are related thematically (see Diagram 1, below).¹⁹²

¹⁹¹ Cf. Combella 1968.10 on Quintus' use of similes at the beginning of Book 1: 'Homer is eager to get his story under way and his reader interested in it. Quintus devotes most of his first pages to literary adornment, and very little happens. The whole of the first book of the *Iliad* is without similes; Quintus gives us five similes in the first hundred lines.' I will show that Quintus' similes are not merely ornamental.

¹⁹² The exact meaning of "generate" will become clear in my discussion.

Diagram 1: Structure in Similes, *Posthomerica* 1.5-81



The diagram illustrates that the similes contained within lines 37-156 share similar themes, and that there is a progressive movement from one simile forward to the next, to the extent that each simile generates a short piece of narrative which in turn generates another simile similar to the preceding one. This sequence is illustrated first in that each

text box is linked to the next, as illustrated by individual interconnecting arrows. All of these similes share similarities, and are thus linked in the diagram by a second connecting line (labelled Sequence “1”).¹⁹³ Sequence “2” reflects the relationship between the similes at *Posthomerica* 1.175-6 and 1.179-81 – which emphasise the pre-eminence and leadership of Penthesileia – and the similes at the beginning of Book 1 (1.37-41 and 1.48-53), which contain a similar emphasis. Sequence 2 thus rounds off, in ring composition, the narration of Penthesileia’s arrival into Troy and the effect she has on those who see her. I will now delve more closely into the relationship between the similes outlined in the diagram above, with a concern to illustrate the intricate structure evident in the composition of the *Posthomerica*.

The first extended simile of the series occurs at 1.37-41: this simile compares Penthesileia among her attendants to the pre-eminence of the (personified) Moon among the stars.¹⁹⁴

Ὡς δ’ ὅτ’ ἀν’ οὐρανὸν εὐρὺν ἐν ἄστροισι διὰ σελήνη
 ἐκπρέπει ἐν πάντεσσιν ἀριζήλη γεγαυῖα,
 αἰθέρος ἀμφιγαγέντος ὑπὸ νεφέων ἐριδούπων,
 εὐτ’ ἀνέμων εὐδησι μένος μέγα λάβρον ἀέντων· (40)
 ὥς ἢ γ’ ἐν πάσησι μετέπρεπεν ἐσσυμένησιν.

As when in the broad expanse of heaven the brilliant moon among the stars stands out from among all of them, being more distinct, when the *aether* is torn apart by the loud-thundering clouds, and when the great might of the winds that bluster furiously has fallen asleep. So Penthesileia stood out from among all those speeding by her side.

There are two ideas implied in this simile: just as the Moon is superior to the stars, so Penthesileia is superior to her followers.¹⁹⁵ Implicated in this idea, is that the Moon is the brightest, the most eye-catching in the heavens, compared to the stars around her. Penthesileia is compared to something elemental – a light that suddenly appears in all its

¹⁹³ The simile at *Posthomerica* 1.153-6 is not connected to the simile at 1.76-83, but is related by theme to the other similes in Sequence 1.

¹⁹⁴ I will not dwell on the *Homeric* intertextuality of the similes in this chapter. It is sufficient to note here that this simile, according to Vian (1963.14n1), is a Homeric intertext (he compares *Il.* 5.524-6, 8.555-9, and 16.300).

¹⁹⁵ Correspondence in the main narrative with this key idea in the simile occurs immediately after the simile (ὥς ἢ γ’ ἐν πάσησι μετέπρεπεν ἐσσυμένησιν 41), and occurs immediately before the simile as its motivation: ἀλλ’ ἄρα πασάων μέγ’ ὑπείρεχε Πενθεσίλεια (line 36).

brightness (ἀριζήλη γεγαυῖα 38).¹⁹⁶ We as readers can infer that the contrast in the simile between the loud thunderclouds torn apart and the winds that have fallen asleep (39-40), and the moon that is suddenly pre-eminently bright in the sky (37-8), implies the previous gloomy status of the Trojans, and the hope that the appearance of Penthesileia and her companions now bring to them. This simile then introduces the idea of Penthesileia as a dazzling light, a symbol of hope. This *idea* is elaborated in the succeeding simile which itself contains the same themes, but with slight variation. The second simile in the series also compares Penthesileia to a deity / natural element, but this time we have a specific focus on the effect this appearance has on the Trojans.

Οἷη δ' ἀκαμάτῳ κατέρχεται Οὐλύμπῳ
 Ἥως μαρμαρέοισιν ἀγαλλομένη φρένας ἵπποις
 Ὠράων μετ' εὐπλοκάμων, μετὰ δέ σφισι πάσαις (50)
 ἐκπρέπει ἀγλαὸν εἶδος ἀμωμήτοις περ' εὐούσαις·
 τοιή Πενθεσίλεια μόλεν ποτὶ Τρώϊον ἄστῳ
 ἔξοχος ἐν πάσησιν Ἀμαζόσιν. Ἀμφὶ δὲ Τρῶες
 πάντοθεν ἐσσύμενοι μέγ' ἐθάμβεον, εὐτ' ἐσίδοντο
 Ἄρεος ἀκαμάτῳ βαθυκνήμιδα θύγατρα (55)
 εἰδομένην μακάρεσσιν.

As Dawn descends from immortal Olympus with her fair-haired Seasons, her mind delighting in her shining horses, and among all those with her she is the one with the most splendid appearance, even though they also are blameless in that respect. As such Penthesileia went to the city of Troy outstanding among all the Amazons. And the Trojans round about flocking from all sides marvelled greatly, when they looked upon the deep-grooved daughter of untiring Ares, who looked like one of the blessed ones.

Penthesileia among her Amazons is compared to Dawn among her companions, the fair-haired Seasons.¹⁹⁷ Once again, pre-eminence from among companions is the central idea:¹⁹⁸ Dawn has beauty more outstanding than all those who accompany her, even though they too are beautiful (μετὰ δέ σφισι πάσαις / ἐκπρέπει ἀγλαὸν εἶδος

¹⁹⁶ Just as the moon appears when the might of the blustering wind has died down (1.40), so too Penthesileia appears when the war has abated for a moment, as the Trojans wait in Troy.

¹⁹⁷ On the mythology of this simile, cf. Vian 1963.14n3, who also states (*ibid.*) that 1.48-53 are a transposition of *Odyssey* 6.102-9, where Nausicaa is compared to Artemis.

¹⁹⁸ This focus on pre-eminence among followers is refocused onto the leadership of Penthesileia later in Book 1, at 175-81, where, first, the Trojans following Penthesileia into battle are compared to sheep following behind a ram (175-6), and then Penthesileia among the Trojans is compared to Tritonis or Strife that goes through the army stirring up tumult (179-81). See Sequence 2 in Diagram 1. The later similes reflect back on the earlier similes, and *vice-versa*. In these similes what is emphasised is either the near-divine status of Penthesileia, or her leadership (the simile at 175-6 especially underscores this idea).

ἀμωμήτοις περ εἰούσαις 50-1); so Penthesileia is the most beautiful to look upon (ἔξοχος ἐν πάσησιν Ἀμαζόσιν 53), as she went to Troy (τοίη Πενθεσίλεια μόλεν ποτὶ Τρώϊον ἄστυ 52).¹⁹⁹ The verbs in the simile and post-simile narrative emphasise movement: Dawn descends from Olympus (ἀκαμάτοιο κατέρχεται Οὐλύμποιο 48) and just so Penthesileia went to Troy (μόλεν ποτὶ Τρώϊον ἄστυ 52). The vaguely descriptive aorist μόλεν (52) parallels the present tense κατέρχεται (48) that describes the habitual action of Dawn. Penthesileia's single action thus appears as the daily light of Dawn – a strong and exaggerated comparison.²⁰⁰ The perspective in the narrative, post-simile, switches to the viewing of the Trojans as they look upon Penthesileia (53-6) – they look upon her as resembling in appearance one of the gods (εἰδομένην μακάρεσσιν 56). The shift in narrative perspective to secondary narrator-focalizers implies that Penthesileia appears to the Trojans just as she is compared to Dawn in the simile – like one of the immortals – heaven-sent help. Thus, Penthesileia among her Amazons has been compared to the Moon among the stars, Dawn among the Seasons, and for the first time, the perspective of on-lookers, Trojans, has been introduced.²⁰¹

The next simile in the sequence (*Posthomerica* 1.63-72) builds on this last factor in particular: it describes the effect the sign of rain has on those longing for their parched crops.

Λαοὶ δ' ἀμφεγάνυντο καὶ ἀχνύμενοι τὸ πάροιθεν·
ὡς δ' ὀπὸτ' ἀθρήσαντες ἀπ' οὐρεὸς ἀγροῖώται
Ἴριν ἀνεγρομένην ἐξ εὐρυπόροιο θαλάσσης,
ὄμβρου ὅτ' ἰσχανόωσι θεοῦδεός, ὀππὸτ' ἄλωαὶ (65)

ἤδη ἀπαυαίνονται ἐελδόμενα Διὸς ὕδωρ,
ὄψ' δ' ὑπηγλύνθη μέγας οὐρανός, οἱ δ' εἰσιδόντες
ἔσθλὸν σῆμ' ἀνέμοιο καὶ ὑετοῦ ἐγγυὸς ἔόντος
χαίρουσι<v>, τὸ πάροιθεν ἐπιστενάχοντες ἀρούραις·
ὡς ἄρα Τρώιοι νῆες, ὅτ' ἔδρακον ἔνδοθι πάτρης (70)
δεινὴν Πενθεσίλειαν ἐπὶ πτόλεμον μεμαυῖαν,
γῆθεον.

¹⁹⁹ Cf. *Posthomerica* 5.130-3 for a simile suggesting the pre-eminence of Ajax among the Greeks, placed just before the contest for the Arms of Achilles.

²⁰⁰ It is of course appropriate that Penthesileia is compared to Dawn – her arrival implies a new beginning and fresh hope for the Trojans.

²⁰¹ There is a traditional connection between Selene and Eos: cf. Hesiod *Th.* 371-4, and *DNP* s.v. 'Eos'. Selene is also associated with Artemis, with whom Penthesileia is also compared at *Posthomerica* 1.663-8 (discussed in Section 3, Chapter 10). For this connection, see *DNP* s.v. 'Selene'.

And the people, despite grieving over past events, rejoiced: as whenever rustics, espying from a mountain Iris the rainbow rising up from the expansive sea, when they yearn for god-sent rain, when their fields now dry up as they crave Zeus' water, and at last the great heavens are clouded over, and they, looking upon the promising sign of mind and coming rain, rejoice, although previously they groaned about their land. So then the Trojan sons, when they saw the terrible Penthesileia eager for war within their homeland, rejoiced.

This simile illustrates the effect the sight of Penthesileia has on the Trojans.²⁰² They are compared to countrymen who espy a rainbow, when their fields are dry for want of rain.²⁰³ For the first time the Trojans are the subject of a simile with reference to the appearance of Penthesileia. This switch in emphasis is motivated by the previous simile, and especially its narrative context where, post-simile, the Trojans marvel at Penthesileia, and look upon her as one of the gods (1.53-6).²⁰⁴ It is no accident that, once again, Penthesileia is compared to a natural element that suggests an abundance of light. Emphasis has now shifted away from pre-eminence, and instead lies on the meaning the sight of a natural phenomenon like a rainbow has for those who catch sight of it. The sight of the rainbow means water for dry crops (ἐσθλὸν σῆμ' ἀνέμοιο καὶ ὑετοῦ ἐγγύς ἐόντος 68), and joy for rustics who have long hoped for rain (χαίρουσι<ν>, τὸ πάροιθεν ἐπιστενάχοντες ἀρούραϊς 69);²⁰⁵ so the Trojans look upon the iridescent appearance of Penthesileia as a sign of hope for success in battle (δεινὴν Πενθεσίλειαν ἐπὶ πτόλεμον μεμαυῖαν / γήθειον 71 / 72). Like the previous simile that compared Penthesileia to dawn, thus implying a new start and hope of success, so here, this simile makes clear exactly what the arrival of Penthesileia gives the Trojans: relief from distress, and hope. Thus, through a sequence of similes, our reading of Penthesileia's arrival has moved from an understanding of her pre-eminence among her followers, because of the brightness of her appearance (*Posthomerica* 1.37-40), to the

²⁰² For the intertextuality of this simile, see James 2004.269. This is the only rainbow simile, and in fact the only occurrence of a rainbow, in the *Posthomerica*.

²⁰³ Note the most explicit correspondence between simile and narrative: Λαοὶ δ' ἀμφεγάνυντο καὶ ἄχνύμενοι τὸ πάροιθεν (62) is paralleled closely by χαίρουσι<ν>, τὸ πάροιθεν ἐπιστενάχοντες ἀρούραϊς (69).

²⁰⁴ See also Diagram 1 above, and the arrows connecting the two text boxes, and also the arrows connecting all three similes that I have discussed so far that describe Penthesileia.

²⁰⁵ Cf. Vian 1963.15n1 on the ancients' belief that a rainbow was a presage of rain.

new hope this pre-eminent appearance brings (*Posthomerica* 1.48-53), to the suffering of the Trojans and the relief they now have even in seeing the iridescent appearance of the newly arrived Penthesileia (*Posthomerica* 1.63-72).

The Trojans' perspective on Penthesileia's arrival is then narrowed down to the effect her coming has on one Trojan, Priam (*Posthomerica* 1.76-85). The effect of Penthesileia's arrival on him is compared to partial relief from blindness:

Ὡς δ' ὅτ' ἀνὴρ ἀλαοῖσιν ἐπ' ὄμμασι πολλὰ μογήσας
ἰμείρων ἰδέειν ἱερὸν φάος ἢ θανέεσθαι
ἢ πόνῳ ἰητήρος ἀμύμονος ἢ θεοῖο
ὄμματ' ἀπαχλύσαντος ἴδη φάος ἠριγενεΐης,
οὐ μὲν ὅσον τὸ πάροιθεν, ὅμως δ' ἄρα βαιὸν ἰάνθη (80)
πολλῆς ἐκ κακότητος, ἔχει δ' ἔτι πῆματος ἄλγος
αἰνὸν ὑπὸ βλεφάροισι λελειμμένον· ὡς ἄρα δεινὴν
υἱὸς Λαομέδοντος ἐσέδρακε Πενθεσίλειαν·
παῦρον μὲν γήθησε, τὸ δὲ πλεόν εἰσέτι παίδων
ἄχνυτ' ἀποκταμένων. (85)

As when a man who has suffered much from blindness desires to see the holy light or else die, at last beholds the light of dawn, either by the skill of a blameless doctor, or because a god has lifted the mist from his eyes, though he sees not so much as before, but nevertheless is strongly cheered from his great bane, even though he yet has pangs of grievous pain left stinging under his eye lids. So then the son of Laomedon beheld terrible Penthesileia. He rejoiced slightly, but greater still was his grief for his sons that had been killed.

Priam's grief is compared to blindness, which is partly dispelled by the arrival of Penthesileia, an arrival that is implicitly compared to the light of dawn (φάος ἠριγενεΐης 79).²⁰⁶ This time the act of seeing is emphasised through a simile that describes a blind man who at last sees the light of dawn.²⁰⁷ Quintus here plays on the running imagery of Penthesileia's appearance as something elemental and celestial that

²⁰⁶ It is difficult to assign in the main narrative a correspondence for the doctor's skill or the god's lifting of the mist (1.78-9). Arguably, the arrival of Penthesileia can be transferred, in the simile, both into the remedy for blindness and into dawn, since it is her arrival that makes Priam rejoice despite so much previous grief (lines 74-5, and especially line 75: μέγ' ἀκηχεμένοιο περὶ φρεσὶ τυτθὸν ἰάνθη). Cf. Vian 1963.161 on the description of blindness here.

²⁰⁷ On this simile, cf. the comments of James 2004.269: 'The simile of partial recovery from blindness is one of the few that seem to be original in subject matter. The condition described is probably glaucoma, with which Laokoon is inflicted at 12.400-12.'

dazzles onlookers.²⁰⁸ Whereas in the preceding similes her arrival is emphasised as something dazzling and joy-inducing through use of similes, this time Priam, one of the Trojans who behold Penthesileia, has a more realistic reaction to her arrival: the simile and post-simile narrative emphasise only partial restoration of sight / feelings of joy (lines 80-2, 83-4).²⁰⁹ The Trojans in the previous simile are compared to rustics who rejoice at the sight of the rainbow, which means rain for their crops – so the Trojans rejoice at the sight of Penthesileia which means an end to their sorrows. What is different in this simile is the lack of full sight in the simile: the arrival of Penthesileia does not dispel all of Priam's grief, just as the blind man in the simile is not able to see the light of the sun fully, in contrast to the effect the Moon, Dawn, and a rainbow have in the previous similes.²¹⁰

Thus, in terms of the running theme involved in the similes from 1.37 to 1.83 (Sequence 1 in Diagram 1), all of which are interconnected and sequentially motivating (as Diagram 1 illustrates), the Priam simile marks a *diminuendo* in the exaggerated comparisons that exalt Penthesileia to an all-relieving elemental force.²¹¹ This final simile in the sequence is generated by the focus on the Trojan's perspective of Penthesileia in the previous simile: we again get a Trojan perspective, but instead of a holistic idea, we zoom in on one Trojan, and the personal feelings he has, unlike the general joy felt by the Trojans as a whole.²¹² We still get a focus on seeing, but this is only a limited sight after blindness, not dazzlement at a celestial sign. The impressive effect of Penthesileia's arrival, as shown in a series of similes, is thus extended with the same themes in the

²⁰⁸ The implicit parallel in this simile of Penthesileia to dawn (1.79) mirrors the simile at 1.48-53, discussed above, where Penthesileia is explicitly compared to the goddess Dawn, but this time Penthesileia is compared only to the natural force, not the divine.

²⁰⁹ The simile also functions as an illustration or proof of the validity of the gnome at 1.72-3, which speaks of the softening of grief through hope.

²¹⁰ The blind man in the simile still feels the pain of his affliction: ἔχει δ' ἔτι πῆματος ἄλγος, implying that Priam's grief is too great to be completely relieved by Penthesileia's arrival.

²¹¹ There is one more simile I would add to what I term Sequence 1, illustrated in Diagram 1. It occurs at *Posthomerica* 1.153-6, where Penthesileia in her armour is compared to a flash of lightning shot by Zeus. Penthesileia's appearance is thus once again emphasised as something dazzling. Similes (long and short) involving lightning bolts are common in the *Posthomerica*, however: they occur at 1.677-81, 2.207, 2.379-87, 3.293-5, 6.197, 8.69-74, 8.222-7, 9.295, 10.479-82, 11.401-5, and 14.457-8.

²¹² Cf. Moulton 1977. 33 on the simile series at *Iliad* 2.455-83, which ends with a focus on Agamemnon (*Iliad* 2.480-3): 'The entire movement, if compared to a series of views with a camera lens, clearly exhibits a contraction of the frame, until the audience is finally brought to concentrate on the supreme leader of the expedition.' This is a sequence Quintus imitates, but the Posthomeric sequence is more descriptive and exaggerated, and inter-motivating.

Priam simile, but is tempered to end with a private view of her arrival and the hope that it brings.

I have shown that Penthesileia's arrival into Troy and the hope this signifies for the Trojans are subject to a series of related similes that interact and unify the narrative on account of their tightly bound thematic similarities. The similes have structural relations that lift their function beyond the traditional use made of similes in earlier epic. There are other, later similes in Book 1 that reflect back on earlier similes, and through such parallelism, have significant implications for the dramatic meaning of the text. Earlier expectations of success through Penthesileia's prowess, as related through simile-imagery, are reversed through echoing imagery in similes later in Book 1 that create an opposite reader-response. I will focus on this interplay of similes at the beginning and end of Book 1, by focusing in particular on Penthesileia and her fate in Book 1 at the hands of Achilles.

I have produced the following table to illustrate the similarities and echoes between the similes in *Posthomerica* 1: the symbols in the last column indicate which similes resemble each other.²¹³

²¹³ The symbols on the last column mostly interconnect similes that have similar subject matter. My discussion of certain similes in the table will illustrate what effect this similarity can have on our reading.

Table 1: The Thematic Interrelationships of the Similes in *Posthomerica* 1

Line(s)	Subjects in Narrative	Subjects in Simile	
5-9	Trojans, Achilles	Cattle, Lion	▪
37-40	Penthesileia, her Attendants	Moon, Stars	◻
48-53	Penthesileia, Amazons	Dawn, Seasons	◻
63-72	Trojans, Penthesileia	Countrymen, Rainbow	◻
76-83	Priam, Penthesileia	Blind man, Dawn	◻
153-6	Penthesileia in her armour	Flash of Lightning from Olympus	◻○
175-6	Trojans, Penthesileia	Sheep, Ram	◼
179-81	Penthesileia, Trojans	Tritonis, Giants, Strife	⚡
207-10 [^]	Trojans, Penthesileia, Greeks	Mountain beasts, Sheep, Fire, Bushes	◼●
222#	Trojans, Greeks	Flesh-devouring Beasts	
249-53	Bremousa	Ash Tree, Woodsmen	☀
262-5	Amazons, Diomedes	Heifers, Strong man	☀
277#	Son of Phyleus	Lion, Sheep	▪
315-19	Penthesileia	Lioness, Cattle	◆▪
320-4	Penthesileia, Greeks	Surging Sea, Speeding ships	♠
345#	Greeks	Falling leaves, Drops of Rain	
352#	Trojan Horses, Greeks	Threshed Grain	
353-6	Trojans, Penthesileia	Sea Storm, Sun, Capricorn	♠
395-402	Penthesileia	Heifer, Springtime, Dewy Grass	☀
440-45	Trojan Women	Bees	
479-81	Greeks, Penthesileia	Dying Goats, Panther	♣
488-93	Penthesileia	Howling Gale, Uprooted Trees, Snapped Branches	☀
513#	Achilles, Ajax	Ares	
515-21	Achilles, Ajax	Sons of Aloeus	⚡
524-8	Achilles, Ajax, Trojans	Herd-destroying Lions, Shepherd-less sheep	◼▪
534-7	Achilles, Ajax, Trojans	Fire, Racing Wind, Forest	●
538-44 [^]	Penthesileia, Achilles, Ajax	Panther, Wild beasts, Hunters	♣
572* #	Penthesileia, Achilles	Dove, Hawk	
586-7*	Achilles, Penthesileia	Fawn, Herd-destroying Lions	◆▪
613-21 [^]	Achilles, Penthesileia, her Horse	Man, Innards over a Fire, Stag, Pine Tree	
625-9	Penthesileia	Fir Tree, North Wind	☀
633-42	Trojans, Troy	Shipwrecked Sailors, City	♠
633-8	Penthesileia	Artemis	◻
673-4	Penthesileia	Immortal Goddess	◻
677-81	Ares	Zeus' Thunderbolt	○
696-702	Ares, Zeus	Rock from Cliff, Storm of Zeus	

Key: * = Spoken by a secondary Narrator; ^ = Double Simile; # = Short Simile

Of the parallels outlined in the table above, I would like to begin with one pair that adds to the reader's expectations of an untimely fate for Penthesileia. The parallel is between the simile at *Posthomerica* 1.179-81 (in which Penthesileia is compared to Tritonis, the giants, or Strife) and the simile at 1.515-21 (in which Achilles and Ajax are compared to the sons of Aloeus).

Ἦ δ' οἴη Τριτωνίς, ὅτ' ἤλυθεν ἄντα Γιγάντων,
ἢ Ἔρις ἐγρεκύδοιμος ἀνὰ στρατὸν αἰίσσουσα, (180)
τοίη ἐνὶ Τρώεσσι θοῆ πέλε Πενθεσίλεια.

Penthesileia was like Tritonis when she went against the Giants, or Strife who raises tumult rushing through the army – such among the Trojans was swift Penthesileia (*Posthomerica* 1.179-81).

Ἀργεῖοι δ' ἐχάρησαν, ἐπεὶ ἴδον ἄνδρε κραταιῶ (515)
εἰδομένω παιδεσσιν Ἀλωῆος μέγαλοιο,
οἳ ποτ' ἐπ' εὐρὺν Ὀλυμπον ἔφαν θέμεν οὐρεα μακρά,
Ἵσσαν <τ'> αἰπεινὴν καὶ Πήλιον ὑψικάρηνον,
ὅππως δὴ μεμαῶτε καὶ οὐρανὸν εἰσαφίκωνται·
τοῖοι ἄρ' ἀντέστησαν ἀταρτηροῦ πολέμοιο (520)
Αἰακίδα

The Argives rejoiced when they saw the stout men looking like the sons of mighty Aloeus, who once boasted that they would pile on top of broad Olympus the great mountains Ossa the sheer and Pelion the high-peaked, that they, in their eagerness, might arrive at heaven's limit. As such then the grandsons of Aeacus faced the fearsome war (*Posthomerica* 1.515-21).

The similarity of their entries into battle, and the natural oppositions suggested by the similes, puts the contest between Penthesileia and Achilles on a cosmic, gigantomachic scale.²¹⁴ In the first simile (1.179-81), Penthesileia going into battle is compared both to Tritonis going against the giants, and to Strife stirring up tumult. In the second simile (1.515-21), Achilles and Ajax going into battle are compared to the giants Otus and Ephialtes, who famously warred against the gods and captured Ares in a jar.²¹⁵ Both similes refer to the same mythological event – Gigantomachy.²¹⁶ Penthesileia is the daughter of Ares,²¹⁷ and is compared to Athene who fought against the giants.²¹⁸ Otus

²¹⁴ It is Achilles alone who eventually faces Penthesileia in battle (Ajax leaves him in battle at 1.570-2).

²¹⁵ Cf. Vian 1963.163 and James 2004.272.

²¹⁶ On Gigantomachy in the *Posthomerica*, see the references at James 2004.270. On cosmology (in *Posthomerica* 14), see now Carvounis 2007.

²¹⁷ Cf. *Posthomerica* 1.55.

and Ephialtes, the giants, managed to capture Ares, the father of Penthesileia, in a jar.²¹⁹ So by setting up battle-entries for Penthesileia on the one hand, and Achilles (and Ajax) on the other, against an imaged background of a gigantomachic struggle that actually took place in another mythological world, the reader expects a similar extra-human struggle between Penthesileia and Achilles. As the story goes, the sons of Aloeus eventually did not succeed in their struggle against the gods, and since Penthesileia is compared to Athene who successfully, along with the other gods, defeated the Giants,²²⁰ the similes themselves seem to leave open the outcome of their eventual meeting.²²¹ Similes are in dialogue with each other in Book 1, through identification of similar subject matter by the reader.²²²

Such echoes in subject matter underscore the reversal of fortune for Penthesileia in the latter part of Book 1, compared to her rampant successes at the beginning of the poem. There are two similes that best illustrate this, at *Posthomerica* 1.488-93 and 1.625-9.

Posthomerica 1.488-93 highlights the manner in which Penthesileia destroys the Greek troops who fight against her.²²³

Ὡς δ' ὅτ' ἐπιβρίσασα μέγα στονόεσσα θύελλα
ἄλλα μὲν ἐκ ῥιζῶν χαμάδις βάλε δένδρεα μακρὰ
ἄνθεσι τηλεθόωντα, τὰ δ' ἐκ πρέμνοιο κέδασσεν
ὑψόθεν, ἀλλήλοισι δ' ἐπὶ κλασθέντα κέχυνται·
ὡς Δαναῶν <τότε> κεῖτο πολὺς στρατὸς ἐν κονίησι
Μοιράων ἰότητι καὶ ἔγχρῃ Πενθεσιλείης. (490)

As when a grievous gale, bearing down strongly, uproots and throws to the ground some tall trees that are in full bloom, destroys some parts from the trunk from above, and the broken parts end up

²¹⁸ See the note of James 2004.270.

²¹⁹ For the story of Otus and Ephialtes, see *OCD s.v.* 'Aloedae'. The comparison to giants does of course emphasise the size and strength of Achilles and Ajax.

²²⁰ Another Trojan, Aeneas at *Posthomerica* 11.415-20, is compared to Zeus who fought against the giants.

²²¹ However, the strong foreshadowing of Penthesileia's death at the hands of Achilles, repeatedly forecast in Book 1, makes clear what the outcome of the contest will be. Penthesileia's death is foreshadowed at 1.93-7, 1.125-37, 1.172, 1.201-4, 1.357, 1.374-5, and 1.391-5. Cf. Duckworth 1936.73: 'Again and again [Quintus] refers to Penthesileia's folly and to the death that awaits her. . . on the whole the foreshadowing in this episode fails to be effective because Quintus inartistically uses too much repetition within the short space of one book.'

²²² Penthesileia and Achilles (and Ajax) are elsewhere paralleled by simile subject matter. For example, fire imagery is used to characterise them at *Posthomerica* 1.209-10 (referring to the speed with which Penthesileia brings slaughter to the Trojans) and 1.534-7 (expressing an almost identical idea, but this time referring to Achilles and Ajax).

²²³ For the intertextuality of this simile, see Vian 1963.31n1.

piled on top of each other. So then the great army of the Greeks lay in the dust by the will of the *Moirai* and the spear of Penthesileia.

This simile, which compares the Greeks killed by Penthesileia to trees uprooted and broken because of a strong wind,²²⁴ is the last simile in the narrative that occurs while Penthesileia is incurring battle successes. The simile illustrates the effect Penthesileia's participation in the battle has on the Greeks. The Greeks, compared to tall trees in blossom (δένδρα μακρὰ / ἄνθεσι τηλεθόωντα 489-90), and therefore (by implication) men at their peak, lie in the dust (Δαναῶν <τότε> κεῖτο πολὺς στρατὸς ἐν κονίησι 492) like uprooted and broken trees. The simile elicits a sympathetic reader-response in its details of full-bloom (ἄνθεσι τηλεθόωντα 490) and the manner in which the broken parts of the trees are piled up together (ἀλλήλοισι δ' ἐπὶ κλασθέντα κέχυ<ν>ται 491). We attain a picture of youthful soldiers lying as broken corpses in a pile. The simile also demonstrates the battle prowess of Penthesileia, and the ease with which she slays the Greeks. The reader recalls the details and effects of this simile and its narrative context when he / she comes to read a simile where Penthesileia is the one compared to a broken tree (*Posthomerica* 1.625-9):

Εὖτ' ἐλάτη κλασθεῖσα βίη κρυεροῦ Βορέαο, (625)
ἦν τέ που αἰπυτάτην ἀνά τ' ἄγκεα μακρὰ καὶ ὕλην,
οἷ αὐτῇ μέγ' ἄγαλμα, τρέφει παρὰ πίδακι γαῖα·
τοίη Πενθεσίλεια κατ' ὠκέος ἤριπεν ἵππου,
θηγητή περ ἐοῦσα· κατεκλάσθη δέ οἱ ἀλκή.

When a pine tree has been snapped by the force of the icy North wind, which in fact is the highest in the great glens and wood, a great delight to the earth itself that nourishes it by a spring. Like such a pine tree Penthesileia fell down from her swift horse, though she was a marvel to behold: and the strength within her was broken.

Penthesileia is compared in this simile to a pine tree that is broken by the North wind.²²⁵ In the narrative context, she has fallen from her horse, slain by the spear of Achilles (1.621-4). The primary idea behind the simile is not illustration of the way Penthesileia

²²⁴ Similes that describe trees occur in the *Posthomerica* (other than Book 1) at 4.239-42, 4.248-9, 6.377-82, 8.130-3, 8.204-7, 9.162-7, 9.451-8, 11.122-6, and 13.395-8.

²²⁵ See Vian 1963.163 on the intertextuality of this simile. He correctly identifies a parallel with *Posthomerica* 1.249, where Bremousa, slain by Idomeneus, falls like an ash tree.

fell from her horse, but rather a focus on the dignified and awesome appearance of Penthesileia even as a corpse falling from a horse: θηητή περ ἑοῦσα (line 629), corresponding with οἱ αὐτῆ μέγ' ἄγαλμα (627) in the simile, underscores the marvel that Penthesileia is even in death.²²⁶ The tree in the simile is described as the highest (αἰπυτάτην 626), a delight to the earth that nourished it beside a spring (οἱ αὐτῆ μέγ' ἄγαλμα, τρέφει παρὰ πίδακι γαῖα 627). The poet, here too, strives to elicit the reader's sympathy, this time in the death of Penthesileia.

The reader, engaging with this simile, recalls the earlier one at 1.488-93, where Penthesileia's victims are compared to uprooted, broken trees. The echo casts a differing emphasis on that previous simile when read in the light of the simile at 1.625-9. The reader's awareness of the manner in which Penthesileia's death is described shifts the focus away from the prowess of Penthesileia to her future death at the hands of Achilles. Penthesileia is absorbed into the imagery that she caused by killing Greeks. She is now made to appear like one of her own victims. Now Achilles supplants Penthesileia and the focus in the narrative that was on the battle exploits of Penthesileia.²²⁷ She, now, is the victim whose strength is broken as a tree is broken, whereas the focus of battle prowess rests with Achilles.

I have been concerned to illustrate that while Quintus closely imitates the Homeric poems in the subject matter and some of the function of his similes, he in fact uses similes to provide structure and unity to a poem that is naturally episodic, describing as it does a series of events in the Trojan war, without a single main theme like a focus on the wrath of Achilles. It is clear that in function the *Posthomerica's* similes cooperate in a more complicated manner in the mechanics of the text than do the Homeric similes in the Homeric poems. The similes of *Posthomerica* 1 are intricately linked, and are often motivated in their subject matter and emphasis by preceding similes. Quintus is thus Quintean with Homeric-imitative similes, as he uses Homeric similes within a non-Homeric template.

²²⁶ One other obvious parallel between simile and narrative exists between κατεκλάσθη δέ οἱ ἄλκη (629) and κλασθεῖσα βίη (625).

²²⁷ On reversal through similes in the *Iliad*, cf. Lonsdale 1990.85.

Conclusion

I have by no means exhausted study of similes in the *Posthomerica*. I have, so far, selected and discussed a sample of similes, and have given an overview of the content and placement of the others.²²⁸ While I have researched and presented the statistics for the poem's similes, my aims and concerns have lain elsewhere. Quintus follows Homer, imitates Homer, and even emulates Homer in his use of similes. Within this Homeric template, I have delved a little more deeply. I have illustrated the powerful dynamic of intertextuality in the *Posthomerica*'s similes, and the activation of meaning caused in the process of bringing the reader's knowledge of the Homeric poems to this overtly Homeric-imitative text. Such a dynamic involves identification of non-Homeric poetic practice, and analysis of the Quintean practice of cross-referencing and paralleling similes within a book of the poem.

What has concerned me above all is the power of the reader. The learned reader brings a reading of the Homeric poems' similes to the reading of the same similes by Quintus, the reader. These readings interact, as I have shown, in the *Posthomerica*'s similes. The Homeric similes drawn upon in the *Posthomerica*'s similes have meanings and contexts, that, when applied to a reading of the *Posthomerica*'s similes, activate further construction of characterisation, and add significance to the surrounding Posthomeric narrative. Similes in the *Posthomerica* have a fundamentally important place in the apparatus of poetic relevancy: they are not (purely) ornamental, they do not lapse into irrelevancy in connection with the narrative, but rather continually construct the narrative's meaning and themes, and unify the overall episodic whole of the poem. While we read an occasional Homeric tendency for disjunctions between the simile and narrative, we read a Quintus aware of the potential latent in similes themselves, and in the very Homeric similes that his own similes imitate. This imitation, as I have shown, adds in particular to characterisation. Personalities in the *Posthomerica* are first compared by a Posthomeric simile, and then compared again (and often repeatedly) through that simile's

²²⁸ I will focus later, in Section 3, on Quintus as a Late Antique reader of Homer by focusing on how we read Quintus using one particular simile to construct a corrected, morally updated, version of Homer.

intertextuality and the activation of Homeric similes, and other epic and post-Homeric situations, read in the primary comparison. The dynamic of intertextuality in the *Posthomeric*, is indisputably dynamic. Having established Quintus as a learned reader of Homer and constructor of Homeric-imitative similes that *do* things to our reading of the wider Posthomeric narrative, I turn to another largely understudied and underrated poetic feature of the poem – gnomai.

Reading Gnomai in the *Posthomerica*

Quintus' artificiality is . . . apparent in his fondness for introducing platitudinous maxims.
Mansur 1940.58

Given the importance that the ancients themselves attached to gnomic expressions in their literature, it is surprising how little attention they have received in recent scholarship.
Lardinois 1997.213

Introduction

The *Posthomerica* is permeated with gnomai,²²⁹ something that has not gone unnoticed.²³⁰ Köchly shapes the scholarly view of these gnomai with this negative bias: 'Ipsa Quinto maxime peculiaris est. Frequentissime enim et paene *ad nauseam* usque locos communes admiscuit, qui maximam partem sapientiam vulgarissimam produunt' (my italics).²³¹ A similar view of the "vulgarity" of these gnomai is found in Vian: 'Plusieurs de ses récits tendent à illustrer une pensée édifiante, qui s'élève rarement au dessus du lieu commun.'²³² More recently, James notes the 'unnecessarily negative' bias in scholarship on 'the uncomfortable mix of traditional epic paganism with Stoic doctrine' evident in gnomai, and, on gnomai, states himself that 'certainly it is the aspect of the work that amounts to some degree of modernization of Homeric epic'.²³³

In this section, I will illustrate how vital close study and interpretation of the function of the *Posthomerica*'s gnomai are for our appreciation of the poem's literary and

²²⁹ The statistics and some similarities of analysis in this section can be found in Maciver 2007.269-84.

²³⁰ See my summary of scholarship on gnomai in the *Posthomerica* at Maciver 2007.269n41. There has been no specific study on gnomai in the *Posthomerica*, other than, most recently, the statistics and discussion in Maciver 2007.*passim*, and especially 269-71.

²³¹ Köchly 1850.xcv, where he lists some of the poem's gnomai.

²³² Vian 1963.xxxvii.

²³³ James 2004.xxviii.

ethical agenda. I will begin with analysis of the poem's gnomai-frequency, and where and how these gnomai are used. I will compare Homeric practice, and posit my discussion within the Homeric-imitative nature of the *Posthomerica*. I will highlight that, contrary to the opinion of scholarship to date, most of the gnomai not only echo Homeric gnomai, but also share the functions exhibited by Homeric gnomai; and conversely, I will illustrate what is non-Homeric in the content and function of Posthomeric gnomai.

I will then focus on specific gnomai, and in particular, concentrate on narratological interactions between primary and secondary narrator-spoken gnomai in the *Posthomerica*, and what our reading of the gnomai's Homeric and other literary or philosophical intertextuality does to these interactions. Quintus, with repeated themes through gnomai, threads an ethical tapestry throughout the story of the *Posthomerica*, and in so doing, creates a Homeric poem that is essentially non-Homeric, due to the echoes in these gnomai and other poetic situations, and due to some of the key subject matter of the gnomai. Gnomai, like similes, unify an epic that is to all superficial examinations un-unified, and create a framework of originality that works with, and despite of, the strong Homeric indebtedness of the poem. We read Homer within the gnomai, but also identify a Quintus who, while reading Homer into his gnomai, works through gnomai to create thematic ideologies that interact with Homeric ethics, but also substantially update them into Late Antique, post-Homeric ethics.

Chapter 5 Inherited Wisdom: The Gnome in the *Posthomerica*

He was. . . a pious poet, a preacher of morality to the young; in this of course, differing widely from Homer.

Paschal 1904.42-3

In its broadest sense, a γνώμη, according to Aristotle, is a general statement.²³⁴ Quintilian similarly calls the gnome, or Latin “sententia”, a *vox universalis*. Such a definition fits the idea of the gnome in all its occurrences, whether literary or in the sense of traditional spoken sayings.²³⁵ This is the key idea behind wisdom sayings, or gnomai:²³⁶ while they occur in specific literary contexts, with specific meanings for those literary contexts, they are general and universal in meaning and specification. The epic gnome, because of this generality, operates at different levels, with differing levels of application. On the one hand, it operates on a specific literary, intra-textual level:²³⁷ that is, it functions within its textual setting and affects reading of that specific textual setting and its context within the whole literary work. On the other hand, the gnome operates at the reader’s level, due to the universal generality of the gnome’s meanings and potential meanings, through the reader and his/her literary and cultural background.²³⁸ Stenger writes that, as the expression of ‘Volkswisheit’, the gnome appears to deprive every contradiction of basis.²³⁹ Gnomai manipulate listener (or reader) response because they create empathy, and therefore gain the desired reaction – they appeal to the world of the

²³⁴ *Rhetoric* 1394a21-2: ἔστι δὴ γνώμη ἀπόφανσις, οὐ μέντοι οὔτε περὶ τῶν καθ’ ἕκαστον, οἷον ποιός τις Ἰφικράτης, ἀλλὰ καθόλου, οὔτε περὶ πάντων, οἷον ὅτι τὸ εὐθὺ τῷ καμπύλῳ ἐναντίον, ἀλλὰ περὶ ὅσων αἱ πράξεις εἰσὶ.

²³⁵ Cf. *DNP* s.v. ‘gnome’: one must differentiate between literary gnomai incorporated into speeches in Homer and the more independent gnomai such as those found in Pindar.

²³⁶ Quintilian 8.5.3, where he equates ‘sententiae’ with gnomai. I find that many *sententiae* in Latin literature, especially in Senecan tragedy, have an added dimension of wit through placement and rhetoric. Cf. Tarrant 1985.21. Cf. Canter 1925.85-99 for detailed discussion of Senecan rhetoric.

²³⁷ Cf. Maciver 2007.269n40 (following Lardinois 1997.214): ‘It operates on a narrow basis, where the specific situation in the text acts as the motivation and focus of the gnome.’

²³⁸ Cf. Maciver 2007.269n40: ‘The very generalising nature of the gnome can transfer applicability to the reader.’

²³⁹ Stenger 2004.8.

addressee, which is shared by the poet and / or the speaker in the text. Gnomai demand reader-participation with the text to achieve their full force.

A working definition of the epic gnome, in Homer and Quintus, is as follows:²⁴⁰ it is a wisdom saying, mostly found in the climax of exhortatory speeches, and mostly spoken by those famed for wisdom or oratory. The content of the gnome is designed to add force to the main argument of a speech or to add reason for action. The general truth of the gnome appeals to all listeners, that is, it is a universal statement with which they can concur and then apply its relevance to the context in which they are found. Gnomai can also occur in the primary narrative, often echoing gnomai in the secondary narrative. These gnomai are, in particular, aimed at a readership, and create a didactic atmosphere to the poem: we as readers are instructed. The format of the gnome usually includes an explanatory particle such as γάρ to build on and conclude the previous arguments in a speech or narrative. The gnome can vary from a generic statement on something or someone's qualities, or more specifically to expressions on matters such as fate or death. The essential aspect of a gnome is that it expresses a matter that is broadly true for an audience inside the epic in an epic situation, or/and, from there, to the reader of the poem.

When it comes to analysing the specific function of gnomai within the literary text, they must never be read apart from their context.²⁴¹ According to Lardinois, gnomai, in the *Iliad* are accompanied by a statement of explanation, which gives a vital focus or point of identification for the gnome itself.²⁴² For example, at the beginning of Book 2 (*Posthomeric* 2.36-40), Priam consoles the Trojans after the death of Penthesileia by pointing to the arrival of Memnon. His speech is designed to counter the speech by Thymoetes (2.10-25), who, vexed by the deaths of Hector and Penthesileia, suggested flight from a doomed Troy as the best recourse for the Trojans.

“αὐτὰρ ὃ γ’ ἀσπασίως μοι ὑπέσχετο πάντα τελέσσαι
ἐλθὼν ἐς Τροίην· καί μιν σχεδὸν ἔλπομαι εἶναι.
Ἄλλ’ ἄγε τλήτ’ ἔτι βαιόν, ἐπεὶ πολὺ λώϊόν ἐστι
θαρσαλέως ἀπολέσθαι ἀνὰ κλόνον ἢ ἐφυγόντας

²⁴⁰ This definition is based on my reading of all the gnomai in Homer and Quintus; I am also indebted to works by Lardinois 1997, Stenger 2004, and the article on the gnome in *DNP*.

²⁴¹ Lardinois 1997.213 and *passim*.

²⁴² Lardinois 1997.218. I prefer not to use the word “explanation” for the contextual statement that, both in Homer and in Quintus, more frequently provides an introduction or premise which a gnome then proceeds to explain: the gnome itself is really the “explanation”. I instead use the expression “contextual statement”.

ζῶειν ἀλλοδαποῖσι παρ' ἀνδράσιν αἴσχε' ἔχοντας." (40)

“But he gladly promised to me to accomplish all these things after arrival in Troy, and I believe he is in fact near at hand So then, come, bear up a little longer, since it is far better to perish in battle bravely than to flee and to live among foreign men, bearing shame” (*Posthomerica* 2.36-40).

Priam asks the people to endure until the hope-giving arrival of Memnon. He concludes this exhortation, and his speech, with a gnome, advising that it is better (πολὺ λώϊόν ἐστι 38) to die in battle (θαρσαλέως ἀπολέσθαι ἀνὰ κλόνον 39) than to bear the consequences of shameful flight (ἢ ἐφυγόντας / ζῶειν ἀλλοδαποῖσι παρ' ἀνδράσιν αἴσχε' ἔχοντας 39-40).²⁴³ The gnome marks a conclusion (or last word) on Priam's previous argument on the benefits of surviving until the arrival of Memnon, and is used as a means of persuasion: the general truth of his gnome builds on the specificity of the situation.²⁴⁴ They should stay because Memnon will arrive, and *because*, as a general truth, it is better rather to die in war than live in the cities of foreigners after fleeing shamefully. A listener, and then a reader of this speech, could sympathise with the veracity of the gnomonic statement, and hence be convinced by his speech. Note the presence of ἐπεὶ (2.38) as an indicator that the gnome is an explanation, or last word, on his previous statements.²⁴⁵ The gnome challenges Thymoetes' assertion that flight from a city about to perish was better than facing Achilles in battle (2.23-5). Staying until Memnon arrives, and then fighting and even dying for Troy is the more honourable option. Priam, with this gnome, also appeals to the warrior's heroic code, and the *ethos* of the *Iliad*.²⁴⁶ Dying in war is what a warrior *does*, bravely (θαρσαλέως).²⁴⁷

This is the pattern with the majority of gnomai in the *Posthomerica*. The gnome, spoken usually by a character famed for speaking or for their leadership, is applied to the

²⁴³ This advice is echoed by Neoptolemus to the Greeks at *Posthomerica* 11.219. The exact opposite of this advice is given by Menelaus to the Greeks at *Posthomerica* 6.30.

²⁴⁴ That is, the “sucker-punch”. Cf. Stenger 2004.8 on gnomai in the *Iliad* giving legitimacy to advice given by experienced heroes like Nestor.

²⁴⁵ Conjunctions such as γάρ and ἐπεὶ ‘indicate that the gnome provides an argument for the preceding remark’ Lardinois 1997.219-20.

²⁴⁶ Cf. Finley 1978.105: ‘The main theme of a warrior culture is constructed on two notes – prowess and honour. The one is the hero's essential attribute, the other his essential aim.’

²⁴⁷ ‘[Death] is what the hero faces every time he goes into battle. It is clear in Homer that the soldier would, in general, prefer not to fight’ Griffin 1980.92. Priam's position of authority also persuades the listeners. They fear Priam and thus do not openly dissent (2.64-5). Cf. Schofield 2001.225.

narratees in the text, to their situation, and to similar situations. In addition, the gnome extends to the world of the reader, and can bear information with which the reader can equally concur or empathise. I shall treat all gnomai as existing specifically within their context, but also as having a wider application both within the written text, and at the level of the reader's cultural and literary background.²⁴⁸

It is important to give the figures for gnomai in the *Posthomerica* before further discussion: the following statistics underscore the prominence given to them by the poet.²⁴⁹ I have found a total of 132 gnomai in the *Posthomerica*.²⁵⁰ Lardinois finds 154 gnomai in the *Iliad*.²⁵¹ The *Posthomerica* has, clearly, proportionately more gnomai than the *Iliad*.²⁵² The *Posthomerica* is 8772 lines in length, that is, slightly more than half as long as the *Iliad*. When we take into account the frequency of speeches in each epic,²⁵³ and keep in mind that gnomai mostly occur in speeches,²⁵⁴ the *Posthomerica* has a remarkably large proportion of gnomai.²⁵⁵ There are two possible reasons for this volume of gnomai in the *Posthomerica*. One may be the overtly Homeric-imitative nature of the poem: Quintus attempts to emulate a typical Homeric feature by outdoing Homer in

²⁴⁸ Lardinois 1997.219 sums up the contextual statement that accompanies gnomai, as follows: 'In short, the explanation of Homeric gnomai can fulfil various pragmatic functions. It usually precedes the gnomai expressions, but it can also follow them in order to produce a friendly, less authoritative effect, to expand on a previous explanation, or to switch to another referent.'

²⁴⁹ The statistics and analysis I give can be similarly found in Maciver 2007.269-71.

²⁵⁰ I separate "strings", that is, combinations of gnomai, unlike Ahrens 1937.12-38 for the *Iliad*. I also make no distinction between an *enthymeme* and a gnome, since an *enthymeme* is a gnome. For the significance of an *enthymeme*, see Aristotle *Rhetoric* 1394b21-2 and Maciver 2007.269n43. Cf. Morales 2004.107n45 and her discussion of gnomai in Achilles Tatius.

²⁵¹ Lardinois 1997.215; Lardinois is not altogether correct in his totals: he finds seventy-three gnomai more for Ahrens' total of 81 (Ahrens 1937.12-38). He adds *Il.* 2.24-5, which Ahrens 1937.14 already has in his list; Lardinois also adds *Il.* 9.309, 312-13, and 12.212-14, which are not in fact gnomai: cf. my discussion at Maciver 2007.269-70 (n44). There are, therefore, 150 gnomai in the *Iliad*. For the sake of convenience, I will keep to Lardinois' published figures.

²⁵² There is one gnome for every 66 lines of text, on average, in the *Posthomerica*, and one out of a total 102 lines on average in the *Iliad*. Note the former statistic differs from that in Maciver 2007.270n46, since I have divided here from the accurate total of 8772 lines of the *Posthomerica* rather than the total given in James & Lee 2000.1 of 8800 lines.

²⁵³ Cf. Elderkin 1906.2-3: 'Quintus in the *Posthomerica* has 24 per cent. speech – 2073.5 verses in a total of 8786.' Of the other epics, the *Iliad* has 44% of the whole epic; *Odyssey*: 56%; *Argonautica*: 29%; *Posthomerica*: 24%; and Nonnus: 36% (Elderkin 1906.2). The low figure in the *Posthomerica* may be accounted for by the high incidence of battle narrative, and the diverse, episodic nature of the subject matter.

²⁵⁴ James & Lee 2000.12 and Lardinois 1997.218.

²⁵⁵ Statements such as Campbell's (1981b.132§388) that gnomai 'confront the reader at every turn' are unhelpful, and ignore the interpretative possibilities in such a concentration of gnomai in a poem.

frequency and placement of the device;²⁵⁶ the other reason could be the excessive tendencies of Later Greek poetry.²⁵⁷ It will become clear that while the majority of gnomai in the *Posthomerica* echo, in subject matter, Homeric gnomai and exist within this system of Homeric imitation, there are threads of Posthomeric, non-Homeric, originality in gnomai running throughout the poem. In this way, gnomai behave as a thematic unifier of the *Posthomerica*, and bearer of Posthomeric ethics. This is particularly possible in the *Posthomerica* due to such a concentration of gnomai.²⁵⁸

Of these gnomai, 33 are in the words of the primary narrator in the *Posthomerica*,²⁵⁹ unlike the Homeric epics, that have only three in the words of the Iliadic primary narrator, and two in the words of the Odyssean primary narrator.²⁶⁰ There is a clear gulf in poetic practice here. Why does Quintus place a remarkable number of gnomai in the mouth of the primary narrator? It does seem, at least superficially, that such an amount of gnomic material in the words of the primary narrator gives the *Posthomerica* a moral flavour.²⁶¹ Moreover, a narrator's voice that could be read as synonymous with a reconstructed poet's voice and that speaks frequent universally applicable precepts implies didacticism.²⁶²

²⁵⁶ Cf. my discussion of similes in Section 1, and Maciver 2007.270n49.

²⁵⁷ See Campbell 1981.132§388, and Hopkinson 1994a.5 and 1994b.123, both of Nonnus. Cf. Roberts 1989.37, of Late Latin poetry.

²⁵⁸ Contrast Paschal 1904.66.

²⁵⁹ *Posthomerica* 1.31-2, 72-3, 116-17, 809-10; 2.83-5, 263-4; 3.9-10; 4.64, 66-9, 379, 434-5; 7.9-10, 390, 635-6; 9.194, 347-9, 385; 11.274-7, 282; 12.342-3, 388; 13.12-13, 204-5, 248-50, 269-70, 287-9 (x2 gnomai), 495, 559; and 14.53-4, 98-100, 112-14, and 389.

²⁶⁰ *Il.* 16.688-90 (applied to Patroclus), 20.265-6 (applied to Aeneas), 21.264 (applied to Achilles); *Od.* 5.79-80, and 16.161 (Lardinois 1997.230, 232).

²⁶¹ Huart (1973.41, 112, and 114) identifies this function in gnomai; cf. Stickney 1903.2, who gives this particular sense to Hesiodic gnomai.

²⁶² The variety of subject matter and incidence of gnomai spoken by the primary narrator in the *Posthomerica* is non-Homeric, since all three gnomai spoken by the primary narrator in the *Iliad* have a single theme, that of man's inferiority to the gods. In terms of subject matter, those spoken by the primary narrator occur evenly spread among categories that I have constructed for all of the gnomai in the *Posthomerica* (the gnomai spoken by the primary narrator are marked *). Fate / furies: 1.31-2*; 6.434; 7.67-92, 289; 9.416-20*, 449-506, 507-8; 11.274-7*; 13.495, 559*; 14.98-100*; bravery v cowardice / flight ('necessitatem vel fortitudinem roboris et victoriae matrem praedicavit' Köchly 1850.xcv): 2.38-40, 76-8, 275-6; 6.30-1, 46, 389; 8.18-19; 9.86-7; 11.219-20; 11.282*; 12.62-3, 67-72 (x3 gnomai); 12.230-3 (x2 gnomai), 388* (most of these gnomai are spoken in hortatory speeches); death: 1.115-17*, 809-10*; 2.263, 393-4; 3.523-4; 5.553-5; 7.52-5, 280-6, 657-8; 9.194*; 13.204-5*; 14.205-6; the gods or related matters: 1.502-3; 3.458, 642-3; 4.106; 7.9-10*, 52-5, 67-92; 8.262-4; 10.19, 301-3; 12.206-9, 12.292-6, 560-1; 13.369-73; 14.98-100*, 256; *kudos* through *ponos*: 1.72-3*, 736-40; 2.76-8; 3.9-10*; 4.64*, 322; 5.595-7; 6.449-51; 7.52-5 (of endurance of evil fate), 67-92, 635-6*; 9.104-9, 507-8; 12.71-2, 230-1, 265, 292-6, 388*; 13.248-50*, 476-9; 14.112-14, 207-8; social status: 1.464-6, 502-3, 736-40, 751-4, 758; 2.83-5*, 158-60, 318; 3.76; 7.39-40, 390*; 11.492-3; 12.342-3*, 13.202, 269-70*, 287-9*; 14.53-4*, 193, 389*;

A primary narrator also implies a primary narratee. Every gnome pronounced by the primary narrator has a target recipient, the reader or primary narratee. Even an explanatory conjunction such as γὰρ signals the guiding of the primary narrator to enable the primary narratee to understand what is being said, why a character is behaving in such a way, why a character dies or events take place in the ways they do.²⁶³ The primary narrator points to his understanding of the way the world of the story, narrated, works. We construct the cultural assumptions of the poet by reading these gnomai insights into the philosophical and ethical workings of his poetic world and which the primary narrator narrates. This insight into the working of this “world”, or didacticism as we receive it in reading the text, is evident especially in the poem’s gnomai that contain a running theme, and that echo each other with their moral, philosophical, and intertextual information. For example, the *Posthomerica* contains a recurring ethic loosely summarised as “*kudos*, or *Arete*, is achieved only through (painful) *ponos*”.²⁶⁴ This ethic is emblemized as the central figure of the Shield of Achilles (*Posthomerica* 5.49-56),²⁶⁵ and is reflected in many gnomai throughout the poem.²⁶⁶ The gnome is centralised in the words of the primary narrator in the description of the Shield of Achilles, and reflected in gnomai spoken by both primary and secondary narrator(s).²⁶⁷ Thus, gnomai behave as the explicators of this centralised gnome, and point back, as we read and interpret them, to the centralised gnome that is the Mountain of *Arete* on the Shield of Achilles. In order to interpret the central figure of the ecphrasis, we need to interpret the information in the gnomai.

In the *Posthomerica*, the primary narrator has a means of communicating ethics and morality in the *Posthomerica*. Gnomai occur far more frequently in the words of the

and age: 2.325-6; 4.434-5*; 5.155-6; 13.193-4. None of the gnomai in the *Posthomerica* are repeated verbatim, despite the similarity in content.

²⁶³ ‘In numerous γὰρ-clauses the narrator provides his narratees with explanations of things he has just told them which they might find puzzling’ de Jong 1997.311.

²⁶⁴ See Maciver 2007.271-7 for this ethic (and complete references) and discussion of its variations in the *Posthomerica*, and more particularly, Maciver 2007.264: ‘Quintus is being didactic about an ethic: the ethic that the Mountain of *Arete* presents is that through *ponos* few get to achieve *Arete*.’

²⁶⁵ See Maciver 2007, a paper that devotes itself to discussion of the Mountain of *Arete* on the Shield of Achilles as a *mise-en-abîme* of the poem’s key theme – an ethical theme repeated in gnomai throughout the poem.

²⁶⁶ See the list at Vian 1966.203, and the additional gnomai listed in Maciver 2007.259n2.

²⁶⁷ Cf. Maciver 2007.267-77. This discussion here is only a brief outline of discussion of the Mountain of *Arete* in the fourth section of this thesis.

primary narrator in the *Posthomerica* than they do in Homer, and very often secondary narrators echo the same gnomai found in the primary narration. For a Homeric-emulative poem, this recurrence of gnomai in the primary narration builds an overall mood of wisdom, of ethical values and the necessity of following them that is directed at the first recipients of this advice: the readers as primary narratees. From there the secondary narrators share this wisdom of the Posthomerian world with the addressees in the poem itself. Thus the gnomai communications among characters in the *Posthomerica* mirror the very reading process involved in interpreting gnomai read in the primary narration. It is this aspect – the interaction between gnomai in secondary and primary narration – to which I now turn.

Chapter 6 Speaking Gnomai, Reading Gnomai

No one would doubt that Quintus' creations move in the same heroic circles as Homer's, but they cannot step out from his pages and become a part of our lives.

Mansur 1940.38

Secondary narration holds a vital function in the creation of the Posthomerical ethical world. Secondary narrators are just as responsible as the primary narrator for giving sententious advice and exhortation, often echoing the gnomai of the primary narrative. I will analyse the gnomai spoken by particular secondary narrators that echo central ethical themes found throughout the poem. First, however, I will briefly give the statistics for gnomai spoken by characters in the *Posthomerica*, and outline the varying function gnomai in secondary narration can have, according to the addressees of the gnomai and the aim behind the speakers who give the gnomai advice.

Gnomai, in their subject matter and context, have an appropriate point of contact with the characters who speak them.²⁶⁸ In the *Posthomerica*, speaker-prominence and reputation from the Homeric texts seem to be reflected in the gnomai proportions. Of the 99 spoken gnomai in the *Posthomerica*, the two characters famed for speaking in the *Iliad*, Nestor and Odysseus, have the greatest proportion of gnomai, 19 and 11 respectively.²⁶⁹ Compare the 11 gnomai of Agamemnon, and 19 of Achilles, in the *Iliad*. Those two characters in the *Iliad* speak a large proportion of the speeches in the *Iliad*, and

²⁶⁸ This has been established for the *Iliad*'s speeches: see, especially, Mackie 1996.*passim*, and Martin 1989.120. Contrast Stickney 1903.40. As a later epic, post-Alexandrian text, we as readers need not worry about such matters that were inherent to oral, traditional poetry.

²⁶⁹ For Nestor as an astute user of gnomai and digressions in the *Iliad*, cf. Lardinois 2000.650-1. In the *Posthomerica*, Nestor has three gnomai in Book 2: 275-6, 325-6, 393-4; one in each of the Books 3-5: 3.523-4; 4.322; 5.155-6; ten in Book 7: 3-40, 52-55 (x3 gnomai), 67-92 (x6 gnomai); one in Book 8: 473; and two in Book 12: 265, 292-6. The only gnomai Odysseus speaks occur in Books 5 and 12: nine in Book 5: 242-52 (x6 gnomai), 262-5, 574-5, 595-7; and two in Book 12: 230-3 (x2 gnomai). As the statistics make clear, significant clusters of gnomai occur within single speeches. These statistics broadly reflect Iliadic proportions: Nestor speaks 10 gnomai in total: *Il.* 1.274, 278; 4.320; 8.143-4; 9.63-4; 11.792, 801; 14.63; 23.315-18, 319-25; and Odysseus speaks 13 gnomai: 2.196-7, 204, 291, 292-4, 297-8; 9.249-50, 256; 11.408-10 (to himself); 19.162-70, 182-3, 221-4, 227, 228-9. Odysseus' gnomai in the *Iliad* also occur in clusters.

therefore, arguably, speak the greatest number of gnomai.²⁷⁰ The case is no different in the *Posthomerica*: Nestor, in particular, frequently speaks as the authoritative sage figure,²⁷¹ the means of directing the Greek army's conduct in the right direction in the *Posthomerica*.²⁷²

Of the other speakers, Deiphobus has seven gnomai in the poem,²⁷³ as does Neoptolemus, despite the fact that he appears in the narrative only from Book 7 onwards.²⁷⁴ Achilles has five,²⁷⁵ Thersites and Philoctetes have four each,²⁷⁶ Ajax, Memnon, Diomedes, and Menelaus all have three gnomai each,²⁷⁷ while Priam, Paris, Eurypylus, and an anonymous τίς speaker (not necessarily the same one) all have two each.²⁷⁸

Gnomai lace the words of the *Posthomerica*'s characters and influence the construction of identities and themes in our reading of speeches. It is a very valid exercise, therefore, to analyse the function of spoken gnomai in the *Posthomerica*, using studies that have vivified understanding of gnomai in other texts. This basis for interpretation of gnomai will then allow me to analyse in more detail gnomai that reflect

²⁷⁰ 'The two speak respectively 823 and 588 lines' Griffin 1986.52. The gnomai in the *Iliad* for each are: Achilles: 1.63, 218; 9.309, 312-14, 318 (gnomai according to Lardinois 1997.215), 319, 320, 341-2, 406-9; 16.52-4; 18.107-10, 328; 21.184-5, 190-1, 193; 23.103-4; and 24.524, 525-8, 529-33. Agamemnon's gnomai: 2.24-5, 61-2; 4.235; 5.331-2; 7.409-10; 9.116-17; 14.80, 81; and 19.79-80, 81-2, 90-1.

²⁷¹ The content of Nestor's gnomai does not have overwhelming uniformity of subject matter: what is significant is the emphasis in two of them on age, which have a direct bearing, in context, on the status of Nestor as an aged, experienced sage (*Posthomerica* 2.325-6 and 5.155-6).

²⁷² This was also Nestor's role in the *Iliad* (cf. Martin 1989.103). It is clear that Nestor's chief role in the *Posthomerica*, on the basis that he speaks the largest number of gnomai, is that of councillor and director; cf. Mansur 1940.27-8. He speaks the second largest number of speeches in the poem: cf. Elderkin 1906.27: 'Neoptolemus though not appearing until the poem has reached its middle point, is given the greatest number of speeches – 19. Nestor stands next with 14.'

²⁷³ All occur in the same speech: *Posthomerica* 9.86-109.

²⁷⁴ The seven are: *Posthomerica* 7.289, 8.18-19, 11.219-20, 12.67-92 (x3 gnomai), and 13.240.

²⁷⁵ 1.758, 3.76, 14.193, 14.205-6, and 14.207-8.

²⁷⁶ Thersites: 1.736-40 (x4 gnomai); Philoctetes: 9.520-24 (x3 gnomai), and 11.492-3

²⁷⁷ Ajax: 1.502-3, 3.439-43, and 3.458; Memnon: 2.148-50, 2.154-5, and 2.318; Diomedes: 4.106, 6.46, and 13.202; and Menelaus: 6.30-1, 13.369-73, and 14.168.

²⁷⁸ Priam: 2.38-40 and 2.158-60; Paris: 2.76-8 and 10.301-3; Eurypylus: 6.389 and 6.434; and τίς: 12.560-1 and 14.256. The other spoken gnomai in the *Posthomerica* are: Theano: 1.464-6; Calliope: 3.642-3; Tecmessa: 5.553-5; Teucer: 6.449-51; Deidameia: 7.280-6; Lycomedes: 7.297; Phoenix: 7.657-8; Helenus: 8.263-4; Ganymede: 8.441-2; Polydamas: 10.19; Calchas: 12.62-3; *Themis* (personified): 12.206-9; Ilioneus: 13.193-4; a sailor: 13.476-7; and Athene: 14.432. It is interesting to note that few gnomai are spoken by the gods. This may be due to the lack of dissent or need of persuasion among them, or simply because of the rarity of their appearances in the epic. Cf. Wengilnsky 2002.1-2.

Quintus reading Homer's use of gnomai: we as readers can then identify non-Homeric features and patterns in Quintus' gnomai, despite this general Homeric intertextuality.

There has been recent fruitful research into the gnomai of the *Iliad* that utilises techniques of analysis developed from studies of wisdom sayings in other fields and cultures.²⁷⁹ André Lardinois, the exponent of this new research, has identified six categories for spoken gnomai in the *Iliad*, on the basis of a gnome's context:²⁸⁰ a first person plural ~ indirect second person gnome; a first person singular ~ indirect second person gnome; a third person singular / plural ~ indirect second person gnome; an indirect second person gnome with substitute addressee; an indirect second person gnome with substitute speaker (for example *Iliad* 9.252-6, where Odysseus uses the words of Peleus);²⁸¹ and a direct second person gnome.²⁸² These rather enigmatic category headings will be clarified through discussion of specific examples in both the *Iliad* and the *Posthomerica*.

Lardinois, of *Iliad* 11.469-71, writes that Menelaus, in trying to persuade Ajax to help him relieve Odysseus, uses an exhortation in the contextual statement (ἀλλ' ἴομεν καθ' ὄμιλον 469), referring specifically to himself and Ajax, but indirectly to Ajax alone, since he, Menelaus, was willing to go into battle anyway.²⁸³

“ἀλλ' ἴομεν καθ' ὄμιλον· ἀλεξέμεναι γὰρ ἄμεινον.
δεῖδω μὴ τι πάθησιν ἐνὶ Τρώεσσι μονωθεῖς
ἔσθλός ἐών, μεγάλη δὲ ποθὴ Δαναοῖσι γένηται.” (470)

“Come on, let's go into the thick of the action; for it is better to lend aid. I fear lest somehow that good man suffers isolated among the Trojans, and lest great longing come upon the Greeks” (*Iliad* 11.469-71).

The contextual statement (ἀλλ' ἴομεν 11.469) is followed by a gnome: ἀλεξέμεναι γὰρ ἄμεινον (469). Lardinois calls this a 'first person plural / indirect second person

²⁷⁹ I refer to Lardinois 1997.213-33, whose study of Iliadic gnomai has an important influence on my work on the *Posthomerica*'s gnomai.

²⁸⁰ Lardinois 1997.222

²⁸¹ As a ploy to bring in a third emotional referent.

²⁸² The “indirect second person gnome with substitute addressee” and “indirect second person gnome with substitute speaker” categories do not occur in the *Posthomerica* and are therefore irrelevant.

²⁸³ 1997.222

gnome', which makes the 'request sound more friendly',²⁸⁴ since the gnome is spoken both as a self-encouragement, but also as an encouragement directed specifically towards the other member(s) of the group, other than the speaker. A very similar first person plural / indirect second person gnome occurs at *Posthomerica* 1.502-3, where Ajax encourages Achilles to enter battle with him, since the Greeks are sorely pressed by Penthesileia.

“Ἄλλ’ ἴομεν, μὴ Τρῶες ὑποφθάμενοι παρὰ νηυσὶν
Ἀργείους ὀλέσωσι, καταφλέξωσι δὲ νῆας, (500)
νῶν δ’ ἀμφοτέροισιν ἐλεγχεῖται ἀλεγεινῇ
ἔσεται. Οὐ γὰρ ἔοικε Διὸς μέγαλοιο γεγῶτας
αἰσχύνειν πατέρων ἱερὸν γένος, οἷ ῥα καὶ αὐτοὶ
Τροίης ἀγλαὸν ἄστυ διέπραθον ἐγχεῖται
τὸ πρὶν ἀμ’ Ἡρακλῆι δαΐφρονι.” (505)

Come on, let's go, lest the Trojans get to the ships before us and slaughter the Argives and set fire to the ships. Then there will lie a shameful reproach upon both of us. For it is not right for the offspring of great Zeus to shame the holy *genos* of their fathers, fathers who before, with shrewd Heracles, even themselves sacked the glorious city of Troy with their spears (*Posthomerica* 1.499-505).

The context makes clear that Ajax, sitting with Achilles apart from the battle and in mourning, has heard the rout caused by the Trojans nearby (*Αἶας / οἰμωγῆς ἐσάκουσε* 495-6), and suggests to Achilles that they both go to assist the Greeks (*ἄλλ’ ἴομεν* 499). Ajax, following the *Iliad* model above, uses this “friendly” gnome to coerce Achilles out of mourning for Patroclus. We read an Ajax who learns from the gnostic practice used towards him by Menelaus in the *Iliad*. Ajax is an astute learner from example: he appropriates the gnostic function used by Menelaus towards him in the *Iliad*, and uses it, respectfully, as a means of persuading Achilles. Thus intertextuality provides a literary continuum between epics, and proves that the words spoken by Menelaus to him in the *Iliadic* model were understood as polite by Ajax.²⁸⁵ We read Quintus reading the polite hortatory function constructed by Homer, in the words of the *Iliadic* Menelaus, reflected in the words of Ajax, constructed by Quintus. Ajax reading Menelaus reflects the poet figure Quintus reading the gnostic function constructed by the poet figure Homer.

²⁸⁴ 1997.223

²⁸⁵ Of Ajax in the *Posthomerica*, Mansur writes that ‘Quintus has made a fine character of Ajax, who is ennobled and more heroic than in Homer’ 1940.15.

The gnome and its context,²⁸⁶ of course, echo a far more famous passage in the *Iliad*, the dialogue between Glaucus and Ajax on their common ancestry: note especially *Iliad* 6.208-10, and, specifically, 6.209.²⁸⁷ The intertext allows Ajax to appropriate the heroic code of the *Iliad*, the scene of friendship between Glaucus and Diomedes, and the result.²⁸⁸ Thus the Iliadic intertext here adds an entirely new layer of meaning (and reading) to the Posthomeric gnome. Ajax's gnome and the context to the gnome echo Homeric ideologies that help to remind Achilles of his duty to the Greeks, and to follow the example of his ancestors. In this instance then, Quintus closely follows, and manipulates, Homeric gnomic function, but we read into the gnome and its function additional, vivifying, Homeric intertextuality.²⁸⁹

Lardinois also writes of the first person singular / indirect second person gnome.²⁹⁰ This is a gnome that applies primarily to the speaker of the gnome, but has implications for the addressee too. Lardinois uses *Iliad* 1.218 as an example of this type of gnome, where Achilles tells Athene that it is better for him that he obey her, since the gods will listen to a man who obeys them.

“χρὴ μὲν σφωῖτερόν γε, θεὰ, ἔπος εἰρύσσασθαι
καὶ μάλα περ θυμῷ κεχολωμένον· ὧς γὰρ ἄμεινον·
ὃς κε θεοῖς ἐπιπέιθηται μάλα τ' ἔκλυον αὐτοῦ.”

“It is necessary for me, goddess, to pay heed to the word that you two speak, even though I am angered in heart – for thus it is better: the gods listen to the man who obeys them” (*Iliad* 1.216-18).

While the gnome and contextual statement apply primarily to the speaker – Achilles himself – Achilles' words have implications for Athene.²⁹¹ Achilles is constructing indirectly in this gnome the reciprocal idea of “*do ut des*”, and implies he wants something in return from the gods for his obedience. A cogent example of such a gnome

²⁸⁶ An addition of an *exemplum* in Ajax's short speech to Achilles further characterizes Ajax (1.503-5): he says that their forefathers sacked Troy – therefore, *a fortiori*, they must do the same.

²⁸⁷ μηδὲ γένος πατέρων ἀισχυνέμεν, an echo found by Vian 1963.31n4.

²⁸⁸ The intertext, moreover, underscores the close ties of kin and friendship between the two heroes: see Vian 1963.31n3.

²⁸⁹ The other first person plural / indirect second person gnomai in the *Posthomeric* are: 2.76-8, 148-50, 154-5, 158-60; 3.523-4 (a good example of polite persuasion); 4.106; 5.155-6; 6.30-1, 449-51; 8.473; 9.499-506; 10.19; and 12.62-3, and 292-6.

²⁹⁰ 1997.223

²⁹¹ Particularly his words on the result of obedience – the gods listen (1.218).

occurs at *Posthomerica* 6.434. Here Eurypylus, over the dead Machaon, answers his opponent's "death-bed" prophecy – a prophecy that foretold his (Eurypylus') death – by saying that he does not care:

“Νῦν μὲν δὴ σὺ <γε> κείσο κατὰ χθονός· αὐτὰρ ἔγωγε
ὑστερον οὐκ ἀλέγω, εἰ καὶ παρὰ ποσσὶν ὄλεθρος
σήμερον ἡμετέροισι πέλει λυγρός. Οὐ τι γὰρ ἄνδρες
ζώομεν ἡμᾶτα πάντα· πότμος δ' ἐπὶ πᾶσι τέτυκται.”
Ὡς εἰπὼν οὐταζε νέκυν. (435)

“Now lie there in the dust. But I do not care for what will be, even if today baneful death stands by my feet. For men do not live forever – a fateful end is earmarked for all.” So speaking Eurypylus stabbed the corpse (*Posthomerica* 6.431-5).

The reply of Eurypylus primarily concerns himself – he acknowledges that men do not live forever, and that he does not care even if his death is near. More significant is the fact that his addressee is dead. Men do not live forever, as illustrated by the dead Machaon: the narrative situation reinforces the truth of the gnome – it is indirectly applicable to the (dead) addressee. Eurypylus the speaker of the universal truth has been the effecter of the same universal truth. The prophecy and reply of Eurypylus also echoes *Iliad* 22.355-67,²⁹² where Hector foretells Achilles' death and Achilles answers over the corpse of Hector that he himself will receive his death at the (divinely) appointed time.²⁹³ Thus, again, intertextuality is important: it here foreshadows Eurypylus' death and lends irrefutable proof to Eurypylus' statement that (432-3) he does not care if death is near.²⁹⁴

There is also found in the *Posthomerica* what Lardinois calls a third person singular or plural / indirect second person gnome,²⁹⁵ exemplified by *Iliad* 2.196-7:²⁹⁶

“μή τι χολωσάμενος ῥέξιη κακὸν υἱᾶς Ἀχαιῶν·
θυμὸς δὲ μέγας ἐστὶ διοτρεφῶν βασιλῆων,
τιμὴ δ' ἐκ Διὸς ἐστὶ, φιλεῖ δέ ἐ μητίετα Ζεὺς.” (195)

²⁹² Vian 1966.84n2

²⁹³ See my discussion in Section 1, Chapter 3. Cf. *Il.* 16.852-3 for a similar prophecy of Patroclus to Hector (so Paschal 1904.54).

²⁹⁴ Cf. Stenger 2004.28. The other first person singular / indirect second person gnomai are: 3.642-3; 7.52-5, 280-6, 289, 657-8; 8.18-19, 441-2; and 9.94-5. For foreshadowing through gnomai, cf. *Posthomerica* 1.31-2 of Penthesileia (spoken by the primary narrator). No one cannot escape their furies – therefore she will meet her death.

²⁹⁵ Lardinois 1997.223

²⁹⁶ Lardinois 1997.223

“May he not in anger do some harm to the sons of the Achaeans! For the anger of god-supported kings is a big matter, to whom honour and love are given from Zeus of the counsels” (*Iliad* 2.195-7).²⁹⁷

Here Odysseus politely speaks a gnome about the honour of kings as coming from Zeus. Odysseus is seeking support for Agamemnon, and speaks these words to the other Greek leaders in an attempt to convince them about Agamemnon’s decisions and authority. The gnome applies to Agamemnon (third person singular), but also, indirectly, has a message for the addressees of Odysseus – Agamemnon’s authority is divinely-given, and therefore they should reverence this.²⁹⁸ In the *Posthomeric*, a significant occurrence of such a gnome occurs at 3.439-43, spoken by Ajax in the middle of a speech of lamentation for Achilles. His gnome is indirectly directed at the man who shot Achilles with an arrow.

“ὦ Ἀχιλεῦ, μέγα ἔρκος εὐσθενέων Ἀργείων, (435)

κάτθανες ἐν Τροίῃ Φθίης ἐκάς εὐρυπέδοιο
ἔκποθεν ἀπροφάτοιο λυγρῶ βεβλημένος ἰῶ,
τόν ῥα ποτὶ κλόνον ἄνδρες ἀνάλκιδες ἰθύνουσιν·
οὐ γάρ τις, πίσυνός γε σάκος μέγα νωμήσασθαι
ἦδὲ περὶ κροτάφοισιν ἐπισταμένως ἐς Ἄρηα (440)

εὖ θέσθαι πῆληκα καὶ ἐν παλάμῃ δόρου πῆλαι
καὶ χαλκὸν δηίοισι περὶ στέρνοισι δαΐξαι,
ἰοῖσιν γ’ ἀπάνευθεν ἐπεσσύμενος πολεμίζει·
εἰ γάρ σευ κατέναντα τότ’ ἤλυθεν ὅς σ’ ἔβαλέν περ,
οὐκ ἂν ἀνουτητί γε τεοῦ φύγεν ἔγχεος ὀρμήν.” (445)

“O Achilles, great bulwark of the Argives great in might. You have perished in Troy far from broad-planned Pthia, struck down by a baneful arrow from an unknown source, such as cowardly men shoot into the fray. For no one who is adept at handling the great shield, and knows to set well the helmet on his brows for war, and knows to brandish the spear in his hand, and to cleave enemies’ chests with bronze, fights with arrows, running away. For if he who shot you had come opposite you at that time, he would not have escaped unwounded the onrush of your spear” (*Posthomeric* 3.335-45).

Ajax (while outwardly lamenting Achilles) is referring to true warriors (in the third person), and conversely to the cowards who use arrows. No man who knows how to use the real weapons of war would ever use an arrow – therefore the person who shot the arrow is not a real warrior. The gnome is directed (indirectly) at the person who shot the

²⁹⁷ Translation of Lattimore 1951.*ad loc.*

²⁹⁸ Lardinois 1997.224: ‘The implication of this saying is that the Greek commanders should obey their leader and stop running away.’

arrow, of whom Ajax is ignorant. The reader applies the gnome to Apollo, since the reader is aware of the archer's identity. The gnome also refers indirectly to the dead Achilles, the warrior *par excellence*, as the post-gnome narrative at lines 444-5 make clear: the shooter could never have faced Achilles and have escaped uninjured – Achilles, a hero who certainly knew how to brandish a true warrior's weapons.²⁹⁹ Here the gnome has the force of abuse, rather than the politeness of the *Iliad* example.

Again, however, intertextuality adds significantly to meaning here. At *Iliad* 11.390, Diomedes speaks a gnome to Alexander, saying that arrows are a blank weapon of a useless fighter:

“οὐκ ἀλέγω, ὡς εἴ με γυνὴ βάλοι ἢ παῖς ἄφρων·
κωφὸν γὰρ βέλος ἀνδρὸς ἀνάλκιδος οὐτιδανοῖο.” (390)

“I do not care, no more than if a woman or a witless child had shot me; for it is the blank weapon of a cowardly, worthless man” (*Iliad* 11.389-90).

Diomedes has just been shot by Paris' arrow, and consequently has to be carried away from battle. The intertext merges, in the *Posthomerica*, the identity of Apollo the killer of Achilles, with the mythically traditional culprit, Paris.³⁰⁰ Apollo is cast, through intertext, in the figure of Paris, and thus Quintus manages to merge two traditional accounts of the killing of Achilles. The intertext also reinforces the irony in both the model and this passage: the arrow is, in fact, far from a useless weapon, and the gnomai are thus undermined by the statuses of those struck by the arrows. Diomedes was carried from battle, and Achilles was killed.

The only other category identified by Lardinois that applies to the *Posthomerica* is the direct second person gnome,³⁰¹ which he describes as used by a speaker in a position of authority, or by one who wishes to claim authority.³⁰² Such a definition

²⁹⁹ Cf. the similar gnome the dying Achilles himself speaks at *Posthomerica* 3.76, directed at the shooter of the arrow: “κρύβδα δ' ἀνάλκιδες αἰὲν ἀγαυοτέρους λοχόωσι.” The other third person singular, indirect second person gnomai in the poem are: 1.751-4 (which itself echoes *Il.* 2.196-7); 2.325-6; 3.76; 5.242-52, 262-5; 6.46 (an abusive gnome); 7.67-92 (used as encouragement / consolation, itself an echo of *Il.* 24.524-5, for which see Ahrens 1937.38); and 9.507-8.

³⁰⁰ Cf. Vian 1963.91

³⁰¹ 1997.229

³⁰² 1997.226-7; cf. Lardinois 2000.643 (where he lists the direct second person gnomai), who writes that ‘of the forty-three second person gnomai in the *Iliad*, thirty-four are spoken by persons in a clear position of authority over their addressee’.

applies (broadly) to this poem. They are one of the most common types of gnomai in the *Posthomerica*,³⁰³ and similarly range from having a function of abuse to the more typical use employed by those who hold authority over others, namely, to get the desired action as a result of hortatory, or peremptory, speeches.³⁰⁴ As Lardinois notes, they can also be used in entreaty between members of the same family, or between those who are close.³⁰⁵

I have illustrated that the function of Homeric gnomai can be read in the gnomai of the *Posthomerica*. We read Quintus reading such function, and as a result, read strong similarities in the effects gnomai have on reading of their narrative contexts. I have shown, in each stage of my discussion of gnomai and their function in relation to the categories set down by Lardinois for gnomai in the *Iliad*,³⁰⁶ that intertextuality brings an entirely new and vivifying dimension to the function of gnomai. Not only do the Posthomeric gnomai exhibit functions that resemble the ways in which the Homeric gnomai can be read, they also echo actual Homeric gnomai that lend their significance within their Iliadic contexts to the gnomai and contexts within the *Posthomerica*. The widespread occurrence of gnomai in the poem carries an intertextuality that is latent until engaged with by the reader. I now move onto discuss specific examples of this dynamic of intertextuality, but within a nexus of Posthomeric intertextuality, where gnomai echo other gnomai in the *Posthomerica* often spoken by different narrators. More significantly, I will also show that some of the key series of gnomai spoken by secondary narrators are laced with post-Homeric, Stoic, intertextuality.

³⁰³ The following are the direct second person gnomai in the *Posthomerica*: 1.464-6, 736-40, 758; 2.38-40, 275-6, 393-4; 4.322; 5.574-5, 595-7; 6.389; 7.39-40, 297; 8.262-4; 9.86-7, 104-9, 520-4; 10.301-3; 11.219-20, 492-3; 12.67-72, 206-9, 230-3, 265, 560-1; 13.193-4, 240, 369-73; and 14.168, 193, 205-6, 207-8, and 432.

³⁰⁴ Cf. the abusive, direct second person gnomai that Thersites speaks in abuse of Achilles at *Posthomerica* 1.736-40.

³⁰⁵ Lardinois 1997.227-8

³⁰⁶ Lardinois 1997.

Chapter 7 Inscribing Values: Narrators' Voices and Poetic Memory

In their speeches characters themselves verbalize their perceptions, emotions, interpretations, in short their focalization of events, persons, objects etc.

de Jong 2004.149

In the *Posthomerica*, secondary narrators frequently echo, or foreshadow, gnomai spoken by the primary narrator. The similarity in subject matter between gnomai spoken by the primary narrator and secondary narrators causes the reader to reread secondary narrator-spoken gnomai in the light of the significance of gnomai spoken by the primary narrator. I will analyse these gnomonic interactions between speeches and narrative text, and will discuss the validation of gnomonic argumentation within secondary narrator-discourse because of thematic and verbal interactions with the discourse of the narrative text that we read.³⁰⁷ The canvass will become more expansive when I then bring in textual interactions with previous literature, especially with the Homeric poems. The multi-directional paths of reading, and the nexuses of these paths constructed and interpreted by the reader, create a *Posthomerica*, with its gnomai, that is at once learned and rich in heritage, but also complex and dynamic once we activate this heritage and these paths of reading. I will focus on the case of Nestor as reflector of primary narrator-spoken gnomai and ethics, and will illustrate how the Homeric and non-Homeric ideologies and intertextuality interact and create a tension within a text that is at once profoundly Homeric, and by its date and (therefore) thematic tendencies, un-Homeric.

I begin with an example from the *Iliad* that will illustrate how reading of secondary narrator-spoken gnomai can be affected by similar primary narrator-spoken gnomai. *Iliad* 16.688, spoken by the primary narrator concerning the impending death of Patroclus, is repeated by Hector at *Iliad* 17.176,³⁰⁸ with only slight alterations:

³⁰⁷ There is grounding, on a purely theoretical and narratological level, for hearing the voice of the primary narrator of the *Posthomerica* in the words of secondary narrators. 'The narrating activity of the narrator [primary narrator-focalizer] is permanent throughout the whole text: it is his voice which is responsible for the *diegesis* as well as the *mimesis*' de Jong 2001.482. de Jong derives this conclusion partly from Plato's discussion of Homer at *Republic* 3.392c-4d (see de Jong 2001.481). As Lardinois (1997.233) points out, the ancients had no difficulty in identifying the narrator's voice in the speeches of heroes. Cf. Huart 1973.19.

³⁰⁸ Lardinois 1997.231

νήπιος· εἰ δὲ ἔπος Πηληϊάδαο φύλαξεν
ἦ τ' ἂν ὑπέκφυγε κῆρα κακὴν μέλανος θανάτοιο.
ἄλλ' αἰεὶ τε Διὸς κρέσσων νόος ἢ ἐπερ ἀνδρός·

Poor fool! If only he had guarded the word of the son of Peleus he would have escaped the evil fate of black death. But the mind of Zeus is always stronger than the mind of a man (*Iliad* 16.686-8).

~

“νῦν δέ σευ ὠνοσάμην πάγχυ φρένας οἶον ἔειπες,
ὅς τέ με φῆς Αἴαντα πελώριον οὐχ ὑπομείναι.
οὐ τοι ἐγὼν ἔρριγα μάχην οὐδὲ κτύπον ἵππων· (175)
ἄλλ' αἰεὶ τε Διὸς κρέσσων νόος αἰγιόχοιο,
ὅς τε καὶ ἄλκιμον ἄνδρα φοβεῖ καὶ ἀφείλετο νίκην
ἠϊδῖως, ὅτε δ' αὐτὸς ἐποτρύνει μαχέσασθαι.”

“But now I despise your heart for what you said that I cannot stand up to mighty Ajax. In no way am I the one who shudders at battle and the din of horses. But the mind of Zeus the aegis-bearer is always stronger. He puts to flight even the warlike man, and easily takes away Victory, when he himself has stirred up a man for the fight” (*Iliad* 17.173-8).

The first Iliadic passage is spoken by the Iliadic primary narrator, and foreshadows the death of Patroclus. The warrior does not heed the advice of Achilles, but instead goes charging into the thick of the fighting that eventually leads to his death at the hands of Hector. The gnome on the superiority of Zeus' mind over mortals' implies the reason for Patroclus' drive into battle – it is caused by Zeus, as Patroclus lives out his destiny.³⁰⁹ Hector, in the second passage, is speaking to Glaucus, and asserts his own prowess in battle. Then we get an almost identical gnome that the primary narrator spoke with reference to Patroclus – Patroclus who was eventually slain by Hector.³¹⁰ We should do more with this echo than put it down to mechanics of repetition in oral poetry, or even just to read the primary narrator's superseding voice in Hector's speech. I read the statement as foreshadowing Hector's own fate. The reader is led to expect that a death is

³⁰⁹ Patroclus' death is foreshadowed at 16.644-55 (*cf.* Edwards 1987.263-4).

³¹⁰ The verbal differences are unimportant, the most obvious being the substitution of ἢ ἐπερ ἀνδρῶν (16.688) with αἰγιόχοιο (17.176). The possibility of MSS. corruption seems excluded by the strength of MSS. testimony for these readings, and the fact that αἰγιόχοιο is the *lectio difficilior*. See the critical apparatus *ad loc.* of M.L. West 2000.

being foreshadowed, because the first use of the gnome prefigured Patroclus' death: the reader recalls the result of that gnome. The gnome spoken by Hector, with its full implications, contradicts his own boast at 17.175.³¹¹ Hector unknowingly echoes the voice of the primary narrator, and enlarges on the strengths of Zeus over mortals, and as a result, he forecasts his own death.³¹²

This Iliadic example demonstrates how reading echoes and interactions between gnomai in different narrators' voices can affect reading of outcomes in the narrative. In turning to the *Posthomerica*, gnomai in different narrators' voices interact and affect each other, and moreover, Homeric intertextuality both vivifies the meaning of Posthomerian gnomai and highlights elements in these gnomai that are non-Homeric.

Since Nestor speaks the greatest number of gnomai of all the characters in the poem, it is appropriate to examine some of his gnomai, and especially his longest series of gnomai (and therefore the most prominent) in the poem, in his consolation of Podaleirius. I will focus on this series of gnomai he speaks in a pair of speeches designed to console Podaleirius in mourning for the dead Machaon (*Posthomerica* 7.38-55 and 7.67-92). Nestor, with his Homeric reputation for wisdom and as a carrier of moral advice,³¹³ is also a suitable secondary narrator to evoke comparison with the primary narrator: the gnomai spoken by both narrators echo and interact, reflect and refract upon each other, and transfer from their textual, gnome-related level to meta-literary levels, as the reader reads Nestor the poet figure.

At the beginning of *Posthomerica* 7, Podaleirius is on the point of killing himself in grief at the death of his brother Machaon.³¹⁴ Nestor (at 7.30) is called upon to console him, and to prevent him from doing himself any harm. He speaks two consolatory and hortatory speeches, replete with gnomic advice. The second speech contains gnomai on death and Fate (*Posthomerica* 7.67-92). The first speech (*Posthomerica* 7.38-55, of which

³¹¹ The impending doom of Hector is made explicit at 17.201-8, in Zeus' forecast.

³¹² 'Probably the poet intended the ironic parallel, that these solemn verses, which introduce the battle-frenzy by which the gods doom Patroklos, are repeated by Hektor just before he arrogantly dons the armour of Akhilleus and calls up the gloomy prognostications of Zeus' Edwards 1991.79-80.

³¹³ On Nestor in the *Posthomerica*, cf. the unfortunate comments of Mansur 1940.28: 'We have in Quintus an abridged edition of Nestor. . . because of his years Quintus cannot idealize him. . . so overlooking his extraordinary shrewdness he leaves him boastful as before and a bit absurd.'

³¹⁴ Sometimes he reaches for a sword, at other times a poison (καὶ ὅτ' ὅτε μὲν βάλε χειρᾶς ἐπὶ ξίφος, ἄλλοτε δ' αὖτε / δίξετο φάρμακον αἰνόν *Posthomerica* 7.25-6).

I give an excerpt below) contains an internal analepsis on Nestor’s own conduct after the death of his son Antilochus,³¹⁵ designed to illustrate that if *he*, Nestor, could endure bereavement, so can Podaleirius. The gnomic advice contained in the first speech sets up the extended series of gnomai Nestor speaks in his second speech.

“Τέτλαθι δ’ ἄλγος
ἄσπετον, ὡς περ ἔγωγε Μαχάονος οὐ τι χερεῖω (45)
παῖδ’ ὀλέσας δηίοισιν ὑπ’ ἀνδράσιν, εὖ μὲν ἄκοντι,
εὖ δὲ σαοφροσύνη<σι> κεκασμένον· οὐδέ τις ἄλλος
αἰζηῶν φιλέεσκεν ἔδον πατέρ’ ὡς ἐμὲ κείνος,
κάτθανε δ’ εἴνεκ’ ἐμείο σαωσέμεναι μενεαίνων
ὄν πατέρ’. Ἀλλά οἱ εἶθαρ ἀποκταμένοιο πάσασθαι (50)
σῖτον ἔτλην καὶ ζωὸς ἔτ’ ἠριγένειαν ιδέσθαι,
εὖ εἰδὼς ὅτι πάντες ὁμῆν Αἴδαο κέλευθον
νισόμεθ’ ἄνθρωποι, πᾶσιν τ’ ἐπὶ τέρματα κεῖται
λυγρὰ μόρου στονόνεντος· ἔοικε δὲ θνητὸν ἔοντα
πάντα φέρειν ὀπόσ’ ἐσθλὰ διδοῖ θεὸς ἠδ’ ἀλεγεινά.” (55)

“Endure, then, unspeakable distress, just as even I lost my son at the hands of our foes, a son in no respect inferior to Machaon. He excelled both with his spear and with his wisdom. There was no other young man who loved his father as much as he loved me, and he died because of me as he tried to save his father. But despite his death, I still managed to eat bread and to live to see the light of day, knowing well as I did that all men travel on the same path to the House of Hades, and there lies for all the gloomy goals of grievous fate. And it is proper for a mortal to put up with all the ills that god sends, both good and ill” (*Posthomerica* 7.44-55).

Nestor explains that he was able to endure the greatest grief, as evidenced by his ability to eat despite the death of his son (ἀλλά οἱ εἶθαρ ἀποκταμένοιο πάσασθαι / σῖτον ἔτλην *Posthomerica* 7.50-51) and to live to see dawn (καὶ ζωὸς ἔτ’ ἠριγένειαν ιδέσθαι 7.51). This ability to carry on was despite the nature of Antilochus’ devoted character and the reason for his death – to save Nestor his father (7.47-50). Nestor uses an *a fortiori* internal analepsis on his own conduct in the face of severer grief,³¹⁶ the implication being that, therefore, Podaleirius should too be able to endure (τέτλαθι δ’ ἄλγος 7.44). Nestor ends the speech with the (gnomic) reason for his endurance. He

³¹⁵ Memnon kills Nestor’s son Antilochus at *Posthomerica* 2.256-9. On internal analepsis, cf. de Jong 1997.309.

³¹⁶ Note the gnome by the primary narrator concerning the grief of Nestor for Antilochus, that there is no greater grief for mortals than when their children die before their eyes (οὐ γὰρ δὴ μερόπτεσσι κακώτερον ἄλγος ἔπεισιν / ἢ ὅτε παῖδες ὄλωνται ἐοῦ πατρὸς εἰσορόωντος *Posthomerica* 2.263-4). Nestor’s ability to eat is made to seem, therefore, all the more impressive.

knows well that all men die anyway (εὖ εἰδὼς ὅτι πάντες ὀμὴν Αἴδαο κέλευθον / νισόμεθ' ἄνθρωποι 7.52-3), and moreover, it is fitting for one that is mortal to put up with all the eventualities of life (ἔοικε δὲ θνητὸν ἔόντα / πάντα φέρειν ὀπόσ' ἔσθλα διδοῖ θεὸς ἡδ' ἀλεγγινά 7.54-5).

Nestor's words echo a famous Iliadic scene, and prequel the gnomic content of his second speech to Podaleirius. The Iliadic scene echoed is the famous encounter between Achilles and Priam in *Iliad* 24. Just as Nestor does here, Achilles emphasises, in his speech to Priam (*Iliad* 24.518-51), the futility of grief: he begins with a gnome on the pointlessness of grief (οὐ γὰρ τις πρῆξις πέλεται κρυεοῖο γόοιο 24.524),³¹⁷ expands upon it with a longer gnomic explanation on the role of Zeus in dealing out good and bad fortunes to mortals (24.525-32), and ends with an exhortation that Priam should stop grieving (ἄνσχεο, μηδ' ἀλίσστον ὀδύρεο σὸν κατὰ θυμόν 24.549).³¹⁸

Achilles also insists that both he and Priam eat. After grieving side by side with Priam (*Iliad* 24.507-12), and after loading the body of Hector onto a wagon for Priam (24.590), Achilles suggests that both he and Priam remember to eat (νῦν δὲ μνησώμεθα δόρπου 24.601). He then gives a mythological paradigm on the sorrows of Niobe,³¹⁹ and the fact that even she, despite her far greater losses, could still eat (24.601-20, and especially 613: ἡ δ' ἄρα σίτου μνήσατ', ἐπεὶ κάμε δάκρυ χέουσα). By means of this Iliadic intertext, Nestor's advice to Podaleirius has a triple point of reference. Nestor himself could eat despite his grief for Antilochus, and so, therefore, should Podaleirius. Nestor echoes Achilles' exhortation to Priam: despite the grief Achilles and Priam both felt, they ate, for even Niobe, who lost twelve children, could eat. Nestor's internal analepsis to his own grief and reaction to it in *Posthomerica* 2 becomes an (intertextual) external analepsis to the actions of Achilles and Priam in *Iliad*

³¹⁷ What is different about Achilles' exhortation in the *Iliad* in comparison to Nestor's is that he, Achilles, just like the exhorted Priam, grieved – Nestor, in the *Posthomerica*, did not. Cf. Griffin 1980.69 on the grief Achilles and Priam shared together: 'As the great enemies Priam and Achilles meet and weep together, we see the community of suffering which links all men, even conqueror and captive, slayer and father of the slain.'

³¹⁸ Note the similarities between this exhortation by Achilles and the exhortation that opens Priam's speech at *Posthomerica* 7.38, especially in the use of the imperatives (ἴσχεο 7.38 and ἄνσχεο *Il.* 24.549).

³¹⁹ 'Paradeigma may be defined as a myth introduced for exhortation or consolation' Willcock 2001.437.

24, and from there to the actions of Niobe in the face of her most extreme misfortune, as invented by Achilles to suit his purposes with Priam.³²⁰

Nestor's reason for why he was able to eat and live on is made explicit at the end of his speech. He eats, and ceases from grief, less out of necessity than because of a desire to behave in an unemotional way, as someone acceptant of the realities of life.³²¹ The gnomai that Nestor speaks have a Homeric inheritance. The first two gnomai of the three, that all men walk the same path to the House of Hades, and that for all the goals of fate are firmly marked (7.52-4), echo a similar sentiment spoken by Hector to Andromache in *Iliad* 6, as he attempts to console her about his possible death in battle.³²² The intertextuality of the third gnome of the set is particularly interesting. On the one hand, the gnome has a vague Odyssean inheritance. The necessity of bearing what good or evil befalls one already occurs in *Odyssey* 14.444-5, where Eumaeus informs his guest (a disguised Odysseus) that god both gives as easily as he takes away, just as he pleases.³²³

On the other hand the gnome, together with the two that precede it, has a later philosophical, arguably Stoic nature.³²⁴ Vian (rightly) compares Seneca's *Consolatio ad Marciam*.³²⁵ Seneca, in that moral essay, writes a consolation to a Marcia, emphasising the virtue and sense of abstaining from grief for her dead son. The whole tenor of the Stoic essay is echoed in (both of) Nestor's speeches to Podaleirius. Its emphasis on endurance and the concealment of grief are the most similar themes.³²⁶ For example,³²⁷

³²⁰ Cf. Willcock 2001.437-8: 'The Niobe story shows that, in order to produce his parallel in the paradeigma, the author of the *Iliad* is prepared to *invent the significant details of the myth*' (Willcock's italics).

³²¹ I am implying here that the participle εἰδὼς (7.52) is causal – Nestor ate and stayed alive to see dawn *because* he was aware of the precepts that he then proceeds to state (ὅτι . . . 7.52). Cf. Goodwin 1894.335§1563.2.

³²² “μοῖραν δ' οὐ τίνα φημι πεφυγμένον ἔμμεναι ἀνδρῶν / οὐ κακόν, οὐδὲ μὲν ἐσθλόν, ἐπὶν τὰ πρῶτα γένηται” (*Iliad* 6.488-9).

³²³ “θεὸς δὲ τὸ μὲν δώσει, τὸ δ' ἔασει, / ὅτι κεν ᾧ θυμῷ ἐθέλη· δύναται γὰρ ἅπαντα” (*Od.* 14.444-5). A similar sentiment is spoken by Odysseus himself to one of the suitors at *Odyssey* 18.132-5, where he states that man bears the sorrow that the gods send, when it comes.

³²⁴ On Stoicism generally in Quintus, cf. Wenglinsky 2002.18: 'Like many educated men, [he] seems to have subscribed to vaguely Stoic beliefs, which are expressed throughout the poem. Given the popularity of the philosophy of the period of and before the *Posthomerica*'s composition, this is hardly surprising, and perhaps unavoidable.'

³²⁵ See Vian 1966.97n2 (who follows Ph. I. Kakridis 1962.175-6) for the Senecan intertexts.

³²⁶ On the internalisation of grief as Stoic, see Sherman 2005.146-7.

³²⁷ For the parallels I follow Vian 1966.97n2.

Nestor's words at 7.40-1, that mourning like a woman won't bring Machaon back from the dead, while echoing primarily the words of Achilles to Priam in *Iliad* 24,³²⁸ also echo Seneca's emphasis on the futility of grief.³²⁹ Nestor emphasises at 7.52-4 that the *termata* of death lie in wait for all – a theme Seneca puts weight upon in his consolation.³³⁰ The heritage of Nestor's gnomai in the first speech is, therefore, while Homeric, also influenced by Stoicism.³³¹ We read Nestor's speech working back to Homer, but we also read in his words the philosophy of the post-Homeric, Late Antique world. Nestor is a Homeric hero and a Stoic sage.³³²

The use the gnomai are put to by Nestor reflects this post-Homeric, philosophically late intertextuality. While these gnomai have a Homeric heritage, Nestor's reason for eating despite his grief marks a difference from Homer, and instead exhibits traces of the cultural and philosophical context relative to the date of composition of the *Posthomerica*.³³³ Nestor states that he knew that all men travel the same path to death and that all have their deathly fate marked for them (7.52-4). He eats because he knows all die anyway, and that there is nothing he can do about it. He eats because it is the morally right thing to do, because it is fitting for him to bear all the good things and bad things that (a) god brings in his way. Nestor seems more like an impassive, Stoic figure rather than a Homeric hero who eats because others greater than himself or in greater grief than him were able to eat. His concluding gnome, therefore, refers to himself and explains why he could eat (that is, it is a first person gnome), but the target of its moral is Podaleirius – this is how mortals should behave, just as he, Nestor, behaved,³³⁴ aware of the cosmic eventualities within which he exists (it is also therefore

³²⁸ Achilles twice exhorts Priam to cease from grieving, because grief is useless, at *Iliad* 24.524 and 24.549 (see discussion above).

³²⁹ *Cons. Marc.* 6.2: 'Sed si nullis planctibus defuncta revocantur, si sors immota et in aeternum fixa nulla miseria mutatur et mors tenuit quicquid abstulit, desinat dolor qui perit.' Cf. Sherman 2005.136: '[For Seneca] grief dwells on what can't be recovered rather than what still remains.'

³³⁰ *Cons. Marc.* 11.2: 'Decessit filius tuus; id est, decurrit ad hunc *finem*' (my italics).

³³¹ We read similarities to Seneca's *Cons. Marc.* in Nestor's second speech too. See my discussion of the second speech, below.

³³² On the Nestor's consolation of Podaleirius, Vian 1966.97 writes: 'C'est pour le poète l'occasion d'utiliser les lieux communs des Consolations stoiciennes.'

³³³ Cf. Elderkin 1906.28: 'Homeric as Quintus sought to be, he could not withdraw himself from the atmosphere of his own times and live completely in that of the time of Homer.'

³³⁴ Cf. Sherman 2005.106: 'The truly virtuous and wise can act without the vulnerabilities of ordinary emotions, and those of us who are not wise can still act like sages by not indulging our emotions.'

an indirect second person gnome – in its full function it is a first person singular / indirect second person gnome).³³⁵

We read also the Posthomeric intertextuality of Nestor’s words.³³⁶ Gnostic correspondences in the poem affect our reading. Two of these correspondences are spoken by the primary narrator. The first of these illustrates most clearly the Stoic nature of Nestor’s conduct and character. There it is stated, by the primary narrator, that grief fell upon all of the Argives for Antilochus and out of respect for Nestor (*Posthomeric* 3.5-7):

Περί δ’ ἔστενον ὄβριμοι υἱες
Ἀργείων· πάντας γὰρ ἀμείλιχον ἄμπεχε πένθος
Νέστορι ἦρα φέροντες. (5)

And all the mighty sons of the Argives groaned; for bitter grief possessed them all as they showed respect towards Nestor.

They all grieve openly for the son of Nestor; Nestor himself, however, displays different emotions, because of his wisdom (*Posthomeric* 3.7-9):

Ὅ δ’ οὐ μέγα δάμνατο θυμῷ
ἄνδρὸς γὰρ πινυτοῖο περὶ φρεσὶ τλήμεναι ἄλγος
θαρσαλέως καὶ μή τι κατηφιόωντ’ ἀκάχησθαι.

But Nestor’s spirit was not greatly broken. For it belongs to a prudent man to suffer pain bravely in his mind and not to give into torment in any way.

The primary narrator here emphasises the exceptional nature of Nestor’s resilience in comparison to all those around him. Nestor is the only one who hides his grief, even though it is his own son that has died (ὅ δ’ οὐ μέγα δάμνατο θυμῷ 3.7).³³⁷ The reason for this resilience is given in a gnome: a prudent or discreet man does not show his

³³⁵ Cf. Brennan 2005.43 on the Stoic Sage: ‘The Sage must simply follow nature – their own human nature, and the nature of the cosmos at large – and by doing so the performance of a virtuous action is guaranteed.’

³³⁶ On Nestor’s words reflecting one of the poem’s themes, cf. Vian 1966.99: ‘On retrouve les memes idées disséminées dans la reste du poème.’

³³⁷ This internalisation of grief marks a strong difference from the outpouring of grief in the *Iliad*, and of course in the passage echoed by Nestor’s consolation of Podaleirius, *Iliad* 24 and the grief of Achilles and Priam. Cf. Sherman 2005.135: ‘Thus, archaic warriors are permitted to grieve openly and in the bosom of their enemy. By the time of. . . the later Stoics, however, a man’s public wailing has become distasteful.’

emotions,³³⁸ but bravely, and internally, suffers the *algos* (3.8-9).³³⁹ This gnome is spoken by the primary narrator, and therefore belongs to the main fabric of the poem. As discussed above, there are only three gnomai in the *Iliad* in the words of the primary narrator, all of which emphasise mortals' relationship to the gods. In the *Posthomerica*, gnomai in the primary narration have an intricate and widespread influence in the reading of characterisation and construction of themes: here the primary narrator highlights an ethic, a way to conduct oneself, and illustrates that it is Nestor who fulfils this ethic, and in the consolation of Podaleirius, Nestor himself speaks and encourages the same ethic that was first spoken by the primary narrator.³⁴⁰

The content of the gnome on Nestor's nature is non-Homeric, and even Stoic.³⁴¹ Ideally, a Stoic sage is not influenced by passions such as sorrow or fear.³⁴² Nestor does not grieve because (Stoic) prudent men do not grieve.³⁴³ This sentiment echoes one of the basic tenets of Stoicism that the Stoic sage is able to withhold emotions, that he fulfils the ideal of *apatheia*.³⁴⁴ This is not the only place where the primary narrator of the *Posthomerica* comments on a character's ability for endurance in harsh or bitter circumstances. In *Posthomerica* 12, where the Trojans mutilate Sinon to get the truth from him about the wooden horse, the primary narrator passes comment on Sinon's ability for endurance under torture – Sinon does not give into torture (*Posthomerica* 12.387-8):

Ὡς φάτο κερδοσύνησι καὶ οὐ κάμεν ἄλγεσι θυμόν·
ἀνδρὸς γὰρ κρατεροῖο κακὴν ὑποτλῆναι ἀνάγκην.

So Sinon spoke – with craftiness, and he was not overcome in heart by the injuries: for it is of a stout man to endure evil compulsion.

³³⁸ Cf. LSJ s.v. πινυτός, who give the meaning 'prudent, discreet'.

³³⁹ Cf. Vian 1963.xvii, where he states that Nestor is 'le porte-parole de la pensée stoïcisante du poète'.

³⁴⁰ Cf. Kneebone 2007.299-300: 'Consulting Nestor once again, we are shown that grief and anger should be channelled into more productive ends: too much emotion emasculates, and burdens are to be borne with stoicism.'

³⁴¹ For brief discussion of this gnome and its relation to other, similar gnomai in the *Posthomerica*, cf. Maciver 2007.275-6.

³⁴² Cf. Brennan 2005.38: 'Stoic Sages live without these four passions [desire, pleasure, fear and dejection].'

³⁴³ Cf. James 2004.281: '[Lines 8-9 are] probably a conscious reference to the wise man's freedom from emotion according to Stoic philosophy.'

³⁴⁴ See James & Lee 2000.146 for references and brief discussion of the Stoic idea of *apatheia*. Cf. Rist 1978.259 on *apatheia* as 'a characteristic excellence of the sage.'

gnomai to the words of Nestor in *Posthomerica* 7, we construct Nestor as a believer in and doer of Stoic precepts as set out by the primary narrator. In particular, the part of his first speech in which he declares that it is fitting for a mortal to put up with anything that comes his way (πάντα φέρειν ὅπῃ ἔσθλα δίδοι θεὸς ἢ δ' ἀλεγείν 7.55) mirrors the very gnomai (spoken by the primary narrator) applied to his conduct and to the conduct of Sinon, and by its absence, to Ajax by Odysseus.³⁵⁰ Nestor asks Podaleirius to behave like himself and embody the ideals propounded in the *Posthomerica* by the primary narrator – ideals that he is aware of, and which he himself propounds.

I have moved from Homeric intertextuality to Stoicism in discussion of the one speech of Nestor. The *Posthomerica* is a poem that is at once “Homeric”, that is, imitative of the poetic apparatus and language of the Homeric poems, but also a poem located in Late Antiquity. I have punctuated my discussion of Nestor’s words, and the Posthomeric intertextuality of the words, with references to Stoicism (intentionally capitalised). Is it appropriate, however, to apply the tenets of this philosophical system to the *Posthomerica* as though Quintus were himself a Stoic? I have elsewhere argued for reading Stoicism in the *Posthomerica*.³⁵¹ It has been argued that Stoicism by the time of the *Posthomerica* was on the decline,³⁵² and that, therefore, a definitive statement that the *Posthomerica* was influenced by Stoicism should not be made.³⁵³

There are two aspects that, to an extent, support this standpoint. First, there remains only fragmentary information on the history of the rise and decline of the Stoa. There is general consent in modern scholarship that Stoicism as a philosophical and political influence had declined by the third century CE,³⁵⁴ and that it had been

³⁵⁰ Strictly speaking, the gnome Odysseus speaks is a 3rd person singular, indirect second person gnome, as it indirectly transfers what is generally true to Ajax who failed to adhere to such a precept. However, in a sense the gnome is also indirectly applicable to Odysseus himself – he did not give into anger, but rather used his skill in words to outwit Ajax.

³⁵¹ In Maciver 2007.*passim*.

³⁵² According to Sherman the ‘ancient school of Stoicism spans the period from 300 BCE to 200 CE.’

³⁵³ Cf. the opinion of Gärtner 2007.239 on Stoic influences, for example: ‘Stoischen Einfluss sollte man m.E. nicht überbewerten, da z.B. die Willkür des Schicksals hierdurch nicht erklärt wird. Die Betonung des Schicksals man mit der Zeitströmung begründen. Auch die Darstellung der Eigenverantwortung des Menschen und der Vernunft wären m.E. aus stoischer Sicht problematisch.’ It is not useful, however, to explain the emphasis on Fate in the *Posthomerica* as down to the influences of the period of composition of the poem, but then declare, without references, that there is insufficient clarity or that there are some philosophical contradictions in the poem against Stoicism being attributed to the poem.

³⁵⁴ See, most recently, Sellars 2006.3: ‘Stoicism had declined in influence by the beginning of the third century CE.’

superseded by newer schools such as Neoplatonism.³⁵⁵ Therefore, and secondly, if the *Posthomerica* is to be dated to the third century CE, then it is unlikely that orthodox, unadulterated Stoicism would have had a great influence on Quintus to the extent that he would devise a Stoic ethical pattern for his epic poem.³⁵⁶

I have shown, and will show decisively in relation to the figure of the Mountain of *Arete* (the central figure described on the Shield of Achilles in *Posthomerica* 5 – see below in Section 4, Chapter 14), that there are repeated thematic indicators of a philosophy or system of ethics throughout the *Posthomerica* that bears resemblance to Stoicism more than to any other philosophical or ethical system. The systematic and widespread embedding of ethics, particularly through gnomai, suggests reliance upon a system with which the contemporary reader of Quintus would identify. Even as a modern reader, I identify strong indications of Stoicism, indications that surely would be even clearer to an ancient reader of the *Posthomerica*. In the absence of the claims of other philosophies to the content of the (particularly gnomai) moral themes of the poem, and in the face of lack of certainty about the precise date of composition of the poem, it is appropriate to apply the term Stoicism to these moral values in the *Posthomerica*.³⁵⁷

The second speech of Nestor (*Posthomerica* 7.66-95), like the first speech, contains an admixture of Homeric intertextuality and Stoic philosophy. It is made up of a series of six gnomai that build on the idea that concludes his first speech (7.53-5), namely, that all men die, and that it is right to bear all the things – good and bad – that a god puts in our path.³⁵⁸

Ὦς φάτο· τὸν δ' ὁ γεραιὸς ἀκηχόμενον προσέειπε·
“Πᾶσι μὲν ἀνθρώποισιν ἴσον κακὸν ὥπασε δαίμων
ὀρφανίην· πάντας δὲ καὶ ἡμέας αἴα καλύψει,
οὐ μὲν ἄρ' ἐκτελέσαντας ὁμῆν βιότοιο κέλευθον,
οὐδ' <οἴ>ην τις ἕκαστος ἐέλδεται, οὐνεχ' ὕπερθεν
ἔσθλά τε καὶ τὰ χεῖρια θεῶν ἐν γούνασι κεῖται,
Μοίρης εἰς ἐν ἅπαντα μεμιγμένα. Καὶ τὰ μὲν οὐ τις

³⁵⁵ Cf. Gill 2003.33: ‘In the third and fourth centuries A.D. and later, Neoplatonic and Christian writers built on key Stoic ideas and absorbed them into their systems.’

³⁵⁶ On a date of 3rd Century CE for the *Posthomerica*, see the discussion in James 2004.xviii-xix and my brief analysis in the thesis introduction.

³⁵⁷ When, that is, these themes can be shown clearly to be Stoic. On the validity of applying the term Stoicism to aspects of the *Posthomerica*, cf. my comments in Maciver 2007.266n28: ‘The scarcity of sources for philosophies of this period, and the dubious validity of a date of third century A.D. for Quintus, mean that any argument against Stoicism in the *Posthomerica* does not rest on a firm basis.’

³⁵⁸ For brief discussion of this speech, see, most recently, Gärtner 2007.222-4.

- δέρεται ἀθανάτων, ἀλλ' ἀπροτίοπτα τέτυκται
ἀχλύι θεσπεσίη κεκαλυμμένα· τοῖς <δ'> ἐπὶ χεῖρας
οἷη Μοῖρα τίθησι καὶ οὐχ ὀρώωσ' ἀπ' Ὀλύμπου (75)
ἐς γαῖαν προΐησι· τὰ δ' ἄλλυδις ἄλλα φέρονται
πνοῖη<ς> ὡς ἀνέμοιο· καὶ ἀνέρι πολλάκις ἐσθλῶ
ἀμφεχύθη μέγα πῆμα, λυγρῶ δ' ἐπικάππεσεν ὄλβος
οὐ τι ἐκῶν. Ἀλαδὸς δὲ πέλει βίος ἀνθρώποισι·
τοῦνεκ' ἄρ' ἀσφαλέως οὐ νίσεται, ἀλλὰ πόδεσσι (80)
ἄλλοτε μὲν ποτὶ πῆμα πολύστονον, ἄλλοτε δ' αὖτε
εἰς ἀγαθόν. Μερόπων δὲ πανόλβιος οὐ τις ἐτύχη
ἐς τέλος ἐξ ἀρχῆς· ἐτέρω δ' ἔτερ' ἀντιώσιν.
Παῦρον δὲ ζῶντας ἐν ἄλγεσιν οὐ τι ἔουκε (85)
ζωέμεν· ἔλπεο δ' αἰὲν ἀρείονα μηδ' ἐπὶ λυγρῶ
θυμὸν ἔχειν. Καὶ γὰρ ῥα πέλει φάτις ἀνθρώποισιν
ἐσθλῶν μὲν νίσεσθαι ἐς οὐρανὸν ἄφθιτον αἰεὶ
ψυχάς, ἀργαλέων δὲ ποτὶ ζόφον. Ἐπλετο δ' ἄμφω
σεῖο κασιγνήτῳ, καὶ μείλιχος ἔσκε βροτοῖσι (90)
καὶ πάις ἀθανάτοιο· θεῶν δ' ἐς φύλον οἴω
κεῖνον ἀνελθέμεναι σφετέρου πατρὸς ἐννεσίησιν.”

So he spoke; and the old man addressed the grieving Podaleirius: “A daemon provides equally for all men baneful bereavement. The earth will cover all of us, even though we do not travel the same path of life nor is that path such as each of us hope for, because both good and evil fortunes lie on the knees of the gods above, all mixed together into one by the Fates. And none of the gods sees those fortunes which have been made invisible, wrapped in a divine mist. Fate alone gets her hands on them and hurtles them towards earth from Olympus, but without looking where she throws them. And they, one after another, are borne as though by gusts of wind. Often a good man is overwhelmed by great trouble, but, unwillingly, wealth falls to a pernicious man. Blind is life for mankind. Therefore, not unerringly do men go, but with their feet sometimes into trouble that brings great grief, and sometimes, in turn, into good. No mortal lives a completely happy life from beginning to end: different people meet with a different fate. It is not right, since life is short, to live life in sorrow; hope always for better things and do not hope to have a heart stuck in grief. For there is a saying among men that the souls of the good go into everlasting heaven for ever and the souls of the cruel into darkness. There were the following two things for your brother: he was both gentle to men and he was the son of a god. I believe that he has gone into the race of the gods by the intercessions of your father” (*Posthomerica* 7.66-92).

Nestor in his first speech emphasised his ability to endure grief, and why he was able to endure grief – because of his knowledge of the certainty of death and the necessity in life for endurance of all the things a god can send one. In this second speech, we do not read an internal analepsis, nor is the emphasis on a cessation from grief. Instead, Nestor philosophises on why no one is truly always happy, and on the role of Fate and destiny in human life. His speech opens with the gnome that bereavement comes to all alike, that the earth will cover all of us after we have travelled different paths in life that were not what we hoped for (7.67-70). These statements carry on where Nestor left off at 7.52-55,

where he stated that all travel the same path to Hades, and that our death is already marked out for us (7.52-4). He moves from there onto the good and evil fortunes in life that lie on the knees of the gods. None of the gods see these, and Fate, the mixer of the fortunes, throws them randomly to the earth, with the result that sometimes the good receive bad fortune, and the bad good fortune (*Posthomerica* 7.70-9).³⁵⁹ Nestor then speaks a gnome on the blindness of life, and the unforeseeable outcomes (7.79-82), presumably building on the idea of the haphazard nature of Fate (7.75). His succeeding statement is similar in sentiment: no one's life is completely prosperous (7.83-4) and that therefore it is not seemly to live in sorrows, since life is too short (7.85-6). He ends his speech with his belief that Machaon's soul has gone to heaven (7.89-92), based on his understanding that the souls of the good go up into heaven but the souls of the bad go down into darkness (7.87-9).

Nestor's second speech is remarkable for its almost uninterrupted series of gnomai that are designed, as the context suggests, to console Podaleirius.³⁶⁰ But the content of his speech reflects the religious and philosophical preconceptions of the poet, especially given that some of the gnomai are similar to gnomai spoken by the primary narrator. I will focus on the part of Nestor's speech (*Posthomerica* 7.70-9) that functions both as a marker to Homer and the function of Fate in the *Iliad*, and also as an indicator of the philosophy and divine apparatus of the *Posthomerica*, that derives from, but also substantially differs from, the portrayal of Fate and the gods in Homer.³⁶¹

Nestor again echoes the scene between Priam and Achilles in *Iliad* 24 in his *gnome* at 7.70-9 on the origin and reception of good and bad fortunes for mortals. To summarise again, Nestor states that both good and evil fortunes lie on the knees of the gods (ἐσθλά τε καὶ τὰ χέρεια θεῶν ἐν γούνασι κεῖται 71), but they are invisible even to them (τὰ μὲν οὐ τις / δέρεται ἀθανάτων, ἀλλ' ἀπροτίοπτα τέτυκται 72-

³⁵⁹ This itself builds on the last line of the first speech, where Nestor says that it is right to bear all the good and bad things that a god gives (7.55).

³⁶⁰ Note in particular the comment by the primary narrator that Nestor soothed Podaleirius with his words as he helped him up from the ground (παρφάμενος μύθοισιν 7.94).

³⁶¹ I will not discuss the gnome at 7.87-92 on the destination of souls after death, and its relation to the destination of Machaon's soul. Nestor states that the souls of the good go to heaven (7.88) and the souls of the bad to darkness (7.89). According to Vian 1963.xvii, this view of the afterlife can be found 'depuis l'époque hellénistique, dans les écrits stoiciens et jusque dans les croyances populaires.' Vian 1963.xvii-xviii continues discussion of the Stoic heritage of Quintus' depiction of souls and the afterlife. Cf. also James 2004.xxviii on the Stoic nature of the survival of souls after death.

3). Fate, who has mixed the fortunes into one (Μοίρης εἰς ἓν ἅπαντα μεμιγμένα 72), without looking at them, hurls them randomly towards earth (οἷη Μοῖρα τίθησι καὶ οὐχ ὀρόωσ' ἀπ' Ὀλύμπου / ἐς γαῖαν προῖησι 75-6),³⁶² with the result that some bad fortunes fall to good men, and conversely, some good fortunes fall to bad men (καὶ ἀνέρι πολλάκις ἐσθλῶ / ἀμφεχύθη μέγα πῆμα, λυγρῶ δ' ἐπικάππεσεν ὄλβος 77-8).³⁶³

In *Iliad* 24, Achilles speaks an extended gnome on the origin of good and evil fortunes, a passage echoed here clearly in the *Posthomerica*.³⁶⁴ Achilles begins with a gnome on the pointlessness of grief,³⁶⁵ and then explains that is Zeus who deals out these varying fortunes to mortals (*Iliad* 24.527-32).

δοιοὶ γάρ τε πίθοι κατακείαται ἐν Διὸς οὔδει
δώρων οἷα δίδωσι κακῶν, ἕτερος δὲ ἑάων·
ῶ μὲν κ' ἀμμείξας δῶη Ζεὺς τερπικέραυνος,
ἄλλοτε μὲν τε κακῶ ὅ γε κύρεται, ἄλλοτε δ' ἐσθλῶ· (530)
ῶ δέ κε τῶν λυγρῶν δῶη, λωβητὸν ἔθηκε,
καί ἐ κακῆ βούβρωστις ἐπὶ χθόνα διὰν ἐλαύνει,
φοιτᾷ δ' οὔτε θεοῖσι τετιμένος οὔτε βροτοῖσιν.

“For there are two urns that stand in the threshold of Zeus, and they give varying gifts – the one urn evil, the other good. When Zeus who delights in thunder mixes these and bestows them on someone, sometimes that person meets with ill, and sometimes good. But when Zeus bestows on someone a portion from the urn of ills, he makes the man a failure, and grinding poverty drives him over the shining earth, and he walks honoured neither by gods nor mortals.”

This extended gnome spoken by Achilles is unique in the *Iliad* for illustration of the insight a character has into the exact workings of Zeus and Fate in the affairs of

³⁶² In this sense it is clear that *Moirai* is the personification of Fate. Cf. Gärtner 2007.221: ‘Schliesslich ist sie eine Schicksalsmacht, die generell die Geschicke der Menschen bestimmt.’ The *Moirai* are described at Hesiod *Th.* 211-25 as the daughters of Night, and at *Th.* 904-6 as the children of Zeus and *Themis*. On the significance of these two genealogies, cf. Dietrich 1965.59-60.

³⁶³ On the role of *Moirai* in ancient thought, cf. *DNP s.v.* ‘Moirai’: ‘[It has been as] den Grenzbereich zwischen Chaos und Ordnung repräsentieren.’ Dietrich 1965.59-90 discusses at length the development of the influence of the *Moirai* through antiquity in cult and literature.

³⁶⁴ A parallel noted and discussed briefly by Vian 1966.97-9.

³⁶⁵ The parallel between Iliadic and Posthomerian passages implies that we should infer a gnome here too in the *Posthomerica* on the pointlessness of grief, even though it is not explicitly given in this second speech of Nestor.

mortals.³⁶⁶ For my purposes, it is important to emphasise the role Zeus is given in the fortunes of characters in the world of the *Iliad*.³⁶⁷ It is Zeus who mixes the urns, and bestows upon mortals good and bad fortunes (ὦ μὲν κ' ἀμμείξας δῶη Ζεὺς τεροπικέροαυνος / ἄλλοτε μὲν τε κακῶ ὅ γε κύρεται, ἄλλοτε δ' ἐσθλῶ 24.529-30).³⁶⁸ The differences in the gnome spoken by Nestor are marked, and enhanced by the similarities in contexts: both gnomai are spoken within speeches of consolation, and both of Nestor's speeches recall Achilles words to Priam in *Iliad* 24. Nestor echoes Achilles' words in *Iliad* 24 so that we read the differences in the workings of Zeus and Fate in the *Posthomerica*.³⁶⁹

The differences centre on the roles of Zeus and Fate. In *Iliad* 24, Zeus is spoken of as the one who mixes the urns (ἀμμείξας 24.529) and bestows their contents upon humans (δῶρων οἶα δίδωσι 24.528). In the *Posthomerica*, the fortunes – good and bad – are mixed into one by the *Moirai* (Μοίρης εἰς ἐν ἅπαντα μεμιγμένα 7.72).³⁷⁰ Thus the action of Zeus is recalled, but the agent of the action is changed: according to Nestor, the fortunes that lie on the knees of the gods are invisible to the immortals (ἀπροτίοπτα 7.73), wrapped up in a divine mist (ἀχλύι θεσπεσίη κεκαλυμμένα 7.74).³⁷¹ More importantly, it is *Moira*, Fate, who dispenses these fortunes (οἷη Μοῖρα τίθησι 7.75), in

³⁶⁶ On the significance of Achilles' gnome, see Edwards 1987.310. He states (*ibid.*) that Helen speaks a similar gnome on the power Zeus has to bestow both good and ill fortunes on mortals (*Odyssey* 4.236-7). Cf. also N.J. Richardson 1993.329: 'In its use of gnomai, allegory and *paradeigmata* it resembles that of his tutor Phoinix.'

³⁶⁷ According to N.J. Richardson 1993.330, 'the jars of Zeus can be regarded as a moral allegory.'

³⁶⁸ The *scholion* bT, on *Il.* 24.527-8, compares *Od.* 1.33-4, where Zeus states that men suffer evil by their own foolishness, not because of the gods.

³⁶⁹ Cf. Gärtner 2007.224: 'Hier hat Quintus entscheidend geändert.'

³⁷⁰ On the meaning of *moira* and *Moirai* (personified), cf. Gärtner 2007.221, and 222-4, where she discusses this Posthomerian passage. It is surprising that she entirely omits mention of late philosophical influences on Quintus in the depiction of these abstractions.

³⁷¹ It is significant that there is no mention of urns in the Posthomerian passage. Instead, the fortunes are said to lie on the knees of the gods (θεῶν ἐν γούνασι κεῖται 7.71). This expression occurs twice in the *Iliad* (17.514 and 20.435) and three times in the *Odyssey* (1.267, 1.400 and 16.129). According to Edwards 1991.112-13, 'the image is from spinning (in a sitting position) the thread of fate.' Its use (only here and 6.10 in the *Posthomerica* in this sense) seems to have been converged with the image of the urns in *Iliad* 24, since the good and bad fortunes (ἐσθλά τε καὶ τὰ χέρεια 7.71) are said to have been all mixed into one (εἰς ἐν ἅπαντα μεμιγμένα 7.72) – not an idea we would associate with the *threads* of fate. The MSS' θεῶν has been questioned by editors (see Vian 1959.163 and Gärtner 2007.223), as it clashes with the non-Homeric role of the *Moirai* as all-superior to the gods and Zeus especially.

a purely haphazard way (οὐχ ὀρόωσ' ἀπ' Ὀλύμπου 7.75), unlike Zeus in the *Iliad* who allots the fortunes from the urns in premeditation.³⁷²

The (pointed) difference is vital for an understanding of the mechanics of Fate and the divine apparatus in the *Posthomerica* in contrast to the Homeric poems.³⁷³ It is clear that Nestor gives Fate a role that completely supersedes the powerful place Zeus had in the *Iliad*.³⁷⁴ In the *Iliad*, while Fate has a powerful role in the poem,³⁷⁵ it is Zeus who seemingly has the final say in the outcomes of battles and in the whole action of the *Iliad*. He is seemingly able to intervene to change the outcomes decreed by Fate,³⁷⁶ as evident especially in Hera's answer in *Iliad* 16 to her husband's threat to intervene to save Sarpedon.³⁷⁷ The gnome by Nestor points the reader to Achilles' gnome and the role he assigns Zeus in the affairs of mortals in the *Iliad*, and then the reader reads Nestor taking this role from Zeus, and giving it specifically to *Moira*.³⁷⁸ It is she who deals out the fortunes, not Zeus.³⁷⁹

³⁷² As implied especially by the emphasis on his agency – λωβητὸν ἔθηκε 24.531. Vian summarises the differences between the Iliadic and Posthomerian passages: 'Les différences entre les deux conceptions sont en fait considérables: dans l'*Iliade*, Zeus distribue les sorts en pleine connaissance de cause, alors que le pur hasard règne en maître chez Quintus' Vian 1966.97-8.

³⁷³ On Fate in the *Iliad*, see Jones 1996.114-16 and Dietrich 1965.*passim*.

³⁷⁴ This is not to say that Fate does not have a powerful place in the *Iliad* too. However, Fate is rarely mentioned in the *Iliad* in connection with its relationship to determinacy of action by Zeus. 'In fact, Homer does not concern himself with the theological problem of the relationship of the gods and fate' Edwards 1987.136. The role of Fate in the *Posthomerica* is much clearer, however. Cf. Vian 1959.163-4: 'L'idée d'un Destin supérieur aux dieux est conforme à l'inspiration stoïcienne du discours de Nestor, et elle reparait avec une telle insistance dans l'oeuvre qu'elle fait manifestement partie du « système philosophique » de l'auteur.'

³⁷⁵ Cf. Edwards 1987.127: 'In the *Iliad* [Fate's] power is shown primarily in the determination of the length of a man's life; the day of his death is set at the time of his birth.' Cf. Jones 1996.114.

³⁷⁶ At *Iliad* 16.433-8, for Sarpedon, and at *Iliad* 22.167-81, for Hector. On the possibility of such intervention, see Edwards 1987.136. Very often, however, the relationship between Zeus and Fate in the *Iliad* is unclear. Cf. Jones 1996.116: 'The idea of fate is muffled by the poet. It looms large in certain contexts, only to be swept under the carpet in others. Even gods appear at times to be ignorant of its existence.'

³⁷⁷ She tells him to go ahead (ἔϋδε 16.443), but warns him of the consequences (16.443-7). The imperative implies Zeus *can* intervene and change destiny.

³⁷⁸ According to Vian 1966.98n1, *Moira* is here identical to *Tyche* which was often personified as a deity in the Imperial period. Cf. Dietrich 1965.78-9, who states that eventually the *Moirai* evolved in popular belief to become all-powerful and complex deities of fate, and Wenglinsky 2002.79.

³⁷⁹ The myth of Er as represented in Plato's *Republic* Book 10 has been suggested as an influence on the representation of *Moira* and the distribution of good and bad fortunes here in the *Posthomerica* (Plato *Republic* 10.617d-e – Vian 1966.98 and James 2004.307). The similarities are few and unremarkable, however. Hesiod also presents a similar representation in the Works and Days (*Op.* 90-104), though it is closer to the description by Achilles in *Iliad* 24 (see N.J. Richardson 1993.329) because of the mention of a jar (*Op.* 97) and an emphasis on the superiority of Zeus (*Op.* 99 – though see the apparatus in Solmsen *et al.* 1990.*ad loc.* on the possibility of interpolation here).

The function of Fate in the *Posthomerica*, whether or not in its guise as *Moirai*, becomes clearer through analysis of other gnomai, spoken by the primary narrator and secondary narrators that reflect this philosophy spoken by Nestor here. The first two gnomai I will discuss are spoken by the primary narrator and assert the primacy of Fate. The other two gnomai I will discuss are spoken by secondary narrators on the same theme, but which particularly expand upon exactly the same idea spoken by Nestor in Book 7. It will become evident that gnomai are often the carrier of information on the workings of the *cosmos* of the poetic world of the *Posthomerica*.

At *Posthomerica* 11.272-7, the primary narrator summarises, in an extended gnome, the superiority of Fate over the immortals, and the ineluctability of the thread that she spins for all mortals when they are born.

Αἴσα γὰρ ἄλλα πολύστονος ὀρμαίνεσκεν·
ἄζετο δ' οὔτε Ζῆνα πελώριον οὔτε τιν' ἄλλον
ἀθανάτων· οὐ γάρ τι μετατρέπεται νόος αἰνὸς
κείνης, ὃν τινα πότμον ἐπ' ἀνδράσι γεινομένοισιν, (275)
ἀνδράσιν ἢ πολίεσσιν, ἐπικλώσεται ἀφύκτω
νήματι· τῇ δ' ὑπὸ πάντα τὰ μὲν φθινύθει, τὰ δ' ἀέξει.

For *Aisa* who causes many groans stirred up other things. She is a respecter neither of Zeus the mighty nor any other of the immortals. For her terrible mind is in no respect turned aside, whatever the destiny for men when they are born, for men or cities, that is spun by her inescapable thread. For by her all things fade, and all things grow (*Posthomerica* 11.272-7).

Aisa (11.272), translated as 'La Destinée' by Vian,³⁸⁰ and as 'Fate' by James,³⁸¹ can be read as interchangeable with, or synonymous with, *Moirai*.³⁸² Both personifications signify equivalent functions.³⁸³ Here the primary narrator digresses with a gnostic description of the function of Fate. She cares not even for mighty Zeus and the immortals (ἄζετο δ' οὔτε Ζῆνα πελώριον οὔτε τιν' ἄλλον / ἀθανάτων 273-4), her mind and the destinies she threads for mortals are immovable (οὐ γάρ τι μετατρέπεται νόος αἰνὸς / κείνης 274-5, ἀφύκτω / νήματι 276-7) – by her everything grows or fades (τῇ

³⁸⁰ Vian 1969.59

³⁸¹ James 2004.183

³⁸² Cf. LSJ s.v. Αἴσα: 'Like Μοῖρα, the divinity who dispenses to everyone his lot or destiny.' Gärtner 2007.221 states that *Moirai*, personified or un-personified, and *Moirai* 'lassen sich ähnliche Beobachtungen machen wie zur Aisa'. Cf. DNP s.v. 'Aisa': '[It can be read as a] synonym mit Moira'.

³⁸³ On the specific nature and function of *Aisa* in the *Posthomerica*, see now the brief discussion by Gärtner 2007.214-19.

δ' ὑπὸ πάντα τὰ μὲν φθινύθει, τὰ δ' ἀέξει 277). The initial idea presented here is, superficially at least, Homeric.³⁸⁴ The idea of the thread of destiny as fixed from the day of one's birth occurs, for example, three times in Homer.³⁸⁵ However, there is a particular emphasis in this passage on Fate as more powerful than the gods, including Zeus.³⁸⁶ She is described as not respecting mighty Zeus (11.273). She has a more pre-eminent place in the structure of the universe, and it is explicitly stated throughout the *Posthomerica* that Zeus and the other gods cannot change what Fate prescribes.³⁸⁷

The same idea is reinforced at *Posthomerica* 14.97-100, where the primary narrator states that the gods who favoured Troy could not have changed the outcome of the War, since they and not even Zeus can easily change Fate.

ἀλλ' οὐ ὑπὲρ Αἴσαν ἐελδόμενοι περ ἀμύνειν
ἔσθενον· οὐδὲ γὰρ αὐτὸς ὑπὲρ μόρον οὐδὲ Κρονίων
ῥηιδίως δύνατ' Αἴσαν ἀπωσέμεν, ὅς περὶ πάντων
ἀθανάτων μένος ἐστί, Διὸς δ' ἐκ πάντα πέλονται. (100)

But they were not strong enough to defend Troy, despite their desire, by overstepping Fate. For even the son of Chronus himself is not able, beyond destiny, to thrust Fate away lightly, Zeus who is the strongest of all the gods, and from whom are all things.

What is emphasised in this excerpt is the inability of the gods to override Fate in their desire to save their favoured Trojans. Even Zeus himself, who is the strongest and the originator of everything, cannot lightly thrust Fate away (ῥηιδίως δύνατ' Αἴσαν

³⁸⁴ The poet is careful not to create a too un-Homeric picture of the gods. Cf. Vian 1963.xv: 'Leur figure [of the Olympians] s'est moins modifiée, car Quintus subit la tyrannie de la tradition.' Cf. also James & Lee 2000.11: 'As regards the function of the traditional Olympian deities in the *Posthomerica* it is impossible to make any positive deduction for the author's personal beliefs and attitudes, because obviously the undertaking to narrate the Trojan War in the Homeric manner entailed maintenance of what may be termed the Homeric divine machinery.'

³⁸⁵ At *Iliad* 24.209-11 (*Moirai*), 20.127-8 (*Aisa*) and *Odyssey* 7.196-8 (the *Klothes*): so Dietrich 1962.86 – see Dietrich 1962.*passim* for discussion of these Homeric passages. In the *Iliad* this is the primary function of Fate – cf. Jones 1996.114.

³⁸⁶ This emphasis echoes Zeus' words at *Posthomerica* 2.171-2, in the divine council scene. Zeus states that none of the gods need go supplicating him for their favoured ones, since the *Keres*, the fates of death, are no respecters even of the gods (Κῆρες γὰρ ἀμείλιχοί εἰσι καὶ ἡμῖν 2.172). Cf. Wenglimsky 2002.177: 'Certainly Quintus here articulates no clearer statement of the relationship between Fate and the gods.'

³⁸⁷ Cf. Vian 1963.xvi (n3) for a list of places in the *Posthomerica* where it is clear that Zeus is subordinate to Fate. Vian 1963.xvi elaborates further on the new role for Zeus: 'C'est là l'un des traits marquants de la religion de Quintus, lui-même n'est plus que le docile exécuteur des arrêts du Destin: cette subordination est proclamée avec insistance. Ainsi les forces cosmiques impersonnelles tendent partout à l'auteur, symbolise l'ordre nouveau: les Moires toutes-puissantes sont maintenant les filles du Chaos primordial.'

ἀπλωσέμεν 99). The “lightly” (ῥηιδίως) here can be read as an intertextual springboard to the two particular instances in the *Iliad* when Zeus seemed willing and able to change the course of Fate in favour of Sarpedon and Hector, but decided not to do so.³⁸⁸ I read Quintus restating the power of the Iliadic Zeus here in the *Posthomerica*, but Quintus also emphasising that Zeus is (and was in the *Iliad*) unable, lightly as it seemed in the *Iliad*, to dispense with the destinies allotted to characters by Fate. The adverb “lightly” becomes an intertextual signpost, an ironic pointer to what seemed light, but impossible, for Zeus to do in the *Iliad*.³⁸⁹

The last words of this excerpt potentially cause a conflict with this argument on the all-powerfulness of Fate over the gods. It is stated that all things are from Zeus (Διὸς δ' ἐκ πάντα πέλονται 14.100), and it is therefore implied that Fate is too. This origin of Fate and the allocations of Fate does not reverse previous statements in the poem that her thread is inescapable (11.276-7), that she does not care for the gods (11.273-4), and significantly in this context, that by her all things fade and grow (τῇ δ' ὑπὸ πάντα τὰ μὲν φθινύθει, τὰ δ' ἀέξει 11.277). All things may be from Zeus (14.100), but there is no indication in the fact that all things are from Zeus that he in some way constructs fate, or dispatches fortunes to mortals.³⁹⁰ They may originate from his knees, or in the *Iliad* from his urns, but in the *Posthomerica* he has no agency in the operation of Fate. It is clear from Nestor's words in *Posthomerica* 7.72-4 that the gods, including Zeus, do not see what fortunes men receive, and it is also clear from the primary narrator's words in *Posthomerica* 11.276-7 that it is *Moira* who threads mortals' destinies. Thus Zeus is the originator, but not the knower or dispenser, of the destinies of mortals in the *Posthomerica*.³⁹¹

³⁸⁸ At *Iliad* 16.433-8 for Sarpedon and at *Iliad* 22.167-81 for Hector.

³⁸⁹ In this respect I disagree with Gärtner 2007.219 (who follows Wenglinsky 2002.191-2) in her interpretation of the adverb ῥηιδίως (99) in this passage: 'Ein wenig differenziert wird jedoch das Verhältnis zu Zeus. Von ihm heisst es nun lediglich, dass er sich Aisa *nicht leicht* widersetzen kann; möglich scheint es jedoch, zumal im Anschluss seine Allmacht betont wird.'

³⁹⁰ Contrast Wenglinsky 2002.192: 'Quintus then retreats even further from the notion that Zeus is subservient to Fate, declaring that all things, including presumably Fate itself, are “from Zeus” (14.100). The notion is not at all at odds with the picture of the relationship between Fate and the gods in the *Iliad*.'

³⁹¹ The function of Zeus as the origin of all things is reflected in grammar: Διὸς (14.100) is a genitive of origin. This function of Zeus as the origin of Fate is reflected neatly in the expression Διὸς Αἰῶα, which occurs in the *Posthomerica* at 3.487 and 10.331, and similarly in the *Iliad* only at 9.604 and 17.321. On the

These two sets of discursive gnomai, spoken by the primary narrator, underscore the pre-eminence of Fate in the *Posthomerica*, to an extent that is non-Homeric.³⁹² Nestor, in *Posthomerica* 7, echoes, in his gnomai of consolation, gnomai spoken by the primary narrator elsewhere in the poem that express a similar philosophy on Fate.³⁹³ Nestor thus mirrors the projected preconceptions of the poet figure as read in the words of the primary narrator. Similar sentiments to those spoken by Nestor, and the primary narrator, are also found in the speeches of other secondary narrators. These secondary narrators, to whose words I will now turn, are made to mimic the gnomonic advice of Nestor to Podaleirius in *Posthomerica* 7. Odysseus and Diomedes in *Posthomerica* 9.414-25 are reported by the primary narrator as giving consolatory gnomai to Philoctetes on the role and function of the *Moirai*, thus exempting themselves and the other Greeks from any blame. Similarly, Agamemnon, on Philoctetes' return among them at Troy, consoles Philoctetes and exhorts him to cease from any anger, because he and the other Greeks are not to blame for what happened, but the *Moirai* (*Posthomerica* 9.491-508). Both consolations contain reasons for ceasing from anger that closely echo the philosophising of Nestor in *Posthomerica* 7.

When Odysseus and Diomedes encounter Philoctetes, they are quick to excuse themselves from any wrongdoing with respect to his suffering, but instead resort to emphasising the workings of the *Moirai* (*Posthomerica* 9.414-25):

κακῶν δέ οἱ οὐ τίς Ἀχαιῶν
 αἴτιον ἔμμεν ἔφαντο κατὰ στρατόν, ἀλλ' ἀλεγεινᾶς (415)
 Μοίρας, ὧν ἕκασ οὐ τις ἀνὴρ ἐπινίσσεται αἴαν,
 ἀλλ' αἰεὶ μογεροῖσιν ἐπ' ἀνδράσιν ἀπροτίοπτοι
 στρωφῶντ' ἤματα πάντα, βροτῶν μένος ἄλλοτε μὲν που
 βλάπτουσαι κατὰ θυμὸν ἀμείλιχον, ἄλλοτε δ' αὖτε
 ἔκτοθε κυδαίνουσαι, ἐπεὶ μάλα πάντα βροτοῖσι (420)
 κεῖναι καὶ στονόεντα καὶ ἦπια μηχανόωνται,
 αὐτὰὶ ὅπως ἐθέλουσιν. Ὅ δ' εἰσαίων Ὀδυσῆος

expression and the interplay between *Aisa* and Zeus, cf. Gärtner 2007.214, where she states that, in her opinion, Fate and Zeus' will coincide in the *Iliad*.

³⁹² That is not to say that *Moirai* did not have a significant role in the *Iliad*. A hero understood his own future death as down to both to a particular god and to *Moirai* herself: the gods and *Moirai* seem, in a vague and undefined sense, to share roles. Cf. Dietrich 1965.199.

³⁹³ Vian 1963.16 identifies this shift towards a more powerful, less Homeric role for Fate as belonging to the religious and philosophical context of the *Posthomerica's* composition: 'Cette conception du monde n'est pas originale. Le Stoïcisme avait proclamé depuis longtemps l'omnipotence du Destin; il avait dépersonnalisé les dieux qu'il identifiait aux Éléments ou changeait en symboles moraux. D'autre part la religion de l'époque impériale accorde une large place aux dieux qui ont la faveur de Quintus.'

ἦδ' ἐ καὶ ἀντιθέου Διομήδεος αὐτίκα θυμὸν
ῥηιδίως κατέπαυσεν ἀνηροῖο χόλοιο,
ἔκπαγλον τὸ πάροιθε χολούμενος, ὅσσ' ἐπεπόνθει. (425)

And they said that there was no one in the Achaean army responsible for his ills, but the grievous *Moirai* were responsible, and no man can travel far from them on earth, but always, invisible, they wheel about hapless men every day, sometimes harming in their grievous desire the strength of mortals, and at other times, for no apparent reason, they raise them to glory, since they themselves devise all the grievous and kindly things for mortals, just as they wish. And Philoctetes, listening to Odysseus and godly Diomedes immediately and easily put a stop in his heart to his bitter anger, though he had been extremely angry before, for all the things he had suffered.

Within a mere nine lines here we have a concise illustration of the power of gnomai to console and reassure stricken characters in the world of the *Posthomerica*.³⁹⁴ The literary tradition that reported the extreme resentment of Philoctetes towards the Greeks is resolved in a matter of a few lines.³⁹⁵ The two Greek heroes explain that no one in the Greek army was to blame (κακῶν δέ οἱ οὐ τιν' Ἀχαιῶν / αἴτιον ἔμμεν ἔφαντο κατὰ στρατόν 9.414-15); rather, the *Moirai*, who constantly afflict mortals and change their fortunes everyday, they are responsible for all of Philoctetes' ills (9.415-22). Philoctetes, listening to such words (ὃ δ' εἰσαίων 9.422), is said to put an immediate stop to his anger (αὐτίκα θυμὸν / ῥηιδίως κατέπαυσεν ἀνηροῖο χόλοιο 14.423-4).

The reported words here of Odysseus and Diomedes echo Nestor's extended speech on the nature of the *Moirai*. For example, according to Nestor, the *Moirai* dispense fortunes that sometimes cause the good to suffer ill, and the bad to receive good fortune (καὶ ἀνέρι πολλάκις ἐσθλῶ / ἀμφεχύθη μέγα πῆμα, λυγρῶ δ' ἐπικάππεσεν ὄλβος 7.77-8). Similarly, Philoctetes is told that sometimes the *Moirai* devise ill for mortals, and sometimes they glorify them (9.418-20).³⁹⁶ In response to the similar statements of Nestor, Podaleirius stops grieving, but only reluctantly.³⁹⁷ What is remarkable here is the speed of the conciliatory reaction of Philoctetes. It is emphasised

³⁹⁴ On the role of the *Moirai* in this passage, see now Gärtner 2007.224-5.

³⁹⁵ For a summary of this literary tradition pre-and post-Quintus, which is represented principally by Sophocles' *Philoctetes*, see Jebb 1898.xxii-xl. Sophocles' *Philoctetes* seems not to have a strong influence on Quintus' telling of the same story – cf. Vian 1966.172 and James 2004.315.

³⁹⁶ Cf. James 2004.319: 'The randomness of human fortune is attributed to the Fates in terms similar to those used by Nestor to console Podaleirios at 7.67-92.'

³⁹⁷ At 7.93 he is raised from the ground unwillingly (οὐκ ἐθέλοντα) and at 7.95 he constantly turns back to the tomb and continues to groan aloud (ἐντροπαλιζόμενον καὶ ἔτ' ἀργαλέα στενάχοντα).

that he *immediately* and *easily* shrugged off his anger (*αὐτίκα* θυμὸν / *ρήιδίως* κατέπαυσεν ἀνηροῖο χόλοιο 9.423-4). Philoctetes mirrors the ease with which Nestor was able to withhold his grief after the death of his son Antilochus, and also mirrors the way in which Sinon was resolute in the face of torture.³⁹⁸ The afflicted Greek hero of archaic literature deals easily with his anger because of the gnomai on *Moirai* spoken by Odysseus and Diomedes. Anger is pointless when one understands the Stoic concepts that underpin the workings of the *cosmos* and human life.³⁹⁹

When Philoctetes arrives in Troy, he is met with a similar series of exhortatory and conciliatory gnomai, only this time from Agamemnon. Agamemnon stresses the *Posthomerica*'s recurrent philosophical code on the *Moirai* (*Posthomerica* 9.491-508):

“ὦ φίλ', ἐπειδὴ πέρ σε θεῶν ἰότητι πάροιθε
Λήμνω ἐν ἀμφιάλω λίπομεν βλαφθέντε νόημα,
μὴ δ' ἡμῖν χόλον αἰνὸν ἐνὶ φρεσὶ σῆσι βαλέσθαι
οὐ γὰρ ἄνευ μακάρων τάδ' ἐρέξαμεν, ἀλλὰ που αὐτοὶ
ἤθελον ἀθάνατοι νῶιν κακὰ πολλὰ βαλέσθαι
σεῦ ἀπὸ νόσφιν ἐόντος, ἐπεὶ περίοιδας ὀιστοῖς
δυσμενέας δάμνασθαι, ὅτ' ἀντία σεῖο μάχωνται.
.....
πᾶσαν ἀν' ἠπειρον πέλαγος τ' ἀνὰ μακρὸν ἄιστοι
Μοιράων ἰότητι πολυσχιδέες τε πέλονται
πυκναὶ τε σκολιαὶ τε, τετραμμέναι ἄλλυδις ἄλλη·
τῶν δὲ δι' αἰζηροὶ φορέονθ' ὑπὸ Δαίμονος Αἴση
εἶδομενοι φύλλοισιν ὑπὸ πνοιῆς ἀνέμοιο
σευόμενοις· ἀγαθὸς δὲ κακῇ ἐνέκυρσε κελεύθῳ
πολλάκις, οὐκ ἐσθλὸς δ' ἀγαθῇ· τὰς δ' οὐτ' ἀλέασθαι
οὐτ' ἄρ' ἐκὼν τις ἐλέσθαι ἐπιχθόνιος δύνατ' ἀνήρ·
χρῆ δὲ σαόφρονα φῶτα, καὶ ἦν φορέηθ' ὑπ' ἀέλλαις
οἴμην ἀργαλέην, στερεῇ φρενὶ τλῆναι οἰζύν.”

(495)

(500)

(505)

“Dear friend, since previously we in fact left you behind on sea-girt Lemnos by the will of the gods, in our warped thinking, don't then put bitter anger in your heart against us. For not without the workings of the blessed ones did we do these things. In fact the gods themselves wished to inflict us with many evils once you were out of the way, since you are the master at destroying the enemy with your arrows whenever they fight against you. Over the whole land and the great sea the [paths of life] are hidden by the will of the *Moirai* and are split into many parts and are

³⁹⁸ See my discussion above, on 12.387-8.

³⁹⁹ Philoctetes too thus conforms to the ideals of Stoic *apatheia*. He comprehends the ethical and philosophical workings presented in the *Posthomerica* by the primary narrator, and represented here (as indirectly reported) in the words of Odysseus and Diomedes, and follows the precepts attached to such a philosophy. On Stoic readings of *apatheia* in Homer, and especially in the character of Odysseus, cf. Buffière 1956.316.

crowded and winding, turning in all directions.⁴⁰⁰ Along these men are carried by the Fate of a *Daimon* like leaves driven by blasts of wind. A good man often finds himself on an evil path, and a man lacking this goodness often finds himself on a good path. No mortal man is able to avoid them nor can any man willingly choose them. It is necessary for the prudent man to bear pain with a stout mind, even if he is carried on a grievous path by the winds.”

Agamemnon speaks a series of gnomai that are applicable to all, but indirectly aimed at Philoctetes – he should fit into this pattern of behaviour. After stating how much the Greeks suffered in his absence (9.494-7),⁴⁰¹ Agamemnon restates what Philoctetes heard from the mouths of Odysseus and Diomedes:⁴⁰² the paths of life are hidden by the *Moirai* (9.499-500), with the result that sometimes the good meet with an ill path, and the bad with a good path (504-5). Despite the nature of fortune, a man must bear these things bravely (507-8). His speech to Philoctetes taps into the nexus of consolatory gnomai on the role of the *Moirai* in human life spoken by secondary narrators, and also reiterates the philosophy voiced by the primary narrator. The gnomai on the various fortunes, good and bad, that mortals meet with in life, is spoken by Odysseus and Diomedes earlier in Book 9,⁴⁰³ and by Nestor himself in Book 7.⁴⁰⁴ The understanding Agamemnon has of the workings of the poetic, fictional world he is constructed within, as constructed by the poet and reflected in the gnomai by the primary narrator, is something Philoctetes understands and with which he empathises. Not only does Philoctetes state that he is not angry (οὐ σοὶ ἐγὼν ἔτι χῶομαι 9.518), he in fact speaks a gnome emphasising that it is not right for a man to be angry (οὐδ’ αἰεὶ χαλεπὸν θέμις ἔμμεναι οὐδ’ ἀσύφηλον

⁴⁰⁰ There is a hiatus *post* 9.497 (for which see the *apparatus criticus* in Vian 1966.200). I follow James 2004.161 in inserting “the paths of life”.

⁴⁰¹ On the Sophoclean intertextuality of these lines, see Vian 1966.200n1.

⁴⁰² It is interesting to note that Agamemnon in fact begins his speech by laying stress on the will of the gods (θεῶν ἰότητι 9.491). It is to be assumed that the reference to the gods is inclusive, that is it refers to the *Moirai* and the gods on whose knees the fortunes to be dealt to mortals lie.

⁴⁰³ *Posthomerica* 9.418-422, on the ability of the *Moirai* to humble or glorify mortals.

⁴⁰⁴ *Posthomerica* 7.77-9, on the bad and good fortunes that can meet, respectively, a good and bad man. *Cf.* also *Posthomerica* 7.76-7 and the similar reference to human fortunes carried as though by gusts of wind (τὰ δ’ ἄλλυδις ἄλλα φέρονται / πνοιῆς ὡς ἀνέμοιο) – *cf.* with 9.504-5 above.

9.521),⁴⁰⁵ and that a good man's outlook should be flexible (οἶδα γὰρ ὡς <σ>τρεπτὸς νόος ἀνδράσι γίνεται ἔσθλοϊς 9.520).⁴⁰⁶

Gnomai are used by secondary narrators to appease those grieving or angry. Yet it does appear that the results of this appeasement are unrealistic, or at least un-Homeric.⁴⁰⁷ Philoctetes is immediately pacified as soon as Agamemnon, and before him Odysseus and Diomedes, speak a philosophical concept existent in the Posthomeric world to which heroes should aspire. Nestor philosophises at length on the same theme in *Posthomeric* 7, with the aim of getting Podaleirius to cease from a very Iliadic action of grieving at length for a loved one.⁴⁰⁸ The heroes of the *Posthomeric*, as these examples illustrate, are constructed to embody a non-Homeric philosophy, a series of ideals that befit a Stoic Sage more than a traditional Homeric hero. Nestor, in his consolation of Podaleirius, merely echoes a philosophy recurrent in the *Posthomeric*, found in the words of the primary narrator and other secondary narrators.

The gnostic advice of Nestor does not merely remain at the textual level of the *Posthomeric*. The poet places Nestor in an Iliadic situation of consolation in the face of overwhelming grief. Nestor's words echo the Iliadic Achilles' exhortation to Priam that they should eat, despite their grief. Nestor's words end with a gnostic emphasis that marks a post-Homeric, Stoic way of thinking. Nestor the Homeric hero has become Nestor the Stoic hero. But Nestor's philosophising, in his status as a Homeric hero who exists in the Homeric poems as well as the *Posthomeric*, leads the reader to reread the Homeric situations of grief and consolation. Given the constant and thorough imitation of

⁴⁰⁵ This is a gnome that echoes other gnomai on the same theme. Cf. Odysseus' words as he mourns for the dead Ajax at *Posthomeric* 5.574-5, discussed above, and more importantly in this context, cf. Nestor's own words at 7.38-40 on the need for Stoic *apatheia*.

⁴⁰⁶ Agamemnon's speech resembles the Homeric embassy to Achilles, and Agamemnon's promise of gifts to Achilles, in *Iliad* 9. See Vian 1966.200n6 for the parallels. The parallel between the passages draws together the reactions of Achilles and Philoctetes to Agamemnon's overtures. Cf. Schmitz 2007.77: 'So readers are invited to dwell on the behavior [*sic*] of Philoctetes as opposed to Achilles, the moral implications of wrath and forgiveness, and the rules of social interaction in a heroic world, and they see that Quintus is writing a poem that is very similar, yet not identical to the *Iliad*: his heroes are ethically superior to their Iliadic predecessors.'

⁴⁰⁷ This tendency for characters to seem moral and un-dissenting is not something that should be read as necessarily negative. Rather characters behave as befits those who embody a philosophy, a set of moral standards. Contrast Mansur 1940.69: 'When all the heroes excel in the same way, they carry no conviction. Quintus. . . has not the ability to create a diversity of new situations which will reveal different traits and so make real people. As much as anything else, lack of the creative gift is responsible.'

⁴⁰⁸ Cf. Edwards 1987.271-3 on Achilles' mourning for Patroclus (*Iliad* 18.1-147).

Homer throughout the *Posthomerica*, and the poetological indicators that encourage the reader to read the *Posthomerica* as still Homer,⁴⁰⁹ this new morality and ethics that recall Homer but differ from Homer, suggest both a reading of Homer and an updating of Homer. Quintus reads Homeric heroism, but updates it into a neo-Homeric heroism with the kind of morals and ethics that befit a Homeric hero for Quintus' era, or at least a Homeric hero that embodies the ideals of the poet projected in the poem. We are supposed to read Nestor as the same Nestor of the *Iliad*, the same hero who offered advice in the *Iliad* just as he offers advice here in the *Posthomerica*. But the advice Nestor offers in the *Posthomerica* is clearly not Homeric in its gnomic values. Intertextuality points to differences as well as to similarities and the words of Nestor mark him both as an Iliadic, and as a non-Iliadic, character, a Homeric and neo-Homeric counsellor.

⁴⁰⁹ See my discussion in the thesis introduction on the lack of a proem as an indicator of the *Posthomerica*'s relationship to the *Iliad* – in a sense we read the poem as still the *Iliad*.

Conclusion

Gnomai in the *Posthomerica* carry the philosophical outlook of the poet, as relayed first in the words of the primary narrator, and then as reflected in the similar themes spoken by the secondary narrators in their gnomai. I have concentrated on gnomai in the context of consolation or encouragement for characters to cease from their grief. Such consolation, as reflected in the two speeches of Nestor to Podaleirius in *Posthomerica* 7, centres on the function of Fate in the world of the Posthomeric heroes, the varying fortunes for mortals because of Fate, and death as the ultimate and common path for all. Nestor also points to his own ability to survive despite overwhelming misfortune, and insists on the pointlessness of grief and the necessity of endurance.

I illustrated that Nestor's speeches, and in particular their gnomic content, are enlivened by intertextuality, both Homeric and non-Homeric. The gnomai echo Iliadic situations, but in their true force, reflect a philosophy of Later Antiquity, Stoic in origin and therefore non-Homeric. Such intertextuality brought in issues of narratology. Nestor echoes the words of the primary narrator, and is highlighted by the primary narrator as the embodiment of, and propagator of, some of the *Posthomerica*'s ideals. His advice to Podaleirius mirrors the relationship between the primary narrator and the reader. The primary narrator speaks gnomai and highlights characters that embody or lack these values. The reader is the recipient of this advice. Similarly, Nestor points out to Podaleirius the conduct that is expected of him – the type of conduct that he, Nestor himself, exemplified in his display of resolve and lack of displayed grief for his son while all around him mourned openly.

Other secondary narrators echo Nestor's consolation of Podaleirius. Both Agamemnon, and Odysseus and Diomedes, use a similar theme to console Philoctetes. They reiterate that the *Moirai* are responsible for everything that happens, and that it is not actually down to them that he, Philoctetes, suffered such ills. The speedy

reconciliation from Philoctetes is clearly on account of these gnomai spoken on the role of Fate. A hero like Philoctetes knows that anger is pointless, and that the world he inhabits is ruled by Fate.

We read Quintus threading the poem with non-Homeric philosophical and ethical themes, with gnomai as their carriers. The poet uses a Homeric device, and most often echoes Homeric situations or Homeric gnomai in his own gnomai, but then combines with this Homeric intertextuality a Stoically influenced philosophy, a philosophy that marks the *Posthomeric* as post-Homeric. Quintus reads the function of Fate and the philosophy of the *Iliad* through Late Antique lenses. He provides an updated version fit for a poetic world that is both Homeric and non-Homeric, philosophically early and philosophically Stoic. Through analysis of a key poetic feature of the poem, gnomai, we gain an insight into the neo-Homeric world constructed by Quintus.

A Gnostic Simile: Reading Helen in the *Posthomerica*

Some happy tone
Of meditation, slipping in between
The beauty coming and the beauty gone.

William Wordsworth *Most Sweet It Is* (Smith 1923.149)

Aphrodite, pour les commentateurs d'Homère, c'est le désir d'amour, l'attrait des plaisirs charnels.

Buffière 1956.302

Introduction

There is only one simile in the *Posthomerica* that contains a gnome. It occurs at 14.47-54, and is cogent for its reflection of the belated reading position of Quintus the reader of Homer. In this simile, and its context, Helen is compared to Aphrodite caught with Ares in the snares of Hephaestus. I will demonstrate that Quintus, through this simile, devises a corrective presentation of the Homeric story, where the morals “needed” but not apparent in the Homeric version, in the song of Demodocus in *Odyssey* 8, are supplied – Quintus not only constructs his own Homeric poem, he supplies a morally “updated” version of Homer. He picks a Homeric passage that was a Homeric problem for ancient interpreters of Homer, and posits his own re-presentation of it in an emotionally climatic and tense moment at the end of the *Posthomerica*. We as readers are anxious to see how the Greeks treat Helen and how Helen is presented and how she herself reacts to the Greeks. Quintus threads this climax into the tradition of ancient commentary of Homer, by use of a simile, and by use of a gnome within that simile. I will discuss the simile in its own right, the presentation of Helen in that passage against a background of her characterisation in the Homeric poems, and then her presentation elsewhere in the *Posthomerica*. I will discuss

the implications of the subject matter of the simile, and the effect the gnome has on our reading of Helen, of Aphrodite in the simile, and from there, on our reading of Homer's presentation of the Aphrodite-Ares story in the *Odyssey*.

I will also show that Quintus uses this Helen episode in *Posthomerica* 14, and, in particular, the simile which compares her to Aphrodite, as a poetically unifying device, through parallelism with Penthesileia, and similes that compare her, in *Posthomerica* 1. Quintus begins and (almost) ends his epic with two very different women who are paralleled verbally and through imagery. The echoes characterise Helen as unlike Penthesileia, through their very similarities in presentation. As usual, intertextuality points to differences. These few lines in *Posthomerica* 14 that contain a description of Helen before the Greeks, in the aftermath of the war, perhaps instruct the reader more about Quintus' poetological and thematic aims than any other simile in the *Posthomerica*. Helen's portrayal belies Quintus' post-Homeric position.

Chapter 8 Helen Compared, Helen Perceived

For Heraclitus it is crucial that Homer means something different from what he says.

Long 1992.64

I will now focus on that simile and its complex characterisation of Helen. I begin with detailed analysis of the simile and its context, to illustrate just how Helen is presented in that passage. I then move onto perception. Quintus as a Late Antique reader of Homer along with the learned reader of the *Posthomerica* in Late Antiquity have already encountered Helen in earlier texts and in the *Posthomerica* itself, with characterisation differing from text to text. As a result of this reading, readers have expectations, a perception of Helen. Homer begins this picture of Helen. I will discuss her characterisation derived from both Homeric poems, before comparing her depiction in the *Posthomerica*, both here in this passage in Book 14, and in key scenes elsewhere in the poem.

Book 14 concludes the *Posthomerica* with the enslavement of the Trojan women, the sacrifice of Polyxena, the shipwreck of the Greek fleet as a result of the gods' punishment of Ajax, and, finally, the destruction of the wall of the Achaeans.⁴¹⁰ The book is one of climax, not only because it is the final book of the poem, but also because long-feared events finally take place, such as the enslavement of the Trojan women and their removal to the Greek ships (14.11-38).⁴¹¹ It is in connection with this captivity that Helen finally appears before the Greeks outside the walls of Troy (14.39-70).

It is her appearance before the Greeks that is my first focus in this section: how exactly is Helen depicted in the episode in *Posthomerica* 14 (from 14.39 to 14.70), how is she characterised, and what does this depiction tell us about her psychology here? For these purposes, I will concentrate on the simile and narrative context where Helen is compared to Aphrodite (*Posthomerica* 14.39-62).

Ἄλλ' οὐ μὰν Ἑλένην γόος ἄμπεχεν· ἀλλὰ οἱ αἰδῶς

⁴¹⁰ For the structure of Book 14, see Vian 1969.155-6. I am indebted to Aikaterina Carvounis for allowing me to see a section of her unpublished thesis (at the time of writing) on *Posthomerica* 14.

⁴¹¹ As a climax, of course, the enslavement of the Trojan women goes as far back in the literary story of Troy as the words of Andromache at *Il.* 24.731-2.

- ὄμμασι κυανέοισιν ἐφίζανε καί οἱ ὕπερθε (40)
καλὰς ἀμφερούθηνε παρηίδας. Ἐν δέ οἱ ἦτορ
ἄσπετα πορφύρεσκε κατὰ φρένα, μή ἐ κιοῦσαν
κυανέας ἐπὶ νῆας ἀεικίσσωνται Ἀχαιοί·
τοῦνεχ' ὑποτρομέουσα φίλω περιπάλλετο θυμῶ.
Καί ῥα καλυψαμένη κεφαλὴν ἐφύπερθε καλύπτρη (45)
ἔσπετο νισομένοιο κατ' ἰχνιον ἀνδρός ἐοῖο
αἰδοῖ πορφύρουσα παρήιον, ἦύτε Κύπρις,
εὔτε μιν Οὐρανίωνες ἐν ἀγκοίνησιν Ἄρης
ἀμφαδὸν εἰσενόησαν ἐὸν λέχος αἰσχύνουσαν
δεσμοῖς ἐν θαμινοῖσι δαήμονος Ἡφαίστοιο, (50)
τοῖς ἔνι κεῖτ' ἀχέουσα <περὶ> φρεσὶν αἰδομένη τε
ἰλαδὸν ἀγρομένων μακάρων γένος ἠδὲ καὶ αὐτὸν
Ἡφαιστον· δεινὸν γὰρ ἐν ὀφθαλμοῖσιν ἀκοίτεω
ἀμφαδὸν εἰσοράασθαι ἐπ' αἰσχεῖ θηλυτέρησι·
τῇ Ἑλένη εἰκυῖα δέμας καὶ ἀκήρατον αἰδῶ (55)
ἦε σὺν Τρωῆσι δορυκτῆτοισι καὶ αὐτῇ
νῆας ἐπ' Ἀργείων εὐήρεας. Ἀμφὶ δὲ λαοὶ
θάμβεον ἀθρήσαντες ἀμωμήτοιο γυναικὸς
ἀγλαῖην καὶ κάλλος ἐπήρατον· οὐδέ τις ἔτλη
κείνην οὔτε κρυφῆδὸν ἐπεσβολίησι χαλέψαι (60)
οὔτ' οὔν ἀμφαδίην, ἀλλ' ὡς θεὸν εἰσορόωντο
ἀσπασίως· πᾶσι<ν> γὰρ ἐελδομένοισι φαάνθη.

Lamentation did not grip Helen, however. Instead, *aidos* sat on her dark-blue eyes and reddened her beautiful cheeks right through. Her heart brooded unspeakable things in her mind, that the Achaeans would outrage her as she went to the dark ships. Therefore she trembled with them in mind, her heart shaking utterly with fear. And so, with veil-covered head, she followed behind her husband – in his footsteps – colouring her cheeks with *aidos*, just like Aphrodite, when the Heaven-dwellers gazed on her caught openly in the arms of Ares, shaming her husband's – cunning Hephaestus' – bed, in whose thick bonds she was caught. There among them Aphrodite lay, tortured in mind, and felt shame before the genos of great gods and Hephaestus himself, all standing there together; for it is a terrible thing for women to be caught in the shame of adultery openly in the eyes of a husband. Like her in body and undefiled *aidos*, Helen went with the Trojan women-captives herself to the well-oared ships of the Argives. And the people on all sides marvelled as they looked upon the splendour and lovely beauty of the blameless woman. But no one dared openly or secretly to reproach her with insults, but they looked upon her gladly as though she were a god: for they had all been hoping to see her appear.

Here Helen appears before the Achaean host for the first time, both within the scope of the *Posthomeric*, and within the timeframe of the myth of the Trojan War. Helen's appearance before the Achaeans occurs, therefore, at a moment of suspense for the reader of the *Posthomeric*. The poet does not relieve this tension, but focuses on how Helen feels in the presence of the Achaeans, which is suggested by her *aidos* that we are told she feels, and which she displays in her physical gestures. *Aidos* sits on Helen's eyes and

causes her cheeks to blush (39-41), Helen fears that the Greeks might outrage her as she walks to the ships (41-4), and then veils herself as she walks behind her husband (45-6), and colours her own cheeks with *aidos* (47). She is then compared to Aphrodite in a simile in which we get more insight, through comparison, into how Aphrodite, and therefore Helen, feels. The situation of Aphrodite in the simile and the passage in *Odyssey* 8 from which it is drawn, have very significant implications for the characterisation of Helen here and in the *Posthomerica* as a whole. The key point of this comparison is elucidation of Helen's *aidos* (αἰδοῖ πορφύρουσα παρήιον, ἤνυτε Κύπρις 47, paralleled by τοῖς ἐνὶ κεῖτ' ἀχέουσα <περὶ> φρεσὶν αἰδομένη τε 51).

The passage opens by setting up a polarity. Unlike the other Trojan women, lament does not grip Helen (οὐ μάν 14.39) – instead of γόος and an unrestrained outpouring of grief, *aidos* (39-40), an emotion that connotes restraint and self-awareness, has her as its object.⁴¹² This *aidos* sits on Helen's eyes (ὄμμασι κυανέοισιν ἐφίζανε 40) and causes her beautiful cheeks to blush (καλὰς ἀμφερούθηνε παρηίδας 41).⁴¹³ *Aidos* here is practically personified:⁴¹⁴ it takes a verb (ἐφίζανε 40) that is used elsewhere only in the normal context of a mortal sitting down (*Posthomerica* 6.38).⁴¹⁵ The *aidos* that Helen feels here is caused directly by the view she thinks the Greeks have of her, that she is the cause of all their suffering.⁴¹⁶

⁴¹² μάν is an 'affirmative particle' according to Cunliffe 1924.*ad loc.* Cf. an exactly similar use at *Il.* 17.41.

⁴¹³ κυανέος is used of eyes in the *Posthomerica* only here. Cf. Carvounis 2005.104-5 for discussion of the adjective in Homer.

⁴¹⁴ Cf. Vian 1969.177n5: 'L'αἰδώς est plus ou moins personnifiée.' Cf. D.L. Cairns 1993.224 for discussion of the personified *Aidos* at Sophocles *Oedipus Coloneus* 1267-9. αἰδώς occurs sixteen times in the *Posthomerica* (eight times in the sixth foot as here at 14.39): as 'honte' 1.749, 7.554, 9.114, 9.281, 13.425, 14.19, 14.39, 14.47, and 14.55; as 'pudeur' 1.60, 12.555, and 14.432; and as 'sexe (de la femme)' 1.622 and 13.116 (so Vian & Battegay 1984.*s.v.* αἰδώς). The more specific implications of the term with respect to Helen and her other appearances in the *Posthomerica* are discussed below.

⁴¹⁵ This verb is used in the *Iliad* with ὕπνος as subject (*Il.* 10.26 – the only time the verb is used), which does not sit on the eyes of Menelaus. Cf. Carvounis 2005.104, who also notes the use of ὕπνος with ἰζάνει at *Il.* 10.91-2. The rare verb in both poems, and the unusual use it is put to, draws the passages together in the reader's mind.

⁴¹⁶ Menelaus could not sleep because of his worry for his fellow Greeks (*Iliad* 10.26ff.), worry for which Helen's abduction was the primary cause. He himself feels both joy and *aidos* as he leads Helen out of Troy to the Greek camp: ἔχεν δέ ἐ χάριμα καὶ αἰδώς (*Posthomerica* 14.19). Cf. Vian 1969.158: 'Tout au plus est-il partagé entre la joie du triomphe et l'αἰδώς, la confusion que lui inspire la conduite passée d'Hélène.' It is difficult to ascertain why exactly he feels this "shame". It seems plausible that his honour is directly affected by the conduct of Helen – cf. Llewellyn-Jones 2003.156: 'A man's honour is intrinsically bound up

Helen's *aidos* is accompanied by physical and psychological descriptors. At 39-41, *aidos* sits on her dark-blue eyes, and causes her to blush. This physical indication of *aidos* occurs again before she walks behind her husband (ἔσπετο νισομένοιο κατ' ἴχνιον ἀνδρὸς ἑοῖο 46): she covers her head with her veil (καλυψαμένη κεφαλὴν ἐφύπερθε καλύπτρη 45), and she colours her cheek with *aidos* (αἰδοῖ πορφύρουσα παρήιον 47).⁴¹⁷ At 42-4 we have the inward correspondents of these outward manifestations of *aidos*: she fears lest the Greeks do her outrage as she walks to the ships (42-3), and (therefore) trembles in heart (44).⁴¹⁸

What exactly is the meaning of *aidos* in this passage? *Aidos*, which is traditionally translated as “shame”,⁴¹⁹ according to Cairns operates in two specific ways: on the one hand, it operates with reference to self, and on the other hand, to one's own self image with reference to others – both uses being closely connected.⁴²⁰ As I will show, Helen has *aidos* because she is viewed, or knows that she will be viewed, by others. Her gestures that physically exhibit her *aidos* are all in relation to an audience. It is, rather, the focus of the *simile* that adds a particular shade of meaning to Helen's *aidos* in relation to adultery and failure in marriage.⁴²¹

As mentioned, the primary point of the simile is comparison of Helen's *aidos* and the psychological and physical manifestations of that *aidos*, with the *aidos* of Aphrodite when she is caught sleeping with Ares in the snares of her husband Hephaestus. Line 55 makes the point of the comparison clear: τῇ Ἑλένῃ εἰκυῖα δέμας καὶ ἀκήρατον

in the sexual purity of the women of his family and it is for his reputation that women needed to be socially and sexually controlled.'

⁴¹⁷ Cf. D.L. Cairns 1993.6: '*Aidos* is most readily identified as an emotion by the fact that it is regularly described as having physical or psychological symptoms (typically blushing) and as involving characteristic behavioural responses (such as averting one's gaze, bowing or veiling head, etc.)'. More specifically on veiling as 'part of the general complex of associations between *aidos* and the eyes', cf. D.L. Cairns 1993.292.

⁴¹⁸ For fear or pity accompanying *aidos* in Homer, see D.L. Cairns 1993.49.

⁴¹⁹ See, e.g., LSJ s.v. αἰδώς.

⁴²⁰ D.L. Cairns 1993.2-3. D.L. Cairns 1993.50 establishes 'the fundamental connection in Homer between *aidos* and popular opinion', with specific reference to the words of Hector at *Il.* 22.105-7. One could argue that any self-reference is reference to one's image before others – otherwise self-reference becomes pointless.

⁴²¹ On Helen's *aidos* in Homer having specific reference to her role as a woman and her failure in marriage, cf. D.L. Cairns 1993.121. Vian 1969.178n3 argues, on the basis of 14.19, 39, 47, and 51, that here *aidos* 'ne désigne plus la pudeur virginale, mais la honte de la femme adultère'. Vian is correct to read this meaning for *aidos* here, but not in connection with lines 19, 39, and 47. *Aidos* can only be read this way for these lines in the light of the simile; they do not of themselves suggest this designation for *aidos*.

αἰδῶ. Quintus, beyond this simplistic level of comparison, designs this passage with mannered and overt balance between simile and narrative, binding Aphrodite and her situation to Helen and her situation. Κύπρις (47), the subject of the simile, has Helen as her narrative correspondence. Lines 48-9, with Aphrodite as object of the gods perception, echo the viewing of Helen by the Greeks: μιν Οὐρανίῳνες. . . ἀμφαδὸν εἰσενόησαν (48-9) is paralleled by ὡς θεὸν εἰσορόωντο (61-2) and by ἀμφὶ δὲ λαοὶ. . . θάμβεον ἀθρήσαντες (57-8 – these words also echo line 52). The discomfort Aphrodite feels (τοῖς ἔνι κεῖτ' ἀχέουσα <περὶ> φρεσὶν 51) has its correspondence in line 44, where Helen's fear of what the Greeks might do to her is expressed (the actual torment of Aphrodite in the simile elaborates the kind of fear that Helen has before the Greeks – it is on account of the suffering she has caused because of her adultery). Aphrodite's *aidos* in the presence of the on-looking male gods in the simile (αἰδομένη τε / ἰλαδὸν ἀγρομένων μακάρων γένος 51-2) implies the *aidos* of Helen in anticipation of the viewing she will receive from the Greeks – as she indeed does experience post-simile, at lines 57-62.

As an irrational correspondence, the expression at line 48 (ἐν ἀγκοίνῃσιν Ἄρηος) echoes Helen's position behind Menelaus (κατ' ἴχνιον ἀνδρὸς ἐοῖο 46) – Aphrodite is trapped in the arms of Ares, in the view of others, while Helen follows in the footsteps of Menelaus, in the view of others. The close proximity and similar metrical positions of the two phrases align them, but the situations Helen and Aphrodite are found in also correspond to an extent – they are found with a male before the gaze of others. In this passage, it is with Menelaus that all the Achaeans see Helen, just as all the gods see Aphrodite caught in the arms of Ares. However, Helen is not caught in any misdemeanour with Menelaus – we would expect Paris as a narrative correspondence with Ares in the simile. Arguably, this irrational correspondence between Ares and Menelaus reflects the weakness of the marriage both between Aphrodite and Hephaestus, and correspondingly, between Helen and Menelaus.⁴²² Our reading of the Helen-

⁴²² The marriage between Hephaestus and Aphrodite is not a strong, traditional myth, while the Ares-Aphrodite marriage is strongly attested in sources (so Heubeck, S. West, & Hainsworth 1988.364). The use of the Aphrodite-Ares story draws attention to the poet's awareness of the variant myths, and his

Menelaus relationship is affected: the marriage is paralleled with a weak marriage myth, and is thereby undermined.⁴²³ On the other hand, the parallel points to contrast – here Helen the adulteress is in the presence of her husband as though caught in the act, such is her shame before the Greeks.

I will focus on the significance of the Ares-Aphrodite adultery story, its Odyssean context, and post-Homeric reception, below. It is useful, briefly here, to draw attention to the presentation of Aphrodite in the simile. The first thing that strikes the reader is the difference in presentation between this simile and the account of the story in Demodocus' song (*Odyssey* 8.266-369). The *Odyssey's* presentation of the myth is comical and non-judgmental.⁴²⁴ We do not get a description of the embarrassment of Aphrodite, but only the reaction of the (male) gods, who find the scene very amusing.⁴²⁵ The presentation of the myth in the *Posthomeric* is markedly different in tone however – the humour of the story in the *Odyssey* is absent. The discomfort of Aphrodite in the presence of the on-looking gods, in contrast to the lack of any such explicit mention in the *Odyssey*, implies the shame that she feels before them.⁴²⁶ The status and gender of the gods exacerbate the vulnerability of Aphrodite's position here (and in the main narrative, Helen's position before the Achaean male host). The narrator makes clear that Aphrodite was seen openly

(Alexandrian) illustration of learning. Cf. Hunter 1993.3 on the 'open display and exploitation of the apparatus of scholarly learning' characteristic of Alexandrian poetry. It is interesting to note that Aphrodite is called the wife of Ares at *Posthomeric* 1.667, whereas the simile here in Book 14, and the *Odyssey* passage it is derived from, seem to imply that she is the wife of Hephaestus. James 2004.274 discusses the discrepancy as follows: '667 seems to gloss over the fact that Aphrodite's link with Ares was only an amour. . . presumably for the sake of highlighting a further link with Penthesileia through her father.' James is right in his interpretation here – the differences point to a willingness on the part of Quintus to dispense with continuity for the sake of context.

⁴²³ This line of argument could be pursued further: Hephaestus is an ambivalent god, the object of laughter and derision, whereas Ares is the god of War, and therefore the opposite embodiment of Hephaestus. Menelaus fits naturally as a parallel for Ares, while Paris, an ambivalent hero, fits naturally as a correspondent for Hephaestus. Desire to see parallelism can perhaps go too far, especially given that, here, Paris is the adulterer, as is made clear throughout the *Posthomeric* – see my discussion below. Wenglinsky 2002.56 astutely points out that in Book 14 Hephaestus and Aphrodite are not actually explicitly called husband and wife. She argues Quintus perhaps calls Ares husband of Aphrodite in *Posthomeric* 1 to mitigate the adultery story in Book 14. This does not solve the fact that Aphrodite is caught in adultery with Ares – Quintus in a way "hedges his bets" by making Aphrodite the wife of both gods – it suits both situations in Books 1 and 14.

⁴²⁴ On this, see, further, the brief but astute comments by Carvounis 2005.102.

⁴²⁵ Cf. Heubeck, S. West, & Hainsworth 1988.368; the tone of Demodocus' story is of course comic (Garvie 1994.305), and 8.324-5, of the modesty of the goddesses, is, according to Garvie (*ib.*) 'one of the most amusing touches in the story'. Cf. D.L. Cairns 1993.123, on the *aidos* of the absent goddesses here, and my discussion below. *Odyssey* 8.334-43 exemplifies the light-hearted nature of the story.

⁴²⁶ 'It is clear that shame bears a frequent, and some would say an essential, reference to the concept of an audience' D.L. Cairns 1993.15.

shaming the bed of her husband (ἀμφαδὸν εἰσενόησαν ἔδον λέχος αἰσχύνουσαν 49).⁴²⁷ This line defines the way in which Aphrodite felt *aidos* before the *genos* of immortals (51-2):⁴²⁸ Aphrodite has shamed her husband's bed (αἰσχύνουσαν 49), precisely the *duty* involved in a woman's *aidos* that she has failed to keep.⁴²⁹ It is of course true that Aphrodite is a goddess, and that she, therefore, can with some impunity transgress the boundaries of *aidos* set for mortals.⁴³⁰ However, it is made very clear that she is judged as an adulteress – she is caught *disgracing* her husband's bed.

To understand Helen and the specific force of her *aidos* in this passage requires appreciation, also, of her characterisation in the Homeric poems – the texts that the *Posthomeric* relies upon principally for its intertextuality. Throughout the *Iliad*, Helen is referred to as the cause of the war,⁴³¹ but is herself rarely seen or heard. Of her actual appearances in Homer, I will begin by discussing briefly her first words in the *Iliad* in Book 3, where she draws attention to her status as *casus belli* (*Iliad* 3.171-80).⁴³²

Τὸν δ' Ἑλένη μύθοισιν ἀμείβετο διὰ γυναικῶν·
 “αἰδοῖός τέ μοί ἐσσι φίλε ἔκυρὲ δεινός τε·
 ὡς ὄφελεν θάνατός μοι ἄδειν κακὸς ὀππότε δεῦρο
 υἱεῖ σῶ ἐπόμεν θάλαμον γνωτούς τε λιποῦσα
 παῖδά τε τηλυγέτην καὶ ὀμηλικίην ἐρατεινήν.” (175)

⁴²⁷ For αἰσχύνω as ‘disgrace’ in a moral sense, see LSJ *s.v.* αἰσχύνω 2. See D.L. Cairns 1993.57 for the Homeric passages he cites to support the meaning ‘disgrace’.

⁴²⁸ As D.L. Cairns (1993.2) argues, the verb ‘is used to convey inhibition before a generalized group of other people in whose eyes one feels one’s self-image to be vulnerable, or to express positive recognition of the status of a significant other person.’ Both of the categories fit the situation under discussion here.

⁴²⁹ Cf. D.L. Cairns 1993.124 on the husband’s bed receiving *aidos* ‘as a quasi-personified symbol of the marital relationship’.

⁴³⁰ For the lack of consequences of the gods’ actions for themselves, and the perseverance of their divine status, see Griffin 1980.200-1, who also discusses the ‘mortification of Ares and Aphrodite’ in the *Odyssey*, and the reassertion of the divinity of Aphrodite afterwards. This impunity for the gods in fact might explain the lack of the word “*aidos*” in relation to Aphrodite in the *Odyssey* passage. Its occurrence here in the *Posthomeric* in relation to the conduct of Aphrodite is also, to an extent, motivated by the narrative context, and the poet’s attempts to implicate the simile firmly within the narrative, and to intertwine the conduct of Helen with the conduct of Aphrodite, and *vice-versa*.

⁴³¹ Helen appears, or is named, at *Iliad* 2.161, 177, 356, 590; 3.70, 91, 121, 154, 161, 171, 199, 228, 285, 329, 383, 418, 426, 458; 4.19, 174; 6.292, 323, 343, 360; 7.350, 355; 8.82; 9.140, 282, 339; 11.125, 369, 505; 13.776; 19.325; and 24.761. Roisman 2006.In1 cites the following passages to prove that Helen is ‘repeatedly referred to as the woman for whose sake the Trojan War was fought’ (2006.1): *Iliad* 1.159-60 (vaguely relevant), 3.126-8, 3.156-7, 4.173-4, 6.344-58, 7.350-1, 9.339, 19.325, 22.114-16, and 24.762-74. She cites the following from the *Odyssey*: 4.235-89, 11.438, 14.68-9, 17.118-19, 22.226-30, and 23.218-21. That Helen has caused the sufferings of the Greeks is suggested especially by *Iliad* 2.356 – for which see Kirk 1985.153. For discussion of the culpability of Helen in the eyes of the Trojans, see Roisman 2006.7.

⁴³² See Roisman 2006 for a discussion of Helen in the whole *Iliad*. Note that I am concerned primarily with Helen’s self-representation, and I do not dwell on the other features of her characterisation in the *Iliad*.

ἀλλὰ τά γ' οὐκ ἐγένοντο· τὸ καὶ κλαίουσα τέτηκα.
τοῦτο δέ τοι ἐρέω ὃ μ' ἀνείρεαι ἠδὲ μεταλλᾶς·
οὗτός γ' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων,
ἀμφοτέρων βασιλεύς τ' ἀγαθὸς κρατερός τ' αἰχμητής·
δαῆρ' αὐτ' ἐμὸς ἔσκε κυνώπιδος, εἴ ποτ' ἔην γε.” (180)

Then Helen, brilliant among women, spoke words in answer: “You are sensitive to my feelings, dear father-in-law, and shrewd. Would that evil death had been my pleasure when I followed your son here, leaving bed-chamber, family, adolescent child, and lovely friendship. But that was not my luck, because of which I have melted away in tears. But I tell you what you ask of me and discuss: this is Atreides Agamemnon the far-ruling, both a good king and brave spearman. The other is my husband, of me – bitch-face that I am – if ever he was my husband.”

This scene in *Iliad* 3, from the famous *teichoskopia*, paints a cogent, subtle picture of a Helen aware of her surroundings. There is a more subtle side to Helen’s words in this scene that suggests a slightly more cunning shade to her character.⁴³³ In this scene in *Iliad* 3, the Trojan “household”, and the readers / listeners of the poem, have an opportunity to redress their view of Helen (except Priam, who seems to have an unwaveringly favourable opinion of her anyway – 3.162, 164), based on her self-depiction.⁴³⁴ She is a foreigner, and though protected by Priam and Hector, is the underlying cause of the Trojans’ suffering.⁴³⁵ Therefore, she has a reputation, an image constructed outside of her control, one that the Greeks and Trojans have alike of her, and one that even the readers / listeners of the *Iliad* may have.⁴³⁶ She misses her home (emphasised by lines 174-5, and the pathetic adjectives *τηλυγέτην* and *ἐρατεινήν* (175)), but still speaks in reverential terms to Priam (172). She speaks harshly of herself, and describes herself as dog-like, or “bitch-face” (*κυνώπιδος* line 180), an expression used only by her, of herself, in the

⁴³³ For more detailed discussion of strategy in the words of Helen in Book 3, see Roisman 2006.13-15.

⁴³⁴ In fact she does not have to say anything, since her appearance seems to have a persuasively appeasing effect on the old men on the wall who see her approaching (3.156-8 – on which see Roisman 2006.7). Despite this beauty, however, they state in the immediately succeeding lines (159-60) that even then she should leave in the ships with the Greeks.

⁴³⁵ Roisman 2006.11 sums up Helen’s position in this scene: ‘Helen’s replies are constrained by her gender, by her foreignness, and by the societal view of her culpability. These combine to make her dependent on Paris and his family for her survival and require her to do whatever she can to retain Priam’s favor and protection, both as her father in law and as King of Troy. Her part in the conversation with him and the other old men must thus be read as more than a simple expression of what she feels and thinks.’

⁴³⁶ Cf. Roisman 2006.7, on the culpability of Helen in the eyes of the Trojans in particular. For Helen as the daughter of *Nemesis*, and thus by birth a destructive force, see Kahil 1955.28, Roisman 2006.13n23, and Collins 1988.46.

Iliad.⁴³⁷ She makes it clear that she would rather have died than follow Paris to Troy (173-4). Such negative self-reference evokes opposite reactions, and a more favourable view of her in the eyes of the Trojans.⁴³⁸ So while on the surface it seems that Helen feels true regret over what has happened because of her, she is acutely aware of her situation as a foreigner on enemy territory, of her status as *casus belli*, and her need to portray herself as the unwilling victim.⁴³⁹ On the basis of this example, that she manages to survive in Troy for the duration of the war is due to an extent on her ability to construct an identity that ensures her survival.

In *Odyssey* 4, Helen is also represented in a complex way. On the one hand she describes herself as having rejoiced in the chance at last to return to her homeland (4.259-64):

“ἔνθ’ ἄλλαι Τρωαὶ λίγ’ ἐκώκουν· αὐτὰρ ἐμὸν κῆρ
χαῖρ’, ἐπεὶ ἤδη μοι κραδίη τέτραπτο νέεσθαι (260)
ἄψ οἰκόνδ’, ἄτην δὲ μετέστενον, ἦν Ἀφροδίτη
δῶχ’, ὅτε μ’ ἤγαγε κεῖσε φίλης ἀπὸ πατρίδος αἴης,
παῖδά τ’ ἐμὴν νοσφισσαμένην θάλαμόν τε πόσιν τε
οὐ τευ δευόμενον, οὐτ’ ἄρ φρένας οὔτε τι εἶδος.”

“Then the rest of the Trojan woman wept out loud, but my heart rejoiced, when my desire now turned to the homeward journey. And I groaned over the infatuation which Aphrodite gave me, when he led me to Troy far from my dear homeland, and caused me to turn my back on my child and my bridal chamber and my husband who lacked nothing, in wits or appearance.”

Menelaus, however, in reply to this favourable self-representation his wife gives herself (*Odyssey* 4.266-89), points out how she imitated the voices of the wives of the Greek heroes as she went round the wooden horse with Deiphobus, in an attempt to get the men (whom she knew were inside – as Helen herself makes clear at *Odyssey* 4.256) to cry out

⁴³⁷ On the expression cf. Kirk 1985.290, and Clader 1976.17: ‘Helen characterises herself as a “bitch” four times in Homer [*Il.* 3.180, 6.344, 6.356, and *Od.* 145], always in contexts where she refers to the shame of her having brought about the War.’ She speaks of herself twice in this way in Book 6 to Hector, at *Il.* 6.344 and 6.656. The example at 6.344 is particularly self-deprecatory: κυνὸς κακομηχάνου ὀκρουέσσης.

⁴³⁸ Such a favourable view is of course restricted to those who see and hear her: cf. Roisman 2006.8.

⁴³⁹ Cf. Roisman 2006.8: ‘Essentially, the epic’s treatment of Helen’s culpability highlights her isolation and vulnerability as an unwelcome stranger in a foreign land, unwelcome even among those who are kindly disposed to her.’ Helen herself, in her own words, does much to construct this characterisation.

(4.374-79).⁴⁴⁰ Here we have two representations of Helen similar to those found in *Iliad* 3 discussed above. On the one hand, Helen portrays herself as pro-Greek, an unwilling victim in captivity, keen to return home: in the context of *Odyssey* 4, such statements suit the presence of Menelaus.⁴⁴¹ On the other hand, Menelaus' reply highlights a Helen keen to fit into her Trojan environment, and even suggests a Helen that is pro-Trojan and anti-Greek.⁴⁴²

Thus the picture of Helen in Homer is not straightforward. She is someone who is aware of herself and her surroundings, and someone who carefully constructs her speeches to suit her ends.⁴⁴³ How does Helen in the *Posthomerica* compare, and how does the readers' (that is, Quintus', the Late Antique reader's, and the modern reader's) view of Helen in Homer affect reading of Helen in the *Posthomerica*? Helen actually figures personally as subject in the *Posthomerica* only five times: in Book 6 (153-65), where Helen and Eurypylos exchange marvelling gazes; in Book 9 (143) – only the Trojan women and the old men are left on the walls looking down on battle, but Helen stays away; in Book 10 (389-405), where she “laments” for Paris; and Book 14 – the passage under discussion here, and the reconciliation with her husband at 154-64.⁴⁴⁴ As in the *Iliad*, she is often the subtext to much disagreement between Trojans in the poem.⁴⁴⁵

I would like to discuss three of her appearances in the *Posthomerica* which contribute to her characterisation in the poem, and which play off her appearances in the Homeric poems. The first of these is her depiction at *Posthomerica* 9.143, where the Trojans look down from the wall on the battle (9.138-44).

Τρωιάδες δ' ἀπὸ τείχεος ἐσκοπίαζον

⁴⁴⁰ On Helen in the *Odyssey*, cf. the unfavourable portrayal by Ryan 1965.117. Contrast Groten 1968.35 (and 35n1). Note that Menelaus ascribes the actions of Helen here to the influence of a god wanting to give the Trojans warning (*Od.* 4.274-5).

⁴⁴¹ Cf. Heubeck, S. West, & Hainsworth 1988.208-9 on the speeches of Helen and Menelaus here: ‘The juxtaposition of these two complementary tales suggests the lability of Helen’s character, and a rather coquettish pride in dangerous secrets.’

⁴⁴² This contrasts with Helen’s claims at Euripides *Tr.* 962-4, where she states that Paris forced her to marry him, and that she suffered slavery in Troy.

⁴⁴³ Cf. J.T. Kakridis 1971.42, of Helen in *Odyssey* 4: ‘It is quite clear that Helen wants to be free, as far as possible, of blame for her escape from Sparta in the eyes of the two young men [Telemachus and the disguised Athene], who are now listening to her and who naturally lay the responsibility of the war on her. . . and her compliment for Menelaus’ brains and looks has no other objective than to relieve her deceived husband of the difficult position in which he now is in the presence of his guests.’

⁴⁴⁴ Helen’s name occurs 23 times in the *Posthomerica*: 2.54, 66, 97; 6.24, 152, 156, 157; 9.89, 143; 10.287, 324, 363, 389; 12.548; 13.356, 379, 412, 470, 519, 525; 14.39, 55, and 154.

⁴⁴⁵ At 2.66, 97; 6.24; 12.548; 13.379, 470, and 519.

αἰζηῶν στονόεντα μόθον, πάσησι δὲ γυῖα
ἔτρεμεν εὐχομένησιν ὑπὲρ τεκέων τε καὶ ἀνδρῶν (140)
ἠδὲ κασιγνήτων· πολιοὶ δ' ἄμα τῆσι γέροντες
ἔζοντ' εἰσορόωντες, ἔχον δ' ὑπὸ χεῖλεσι θυμὸν
παίδων ἀμφὶ φίλων. Ἑλένη δ' ἐνὶ δώμασι μίμνεν
οἷη <ἄμ'> ἀμφιπόλοισιν· ἔρουκε γὰρ ἄσπετος αἰδώς.

The Trojan women looked down from the wall on the men's grievous battle, and the limbs of all trembled as they prayed on behalf of their children, husbands, and brothers. And grey-haired old men sat there watching with them, their hearts in their throats as they feared for their dear children. But Helen remained at home alone, along with her maidservants: for unspeakable *aidos* kept her back.

This passage is the counterpart in the *Posthomeric* to the *teichoskopia* in *Iliad* 3, made clear not only by the situation in the texts, but also by verbal parallel. The expression οἷη <ἄμ'> ἀμφιπόλοισιν (144), for example, echoes *Iliad* 3.142-3 (ὄρματ' ἐκ θαλάμοιο τέρεν κατὰ δάκρυ χέουσα / οὐκ οἷη, ἄμα τῆ γε καὶ ἀμφίπολοι δύ' ἔποντο). More significantly, there are strong contrasts between the passages.⁴⁴⁶ In the *Iliad* version, Helen speaks at length, whereas here she does not speak at all; in the *Iliad*, she is in the presence of Priam and the Trojan old men who wonder at her beauty, while, here, she is alone (οἷη 144) and remains inside (ἐνὶ δώμασι μίμνεν 143); and the goddess Iris (*Iliad* 3.130-40) compels Helen to appear before the Trojans on the wall in *Iliad* 3, whereas in this passage it is Helen's *aidos* that restrains her (ἔρουκε γὰρ ἄσπετος αἰδώς 144).⁴⁴⁷ Also, Helen's appearance on the wall in *Iliad* 3 is in the context of a truce, and before the deaths of Patroclus, Hector, and Achilles. Here, the Trojan War is approaching its end, after the deaths of those three figures, as well as the deaths of Penthesileia, Antilochus, Memnon, Ajax, and Eurypylos, in particular, among many others.⁴⁴⁸

⁴⁴⁶ Cf. James 2004.316: 'As there is no obvious reason for noting Helen's absence, it should probably be taken as an allusive contrast to her conversation on the same walls with the Trojan elders as they view the Greek army at *Iliad* 3.121-244.'

⁴⁴⁷ Cf. *Od.* 8.324: θηλύτεροι δὲ θεαὶ μένον αἰδοῖ οἴκοι ἐκάστη: the context of each passage is different, however.

⁴⁴⁸ Note *Posthomeric* 9.145-8, lines that immediately follow Helen's appearance here. These lines emphasise the destruction and bloodshed in the battle the Trojans watch from the wall, thus highlighting what Helen is the cause of, and adding to the reasons for her feeling *aidos* here.

The contrast between the two passages builds into the contrast between the two epics in how they present Helen. Helen does not speak in the *Posthomerica* until 10.389, and there her presentation is not favourable, as will be demonstrated below.⁴⁴⁹ In the *Iliad* however, as I have shown, Helen is given more scope for speaking, and we gain an insight into her view of herself and the misfortunes she has brought upon Trojans and Greeks alike. By Book 9 and this passage, the *Posthomerica*, on the other hand, has censured Helen, and the opportunity to recreate a *teichoskopia* has emphasised the differences in presentation – Helen is kept out of sight: out of dialogue with the Trojans, and out of sight of the battle raging below because of her, and what restrains her is her *aidos*.⁴⁵⁰ The emphasis on *aidos* in this passage here in *Posthomerica* 9, which prevents her from even appearing at the wall, let alone speak, suggests that Quintus comments on the presentation of Helen in Homer’s *teichoskopia*, and presents a corrected version where the Helen whose *aidos* should prevent her from speaking in the *Iliad*, does in fact keep her away from the wall in the *Posthomerica*, and instead stress is placed on the anxiety the Trojans feel for their loved ones who are fighting in the battle below (9.139-43).⁴⁵¹

The *aidos* mentioned here at *Posthomerica* 9.144 is recalled at *Posthomerica* 14.39, 47, and 55 of our passage, and we must understand that the *aidos* that kept her back from appearing on the walls is the *aidos* that sits on her cheeks as she walks in fear before the Achaean troops.⁴⁵² The second passage I wish to discuss presents a portrayal of

⁴⁴⁹ Helen’s words at *Iliad* 24.762-75, and especially 24.774-5, imply that it became more difficult for her to speak openly after the death of Hector, and that her words there might explain her taciturnity in the *Posthomerica*, and suggest that Quintus was very aware of her presentation and words in the Homeric poems. In mythological time, the *Posthomerica* precedes the more confident Helen of the *Odyssey*.

⁴⁵⁰ Cf. Vian 1966.185n4: ‘Hélène reste à la maison, lorsque, dans la *Teichoskopia* homérique. . . elle monte sur les ramparts et se mêle aux vieillards.’ Vian (*ibid.*) also compares Vergil *Aen.* 8.592-3 and 12.131-3.

⁴⁵¹ It could be argued that Iris gives Helen desire for her former husband, town, and parents (*Il* 3.139-40) in the Iliadic version, and that there the war has been stopped and that Helen has an opportunity to see the men below who at that moment are not fighting because of her (3.134). Here, however, the war is raging below, and Helen is not prompted supernaturally by any god to approach the wall.

⁴⁵² Both situations involve audiences; cf. D.L. Cairns 1993.15: ‘It is clear that shame bears a frequent, and some would say an essential, reference to the concept of an audience, and in many cases this audience will be a real one. One feels shame before those who witness one’s actions, and focuses on what the members of that audience may say or think of one.’ It is interesting to note that the *aidos* of Helen at 9.144 is described as ἄσπετος, which, although a common adjective in Quintus (it occurs 67 times), is used only here of *aidos*, and underscores the enormity of shame that (the Posthomerian) Helen feels.

Helen similar to that of the Iliadic Helen that I argued for above, who behaves in a way that is designed to please the Trojans (*Posthomerica* 10.389-405):

Ἀλλ' Ἑλένη μάλα πολλὰ διηνεκέως γοόωσα,
 ἄλλα μὲν ἐν Τρώεσσιν ἀύτεεν, ἄλλα δέ οἱ κῆρ
 ἐν κραδίῃ μενέαινε· φίλον δ' ἀνὰ θυμὸν ἔειπεν· (390)
 “Ἄνερ, ἐμοὶ καὶ Τρωσὶ καὶ αὐτῷ <σ>οὶ μέγα πῆμα,
 ὤλεο λευγαλέως· ἐμὲ δ' ἐν στυγερῇ κακότητι
 κάλλιπες ἐλπομένην ὀλοώτερα πῆματ' ἰδέσθαι.
 Ὡς ὄφελόν μ' Ἄρπυιαι ἀνηρείψαντο πάροιθεν, (395)
 ὅπποτε σοὶ <γ'> ἐπόμην ὀλοῆ ὑπὸ Δαίμονος Αἴση.
 Νῦν δ' ἄρα καὶ σοὶ πῆμα θεοὶ δόσαν ἠδ' ἐμοὶ αὐτῇ
 αἰνομόρῳ· πάντες δέ μ' ἀάσπετον ἐρρίγασι,
 πάντες δ' ἐχθαίρουσιν ἐμὸν κέαρ, οὐδέ πη οἶδα
 ἐκφυγέειν· εἰ γάρ κε φύγω Δαναῶν ἐς ὄμιλον, (400)
 αὐτίκ' ἀεικίσσουσιν ἐμὸν δέμας· εἰ δέ κε μίμνω,
 Τρωαὶ καὶ Τρωῆς με περισταδὸν ἄλλοθεν ἄλλαι
 αἰψὰ διαρραίσουσι· νέκυν δ' οὐ γαῖα καλύψει,
 ἀλλὰ κύνες δάψουσι καὶ οἰωνῶν θοὰ φύλα.
 Ὡς ὄφελόν μ' ἔδαμάσσαντο (405)
 , πάρος τάδε πῆματ' ἰδέσθαι.” (405)

But Helen lamenting profusely and unceasingly, uttered among the Trojans what was suitable for Trojan ears, but her inward desire purposed other things. These were the words of her dear heart: “Husband, a great blow is your mournful death to me, the Trojans, and you yourself. You left me behind in grievous ills, and now I expect to see even more destructive sorrows. Would that the Harpies beforehand had snatched me away, when I followed you under the compulsion of some destructive decree of a *Daimon*. Now the gods have truly brought disaster to you and to me, ill-fated one that I am. All shudder in unspeakable horror at me, all hate my heart, and I do not know where to escape to. For if I flee into the throng of the Greeks, immediately they will do outrage to my body; but if I remain, the Trojan women and men will stand around me and one after another rip me quickly to shreds. No earth will cover my body, but dogs and the swift flocks of birds will eat me. Would that <the grievous Fates> had destroyed me before I saw all these sorrows.”

The narrator’s explanation (10.389-91) of the rationale behind Helen’s words implies that her lamenting for Paris is not sincere (πολλὰ διηνεκέως γοόωσα 10.389), and that she laments audibly only for the sake of the Trojans (ἄλλα μὲν ἐν Τρώεσσιν ἀύτεεν, ἄλλα δέ οἱ κῆρ / ἐν κραδίῃ μενέαινε (390-1)).⁴⁵³ However, we can read the words that Helen actually speaks in this passage as completely truthful, since she speaks these

⁴⁵³ Even the other Trojan women lament secretly over their own kin (10.408-10), while grieving officially for Paris (ὡς κείνον στενάχοντο, μετὰ φρεσὶ δ' ἄλλα μενοίνων 408). Oenone alone has real grief for Paris (10.411-14).

words only to herself, if in fact they are uttered and not simply thought.⁴⁵⁴ She focuses on her own plight and future now that Paris is dead and the end of the war likely.⁴⁵⁵ There are items in the passage that affect our reading of her appearance before the Greeks in Book 14. One parallel, in particular, creates considerable dramatic potential. At 10.400-1, Helen states that if she flees to the Greeks they will outrage her body (note especially ἀτύκ' ἀεικίσσουσιν ἐμὸν δέμας 401). The word for “outrage” – ἀεικίσσουσιν (10.401), is echoed at 14.43 – ἀεικίσσωνται Ἀχαιοί. Helen, in her indirectly reported fears in Book 14, recalls her directly spoken fears in Book 10. Both passages involve revelation of Helen’s inward fears, here in Book 10 in her own words, and there in Book 14 reported by the primary narrator. Thus, suspense is created through the verbal parallel – the reader recalls Helen’s words here.⁴⁵⁶ The subtle difference in syntax between the passages implies that Helen by Book 14 is unsure whether the Greeks will do outrage to her body (the verb is in the subjunctive within a clause of fearing), whereas she more definitely states with the future tense in ἀεικίσσουσιν at 10.401 that the Greeks will harm her.⁴⁵⁷

Helen speaks one more time in the *Posthomerica*, but this time after the passage under discussion in Book 14. In her reconciliation scene with Menelaus (14.149-78), she tells Menelaus that she left him unwillingly (156), that Paris and the Trojans abducted her by force, and that what kept her from killing herself was desire for him and their child (σεῦ ἔνεκ' ἀχτυμένην καὶ τηλυγέτοιο θυγατρὸς 162). This excuse to Menelaus echoes Agamemnon’s vindication of Helen at *Posthomerica* 13.409-14, where he states that Helen is not to blame (οὐ γάρ τοι Ἑλένη πέλει αἰτίη, ὡς σύ γ' ἔολπας 412), but Paris and his violation of *xenia* (413-14) – as the visitation of a *daimon* against him

⁴⁵⁴ There is a juxtaposition between ἀνὰ θυμὸν and ἔειπεν. James 2004.173 I think gets the correct sense with ‘the following words addressed to herself’ – that is, they are audible only to herself. In my translation at line 405 I translate Vian’s conjecture for the hiatus in the text, given in his *apparatus criticus* (Vian 1969.32): στυγεραὶ ποτε Κῆρες.

⁴⁵⁵ This is emphasised by the pronouns referring to herself at 10.392, 395, 397, 398, 399, 401, 402, and 405.

⁴⁵⁶ Cf. James 2004.341 on the parallel between the two verbs.

⁴⁵⁷ Helen’s belief that all hate her (both Trojans and Greeks) – πάντες δ' ἐχθαίρουσιν ἐμὸν κέαρον (10.309), foreshadows the description of her fears before the Greeks at 14.44 – τοῦνεχ' ὑποτρομέουσα φίλω περιπάλλετο θυμῷ. Helen’s reconciliation with Menelaus does not occur until 14.149-78, after her appearance before the Greeks. The fact, however, that the reader has already seen the removal of Menelaus’ anger against Helen, at *Posthomerica* 13.385-402, mollifies any tension that may exist.

proves (τῶ καί μιν ἐν ἄλγεσι τίσατο δαίμων 414).⁴⁵⁸ This statement by Helen contrasts with a vivid counter-portrayal in Triphiodorus, an author influenced by Quintus,⁴⁵⁹ who devotes almost thirty lines to narration of Helen's ruse to make the Greeks cry out when they hear the voices of their wives imitated by her (463-90). The primary narrator in that passage states that Helen would have succeeded had not Athene appeared to her alone, and spoken the following words:

“δειλαίη, τέο μέχρῃς ἀλιτροσύνην σε φέρουσι
καὶ πόθος ἀλλοτρίων λεχέων καὶ Κύπριδος ἄτη;
οὐποτε δ’ οἰκτεῖρῃς πρότερον πόσιν οὐδὲ θύγατρα
Ἑρμιόνην ποθέεις; ἔτι δὲ Τρώεσσιν ἀρήγεις;”

“Fool, to what point do your wrong-doings bring you and the desire for foreigners' beds and the madness of Aphrodite? Do you never pity your husband nor desire your daughter Hermione? But still you lend assistance to the Trojans?” (*Sack of Troy* 491-4).

It is clear, therefore, that Helen's “unwillingness” to leave Menelaus is consistently questioned in both Quintus and post-Quintean literature.

Helen's attempted vindication of herself in the *Posthomerica* jars with the more ambiguous statement in her soliloquy at 10.396: ὅπποτε σοὶ <γ’> ἐπόμεν ὀλοῆ ὑπὸ Δαίμονος Αἴση. Instead of placing an emphasis on force and seizure (as at 14.157-8), she talks there about following (ἐπόμεν) Paris, under the compulsion of an unseen, destructive fate of a *daimon* (ὀλοῆ ὑπὸ Δαίμονος Αἴση). *Aisa* is here personified (as reflected in the capitalisation Vian 1969 uses in his edition), and recalls the other appearances of the personified abstraction in the *Posthomerica*.⁴⁶⁰ It is similarly used with *Daimon* in six other places in the poem.⁴⁶¹ The use here and elsewhere implies that Helen's conduct in following Paris was out of her hands, but the uses in no way suggest

⁴⁵⁸ On violation of *xenia* generally, see the brief comments of Griffin 1987.91.

⁴⁵⁹ Cf. James 2004.xix for brief discussion of Quintean influence on later poets.

⁴⁶⁰ See my discussion of Fate in Section 2.

⁴⁶¹ At *Posthomerica* 1.104 (Andromache chides Penthesileia for her confidence for success in battle, and warns her that her allotted death is near); 3.374 (the primary narrator states that all those who died in battle were allotted their fate by the *Aisa* of a *daimon*); 5.594 (Odysseus states that Ajax was led astray by an *Aisa* of a *daimon*, even though he was a good man); 6.13 (Fate has destroyed many men in battle, so much so that Menelaus wishes he had died before he had gathered the warriors to Troy); 6.416 (Eurypylos taunts a weaker man he has just slain); and 9.502 (a discourse by Agamemnon on the role of fate in life, spoken to Philoctetes). Personified *Aisa* occurs only once in the *Iliad*, at *Il.* 20.127, in a dissimilar situation.

that she was forced unwillingly.⁴⁶² Helen pleads innocence here, in her words to Menelaus, by laying the blame on the dead Paris (Ἀλεξάνδροιο βίη 157), and by stressing her unhappiness in Troy.⁴⁶³ This version Helen gives differs from her words in *Odyssey* 4.259-64, where she excuses her infatuation by laying the blame on another, this time Aphrodite (4.261-2) – she does not explicitly blame Paris in the Homeric poems.⁴⁶⁴

One more of Helen's statements from her reconciliation with Menelaus is particularly noteworthy. She tells her husband at 14.156 that she left his home and bed unwillingly: οὐ γὰρ ἐγὼν ἐθέλουσα λίπον σέο δῶμα καὶ εὐνήν. These are words rich in intertextual inheritance, that add dramatically to the characterisation of Helen. As Vian notes, Helen's words echo those of Medea at *Argonautica* 4.1021.⁴⁶⁵ The context in Apollonius is similar: Medea pleads with Arete not to let the Colchians take her back to her father, as she left unwillingly with the Argonauts (μὴ μὲν ἐγὼν ἐθέλουσα σὺν ἀνδράσιν ἀλλοδαποῖσιν). *Posthomerica* 14.156 also taps into the Latin epic tradition. Aeneas, at *Aeneid* 6.460, tells Dido in the Underworld that he left her shore unwillingly ('invitus, regina, tuo de litore cessi').⁴⁶⁶ The most significant intertext is from the *Posthomerica* itself, however. Helen's words echo those of Paris to Oenone at 10.285-6: ἐπεὶ ἄρ' σε πάρος λίπον ἐν μεγάροισι / χήρην οὐκ ἐθέλων περ. The echo pairs Helen and Paris together as deserters desperately trying to persuade those they deserted to accept them back, and to forgive them. Paris fails (as is clear from Oenone's words at 10.324), but despite Helen's successful reunion with Menelaus, the similarity of her words to Paris' gives a shadow of insincerity to her speech.

⁴⁶² Note her words to Priam at *Iliad* 3.173-4: ὡς ὄφελεν θάνατός μοι ἀδεῖν κακὸς ὀππότε δεῦρο / υἱεῖ σὼ ἐπόμεν, which *Posthomerica* 10.396 clearly echoes.

⁴⁶³ Cf. Vian 1969.157: 'Hélène fait retomber toute la responsabilité des événements sur Pâris et sur ses compatriotes. . . elle prétend n'avoir été qu'une victime et, pour prouver sa sincérité, elle assure qu'elle a tenté maintes fois de mettre fin à ses jours.'

⁴⁶⁴ *Iliad* 6.56 might be an exception (Helen mentions the infatuation Paris had for her), but there is no clear statement that Helen followed Paris unwillingly.

⁴⁶⁵ Vian 1969.182n4.

⁴⁶⁶ This Vergilian line itself echoes Catullus 66.39, a poem which is itself a translation of Callimachus *Fr.* 110 (Pfeiffer): cf. Fordyce 1961.334. On the Vergilian line, cf. R.G. Austin 1977.164 (who himself compares *Posthomerica* 10.284ff. – words of Paris I discuss above). It is surprising that the most recent thorough treatment of the relationship between the *Posthomerica* and Virgil (Gärtner 2005) does not discuss this line.

Thus Quintus taps into a tradition of deserters' responses famous for their questionable sincerity in emotionally charged contexts. Helen's words to Menelaus, therefore, take on a different complexity after examination of their intertextuality: their inheritance implies the difficulty of Helen's situation – just as Aeneas himself was confronted with the woman he deserted unwillingly with disastrous consequences; likewise, the sincerity of Helen to Menelaus is questioned by the reader in the light of Medea's spurious claims that she followed Jason and his men unwillingly, when the rest of the *Argonautica* suggests otherwise, and Paris' plea to Oenone at *Posthomerica* 10 that he did not leave her willingly.

On the basis of these perceptions, we can return for another look at Helen's first appearance in Book 14. I have shown that the *Posthomerica* strives to present a Helen that is cowed before others, refrained by *aidos*, and keen to represent herself as an unwilling victim, and always pro-Greek. However, Helen does not actively feign or control her own *aidos*. It is rather presented as something external (*aidos* is perhaps a personification, as discussed above) that first grips her (14.39-41) when she finally comes to appear before the Greeks. I would like briefly to focus on the physical manifestations of this *aidos*. Quintus depicts Helen with overt physical gestures (14.45-7) that reflect an inner turmoil (14.44). Quintus closely connects the inner turmoil with the outward manifestation of *aidos* by echoing the metaphorical use of πορφύρω at 14.42 (πορφύρεσκε), which reflects earlier Greek usage, with the colouring of her cheek at 14.47 (πορφύρουσα), which reflects later Greek usage of the verb.⁴⁶⁷ I would like briefly to focus on the physical manifestations of this *aidos* that Quintus here, even through Alexandrian footnote, illustrates as naturally bound to inward feelings.⁴⁶⁸

⁴⁶⁷ For an early example of the metaphorical use of the verb, cf. *Il.* 21.551, and for another example that imitates this early usage, cf. *Posthomerica* 13.25, of Sinon's unfulfilled fears (so Vian 1969.177n6). For the later usage, cf. LSJ s.v. πορφύρω II: 'After Hom[er], when the purple-fish (πορφύρα) and its dye became known, πορφύρω and πορφυρέος. . . were taken to denote positive colour, to grow purple or red.' There are various Hellenistic and post-Hellenistic examples of this: cf. Carvounis 2005.110-11.

⁴⁶⁸ Quintus, by drawing attention to the two possible meanings of the verb within the space of six lines (14.42-7), exhibits an Alexandrian tendency for Homeric glossing and display of learning.

The initial outward sign of her *aidos* is blushing: αἰδώς. . . καλὰς ἀμφερούθηνε παρηΐδας (14.39-41).⁴⁶⁹ After a description of her inward fears (41-4), we have the first active gesture in the passage to symbolise the *aidos* that Helen feels – veiling: καὶ ῥά καλυψαμένη κεφαλὴν ἐφύπερθε καλύπτρη (45).⁴⁷⁰ This gesture is societal and culturally generated,⁴⁷¹ and is an action by the subject of *aidos* in the presence of those before whom she feels *aidos*, and makes clear to them that she feels this *aidos*.⁴⁷² It could even be argued that this gesture of veiling is connotative of Helen’s seductiveness and the power of *eros*.⁴⁷³ This becomes especially the case when the simile is taken into consideration, and the very fact that Helen is compared to Aphrodite, the Love goddess. The only Homeric passage relevant in connection with Helen’s veiling here is *Iliad* 14.184, where Hera veils herself as she goes to seduce Zeus.⁴⁷⁴ So on the one hand, Helen behaves as is expected of her, and exhibits her *aidos* to the onlookers, and on the other hand, her veiling can be understood as part of her overpowering beauty that pacified Menelaus earlier (13.385-94, and especially 391-4), and that here pacifies the on-looking soldiers (14.59-62).⁴⁷⁵

⁴⁶⁹ ἀμφερούθαινω is, according to the entry of Vian & Battegay 1984 on the verb, ‘faire rouger des deux côtés’. It is used elsewhere only of the *aidos* of Penthesileia, an important parallel in a series between Helen here in Book 14, and Penthesileia in Book 1, discussed below. I have mentioned above the customary accompaniment of blushing with *aidos*. Medea is also described as blushing because of her virginal *aidos* at Apollonius *Argonautica* 3.681-2: τῆς δ’ ἐρούθηνε παρήια / αἰδώς παρθενίη κατέρουκεν. The underlined words bear most resemblance to *Posthomeric* 14.39-41, while παρθενίη relates more to Penthesileia’s feeling of *aidos* than Helen’s.

⁴⁷⁰ Helen veiled, led out by Menelaus, is depicted on vases from archaic times onwards: Cf. LIMC II s.v. ‘Hélène’, and especially figure 291, where Helen’s veil completely covers her head. See the commentary by Kahil LIMC s.v. ‘Hélène’ 546-7, and cf. Kahil 1955.118 on Helen’s veiling depicted on black figure vases: ‘il s’agit du geste rituel de la fiancée illustré par les *anakalypteria*.’

⁴⁷¹ Cf. Llewellyn-Jones 2003.121.

⁴⁷² ‘*Aidos* is best displayed by the self-aware action of veiling, and this is where the veil-gesture comes into its own, for it is the conscientious movement of raising the head-veil to cover the face that enables the viewer to recognise that a woman knows the honour-shame code and plays by it’ Llewellyn-Jones 2003.170.

⁴⁷³ On veiling and eroticism, see Llewellyn-Jones 2003.283-314, who states at 2003.284 that ‘veiling and eroticism are fundamentally linked’. Cf. the veiling of Medea at Apollonius *Argonautica* 3.681-2, 3.834, 3.891, and 3.963.

⁴⁷⁴ Cf. Carvounis 2005.99: ‘Set against the Homeric intertext, Quintus’ description of Helen’s eyes and the donning of her veil point to a shameful yet seductive Helen.’ According to Janko 1992.178, who comments on this line in the *Iliad*, a κρήδεμνον leaves the face open, and ‘the rendering “veil” is wrong.’

⁴⁷⁵ Note the role of Aphrodite in both these contexts: 13.389-92 and 14.69-70. In fact, 14.69 closely echoes the gnomic relative clause on the role of Aphrodite at 13.401-2 (πάντα γὰρ ἡμάλδυνε θεῆ Κύπρις ἢ περ ἅπαντων / ἀθανάτων δάμνησι νόον θνητῶν τ’ ἀνθρώπων). It is difficult to determine

It is appropriate that Helen is compared to Aphrodite here. As the goddess of Love and the initiator of the Trojan War, since she herself promised Helen to Paris, she appears in a simile compared to Helen just at the moment when Helen finally appears before the Greeks, recaptured by her husband. In this way, the subject of the simile is very suitable. On another level, however, Quintus has chosen to incorporate into one of the most climatic parts of the text a simile drawn from a part of the *Odyssey* that was famous not only for its dramatic context in that epic, but also for the problems that it presented for ancient commentators concerned with interpretation of Homer. I will now discuss this “other level”, and the effect it has on our reading of Quintus as an Alexandrian or Late Antique critic of Homer.

whether we should take Aphrodite metaphorically or literally in these circumstances: certainly in the case of Book 14, it seems that what conquers the Greeks is only Helen’s beauty, whereas in Book 13 Aphrodite is said to knock the sword physically from Menelaus’ hand. Cf. the *scholion* on Aristophanes *Lys.* 155 which alludes to the Cyclic fragment (quoted in Allen 1912.134 (*Fr.* 17)), where it is stated that Menelaus drops his sword, disarmed by the beauty of Helen.

Chapter 9 (Post-) Homeric Scholion: Re-singing Demodocus and Casting Blame

We are likely to achieve a better understanding of ancient texts. . . if we allow a sustained but critical use of ancient testimony to inform our reconstruction of the assumptions about literary form and function underlying the composition of those texts.

Malcolm Heath 2002.120

I now turn to analyse the Helen-Aphrodite simile in the light of post-Homeric interpretation of Homer. As I have already stated, the subject of the simile – the story of Aphrodite and Ares caught in the bonds of Hephaestus in the presence of the on-looking gods – echoes one of the most famous passages in Homer. The second song of Demodocus (*Odyssey* 8.266-369) has been subject to the attacks of moralising critics,⁴⁷⁶ and has been defended by means of various allegorical interpretations.⁴⁷⁷ Quintus inserts this famous story from Homer, which became a “Homeric problem” in ancient scholarship of Homer and in philosophical works, in a simile in the *Posthomerica*, the most Homeric of features in this most “Homeric” of poems.⁴⁷⁸ Moreover, the poet chooses to place the Odyssean intertext in a section of the Trojan story recurrent in antiquity in both written and pictorial representations, and in one of the most climatic parts of the *Posthomerica*. The Greeks have been waiting long for the appearance of Helen. The Aphrodite-Ares adultery story is thus given an emphatic position in the *Posthomerica*, and provides Quintus with an opportunity, as a creator of a Homeric-emulative poem, to put in an emphatic position a corrected version of Homer, to write what should have been written originally by Homer.

⁴⁷⁶ See Heubeck, S. West, & Hainsworth 1988.363 for the objections of ancient commentators (including Xenophanes) of this passage in the *Odyssey*. Cf. Buffière 1962.74n1: ‘C’est en effet le plus grand scandale de toute l’oeuvre homérique.’

⁴⁷⁷ I will make use of the *scholia* on the Odyssean passage, and *ps.*-Heraclitus *Homeric Problems*. According to Snipes 1988.200, the *scholia* were concerned ‘to extract from the poetic text all possible moral lessons’.

⁴⁷⁸ The philosophers who attack the story are principally Xenophanes (*Fr.* 15) and Plato (*Rep.* 390c) – cf. Burkert 1960.137n16, and Brown 1989.285n6.

Despite the title of this section, the *Posthomerica* is of course not a *scholion*.⁴⁷⁹ It is useful, however, to apply the term to the *Posthomerica* at this point in the poem. Quintus' use of the story, and the moralising tone in his version, alerts the reader to the exegetical and literary reception of the myth. By toning down elements of the story, and by concentrating on the anguish Aphrodite feels in the presence of the male gods, Quintus in effect comments on Homer, by changing a myth that was hitherto portrayed literarily only in the *Odyssey*. The *Posthomerica* adjoins itself, therefore, to this tradition of commentary on the Odyssean passage, and despite presenting the myth in a revised version for the *ethos* of the poem and contextual setting of the simile, this passage of the *Posthomerica* can be read as a "critical caption" on the Homeric presentation of the story. In this chapter, I will discuss how Quintus alters the tone of the story, and in particular, what effect the gnome at the end of the simile has on our reading of Quintus' representation of the Aphrodite-Ares story, and further, what effect this representation has on the correspondent of Aphrodite in the main narrative, Helen.

It is important to assess the non-Homeric tone set in the passage in the *Posthomerica*. I quote here again the relevant lines for discussion from the passage in Book 14 given earlier in this section:

ἔσπετο νισομένοιο κατ' ἶχνιον ἀνδρὸς ἐοῖο
αἰδοῖ πορφύρουσα παρήιον, ἠύτε Κύπρις,
εὐτέ μιν Οὐρανίωνες ἐν ἀγκοίνησιν Ἄρης
ἀμφιδὸν εἰσενόησαν ἐδὸν λέχος αἰσχύνουσαν
δεσμοῖς ἐν θαμνιοῖσι δαήμονος Ἥφαιστοιο, (50)

τοῖς ἔνι κείτ' ἀχέουσα <περὶ> φρεσὶν αἰδομένη τε
ἰλαδὸν ἀγρομένων μακάρων γένος ἠδὲ καὶ αὐτὸν
Ἥφαιστον· δεινὸν γὰρ ἐν ὀφθαλμοῖσιν ἀκοίτεω
ἀμφιδὸν εἰσοράασθαι ἐπ' αἰσχεῖ θηλυτέρησι·
τῇ Ἑλένη εἰκυῖα δέμας καὶ ἀκήρατον αἰδῶ (55)
ἦμε σὺν Τρωῆσι δορυκτῆτοισι καὶ αὐτῇ
νῆας ἐπ' Ἀργείων εὐήρεας.

In these lines, there are two central aspects that construct a difference in tone between this presentation by Quintus, and the presentation by Homer: an emphasis on the

⁴⁷⁹ Whether or not Quintus read the same *scholia* we possess now is difficult to ascertain. See Snipes 1988.209 and my discussion at the beginning of Section 1. It is likely, however, that he read *ps.*-Heraclitus, given the influence of the *Homeric Problems* on Quintus' account of the Shield of Achilles. *Ps.*-Heraclitus gives exactly the same statements on the Odyssean passage as the *scholia*, (or *vice-versa*).

discomfort of Aphrodite in the presence of the on-looking male gods (14.51-2), and the conclusion of the simile by means of a gnome (14.53-4). In Homer, however, there is no reference to any discomfort felt by Aphrodite, and there is no comparable moral statement such as that contained in the gnome at *Posthomerica* 14.53-4.⁴⁸⁰ First, then, it is clearly stated that Aphrodite felt grief (τοῖς ἔνι κειτ' ἀχέουσα <περὶ> φρεσίν 51) and *aidos* (αἰδομένη τε line 51) in the presence of the gods who have assembled (ἰλαδὸν ἀγρομένων μακάρων γένος ἦδὲ καὶ αὐτὸν / Ἥφαιστον 52-3). As I have shown above, this discomfort transfers directly to Helen in the main narrative, strengthened by the verbal correspondences between simile and narrative. Aphrodite's feeling of shame in the presence of the gods is reinforced by the primary narrator's statement that Aphrodite openly shamed the bed of her husband in the sight of the other gods: ἀμφαδὸν εἰσενόησαν ἔδν λέχος αἰσχύνουσαν (line 49). In the *Odyssey*, the gods also see Aphrodite openly, but there is no hint of how Aphrodite feels in their presence, and in fact the only reaction to their viewing of Aphrodite is implicit in Apollo's words to Hermes, and in Hermes' reply: Apollo asks Hermes whether he would sleep with Aphrodite even tied down by Hephaestus' bonds (8.335-7); Hermes replies that he certainly would sleep with Aphrodite, even with three times as many bonds and with the goddesses also present to see him (8.339-42). The gods obviously find Aphrodite physically desirable.

Quintus, in his presentation of the story, does not have the same scope as Homer, since he uses it as an excursus within a simile. The adverb εὔτε (line 48), after the initial ἦύτε (line 47) that signals the beginning of the simile, draws on the narratological status of the song of Demodocus, in that the simile digresses with an inset tale in a simile, with a story from an inset tale, to specify the type of *aidos* that Aphrodite felt, and through correspondence, Helen.⁴⁸¹ Quintus, however, despite the short compass of the story here in the simile, puts emphasis on the *aidos* and wrong conduct of Aphrodite, by

⁴⁸⁰ The closest the Homeric account gets to a moral tone are lines 329 and 332: οὐκ ἀρετᾶ κακὰ ἔργα, and τὸ καὶ μοιχάγοι' ὀφέλλει. Cf. Garvie 1994.307.

⁴⁸¹ On the Song of Demodocus as a para-narrative, cf. Alden 2002.2. On the obvious relevance of the tale for the dramatic interest of the main narrative of the *Odyssey*, see Rinon 2006.208-9 and his discussion of the song as *mise-en-abîme*.

incorporating a gnome into the simile, and by weaving it into the fabric of the simile through verbal correspondence. There is nothing in the actual retelling of the story (especially given its brevity here) that suggests that we should read this account as an entire re-working. Rather, Quintus uses exactly the same story but emphasises elements left un-emphasised in the Homeric account.⁴⁸²

The gnome that concludes the simile is vital both in its content and narratological status for an understanding of its function here in characterising both Aphrodite, and then Helen. The primary narrator states that it is a terrible thing for a woman to be caught in the act of adultery openly in the eyes of her husband.

δεινὸν γὰρ ἐν ὀφθαλμοῖσιν ἀκοίτεω
ἀμφαδὸν εἰσοράασθαι ἐπ' αἴσχεϊ θηλυτέρησι (*Posthomerica* 14.53-4).

This is the only gnome in the *Posthomerica* that occurs within a simile.⁴⁸³ This fact of itself is not insignificant. Although the gnome is almost disguised at the end of the digressive movement into the Odyssean tale of Aphrodite and Ares, it is, however, firmly imbedded in the simile. The expression ἀμφαδὸν εἰσοράασθαι (54) echoes ἀμφαδὸν εἰσενόησαν (49), verbally and in metrical position. Also, the parallel between αἴσχεϊ (54) and αἰσχύνουσιν (49) draws the moralising force of the gnome upon the activities of Aphrodite detailed in line 49, and from there, to the original setting of the story and *Odyssey* 8. The parallelism between lines 49 and 54 is mannered, and thus the primary narrator ensures application of the gnome to Aphrodite,⁴⁸⁴ and thus accounts for her *aidos* – she feels the *aidos* of adultery, in contrast to any such specific application in the *Odyssey*.⁴⁸⁵

⁴⁸² As readers, we use the Odyssean account to fill in details of the story not given here in the Posthomerian account. The fact, however, that Apollo asks Hermes if he would, given the chance, swap places with Ares, suggests that the act of “adultery” is not viewed by the gods, or even by Hephaestus or Aphrodite, in the same way as the narrator of the gnome in the *Posthomerica*.

⁴⁸³ There are no gnomai that occur within similes in the Homeric poems.

⁴⁸⁴ The generalising nature of gnomai, in the case of this gnome, has become non-generalising here due to the explicit verbal parallels – the primary narrator has cast moral judgement on the conduct of Aphrodite.

⁴⁸⁵ The expression τὸ καὶ μοιχάγοι' ὀφέλλει (*Odyssey* 8.332) is spoken by an anonymous god, not by the primary narrator, and therefore does not have the same moralising force as the gnome in the present passage.

Why does the poet use a gnome within a simile here?⁴⁸⁶ The simile, and the gnome within the simile, are a means for the narrator to comment on the status of Helen, and more specifically, on the conduct of Aphrodite in the Homeric story, and further, on the presentation of that story by Homer in the *Odyssey*, in a way not similarly possible in the main narrative. Simile, by its very nature, functions on a narratological plain that shows seams, and highlights the guiding interpretation of the narrator, by the very fact that it is not main narrative.⁴⁸⁷ On this level, the narrator has an opportunity to shed light on Helen through comparison to another. What is interesting here, however, is that instead of movement into typical subject matter for Homeric (or post-Homeric) similes, movement is instead made exclusively into the poetic-mythological and intertextual worlds figured in *Odyssey* 8.⁴⁸⁸

Strictly speaking, the simile here functions as a mythological *exemplum* by which the narrator has a means of casting judgement on Helen. Similes (in Homer at least, and imitatively, in the *Posthomeric*) operate at the level of the reader's world to provide meaning for a world that is not that of the reader. Such movement in the reading of similes provides illumination of the narrative, and an emotional response.⁴⁸⁹ However, this simile, while functioning on both of these traditional levels, is used by Quintus not only to compare Helen with Aphrodite, but for commentary and revision of a Homeric problem – a Homeric story unworthy of Homer.

Quintus writes in the wake and context of varying critical methods of Homeric exegesis, some of it concerned with charging Homer with improper portrayal of the gods,

⁴⁸⁶ We do get, conversely, a simile within a gnome, at *Posthomeric* 14.207-8, where Achilles compares the brevity of human life to the grasses that bloom in spring, only to fade away.

⁴⁸⁷ I disagree with Lyne 1989.68, that simile is still narrative, but simply in a different medium. A comparison by its very nature – not being the same thing as the thing compared – adds details not there in the main narrative, since a simile is not narrative.

⁴⁸⁸ Cf. *Posthomeric* 3.419-21, where the slain Achilles is compared to Ares laid low by Athene's rock: this simile is in fact an echo of *Iliad* 21.403-8 – cf. James 2004.285. Movement is similarly made into the intertextual world of the Homeric poems, and thus the status of the *Posthomeric* as post-Homeric, and Quintus as a Homeric reader, is underscored. Other mythological similes in the *Posthomeric* (that is, similes that have as their subject matter features of a myth, rather than a picture of the real world of the poet) occur at 1.512-21, 1.663-8, 1.673-4, 3.392-9, 5.484-5, 5.641-51 (two similes), 7.107-112, 7.359-65, 8.28-33, 9.218-222, 10.170-7, 10.479-82, 11.415-20, and 14.582-6.

⁴⁸⁹ Cf. Fränkel 1997.103-4; in this sense, similes function in a similar way to ecphrasis. Cf. A.S. Becker's comments (1995.50) on the Shield eliciting 'the same poetic response as images of everyday life in similes'.

and some of it with defending Homer against such charges.⁴⁹⁰ As noted above, the Ares-Aphrodite story in *Odyssey* 8 was a conduit for much of this pro- and anti-commentary.⁴⁹¹ The *scholia* carry most of the evidence of this tradition.⁴⁹² *Scholion* H, for example, reports that some of the copies did not carry lines 333-42 of *Odyssey* 8 because of their impropriety: νεωτερικὸν γὰρ τὸ φρόνημα.⁴⁹³ Strictly speaking, it is only the early philosophers who condemn Homer outright for the portrayal of the gods in the story in *Odyssey* 8.⁴⁹⁴ Later critics were concerned rather to explain away the moral improprieties through recourse to allegory.⁴⁹⁵ The Stoics, and critics influenced by Stoic methods of criticism, sought principally to locate universal truths in Homer through allegorical interpretation.⁴⁹⁶ The Aphrodite-Ares story was explained allegorically in terms of the opposing Empedoclean principles of love and strife: Ares was explained as the principle of strife, and Aphrodite that of love, disharmonious elements that Homer had brought together.⁴⁹⁷ Such a reading of the Odyssean story is of course possible in the Posthomerian account, especially in the potentially symbolic 14.48 – ἐν ἀγκοίνησιν Ἄρης. The potential symbolism can be argued for on the basis of the other allegorical interpretation

⁴⁹⁰ Clarke 1981.86-7 summarises the ancient reception of the *Odyssey*'s Aphrodite-Ares story.

⁴⁹¹ Cf. Hardie 1986.62: 'The song was something of a test-case in antiquity for the moral worthiness of Homer.' Cf. also Burkert 1960.137n16: 'Das Domodokos-Lied wurde athetiert. . . oder von der austößigsten Stelle gereinigt. . . oder allegorisch gedeutet.'

⁴⁹² For the following comments of, and references to, the *scholia* on the *Odyssey*, I follow the edition and *sigla* of Dindorf 1850.

⁴⁹³ *Scholion* H, on *Odyssey* 8.333-42: ἐν ἐνίοις ἀντιγράφοις οἱ δέκα στίχοι οὐ φέρονται διὰ τὸ ἀπρέπειαν ἐμφαίνειν. νεωτερικὸν γὰρ τὸ φρόνημα.

⁴⁹⁴ Philosophers such as Xenophanes and Plato, as stated above. None of the *scholia* on the Aphrodite-Ares story in *Odyssey* 8 in fact attach adverse criticism to Homer the poet, but rather either (*Scholia* P and V on *Odyssey* 8.267) explain that Homer intended to instruct the readers not to behave licentiously, since even the gods behave disgracefully (διὰ ταῦτα), or (*Scholia* H, Q, and T on *Odyssey* 8.267) put the blame on Demodocus, since he, not Homer, constructs the story – therefore Homer is not to be reproached (οὐχ Ὀμήρου τὸ ἔγκλημα).

⁴⁹⁵ Cf. Buffière 1956.168: 'Les amours adultères d'Arès et d'Aphrodite sont un des scandales majeurs de l'épopée homérique: mais plus un mythe est attaqué, mieux il est défendu: pour celui-ci, l'apologétique des allégoristes n'est pas à court d'explications.'

⁴⁹⁶ On Homer as the biggest source for universal truth, cf. Buffière 1956.140, and on their tendency to read Homer allegorically, cf. *id.* 1956.140-1: 'Les Stoïciens, il est important de le noter, n'apportent dans leur exégèse aucune préoccupation d'apologétique ou de morale. L'aventure d'Arès et d'Aphrodite, qui scandalisait si fort Platon, ne troublait sûrement pas Zénon, qui condamnait l'adultère pour ses seules conséquences sociales.'

⁴⁹⁷ See Buffière 1956.148 and 168-9 on this allegorical interpretation, which is found in *Scholion* E to *Odyssey* 8.267, which itself is exactly replicated at *ps.-Heraclitus* 69.8-9.

of the Odyssean passages in ancient literary criticism.⁴⁹⁸ Aphrodite in the arms of Ares possibly bespeaks harmony of disharmonious elements

Quintus concentrates, instead, on presenting a re-writing of the Homeric account, with a tone and emphasis lacking in the *Odyssey*, but appropriate in a Quintean reading of Homer. The gnome at 14.53-4 and the emphasis on the shame and discomfort Aphrodite feels in the presence of the on-looking gods (14.51-3) are not in the Homeric passage.⁴⁹⁹ Both of these factors – the gnome, and the focus on Aphrodite, produce a moralising tone not evident in the Odyssean account.⁵⁰⁰ Given the interpretative background and “infamy” of the Odyssean passage,⁵⁰¹ the reader approaching this Posthomeric portrayal of Aphrodite reads a corrected version of Homer. Quintus, as a *Homerus novus*, is best placed to rework the myth into a form that is acceptable to the ancient reader, among whom the poet himself is of course included. Just to incorporate the Aphrodite-Ares story within the *Posthomeric* acts as an interpretative index for the reader to all of the pre-Quintus criticism of the Homeric story. The explicit intrusion of moralistic elements, due to the emphases in the Posthomeric version, is of itself an exegetical comment on the Odyssean version, namely because the Odyssean version lacks these emphases: differences point to interpretation by Quintus.

The point of a simile is to produce an effect, at the reader’s level, in relation to something in the main narrative.⁵⁰² In the case of this passage in Book 14, it is Helen. The Aphrodite-Ares story from the *Odyssey* has been chosen, and has been given this judgemental flavour, not only because Quintus acts as a critical reader of Homer, but also because the story provides the poet with another means of casting judgement upon Helen. Aphrodite caught in the act of adultery, and described as feeling shame and torment

⁴⁹⁸ *Ps.-Heraclitus* 69.12-15 also proposes that Ares stands allegorically for iron, and Hephaestus for fire.

⁴⁹⁹ It is interesting to note that the temporal εὔτε (14.48) leads the reader back to the occasion on which the myth took place (real but mythological time), and directs the reader to *Odyssey* 8.266-369 where Demodocus sings of the myth (literary time via intertextuality). What is remarkable is that neither Aphrodite’s shame and discomfort, nor a gnome statement on adultery, are in the Odyssean passage: the “when” at *Posthomeric* 14.48 leads the reader to Homer, but not to Homeric specifics.

⁵⁰⁰ *Cf.* Vian 1969.178n2: ‘Quintus altère profondément l’esprit du récit homérique en traitant sur un ton moralisateur.’

⁵⁰¹ *Cf.* Plutarch *Moralia* 2.19d-20a, where Plutarch includes the Aphrodite-Ares story under the category ‘vile themes’ (μοχθηρὰς ὑποθέσεις 20a2).

⁵⁰² The temporal adverb εὔτε (14.48) does signal one more step away from the main narrative, and seems, because of this parenthetical style, to be restricted relevantly only to Aphrodite. But of course everything connected to Aphrodite in the simile has the potential to be read in relation to Helen in the main narrative.

before the other gods, translates to Helen and her situation in the main narrative. We are made to assume that Helen too feels tormented before the Greeks. What is unspecific in relation to the immediate narrative context is the idea of Helen as an adulteress. Line 55 makes clear that the point of the simile is elaboration of the appearance of Helen and her *aidos*: τῆ Ἑλένη εἰκυῖα δέμας καὶ ἀκήρατον αἰδῶ. The simile, and its digressive inset tale on Aphrodite, in fact, refers more to the status of Helen within the Trojan tale as a whole, and not to her immediate situation, where she walks out to the ships behind her husband. This focus on her overall status is appropriate since the Greeks see her for the first time at the end of the Trojan War, a war that we are told repeatedly, in both the Homeric epics and the *Posthomerica*, was at least partly her fault.

Helen's portrayal in relation to the Aphrodite simile must also be read in relation to other comments made by the primary narrator about her. At *Posthomerica* 10.406-7, after Helen has "lamented" for the dead Paris, the primary narrator states that Helen so lamented, not so much for her husband as she did remembering her own terrible *faute* (αἰνῆς / μύρετ' ἀλιτροσύνης μεμνημένη 406-7).⁵⁰³ The primary narrator explicitly assigns wrong-doing to Helen, both with the noun used – ἀλιτροσύνη, and with the pejorative adjective – αἰνή. It is surely significant that Quintus uses this noun here. It is found only here in the *Posthomerica*, and is used first by Apollonius (in the plural), at *Argonautica* 4.699.⁵⁰⁴ Whatever its true force,⁵⁰⁵ it is clear that we are to read here that Helen did wrong, that this wrong was terrible, and that the statement is the primary narrator's, who compares Helen to Aphrodite the adulteress in Book 14.

At *Posthomerica* 13.400, the primary narrator again focuses on the wrongs of Helen, by stating that Menelaus, through the agency of Aphrodite, forgets all the things

⁵⁰³ 'Faute': so Vian & Battegay 1984.s.v. ἀλιτροσύνη. It is difficult to give the correct translation for ἀλιτροσύνη. LSJ s.v. translate as 'sinfulness, mischief', but neither of these meanings are suitable here: sinfulness has too much Christian connotation, while mischief (in modern English) is too weak. On the suffix -σύνη, cf. Risch 1974.150-1. Cf. also Wyss 1954.27-8, for summary of the suffix in Homer, and 1954.69-71, where he discusses the use of the suffix in Later Greek epic.

⁵⁰⁴ Vian & Délage 1981.101 translate the noun there as 'scélératresse', which is much stronger in its moral register than Vian & Battegay's definition here.

⁵⁰⁵ The word, after Apollonius, occurs only in later hexameter verse and Christian prose. Of these, Triphiodorus 491 is significant, in a context directly related to the conduct of Helen (discussed above), and connected to her adultery and her *atē* inflicted by Aphrodite (Triphiodorus 492). It is interesting to note that Hesychius provides the gloss ἀμαρτία (α 3072.1 – in Latte 1953.108), which suggests a translation of "improper action" here in respect to Helen's adultery.

Helen had done, when she committed wrongs in respect of the marriage bed (ὄσά οἱ ἐν λεχέεσσιν ἐνήλιτε κουριδίοισι 13.400).⁵⁰⁶ The verb here (ἐνήλιτε) is used again, in a speech of Athene, at *Posthomerica* 14.436, this time concerning Ajax the son of Oileus and his rape of Cassandra in the temple of Athene. This occurrence of the verb reflects back on its use at 13.400: Athene complains to Zeus about an act of Ajax that means disaster for the return of the Greeks, just as the primary narrator comments on the conduct of Helen that caused the war at Troy. In the *Posthomerica*, it is clear then that the primary narrator lays emphasis on the adulterous behaviour of Helen.⁵⁰⁷

I have focused on the unfavourable portrayal of Helen in the *Posthomerica*, and especially in the light of the Aphrodite simile in Book 14. There is one adjective in that passage in Book 14, however, that seems to contradict the characterisation I have argued for above: ἀκήρατον αἰδῶ (line 55).⁵⁰⁸ ἀκήρατος is used twice in the *Posthomerica*, here, and at 12.555 by a τις speaker who reproaches Cassandra for her lack of maidenly and undefiled *aidos*.⁵⁰⁹ The problem in the passage in Book 14 is that Aphrodite's *aidos* in the simile is clearly not *undefiled*, and nor for that matter is Helen's.⁵¹⁰ Its presence in this passage has tempted some to emend it in the text to ἀπήρατον, but as Vian notes,⁵¹¹ its use with *aidos* previously at 12.555 warrants its inclusion here, without emendation.⁵¹²

⁵⁰⁶ Vian & Battegay 1984.s.v. ἐναλιταίνω translate as 'commettre une faute dans'. The word is found only in Quintus.

⁵⁰⁷ The primary narrator also makes clear that the Trojans lose the war because they started it by first doing wrong in respect of Helen, and by first breaking their oaths (see *Posthomerica* 13.378-84). This does not undermine the stress the narrator places on Helen's guilt, however.

⁵⁰⁸ ἀμώμητος is also used of Helen at 14.58. Its use is fairly widespread elsewhere: cf. similar usages at Hes. *Fr.* 185.13, *hHom. in Dioscurus* 3, Bacc. 5.147, and Musaeus 92. In Quintus, however, it occurs only three times, twice of Penthesileia's beauty (*Posthomerica* 1.51 and 1.674), and here at 14.58 of Helen's beauty. I will deal shortly with the strong parallel between Helen in Book 14 and Penthesileia in Book 1. Vian & Battegay 1984.s.v. ἀμώμητος give the adjective a distinctively Quintus-related meaning: 'd'une beauté irréprochable (pour une femme)'. This meaning makes the adjective unproblematic.

⁵⁰⁹ Vian & Battegay 1984.s.v. ἀκήρατος translate as 'pur, vierge, chaste, sans mélange'.

⁵¹⁰ Contrast Carvounis 2005.113, on the use of the adjective here: 'Whatever Helen's physical conduct, her moral sense is undamaged, and, in the eyes of the Achaeans, she appears to have maidenly *pudor* as she goes forth blushing with shame on her eyes.' It is not clear, however, either that Helen's moral sense is undamaged, or that the Greeks view her *aidos* in this particular sense. Helen's portrayal should be viewed in the light of the simile, and the fact that she is compared to Aphrodite caught in adultery.

⁵¹¹ Vian 1969.178n3, where he discusses the suggestion for emendation made by Platt 1910.208 on the grounds that the two women in the passage are adulteresses.

⁵¹² Vian 1969.178n3: 'Quintus s'est borné à transférer mécaniquement la formule dont il avait usé auparavant.' Such a view, however, erroneously makes Quintus an oral poet – the *Posthomerica* is not an

The adjective does not occur with *aidos* in Homer.⁵¹³ I submit that the adjective is used here to draw attention to the nature of the *aidos* found elsewhere, such as Penelope's in the *Odyssey*, and that the adjective, in the context of the simile here, is used ironically: Helen does not have this undefiled *aidos*.⁵¹⁴

I have drawn attention to the nature of ancient criticism on the Aphrodite-Ares story in *Odyssey* 8, and how this can be read as influencing the re-presentation of the story in *Posthomerica* 14. Other literary presentations of Helen can also add to the reading of her characterisation in this passage. In Euripides' *Troïades* 1025-8, Hecuba tells Helen how she ought to appear before the Greeks, abased and in "sackcloth and ashes" (ταπεινήν ἐν πέπλων ἐρειπίοις 1025), trembling with shiver-inducing fear, with head shaved (φρική τρέμουσαν, κρᾶτ' ἀπεσκυθισμένην 1026), and her *sophron* full of shamefulfulness because of her previous wrong-doings (τὸ σῶφρον τῆς ἀναιδεΐας πλέον / ἔχουσαν ἐπὶ τοῖς πρόσθεν ἡμαρτημένοις 1027-8).⁵¹⁵ The portrayal in the *Posthomerica* exhibits gestures and feelings of Helen that come close to the expected behaviour that Hecuba outlines in Euripides. Helen trembles with fear (ὑποτρομέουσα φίλω περιπάλλετο θυμῷ 44), exhibits *aidos* by veiling (καί ῥα καλυψαμένη κεφαλὴν ἐφύπερθε καλύπτρη 45) and blushing (αἰδοῖ πορφύρουσα παρήιον 47), and it is made clear in lines 39-41 (*aidos* sat on her eyes and caused her cheeks to redden) that *aidos* is the primary emotion belonging to Helen

oral poem, and despite any imitation of Homeric use of stock epithets, in the *Posthomerica* none of these epithets are stock or "dead", and must be interpreted as affecting, and carrying, meaning.

⁵¹³ The adjective is not found elsewhere used with *aidos*, but is used in significant contexts that affect our reading here in the *Posthomerica*. Of particular interest is Apollonius *Argonautica* 4.1024-5: Medea states, in her plea for mercy to Arete, that her mitre remains at home for her undefiled, a statement where Medea emphasises her youthful chastity, despite her errors. Also relevant is Euripides *Tr.* 675, where Andromache equates her virginity with being undefiled: ἀκίρατον δέ μ' – which Kovacs 1999.83 translates as '[you received] me as a virgin'.

⁵¹⁴ Note that the adjective is used with λέκτρον at *Argonautica* 2.502, and with λέχος at Euripides *Orestes* 575, contrasting with the *aidos* with respect to the marriage bed of Menelaus that Helen has failed to keep intact. See, further, the cogent discussion by Carvounis 2005.112-13 on significant earlier uses of the word, and the association of the adjective with the notion of virginity.

⁵¹⁵ I use the edition of Diggle 1981, but alter the orthography. The words of Hecuba here should be set against a background of *Tr.* 969-1032, and Hecuba's desire for Menelaus to kill Helen. D.L. Cairns 1993.298 has brief but persuasive discussion of Hecuba's words here, and in particular the use of *anaideia*: 'Here the *anaideia* referred to is specifically a failure to show proper inhibition towards others on account of past transgressions, and there is thus both a retrospective aspect (Helen should recognise her faults for what they are) and a prospective, inhibitory aspect, in that she is expected to modify her conduct in the face of others' disapproval.'

that is concentrated on in this passage. The two texts are similar in their exertion to present Helen as a shameless (so Euripides) or shameful (so Quintus) adulteress – the gnome and representation of Aphrodite in the Posthomeric passage make this clear. Thus, by comparing the words of Hecuba in Euripides *Troïades*, it is apparent that while Quintus shows a Helen feeling *aidos*, and not a shameless Helen as in Euripides (ἀναιδείας πλέον), he still depicts a Helen who is unequivocally an adulteress.⁵¹⁶

The position of the *Posthomeric* in the literary canon, and its connection to the interpretative methods in Homeric scholarship of Late Antiquity and earlier, enable the reader to construct a picture of a poem that is at once hyper-Homeric in its poetic template, but un-Homeric, or even anti-Homeric, in its critical re-presentation of Homeric “problems”. The Aphrodite-Ares story brings into focus the intertextual relationship between Quintus and Homer, and on a meta-poetical level, the presentations of the story in each epic point to poets with differing literary and thematic aims. Quintus uses but corrects Homer by revising and adapting a myth that was one of the most controversial in the post-Homeric literary world. His presentation of the story illustrates how the *Posthomeric*, despite its concentrated Homericism, belongs to a different era and to a differing interpretative community and readership.

⁵¹⁶ Carvounis 2005.103 argues that ‘unlike Euripides’ Trojan tragedies, Helen is here seen as the *prize*, rather than as the *cause* of the war’. I have already shown that Helen in the *Posthomeric*, as in the Homeric poems, is regarded, openly, and as sub-text, as the cause of the war. With this reading-awareness, the scene here involves more tension between Helen and the Greeks before whom she has to appear, and by implication, since she is the cause of war she is also indirectly the cause of so many Greek deaths. It takes Aphrodite’s vitalization of Helen’s appearance to block memory of these pains (*Posthomeric* 14.67-70).

Chapter 10 Helen and Penthesileia: Epic Echoes

It showed a blond girl in brief Greek armour with spear and shield and helmet on her head. Above her were the words BEAUTY PLUS STAMINA, and her face had a plaintive loveliness...

Alasdair Gray, *Lanark* 1981.135

Only two characters in the *Posthomerica* are compared to goddesses. They happen to be two women: Helen here in Book 14, and Penthesileia in Book 1, where she is compared to Artemis (1.663-8).⁵¹⁷ The *Posthomerica* at its beginning and ending of the narrative frame has an emphasis on women and goddesses. I will end this chapter by discussing the parallelism between Helen in the passage in Book 14 discussed above, and Penthesileia in Book 1. The similarities in the ways the two women are described provide further characterisation of Helen, and also illustrate how similes have a structural function in providing a frame for the poem and in unifying its plot and motifs. I will examine, in particular, the relationship between *Posthomerica* 14.39-70, and 1.657-74 and 1.52-61. I will also discuss other intertextual relevancies that have an impact on our understanding of the portrayal of Helen in this passage in *Posthomerica* 14. Above all, I will illustrate Quintus' concern for structure and unity in the poem through function and placement of similes.

As clear from discussion in Section 1, Chapter 4, *Posthomerica* 1 is dominated by Penthesileia, a book to which her arrival (1.19), the narration of her brief battle successes (1.227-537), and her death and its aftermath (1.538-830) are restricted. It is on the moment that Achilles, after slaying her, looks upon Penthesileia, that I will focus on first.

τῆς δὲ καὶ ἐν κονίῃσι καὶ αἵματι πεπτηυῖης
ἐξεφάνη ἐρατῆσιν ὑπ' ὄφρῦσι καλὰ πρόσωπα (660)
καὶ περ ἀποκταμένης. Οἱ δ', ὡς ἴδον, ἀμφιέποντες
Ἀργεῖοι θάμβησαν, ἐπεὶ μακάρεσσιν ἔφκει.
Κεῖτο γὰρ ἐν τεύχεσσι κατὰ χθονὸς ἠὺτ' ἀτειοῆς
Ἄρτεμις ὑπνώουσα Διὸς τέκος, εὖτε κάμησι

⁵¹⁷ The other similes where heroes are compared to actual gods occur at *Posthomerica* 3.419-21 (Achilles compared to Ares), 7.359-64 (Neoptolemus compared to Ares), 9.218-222 (Neoptolemus again compared to Ares), 10.170-7 (Philoctetes compared to Ares), and 11.415-20 (Aeneas compared to Zeus who fought against the giants).

γυῖα κατ' οὔρεα μακρὰ θεοὺς βάλλουσα λέοντας· (665)
αὐτὴ γάρ μιν ἔτευξε καὶ ἐν φθιμένοισιν ἀγητὴν
Κύπρις εὐστέφανος κρατεροῦ παρὰκοιτις Ἄρης,
ὄφρα τι καὶ Πηλῆος ἀμύμονος υἱ' ἀκαχήση.

Although she had fallen in the blood-soaked dust her beautiful face shone out under her lovely eyebrows – even though she lay there slain. And the Argives, gathering round, marvelled when they saw her, because she looked like the blessed gods. For she lay there in her armour on the ground just like the indefatigable Artemis, the child of Zeus, asleep, after her limbs have grown weary from shooting swift lions in the great mountains. For lovely-crowned Aphrodite, the wife of mighty Ares, made her a marvel to look upon, even among the dead, so that she might somehow grieve the son of irreproachable Peleus (*Posthomerica* 1.659-68).

Achilles, after killing Penthesileia in combat and boasting over her corpse (1.592-653), has removed her helmet (1.654-8), only to be struck by his victim's overwhelming beauty (1.671-4 – lines that follow on from the passage above). The comparison of Penthesileia to the sleeping Artemis here mirrors, in some of its vocabulary and content, the comparison of Helen to Aphrodite in Book 14. On a superficial level, the parallels are clear: both women are compared to goddesses – Penthesileia as warrior queen is aptly compared to the goddess of hunting,⁵¹⁸ while Helen is aptly compared to the goddess of love; both situations involve Argives marvelling at the young women's beauty (1.662 and 14.61); and both women have been physically hidden from the Greeks – Penthesileia by her helmet (1.657), and Helen by absence within the Trojan walls, and are made marvellous to behold in the eyes of the Greeks by the agency of Aphrodite (1.666-7 and 14.69-70).⁵¹⁹

The emphasis in both passages is on the disarming effect of the women's beauty, through the agency of Aphrodite.

1.

Ἀργεῖοι θάμβησαν, ἐπεὶ μακάρεσσιν ἔωκει.

⁵¹⁸ Her comparison to Artemis also implies that Penthesileia is a young maiden at adolescence: cf. Larson 1997.255. That Achilles might find Penthesileia sexually desirable (implied by *Posthomerica* 1.718-21 and 1.726-8) is implied in the simile through the idea of Artemis' virginity as something 'highly sexualized, just like that of the Greek maiden of marriageable age' Larson 1997.255; cf. Burkert 1985.150 on Artemis' virginity as an erotic ideal.

⁵¹⁹ More specifically, there are verbal links that foreshadow the description of Helen in Book 14. When the Argives see Penthesileia they marvel because she looks like one of the gods: Ἀργεῖοι θάμβησαν, ἐπεὶ μακάρεσσιν ἔωκει (1.662). This line is echoed by 14.58 – θάμβεον ἀθρήσαντες, and by 14.61 – ἀλλ' ὡς θεὸν εἰσορόωντο. Marvelling at someone is a common occurrence in the *Posthomerica*, but it rarely occurs with regard to godlike women. The form of the simile is also the same as the form in Book 14: both have an initial ἦτε before a digressive εὔτε (1.663-4 and 14.47-8).

...

αὐτὴ γὰρ μιν ἔτευξε καὶ ἐν φθιμένοισιν ἀγητὴν
Κύπρις ἐυστέφανος κρατεροῦ παρὰκοιτὶς Ἄρης,
ὄφρα τι καὶ Πηλῆος ἀμύμονος υἱ' ἀκαχίση

(*Posthomerica* 1.662, and 666-8).

2.

Ἀμφὶ δὲ λαοὶ

Θάμβεον ἀθρήσαντες ἀμωμήτοιο γυναικὸς
ἀγλαΐην καὶ κάλλος ἐπήρατον· οὐδέ τις ἔτλη
κείνην οὔτε κρυφηδὸν ἐπεσβολίησι χαλέψαι
οὔτ' οὖν ἀμφαδίην, **ἀλλ' ὡς θεὸν εἰσορόωντο**
ἀσπασίως· πᾶσι<ν> γὰρ ἐελδομένοισι φαάνθη

(60)

...

τοῖον γὰρ *Κυθήρεια* νόον ποιήσατο πάντων
ἦρα φέρουσ' Ἑλένη ἑλικώπιδι καὶ Διὶ πατρὶ

(70)

(*Posthomerica* 14.57-61, and 69-70).

The excerpts quoted above have a similar structure.⁵²⁰ The Argives / *laoi* marvel when they see the woman, since she is like a god. It is Aphrodite who brings about this reaction, in the first example to cause Achilles to regret what he had done (a successful aim evident from 1.671-4), and in the second example to prevent the Greeks from harming Helen (also a successful aim).⁵²¹ The parallelism points to a poetological concern for ring composition (these strong similarities occur between passages that occur at opposite ends of the epic), but also to a contrast between the characters, as is evident from the following Odyssean intertext.

The Penthesileia-Artemis simile itself echoes *Odyssey* 6.102-9, where Nausicaa and her maidservants are compared to Artemis among her nymphs.⁵²² Despite a lack of verbal echoes between the passages, the fact that both young maidens (that is, *parthenoi*

⁵²⁰ I have tried to reflect the similarities in the text by respectively underlining, making bold, and italicising similar phrases.

⁵²¹ I have discussed already the possible threat posed by the Greeks to Helen on her appearance before them. Relevant here is Stesichorus *Fr.* 201 (which survives, summarised, in a *scholion* on Eur. *Or.* 1287), where it is stated that the Greeks, on the point of stoning Helen, drop their stones to the ground the moment they saw her face (I follow text of D.A. Campbell 1991). On the parallel, cf. James 2004.341.

⁵²² James 2004.274 points out the parallel between *Posthomerica* 1.663-5 and *Od.* 6.102-9. Note, also, that at Apollonius *Argonautica* 3.876-84 Medea and her companions are compared to Artemis among her nymphs. On this see Hunter 1989.193-4, and especially 194: Medea rides out to meet Jason for the first time, and since 'Artemis was also closely connected with the crucial transitional stages of a woman's life. . . it is just such a transition that this ride represents for Medea'.

of marrying age) are compared to Artemis stresses their virginity and youth.⁵²³ Helen is compared to Aphrodite because it was her beauty that caused the war, whereas both Penthesileia and Nausicaa are compared to Artemis to stress their innocence and sexual purity in contrast to Helen's (although in Penthesileia's case her death has brought an end to such a status).⁵²⁴ This emphasis contrasts strongly with the status of Helen in *Posthomerica* 14, and her comparison to Aphrodite caught *in flagrante*: there is nothing virginal about Helen.⁵²⁵ What is also different in both passages is that Helen, who caused the deaths of many Trojans, leaves Troy alive, while Penthesileia, who left Troy for her first and last time (*Posthomerica* 1.172 and 201-4 foreshadow her death), dies in battle, fighting for Troy.

We gain a further insight into Penthesileia's status as a *parthenos* by examining *Posthomerica* 1.52-61. There we receive a full description of Penthesileia's appearance, as she appears to the Trojans on her arrival in Troy. What is striking here is the way Penthesileia's description foreshadows the portrayal of Helen in our passage in Book 14:

τοίη Πενθεσίλεια μόλεν ποτὶ Τρώϊον ἄστν
ἔξοχος ἐν πάσησιν Ἀμαζόσιν. Ἀμφὶ δὲ Τρῶες
πάντοθεν ἐσσύμενοι μέγ' ἐθάμβεον, εὖτ' ἐσίδοντο
Ἄρεος ἀκαμάτοιο βαθυκνήμιδα θύγατρα (55)
εἰδομένην μακάρεσσιν, ἐπεὶ ῥά οἱ ἀμφὶ προσώπῳ
ἄμφω σμερδαλέον τε καὶ ἀγλαὸν εἶδος ὀρώρει,
μειδίαεν <δ'> ἐρατεινόν, ὑπ' ὀφρύσι δ' ἰμερόεντες
ὀφθαλμοὶ μάρμαρον ἀλίγκιον ἀκτίνεσσιν,
αἰδῶς δ' ἀμφερούθηνε παρήϊα, τῶν δ' ἐφύπερθε (60)
θεσπεσίη ἐπέκειτο χάρις καταειμένη ἀλκήν.

As such, Penthesileia went to the Trojan city pre-eminent among the other Amazons. And the Trojans hastening from every direction marvelled greatly when they saw the daughter of immortal Ares with the long greaves, in appearance like the blessed ones. For the look in her face seemed at once both grievous and brilliant, and she smiled a lovely smile, and her eyes flashed full of desire from under her eyebrows – like the rays of the sun, and *aidos* reddened both her cheeks, and heaven-sent grace, clothed in courage, lay on top of them (*Posthomerica* 1.51-61).

⁵²³ Cf. Burkert 1985.150 on Artemis: 'The goddess among her nymphs is *hagne* in a very special sense as an inviolate and inviolable virgin.'

⁵²⁴ On Artemis' association with marriage and rites of passage, see Larson 1997.253.

⁵²⁵ In terms of the situation of Penthesileia compared to Nausicaa, there is a contrast between the happy state of Nausicaa and the death of Penthesileia, as well as a contrast between the martial and non-martial settings, perhaps emphasising the unusualness of Penthesileia's role as a woman in battle.

In Section 1, Chapter 4, I discussed how Penthesileia's arrival in Troy is given an expansive narration (1.18-92) involving repeated similes on the effect her arrival has on the Trojans. Instead of another extended simile in this passage, we get to see Penthesileia, physically, for real.⁵²⁶ She is described as having a lovely smile (58), eyes full of desire (58-9),⁵²⁷ and *aidos* reddens her cheeks on top of which is the appearance of courage (60-1). There are two lines on which I wish, in particular, to focus: 1.58 and 1.60. First, 1.60 is of especial significance in relation to the Helen passage in Book 14: αἰδῶς δ' ἀμφερούθηνε παρήια is echoed closely by καλὰς ἀμφερούθηνε παρηίδας in 14.41. The matching verb ἀμφερυθαίνω, occurs only in these two places in the *Posthomeric*.⁵²⁸ The objects of the verbs, "cheeks", also closely align the two passages. The repetition of the rare verb, in particular, draws attention to the differing nature of the respective *aidos* of Penthesileia and Helen. I have already discussed at length the nature of Helen's *aidos* in Book 14. Penthesileia's *aidos*, however, has no implications of adultery. Rather, her *aidos* is used here to emphasise her virginal beauty and innocence.⁵²⁹ Once again, similarities in the verbal composition of the passages draw attention to the dissimilarities in content and atmosphere. *Aidos* reddens the cheeks of both women, but Helen's *aidos* is there for a very specific reason in relation to her past conduct.⁵³⁰ Both women exhibit the outward signs of the one same emotion, *aidos*, but the women differ in their pure and impure statuses.

⁵²⁶ Some items of vocabulary, bearing similarity to those discussed above in relation to the previous passage on Penthesileia (1.657-74), reappear in this passage. The Trojans marvel greatly when they see Penthesileia (πάντοθεν ἐσσύμενοι μέγ' ἐθάμβεον 1.54 ~ θάμβεον ἀθρήσαντες 14.58), she appears like a god to them (εὖτ' ἐσίδοντο. . . εἰδομένην μακάρεσσιν 1.54. . . 56 ~ ἀλλ' ὡς θεὸν εἰσορόωντο 14.61), and her appearance is dazzling (ἀγλαὸν εἶδος ὀρώρει 1.57 ~ ἀγλαῖην καὶ κάλλος ἐπήρατον 14.59).

⁵²⁷ Cf. D.L. Cairns 2005.132 on the eyes as an active force in *eros* – Penthesileia, despite being a warlike figure, displays Medea-like qualities in her appearance (cf. Eur. *Medea* 1146 with D.L. Cairns 2005.132).

⁵²⁸ The verb in fact occurs only in Quintus. Vian & Battegay 1984.s.v. ἀμφερυθαίνω translate as 'faire rouger des deux côtés'. Carvounis 2005.105n32 draws attention to the parallel. The verb without the prefix occurs at *Posthomeric* 4.156, 4.355, 8.229, 8.420, 9.147, 9.529, 9.177, and 14.319.

⁵²⁹ Cf. D.L. Cairns 1993.123 on Nausicaa as 'possessing the modesty regarded as desirable and attractive in one of her age and sex'.

⁵³⁰ The fact that Penthesileia is described as blushing because of *aidos* implies an audience, and awareness of being perceived by others (*Posthomeric* 1.62 implies this). Cf. D.L. Cairns 1993.15: 'One feels shame before those who witness one's actions, and focuses on what the members of that audience may say or think of one.'

Line 58 implicates Penthesileia further in the Helen-Aphrodite simile. *μειδίαεν* <δ'> *ἐρατεινόν, ὑπ' ὀφρύσι δ' ἰμερόεντες* in particular, together with line 59 – *ὀφθαλμοὶ μάρμαιρον ἀλίγκιον ἀκτίεσσιν*, is echoed by the description of *Himeros* who hovers around Aphrodite, in the shield of Achilles at *Posthomerica* 5.71-2: *Κύπρις εὐστέφανος, τὴν δ' Ἴμερος ἀμφεποτᾶτο / μειδιῶν ἐρατεινὰ σὺν ἠυκόμοις Χαρίτεσσιν.*⁵³¹ The expressions that draw 1.58 and 5.72 together are (from each line respectively) *μειδίαεν* <δ'> *ἐρατεινόν* and *μειδιῶν ἐρατεινά.*⁵³² The personified subject at 5.71, *Himeros*, echoes the participle used of Penthesileia's eyes – *ἰμερόεντες* (58).⁵³³ The ecphrastic description of Aphrodite *anadyomene* in Book 5,⁵³⁴ and in particular the emphasis on “Desire” (5.71), which itself is a characteristic association of both Aphrodite the goddess and Aphrodite as metonymy for *eros*,⁵³⁵ reflects back on the description of Penthesileia, because of the verbal parallels. Penthesileia is clearly paralleled with Aphrodite, and in particular, her association with desire, through verbal echo.⁵³⁶ The fact that Penthesileia's description is undoubtedly erotic in connotation underscores the validity of the parallel with Aphrodite. Penthesileia's *eyes* are described as full of desire (*ἰμερόεντες* – *ὑπ' ὀφρύσι δ' ἰμερόεντες / ὀφθαλμοὶ μάρμαιρον* lines 58-9). Eyes, for the Greeks, were the seat of desire, and the gaze itself was regarded as something powerful and even destructive.⁵³⁷ Penthesileia's description fits the ancient idea of the workings of *eros*.

⁵³¹ James & Lee 2000.59 are correct to point out the parallel with Sappho 22.11-12.

⁵³² The verbs used in these expressions echo the adjective used of Aphrodite at *Od.* 8.362: *φιλομμειδῆς Ἀφροδίτη.*

⁵³³ *Himeros* appears personified twice in Hesiod's *Theogony* (64 and 201), the latter appearance being particularly relevant since the personification is present, with *Eros*, at Aphrodite's birth – cf. James & Lee 2000.59.

⁵³⁴ James & Lee 2000.58 find no literary model for this scene, and account for Quintus' ‘vivid pictorial detail’ as due to ‘inspiration by Apelles’ famous picture’.

⁵³⁵ Cf. *LIMC* s.v. ‘HIMEROS’, ‘HIMEROI’, 425: ‘Une des formes d’Eros, symbolisant la passion et le désir amoureux.’

⁵³⁶ Cf. Tzetzes *Posthomerica* 64-71, and his description of Penthesileia's Shield. On it are depicted *Eros* and *Ares* on either side of Penthesileia. This late hexameter reception of Penthesileia follows Quintus in emphasising (symbolically) the duality of Penthesileia – she is at once a desirable godlike woman, and warrior princess.

⁵³⁷ Cf. Cairns 2005.132-3. It is relevant here to compare Euripides *Tr.* 892-3, and the description of Helen as capturing men's eyes because of her beauty. Cf. also Ibycus 287.1-4, where Aphrodite's role is clearly connected.

On the basis of this parallel, Penthesileia, just like Helen in Book 14, appears as a desirable object, a godlike woman who stirs up erotic passions, whose beauty overwhelms on-lookers,⁵³⁸ and overcomes antagonists. Aphrodite not only has a role in exaggerating the beauty of both women, but is connected through parallel, by intertext in the case of Penthesileia and by simile in the case of Helen. It is also no accident that the only two extended descriptions of women, and their *aidos*, in the *Posthomerica* emphasise the effect their beauty has on the men who view them.⁵³⁹ The extended parallels between the Helen-Aphrodite simile and Penthesileia in *Posthomerica* 1, and the thematic ring apparent between Penthesileia and Aphrodite (or *Himeros / Eros*) and Helen and Aphrodite bind the two female characters together in the narrative. The reader, at the end of the epic, is encouraged to look to the beginning of the epic.

Yet another parallel links Helen with Penthesileia, this time specifically between two similes – *Posthomerica* 1.633-9, and a simile that follows on closely from the Helen-Aphrodite simile – *Posthomerica* 14.63-8.⁵⁴⁰ First let us consider the second simile of the Helen episode in Book 14:

Ὡς δ' ὅτ' ἄλω<ο>μένοισι δι' ἀκαμάτοιο θαλάσσης
πατρὶς ἐὶ μετὰ δηρὸν ἐπευχομένοισι φανείη,
οἱ δὲ καὶ ἐκ πόντοιο καὶ ἐκ θανάτοιο φυγόντες (65)
πάτρῃ χειρ' ὀρέγουσι γεγηθότες ἄσπετα θυμῶ·
ὡς Δαναοὶ περὶ πάντες ἐγήθειον· οὐ γὰρ ἔτ' αὐτοῖς
μῆστις ἔην καμάτοιο δυσαλγέος οὐδὲ κυδοιμοῦ.

As when, at last, their native land appeared to those who have prayed for it as they have wandered across the sea that does not tire. They, having escaped from the sea and therefore from death, stretch out their hands towards their homeland, rejoicing unspeakably in heart. Just so did the all the Greeks have immense joy – for they no longer had recollection of painful toil and battle (*Posthomerica* 14.63-8).

⁵³⁸ Both Penthesileia and Helen are described as blameless as to their beauty (*Posthomerica* 1.674 and 14.58 – the adjective is also used in connection with Penthesileia's companions at 1.51). On the overpowering nature of their beauty, cf. the gnome at *Posthomerica* 13.401-2 spoken by the primary narrator: θεῆ Κύπρις, ἣ περ ἀπάντων / ἀθανάτων δάμνησι νόον θνητῶν τ' ἀνθρώπων. It is interesting that this gnome immediately succeeds mention of Helen's wrong-doings in relation to her role in marriage to Menelaus (13.400).

⁵³⁹ Much of Book 10 is dedicated to narration of Oenone's rejection of Paris' pleas for help and then her death by his side on the funeral pyre (*Posthomerica* 10.411-89). However, we do not get a description of her appearance.

⁵⁴⁰ Vian 1969.232 identifies this parallel, and also compares *Posthomerica* 2.103-5 and 7.455-60.

The simile describes sailors toiling on the sea whose homeland appears to them allowing them to escape from death, and they themselves stretch their hands towards their homeland rejoicing unspeakably in heart.⁵⁴¹ Helen appears to the Greeks, who had long hoped for her appearance before them which, concomitantly, would signal the end of their suffering. By means of this simile, she becomes a symbol of their *nostos*, and the subject matter of the simile hints at the future troubled journey home for the Greeks.⁵⁴²

This simile is motivated by an expression at 14.62: *παῖσι<v> γὰρ ἐελδομένοισι φαάνθη*.⁵⁴³ The simile is also a Homeric intertext, echoing *Odyssey* 23.233-40:⁵⁴⁴

ὥς δ' ὅτ' ἂν ἀσπάσιος γῆ νηχομένοισι φανήη,
ὦν τε Ποσειδάων εὐεργέα νῆ' ἐνὶ πόντῳ
ῥαίσι, ἐπειγομένην ἀνέμῳ καὶ κύματι πηγῶ· (235)
παῦροι δ' ἐξέφυγον πολιῆς ἀλὸς ἤπειρόνδε
νηχόμενοι, πολλὴ δὲ περὶ χροῖ τέτροφεν ἄλμη,
ἀσπάσιοι δ' ἐπέβαν γαίης, κακότητα φυγόντες·
ὥς ἄρα τῆ ἀσπαστὸς ἔην πόσις εἰσοροῶση,
δειρῆς δ' οὐ πῶ πάμπαν ἀφίετο πῆχεε λευκῶ. (240)

As whenever a welcome land appears to swimmers in the sea, whose well-made ship Poseidon shattered in the sea, weighed down by the wind and strong surge. And few escaped the grey sea by swimming to the mainland, and with their skin coated in copious sea salt, they gladly reached the land, having avoided an evil fate. So then Penelope was glad to see her husband, and not yet did she altogether release her white arms from around his neck.

The Homeric intertext,⁵⁴⁵ where Penelope's joy at being reunited with her husband is likened to sailors who at last espy land after being storm tossed in the sea, and who swim ashore escaping evil, matches the climax involved in the Helen episode in the

⁵⁴¹ It moves the narrative on, as is evident in the narrative resolution at 14.67-8, where, just as the sailors rejoiced in escaping the sea and death (65-6), so now the Trojans rejoiced, for they no longer had any recollection of toil and battle. Carvounis 2005.118 is correct to suggest that this sentiment of the Greeks echoes the Trojan *gerontes*' claim at *Il.* 3.156-7, that Helen's beauty justifies the suffering of the Trojans and Greeks.

⁵⁴² Cf. Carvounis 2005.103: 'The Fall of Troy (*Ilioupersis*) and Helen's restitution signal the end of a journey and the beginning of another to the distant homes of the Achaeans (*Nostoi*), with this simile thus linking the *Iliad* and the *Odyssey*.'

⁵⁴³ This is the principal correspondence in the main narrative, echoed by *ἐπευχομένοισι φανεῖη* (14.64), which is in an identical metrical *sedes* and echoes its narrative correspondent in its participial case and in its verbal line-ending.

⁵⁴⁴ So Vian 1969.232; see, further, Carvounis 2005.102.

⁵⁴⁵ On which see the discussion at Russo, Fernández-Galiano, & Heubeck 1992.338-9.

Posthomerica – her appearance is in many ways the encapsulation of the Trojan War, just as the reunion of Penelope and Odysseus is the *telos* of the *Odyssey*.⁵⁴⁶

However, despite verbal similarities between texts,⁵⁴⁷ the contexts of the two similes are markedly dissimilar. The simile in *Odyssey* 23 reflects the coming together of husband and wife, whereas Helen the adulteress, who has already had a reunion of sorts with her husband, is “reunited” with the Greeks – just as Odysseus is the joyous sight of land for Penelope, so Helen is the expectant sight for the Greeks. The intertext, which brings Penelope into the discussion, sets up a contrast of contexts: Penelope the faithful wife has joy in the return of Odysseus who himself has been unfaithful, whereas the Greeks joy in the retrieval of Helen who herself has been unfaithful.

Consideration of the simile at *Posthomerica* 1.633-9, and its context, activates further meaning for the Helen episode:⁵⁴⁸

Τρῶες δ' ὡς ἐ<σ>ίδοντο δαΐκταμένην ἐνὶ χάρῃ,
πανσυδίη τρομέοντες ἐπὶ πτόλιν ἐσσεύοντο, (630)

ἄσπετ' ἀκηχέμενοι μεγάλῳ περὶ πένθει θυμόν.
Ὡς δ' ὅτ' ἀν' εὐρέα πόντον ἐπιβρίσαντος ἀήτεω
ναῦται νῆ' ὀλέσαντες ὑπεκπροφύγῳσιν ὀλεθρον,
παῦροι πολλὰ καμόντες οἰζυρῆς ἀλός εἴσω, (635)

ὄψ' ἔ' ἀρά σφισι γαῖα φάνη σχεδὸν ἠδὲ καὶ ἄστρῳ,
τοὶ δὲ μὸγῳ στονόεντι τετρῦμένοι ἄψεα πάντα
ἐξ ἀλός αἰσσοῦσι μέγ' ἀχνύμενοι περὶ νηὸς
ἠδ' ἐτάρων οὐς αἰνὸν ὑπὸ ζόφῳ ἤλασε κύμα·
ὡς Τρῶες ποτὶ ἄστρῳ πεφυζότες ἐκ πολέμοιο (640)
κλαῖον πάντες Ἄρηος ἀμαμακέτοιο θύγατρα
καὶ λαοὺς οἱ δῆριν ἀνὰ στονόεσσαν ὄλοντο.

⁵⁴⁶ The *scholia* on *Odyssey* 23.296 (H, M, V, and Q) state that Aristophanes and Aristarchus designated the line the *peras* or *telos* of the poem. Cf. Russo, Fernández-Galiano, & Heubeck 1992.313-14.

⁵⁴⁷ There are clear verbal echoes between intertext and imitating text: γῆ νηχομένοισι φανῆη (*Odyssey* 23.233) finds a parallel at *Posthomerica* 14.64: πατρὶς ἐὶ μετὰ δηρὸν ἐπευχομένοισι φανείη. Cf. Vian 1969.232; the verbs and participles in these expressions are similar in form and metrical position. Cf. Apollonius *Arg.* 3.956 (so Carvounis 2005.117), of the appearance of Jason to Medea: ἐελδομένη ἐφάάνθη. Jason in the succeeding lines is then compared to Sirius, set up as a bringer of disastrous consequences for Medea. The expressions ἐξέφυγον πολιῆς ἀλός (23.236) and κακότητα φυγόντες (23.238) are echoed by ἐκ πόντοιο καὶ ἐκ θανάτοιο φυγόντες (14.65). ἀσπάσιοι δ' ἐπέβαν γαίης (23.238) is thematically similar to πάτρῃ χειρ' ὀρέγουσι γεγηθότες ἄσπετα θυμῶ (14.66), as is ὡς ἄρα τῇ ἀσπαστὸς ἔην πόσις εἰσοροῶση (23.239) to ὡς Δαναοὶ περὶ πάντες ἐγήθειον (14.67).

⁵⁴⁸ In my translation of the Greek text, I have attempted a literal rendering of αἰσσοῦσι (638), following meanings in both LSJ and Vian & Battegay 1984.s.v. αἰσσω. James 2004.*ad loc.* translates (incorrectly) as ‘they strain to quit [the seal]’, imitating Way’s rendering (1913.*ad loc.*). Here I read some indulgence in hyperbole on the poet’s part for the sake of emphasising the effect the sight of land and a city has on them, despite their weariness (637-8). Vian 1963.37 gives the best translation: ‘se hâtent de sortir’.

And when the Trojans saw that Penthesileia had been slain in battle they rushed with all speed to the city in tremulous fear, grieved unspeakably in heart with great sorrow, just as when sailors in the expansive sea, having lost their ship in a heavy storm, escape and flee death, a few left toiling away in the woeful sea, and then at the last moment a land appears to them nearby – and a city, and though worn out in every limb by grievous toil they propel themselves out of the sea, despite their great grief for their ship and the companions whom the swell drove down into the terrible dark depths. So the Trojans, having fled to their city from war, all wept for the daughter of irresistible Ares and for the people who had perished in grievous battle.

Achilles has just killed Penthesileia in battle, and as a result, the Trojans flee back to Troy now that their big hope of success has perished.⁵⁴⁹ They are compared to sailors who are shipwrecked (that is, now that they are without Penthesileia) and toil in the sea to stay alive (1.635), and to whom just at the last minute a land, and even a city, appears (1.636). This simile too imitates the simile at *Odyssey* 23.233-40.⁵⁵⁰ However, it is on the specific thematic and structural relations between the two similes at *Posthomerica* 14.63-8 and *Posthomerica* 1.633-9 that I wish to focus.⁵⁵¹ Both similes describe sailors or men struggling in the sea to whom suddenly sight of land appears, giving them hope despite past or present sorrows.⁵⁵² The similarities between the two similes are outweighed by the contrasts they represent structurally in the poem, and, in particular, between the status of the Trojans and the position of the story in *Posthomerica* 1, and the status of the Greeks

⁵⁴⁹ Obvious correspondences between simile and narrative include the parallel between the slain Penthesileia and the ship that has perished (δαϊκταμένην ἐνὶ χάρμη 630 ~ νῆ' ὀλέσαντες 634); the Trojans running in fear to the city and the sailors escaping death (τρομέοντες ἐπὶ πτόλιν ἔσσεύοντο 631 and ὧς Τρῶες ποτὶ ἄστῳ πεφυζότες ἐκ πολέμοιο 640 ~ ὑπεκπροφύγωσιν ὄλεθρον 634); and the grief they feel for Penthesileia and the others who have died in battle is paralleled by the grief the sailors feel for their ship and their comrades who have drowned (ἄσπετ' ἀκηχήμενοι μεγάλῳ περιπένηθ' ἰθυμόν 632).

⁵⁵⁰ Cf. the brief comments of Vian 1954.40 and Carvounis 2005.103.

⁵⁵¹ Echoes of the Odyssean simile include ποτὶ ἄστῳ πεφυζότες ἐκ πολέμοιο (1.640) which resembles *Odyssey* 23.238 ἀσπάσιοι δ' ἐπέβαν γαίης, κακότητα φυγόντες and *Odyssey* 23.236 ἐξέφυγον πολιῆς ἀλὸς ἠπειρόνδε, and ὁψὲ δ' ἄρ' ἀρά σφισι γαῖα φάνη σχεδὸν ἠδὲ καὶ ἄστῳ (1.636) which echoes *Odyssey* 23.233 ἀσπάσιος γῆ νηχομένοισι φανήη. Another simile at *Posthomerica* 1.62-72, which describes the joy the Trojans feel at the arrival of Penthesileia, shares similarities with the simile at 14.63-8 in particular, especially in relation to the joy the Trojans and Greeks feel respectively with the arrival of (respectively) Penthesileia and Helen. It marks a contrast with the simile at 1.630-42, since the Trojans there rejoiced in Troy as a haven but at the beginning of Book 1 they rejoiced in Penthesileia as a saviour.

⁵⁵² Semantic and verbal parallels include 14.64 (πατρις ἐῆ μετὰ δηρὸν ἐπευχομένοισι φανείη) as an echo of 1.636 (σφισι γαῖα φάνη), and 14.65 (καὶ ἐκ πόντοιο καὶ ἐκ θανάτοιο φυγόντες) as an echo of 1.634 (ὑπεκπροφύγωσιν ὄλεθρον), 1.635 (πολλὰ καμόντες οἰζυρῆς ἀλὸς εἴσω) and 1.640 (πεφυζότες ἐκ πολέμοιο).

and the position of the story in *Posthomerica* 14. For the Trojans on the one hand, the sight of land and a city in the simile in Book 1 symbolises, in the main narrative, Troy as a temporary place of refuge from present troubles, now they have lost Penthesileia.⁵⁵³ For the Greeks in Book 14, on the other hand, the sight of land relates to the appearance of Helen, a departure *from* Troy and a permanent end to the toils of war for them. The simile in Book 1 is preceded immediately by mourning (1.632), whereas the simile in Book 14 ends with rejoicing (14.67). The Trojans in Book 1 have just seen their great hope, Penthesileia, their female saviour who fought for them, slain in battle (1.630), symbolised in the simile by a shattered ship (1.634). The Greeks, however, view Helen, because of whom they fought, come out alive from Troy. The Trojans remember their comrades slain in battle (1.639 ~ 1.642), but the Greeks, because of the sight of Helen and their return home that she symbolises, have no recollection of the toil of battle (14.68).

The parallelism between the two similes therefore reflects structurally the contrast between the statuses of the Trojans and the Greeks, the stages of the war in Book 1 and Book 14, and the actions and effect of Penthesileia and Helen respectively. The reader identifies the inversion of Book 1 in Book 14, symbolised in two similar similes used primarily to compare different situations of different characters in different stages in the poem.⁵⁵⁴ Quintus thus brings about some closure in the poem, and an emphasis on the success of the Greeks, and a sense of the injustice of war: Helen remains alive despite the battles fought because of her, whereas Penthesileia dies fighting in a battle to save Troy and the Trojans.⁵⁵⁵

⁵⁵³ This outcome brings the Trojans in a sense back to their position at the beginning of the *Posthomerica*, where they are described as remaining inside Troy in fear of Achilles (1.3-4).

⁵⁵⁴ Cf. the discussion of inversion and parallelism between *Iliad* 1 and 24, as examined cogently by MacLeod 1982.32-5, and cf. the more recent discussion by Murnaghan 1997.23-42.

⁵⁵⁵ As mentioned above, this is of course not the end of the poem, nor even the end of the Trojan story. In terms of fighting between the Greeks and Trojans, the appearance of Helen in many ways reflects the end of hostilities.

Conclusion

The *Posthomerica* is an epic laced with structurally unifying devices: the parallelism between Helen and Penthesileia in Books 14 and 1, and the Greeks and the Trojans in Books 14 and 1, is constructed through the subject matter and placement of similes. The poem begins with a woman, a Trojan ally, giving hope to the Trojans, but fighting and dying for Troy, and ends with a woman, a former Trojan captive, because of whom the Greeks fought and died, but whose appearance now gives the hope of a homeward journey. Quintus forms this chiasmic ring composition through the imagery that he deploys: Penthesileia is compared to a goddess famous for her sexual purity, while Helen is compared to a goddess caught in the act of adultery. Similes in the *Posthomerica* do more than illuminate small details in the narrative.

I have also demonstrated that Quintus the reader becomes Quintus the moral modifier of Homeric presentation, through his similes. Quintus manipulates one of his similes to affect our reading of a famous Homeric problem, in that he re-presents, correctly (that is, in a non-Homeric, Late Antique manner) the inset tale of Aphrodite and Ares caught in the snares of Hephaestus. The moral censure of the story, as very briefly re-cast within a simile that focuses primarily on the appearance of Aphrodite, becomes moral censure of Helen the adulteress, the woman compared in the main narrative. Thus, Quintus disguises his moral re-presentation of the Homeric a-moral story within his neo-Homeric text, by specifying relevancy to the person compared in the main narrative, Helen. We read the poet blaming Helen and Aphrodite with adultery, within a simile that purports to illustrate only how Helen blushed as she was led out before the Greeks. Quintus's text is a purified Homer, which points to Homeric blemishes as we read the poem's poetics, and in this case, the poem's similes. The *Posthomerica* becomes not just a re-modelling of Homer, but also a moral update: we read Quintus reading ethics into a

Homeric situation, and presenting this situation in his re-creation of the (newly censored)
Homeric story.

Reading Ecphrasis in the *Posthomeric*

To write epic is to write within a genre which cannot escape the past. It is, first, the genre whose subject matter is – in a privileged way – the past.

Goldhill 1991.285-6

Le mythe est une fiction, mais une fiction qui illustre une vérité.

Buffière 1956.33

Introduction

The Shield of Achilles automatically points the reader to the *Iliad*, by its very name. Line two of *Posthomeric* 5, where the Shield and its (former) owner are mentioned,⁵⁵⁶ initiates this constant reading of the Posthomeric Shield against a background that is dominated by the Iliadic Shield. This fourth section of my thesis on intertextual engagement in the *Posthomeric* deals with, arguably, the most fruitful interface for analysis of the relationship of the *Posthomeric* with the Homeric texts. The ecphrastic description of the Shield of Achilles in *Posthomeric* 5 is a verbal description of the same fictional physical object that the Iliadic primary narrator described in ecphrasis at *Iliad* 18.

The Shield is described by narrators with a particular style and ecphrastic method, and both descriptions interact and differ according exactly to the reader's knowledge and interpretation of such descriptions. Similarly, Quintus' own reading of the Iliadic ecphrastic description reacts with the reader's (that is, our) reading of the same ecphrastic description. Quintus is an ancient reader, with a particular cultural interpretative bias. The

⁵⁵⁶ *Posthomeric* 5.2: δὴ τότε Ἀχιλλῆος μεγάλητορος ἄμβροτα τεύχη.

modern reader also has an interpretative bias, constructed from his / her own cultural and literary background, and particularly, from his / her understanding of ecphrastic function and Homeric poetics based on modern secondary literature that includes studies on ecphrasis and Homer. We as modern readers then read the Iliadic Shield through the eyes of Quintus as he, in the words of the Posthomeric primary narrator, lays before us his own poetically re-constructed Shield of Achilles. The differences read between presentation of the same “physical” object in the *Iliad* and the *Posthomerica* disclose a poetic and thematic agenda of indebtedness and originality on the part of Quintus, and provide an epitome of the intertextual relationship between the *Posthomerica* and the *Iliad*.

Eight lines of the Posthomeric Shield of Achilles (5.49-56) provide the ecphrasis with its most non-Homeric scene, but (or, therefore) also its most meaningful in terms of originality and function within the poem as a whole: this scene depicts the Mountain of *Arete*. This depiction on the Posthomeric Shield creates a tension between the general Homeric indebtedness of the Shield and the non-Homeric intertextuality evident in that scene. I will focus on the non-Homeric nature of this scene, and its implications for the poem as a whole. I begin this section, however, with an overview of the Posthomeric Shield of Achilles, and then dwell on the interpretative issues involved in the imitation and emulation of the Iliadic Shield in terms of the poem’s overall intertextual patterns. I also dwell on the nature of ancient ecphrasis, and especially, on the nature of the Posthomeric ecphrastic description. The section’s other chapters then pay close consideration to the scenes of Peace (5.44ff.) on the Posthomeric Shield of Achilles, and attempt to elucidate the figure of the Mountain of *Arete* and the ways in which its context helps interpretation. I conclude with a summary of previous argument on the cultural and literary context of Quintus as a factor in the description of the Posthomeric Shield of Achilles, and the ways in which the Shield of Achilles in the *Posthomerica* is in fact a reading, re-assessment, and updating of the Shield of Achilles in the *Iliad* for the late reader of Homer.

Chapter 11 The Shield of Achilles: Reading Between the Epics

The style of the *Posthomerica*, however, is not strictly “Homeric”. Rather, Quintus repeatedly evokes, then departs from, identifiable, usually Homeric, models. Quintus’ technique is usefully compared to that of the Alexandrians. Like them, he departs from Homeric models in such a way as to comment upon, or suggest a particular interpretation of, the model.

Wenglinsky 2002.19

Construction of an epic poem requires incorporation of traditional epic apparatus, for that text to be identified as “epic”. Inclusion of an ecphrasis – a verbal description of a visual work of art – forms part of this epic apparatus.⁵⁵⁷ In the *Posthomerica*, there are three ecphraseis, two of which are large-scale shield descriptions. The first of these, a description of the scenes depicted on the Shield of Achilles, is both the most complex to read in its intertextual inheritance, and also the most important in function.⁵⁵⁸ In this chapter, I deal with the complexities involved in reading this Shield against its model, the Shield of Achilles in *Iliad* 18, and interpret the innovation on the Shield in the context of the poem’s “Homeric” aims.

I have already discussed in this thesis the idea of the poem as imitative and emulative of the Homeric poems, with particular reference to similes and gnomai. The description of a Shield that was also described in the *Iliad* provides the reader with an epic set-piece description unparalleled in the *Posthomerica* for its Homeric intertextuality. Similes and gnomai, or in fact, any other poetic device available to the poet, do not allow the reader the same foundation for assessing the poem’s intertextual

⁵⁵⁷ “Ecphrasis” does of course have a wider definition. Throughout this section, Shield (with upper case “s”) refers specifically to the ecphrasis, while shield (with lower case “s”) refers to a fictional (i.e. non-existent) physical worked artefact. Cf. A.S. Becker 1990.139n1. I make use of the terms set down by A.S. Becker 1990.139-53: he states (1990.140) that the *referent* is the world imagined or proposed, the *medium* is the worked metal, the *creation* is the making of the work, the *source* is Hephaestus, and the *interpreter* is the bard. He also describes two processes in reading ecphrasis: “Appropriation” means bringing the text, or image, into one’s own world and ways of understanding’, while “divestiture” describes the opposite process (A.S. Becker 1990.141). I will occasionally make use of both these terms.

⁵⁵⁸ The other two ecphraseis are a description of the Shield of Eurypylos (*Posthomerica* 6.200-91), and a description of the baldric and quiver of Philoctetes (*Posthomerica* 10.179-205), both of which have strong associations with the labours of Heracles.

engagement with the *Iliad*, since the shield of Achilles in *Posthomerica* 5 is the same shield as that given to Achilles in *Iliad* 19, and made by Hephaestus in *Iliad* 18.⁵⁵⁹ The shield is the same physical artefact (even though always only “physical” in poetical narrative alone), with the same mythological inheritance – the *actual* shield made by Hephaestus as described in *Iliad* 18.

The fact of this poetic fiction (the “physicality” of the shield, and the Shield’s famous description in *Iliad* 18) restricts the poet’s freedom. Unlike the reading of the rest of the poem, where identification of intertexts is down to the reader’s breadth of reading and ability to read intertexts, this Shield has one principal, broad intertext – the Iliadic Shield of Achilles, that is not only identifiable, but identified and engrained in the Posthomeric Shield of Achilles, in its very name and nature. The poet has to create within a framework already created, and read and known by the reader, and has to deal with the fact that every innovation on the Posthomeric Shield will be read and interpreted with a reading urge for identification of, and interpretation of, the Iliadic Shield within this new ecphrastic description.

At first reading, the Shield of Achilles in *Posthomerica* Book 5 broadly follows the Homeric model.⁵⁶⁰ However, a closer perusal of the scenes shows them to be, in certain cases, markedly original, bearing no similarity to scenes described on the Iliadic Shield. An overview of the scenes on the Posthomeric Shield illustrates some of these differences. The Shield is described over 95 lines (*Posthomerica* 5.6-101), with 12 scenes in total, whereas the Iliadic Shield has ten scenes described over 130 lines (*Iliad* 18.478-608).⁵⁶¹ The Posthomeric Shield description follows the Iliadic model by opening with a cosmological scene (5.6-16),⁵⁶² but then, for the rest of the scenes on the Shield, it becomes more difficult to align the description with the Iliadic model. Lines 17-42, which

⁵⁵⁹ Strictly speaking of course, the Shield of Achilles does not ever physically exist. It is an idea, a poetic creation, and an illusion at the level of reading.

⁵⁶⁰ Cf. James & Lee 2000.33: ‘These [scenes] are modelled substantially on the corresponding description of Achilles’ shield in the *Iliad*.’ Köchly (1850.258) aptly sums up the nature of this indebtedness: ‘Poterat enim singulas res fidissime secundum Homerum sed aliis verbis enarrare.’

⁵⁶¹ See James & Lee 2000.33-4 for some discussion of the differences between the Posthomeric and Iliadic scenes; Köchly 1850.258-61 still gives the best discussion of the relationship between the Shields’ scenes, and possible parallels. For discussion of the scenes on the Iliadic Shield, see Edwards 1987.278-86.

⁵⁶² See *Iliad* 18.483-89 for the depiction of the cosmos that opens the Shield of Achilles. Köchly 1850.258 only writes of *this* scene that Quintus closely follows Homer (‘Homero duce’).

Köchly describes as war scenes,⁵⁶³ contain a description of beasts and hunting (17-24), a description of war and personifications of war (25-37), and finally a short scene containing a description of the apotropaic Gorgons (38-42). Structurally, these scenes seem to be based on the City at War (*Iliad* 18.509-40), but are markedly different in their subject matter and tenor.

To these opening scenes, eight are added that depict peaceful scenes of labour.⁵⁶⁴ The division of these scenes of peace from the earlier scenes of war is clearly demarcated by lines 43-4:

Καὶ τὰ μὲν ἄρ πολέμοιο τεράατα πάντα τέτυκτο
εἰρήνης δ' ἀπάνευθεν ἔσαν περικαλλέα ἔργα.

Such then were the wondrous works of war that were depicted; and apart from them there were very beautiful works of peace.

This division, so explicitly expressed, encourages a reading of the Shield in two sections – that depicting scenes of war (already summarised), and those scenes that describe peaceful activities or ideas. This separation echoes the division in the Iliadic Shield (*Iliad* 18.490) between the City at Peace (*Iliad* 18.490-508) and City at War (*Iliad* 18.509-40). Again, however, the scenes of peace on the Posthomeric Shield are mostly original. They begin at line 45 with a depiction of cities with gardens (45-8), before the most markedly original scene on the Shield – the Mountain of *Arete* (49-56), which in turn is followed closely by a related scene depicting ploughing and harvesting (57-65). Four scenes involving divinities (69-72 – Venus rising, 73-9 – the marriage of Peleus and Thetis, 80-7 – ships in tempestuous conditions, which are then calmed by the arrival of Poseidon – 88-96), follow a scene that depicts banquets and dances (66-8) – an echo of *Iliad* 18.494-5.

Based on the summary of scenes given above, it becomes clear that the Shield of Achilles in the *Posthomeric* exhibits strong originality, despite being the same artefact described in the *Iliad*, and while still managing to stay based structurally on its model. The nature and function of this originality and indebtedness will form much of my discussion. First, however, I wish to discuss the problems involved in reading this originality on the Shield.

⁵⁶³ Köchly 1850.258, whose division of the Shield into scenes I follow here.

⁵⁶⁴ Köchly 1850.259: 'quatuor illis imaginibus octo subiungit pacificos labores complexas.'

As often stated, the aim of my thesis is to read Homer through Quintean readings of Homer. When we come to the Shield of Achilles, such Quintean readings become explicit, and not elusive and open to debate. We, as readers, know where to look in Homer. To choose this literary set-piece description – the most famous in Classical antiquity, and one given to interpretation and re-interpretation by critics and allegorists, ancient and modern,⁵⁶⁵ is to set a Posthomerian description as inscribed with interpretation of the Iliadic description. Changes, manifest originality, and close imitation of the Iliadic ecphrasis obtain a greater impact in a reading of the relationship between the *Posthomerica* and the *Iliad* because both ecphrastic descriptions are aligned because they describe the same “object”.

The Shield of Achilles, therefore, focuses the intertextual engagement between the reader and the *Posthomerica*, the *Posthomerica* and the *Iliad*, and the reader of the *Iliad* and the *Posthomerica*. The differences on the Shield reflect Quintus’ reading of Homer, read by the reader throughout the poem, but seen acutely here on this unavoidably Homeric device (both literary and metaphorical). The Shield can act proportionally in relation to the poem as a whole: the extent to which the *Posthomerica* exhibits traces of interpretation of Homer in relation to the poet’s use of the Homeric texts (especially the *Iliad*) is read in emblem here in the extent to which description of the scenes on the Shield echoes but does not replicate description of the scenes on the Iliadic Shield by the Iliadic primary narrator. The *Posthomerica* itself is emblematically represented (or, read) in the Posthomerian Shield of Achilles, in the extent to which the Shield exhibits originality within this Homeric template.

Any differences between the Posthomerian and Iliadic Shields of Achilles, because of this “Homeric” style in the poem, have significant ramifications on interpretation of the relationship between the two poems overall. The nature of the description in *Posthomerica* 5, that is, the signs given by the narrator that emphasise that the narration is an experience and an interpretation, in itself differs from the Iliadic ecphrasis.⁵⁶⁶ The ways in which a narrator, who describes a “physical” object, reacts to what he sees, and

⁵⁶⁵ Cf. Buffière 1956.54.

⁵⁶⁶ According to A.S. Becker 1995.28, ‘any description is necessarily an interpretation; a describer selects and organizes an infinite variety of aspects of phenomena.’

transgresses, in his description, the boundaries inherent to physical objects,⁵⁶⁷ controls what we understand about the “object”.⁵⁶⁸ We, as readers, only have this interpretation, this ecphrasis, which is essentially a narrator’s attempt to describe the indescribable, a Shield of Achilles which has the status of an impossible object, a poetic creation with an illusionary existence and unstable “plastic” form.⁵⁶⁹ Thus, even the nature of the description in the *Posthomerica* points to differences. I will now examine these ecphrastic signs, and also the ecphrasis’ vocabulary with a loaded intertextual and meta-poetical significance, and respond to them with particular reference to the original Iliadic version.

At the very beginning of *Posthomerica* 5, the lines that precede and introduce the ecphrasis contain vocabulary inscribed with meaning and which comments on the nature of the ecphrasis.

Ἄλλ’ ὅτε δὴ πολλοὶ μὲν ἀπηνύσθησαν ἄεθλοι,
δὴ τότε Ἀχιλλῆος μεγαλήτορος ἄμβροτα τεύχη
θῆκεν ἐνὶ μέσσοισι θεὰ Θέτις. Ἀμφὶ δὲ πάντη
δαίδαλα μαρμαίρεσκεν ὅσα σθένος Ἥφαιστοιο
ἀμφὶ σάκος ποίησε θρασύφρονος Αἰακίδαο. (5)

But when the many contests were completed, then the goddess Thetis placed the immortal armour of great-hearted Achilles in the middle of them. The carefully wrought armour glittered everywhere such as the strength of Hephaestus made upon the shield of brave-minded Aeacides (*Posthomerica* 5.1-5).

Thetis places the armour down among the Greeks as a sign that this is the new contest for them, after all the contests described in the Games in honour of Achilles in *Posthomerica* 4 (as made clear by 5.1).⁵⁷⁰ At 5.3-5, the ornate armour is given its first description. It is said to sparkle: δαίδαλα μαρμαίρεσκεν (line 4). These words, prefacing this ecphrasis, direct the reader’s memory back to the opening of the Iliadic ecphrasis: they echo ποίει

⁵⁶⁷ That is, the narrator uses narration – signifiers of temporal sequence and action – and signs of lifelikeness, such as description of noise and emotion, to express what he sees before him on an apparently stable work of art.

⁵⁶⁸ ‘To look into *ecphrasis* is to look into the illusionary representation of the unrepresentable, even while that representation is allowed to masquerade as a natural sign, as if it could be an adequate substitute for its object’ Krieger 1992.xv.

⁵⁶⁹ Cf. Krieger 1992.17: ‘[The Shield of Achilles] is a fictional “impossible” object that only a poet could transcribe.’ That is, the Shield of Achilles does not, and did not ever, exist physically.

⁵⁷⁰ Ἄλλ’ ὅτε δὴ πολλοὶ μὲν ἀπηνύσθησαν ἄεθλοι.

δαίδαλα πολλά (*Iliad* 18.482). The significant word here is δαίδαλα.⁵⁷¹ Quintus, by using δαίδαλα as a preface to his ecphrasis, reaffirms the Iliadic narrator's statement about Hephaestus' creation; that is, Quintus, through the primary narrator, gives the same aesthetic judgement as Homer: Hephaestus' creation is ornate, manifold, and cunning. Both primary narrators "have" access to the Shield, and summarise their reaction to what they see with δαίδαλα.⁵⁷² Its use here in the *Posthomerica* is an approbation of the description of the Iliadic ecphrasis, since, on a non-illusional level, this is all Quintus has to read and work from. On an illusional level, the adjective which introduces the Posthomerian ecphrasis echoes the subjective comment of the Iliadic narrator on the creation of Hephaestus, and equates the status of the Posthomerian narrator with the Iliadic narrator. From this level, there is an "equation" of the poet of the *Posthomerica*, Quintus, with Homer. Quintus also "sees" the creation of Hephaestus, and describes it as δαίδαλα. Hephaestus in the *Iliad* constructs a shield that is magical,⁵⁷³ in a place of construction that bespeaks speciality and magic.⁵⁷⁴ Quintus restates this nature of the Shield, and affirms that his description is of the very same, magical Shield that he, just like the primary narrator of the *Iliad* before him, will now describe.

The verb used with δαίδαλα, μαρμαίρεσκεν (line 4), echoes the opening of the ecphrasis at Moschus 2.43: ἐν τῷ δαίδαλα πολλά τετεύχαστο μαρμαίροντα.⁵⁷⁵ The

⁵⁷¹ As soon as this word is used, it immediately reactivates the Iliadic Shield of Achilles in the reader's memory, since Hephaestus is said to 'work cunningly, embellish' (so LSJ s.v. δαιδάλλω) the shield at *Il.* 18.479.

⁵⁷² In the *Iliad*, δαίδαλα is always used of works of art, whether explicitly or obliquely: cf. *Il.* 5.60, 14.179, 18.400, 18.482, 19.13, and 19.19. In the *Posthomerica*, the word is also restricted to ecphrasis: it is used five times in total – at 5.4, 5.41, 5.101, 6.198, and 10.187.

⁵⁷³ Cf. Laird 1993.20: 'And the notion that it is a magic shield might help us imagine it. . . perhaps we might conceive of it as a kind of mosaic of little video scenes.' Laird is perhaps misguided to assume 'a mosaic of little video scenes', since, as he himself points out at 1993.20n15, Homer draws attention to physical details of the shield at 18.481-2, 519, 549, 574, and 607.

⁵⁷⁴ For example, the attendants of Hephaestus are robots (18.417-20), and his bellows (18.468-73) and tripods have a life of their own: cf. Edwards 1991.209.

⁵⁷⁵ So James & Lee 2000.39, who also correctly point out the significant use of the verb at *Posthomerica* 2.206-7, where Achilles' armour, there worn by Achilles, is described as shining like lightning bolts. The parallel highlights the shield's first owner, and the legacy the armour brings. James & Lee 2000.39 indicate that μαρμαίρεσκω, which occurs only in the present participle in early epic, appears a notable 26 times in the *Posthomerica*. These occurrences are 1.59, 1.150, 1.510, 1.657, 1.680, 2.207, 3.36, 3.558, 5.4, 6.256, 6.353, 7.362, 7.464, 7.572, 8.24, 8.48, 9.2, 9.69, 9.221, 9.295, 11.331, 11.410, 12.105, 12.537, 14.183, and 14.538. The frequency of this verb may simply reflect the poet's tendency to establish his own "Homeric" style, by increasing the occurrence of under-used Homeric words. Cf. James & Lee 2000.21-2.

intertext aligns the Posthomeric ecphrastic description with the innovations apparent in Hellenistic ecphrasis, and heightens the reader's expectations of similar practice here in the Shield of Achilles.⁵⁷⁶ Other uses of δαίδαλα add to this sense of interaction with the tradition of Hellenistic poetry: the adjective is also found, in ways similar to its use here in the *Posthomeric*, at Theocritus 1.32, 18.33, 24.42, and at Apollonius 1.729 and 3.43.⁵⁷⁷ The influence of Hellenistic poetry, read here in addition to the Homeric influence, symbolises the lens through which Quintus reads Homer, and here, the way he constructs his description of *his* Shield of Achilles. Quintus, as a post-Hellenistic poet (that is, a poet of Later Antiquity), is trapped within a tradition where Homer was read and reread, imitated, emulated, and renovated.⁵⁷⁸ Quintus cannot write in a vacuum, and cannot present a Shield of Achilles that bypasses literary tradition. We read Quintus' reading of the Iliadic Shield of Achilles, seen in his description of the Shield of Achilles, against a background of Hellenistic ecphrastic description, and Hellenistic readings of Homer. Despite an apparent attempt on the part of the poet to imitate Homer's style and methods as much as possible, to produce a "Homeric" text, the Shield of Achilles' intertextual nature provides the reader with an opportunity to see how Quintus reads Homer. This reading by Quintus is in a sense *daidalos*, since his reworking of the Iliadic ecphrasis within the illusion that it is still the creation of Hephaestus is an idea that is ornate, conceited, and cunning. The reader reads how Quintus differs from Homer, what poetic methods he uses, and what intertextual influences feed into his description, because the Shield of Achilles cannot be anything but the original Shield given to Achilles by Hephaestus in the *Iliad* – the changes in Posthomeric description point to the poet and his clever and cunning literary methods.

In the description of the Shield of Achilles in the *Iliad*, there is only one overt reference to the lifelikeness of the scenes described, at 18.548-9 (ἀθηρομένη δὲ ἔφκει /

⁵⁷⁶ There are no clear similarities between the function of the ecphrasis in Moschus and the ecphrasis here: the ecphrasis in Moschus has a much tighter and more explicit relation to the narrative (temporarily and descriptively) than the more emblematic and coded nature of the ecphrasis in the *Posthomeric* – cf. Hopkinson 1988.201.

⁵⁷⁷ In post-Hellenistic, but pre-Quintean hexameter, the adjective occurs at Oppian *Cyn.* 1.355, 1.496, and 3.347 (the last example is used with the participle μαρμαίροντα).

⁵⁷⁸ Cf. Hunter 1999.220, on Theocritus *Idyll* 11: '[Polyphemus] is a pathetic victim of poetic tradition, who functions as a comic paradigm for the position of the dactylic poet in the post-Homeric world; Theocritus too is "trapped" by the weight of tradition which accompanies his verse, and he too is bound to "lose" to Homer, as Polyphemus does to Odysseus.'

χρυσείη περ ἐοῦσα). Examination of the rest of the ecphrasis provides some hints of disobedient ecphrasis, which imply lifelikeness.⁵⁷⁹ For example, indications of sound occur at 18.493, 495, 502, 530, 569-72, 575, and 586. The narrator also acts as interpreter, where he gives the characters in the description emotional and mental states – evident, for example, at 18.496, 511, 526, and 604-5.⁵⁸⁰ In the *Posthomerica*, however, we find multiple, explicit statements on the lifelikeness of what the Posthomerian interpreter sees. Unlike the Iliadic primary narrator, the Posthomerian primary narrator shuns the illusion that the figures in the ecphrasis actually move and talk, and instead posits himself between the reader’s possible participation in reading a real moving world, as experienced in reading the Iliadic ecphrasis, and the fictional artefact, where plasticity and fixity are inherent.⁵⁸¹ Comments on lifelikeness occur at 5.13, 24, 28, 42, 68, 84, 90, and 96.⁵⁸² The expression φαίης κε ζῶντας at line 13, for example, actively engages the reader of the ecphrasis – the interpreter of the ecphrasis opens a dialogue with the narratee of the ecphrasis, and elicits a reaction – we as readers, if we could see what the primary narrator could see, would say that the figures were actually living.⁵⁸³ This explicit address towards the reader shatters the illusion that what is being described is a real, moving world – the potentiality of φαίης κε ensures that the focus is redirected to the worked medium, away from the referent.⁵⁸⁴

⁵⁷⁹ With “disobedient” I allude to Laird’s distinction between a limiting by the poet within the boundaries inscribed by an actual work of art by definition, and the departure ‘from the discipline of the imagined object’ 1993.19. I disagree with James & Lee 2000.42 who claim that 18.539 is a comment on lifelikeness – rather, it is an emphasis that the personified deities described there behave like mortals.

⁵⁸⁰ Appropriation is most apparent in the use of similes within the description, evident at 18.600-1. The interpreter of the scenes before him draws attention to his need to relate what he sees to his world and the world of the archaic audience, in order to relate properly the referential world of the Shield.

⁵⁸¹ Such an emphasis on likeness draws attention to the role of the interpreter – cf. A.S. Becker 1990.146, who also notes that ‘the expression of similarity. . . breaks the focus on the referent by drawing attention to the difference between the visual representation and the world it represents’ (A.S. Becker 1990.145).

⁵⁸² James & Lee 2000.42, who state (blandly) that such statements are ‘a feature of epic ecphrasis, though by no means always as frequent as here’.

⁵⁸³ ‘The focalizee here functions as focalizer, yet, of course, as a focalizer who is instructed by the [external primary-narrator-focalizer] what to see, think’ de Jong 2004.55. For the five occurrences of φαίης / ἴδοις / γνοίης κε in the *Iliad* (4.223-5, 4.429-31, 5.85-6, 15.697-8, and 16.366-7), see de Jong 2004.54-5.

⁵⁸⁴ Cf. A.S. Becker 1995.29; as he states, attention is being drawn to ‘two types of interaction that create what we see: that between the describer and the referent and that between the describer and the audience’. Such allusion to the intertextual relationship ensures that the reader is aware of the role the primary narrator has here in interpreting for the reader.

The differences in presentation point to differences in interpretation by different interpreters. The signs of lifelikeness given by the Posthomeric narrator not only draw attention to his status as mediator between the illusional ecphrastic world he describes, and the supposed physical object, neither of which we can see; they also draw attention to the status of Quintus as a late reader of Homer, where the primary narrator describes a Shield that is constructed, not in the process of construction, and thus a remove away from the “present” experience the Iliadic narrator was involved in.⁵⁸⁵ The past tense in *ποίησε* (*Posthomeric* 5.5) is programmatic for the distance in poetic composition from the *Iliad* whose Shield description begins with the continuous *ποίει* (*Iliad* 18.483). Quintus can simulate the conditions in which Homer presents the Shield in *Iliad* 18, that is, he can give the impression, through the Posthomeric narrator of the ecphrasis, that the actual Shield of Achilles is before him, but in actual fact, we know that he writes in the shadow of Homer, in the shadow of a poem and a Shield of Achilles that has been finished, and read by readers up to and including Quintus’ era.⁵⁸⁶ The Posthomeric primary narrator’s comments on lifelikeness point to a non-Iliadic status, an appearance of post-Homeric poetic endeavour that is *δαίδαλα* in the manifold elements of the literary tradition that feed into its poetic construction.

There are two lines at the end of the Posthomeric account of the Shield of Achilles (*Posthomeric* 5.97-8) that enable the reader to unlock the complexities of reading originality in the non-Homeric description.

Ἄλλα δὲ μυρία κείτο κατ’ ἀσπίδα τεχνηέντως
 χερσὶν ὑπ’ ἀθανάτης πυκινόφρονος Ἡφαίστοιο.

⁵⁸⁵ That comments on lifelikeness are a later (post-archaic) phenomenon, and a common feature of post-Homeric ecphrasis, is evident from the four examples in Apollonius (1.739, 763, 764, and 765-7), the one example in Moschus (2.47), and the nine examples in the other ecphraseis in the *Posthomeric* (6.201, 211, 221, 231, 240, 280, 10.185, 194, and 202). Cf. James & Lee 2000.42. Explicit notes on lifelikeness also occur in early ecphrasis though: cf. Hes. *Sc.* 189.

⁵⁸⁶ There are other elements in the Posthomeric Shield of Achilles that point to Late Antiquity: throughout the ecphrasis a tendency for hyperbole is evident. Note, in particular, line 11 ἀπειρέσιος. . . ἀήρ – how can limitless air be made or depicted? To use the terminology of A.S. Becker 1990.141, we have to assume appropriation here, where the image is brought into our world and way of understanding – a limitless sky cannot be depicted – the bard has created an illusion, where we are led to believe that a referential world has been created. The adjective (used 65 times according to James & Lee 2000.41), ‘vaguely denotes extremity, intensity’ (James & Lee 2000.41). It is used adverbially in the ecphrasis at 5.40 and 5.94; cf. also ἄσπετον at 5.65. There is, as yet, no study of hyperbole (that is, exaggeration) in Later Greek hexameter poetry, but it is obvious to any reader that its presence in the *Posthomeric* is widespread.

And there were countless other scenes skilfully depicted on the Shield by the immortal hands of cunningly minded Hephaestus (*Posthomerica* 5.97-8).

This line-couplet completes the description of the individual scenes on the Shield of Achilles. What is of particular interest here is the opening words of line 97. The emphasis in the expression ἄλλα δὲ μυρία implies that there are an inexhaustible number of scenes on the Shield of Achilles, and that neither the Iliadic nor Posthomeric primary narrator described all of the scenes on the Shield, but rather only decided to describe some of them, according to their own interpretations of the world of the Shield.⁵⁸⁷ Here in the *Posthomerica* we have the narrator's presentation of the Shield of Achilles. The poet has access to the full Shield of Achilles with its spectrum of scenes, and therefore we assume that those scenes that are markedly different from those on the Iliadic presentation are those that Quintus chose for description, but which Homer passed over. We also assume that the scenes that bear some resemblance to scenes in the Iliadic ecphrasis are those that Quintus (re-) constructed according to his interpretative bias.⁵⁸⁸

This reading of *Posthomerica* 5.97-8 solves the interpretative problem caused by literary tradition.⁵⁸⁹ Hephaestus made one set of armour for Achilles in *Iliad* 18, which the Iliadic primary narrator described, which Homer himself composed, and which was passed down to, and through, antiquity. Quintus, who constructed a Homeric-emulative text, presents a different account of the Shield.⁵⁹⁰ Here, in these lines, Quintus has a

⁵⁸⁷ I am not stating that there is anything in the Shield of Achilles in the *Iliad* that implies that there were more scenes not described by the Iliadic narrator. Cf. Putnam 1998.167: 'We are shown its full contents, which would be readily comprehensible to the viewer in the narrative and to the hearer-reader outside.' The statement at the end of the Posthomeric ecphrasis adjusts our reading of the Iliadic ecphrasis – we now assume that in fact the Iliadic narrator did not describe all of the scenes possible. Without the *Posthomerica*, Putnam's comments are valid.

⁵⁸⁸ Cf. Maciver 2007.283n87: 'The Iliadic interpreter selected and described scenes appropriate for the literary and thematic content (and context) of the *Iliad*; the Posthomeric interpreter of the same Shield selected certain scenes appropriate for the *Posthomerica*, and described scenes described on the Iliadic account of the Shield in a way appropriate to the nature of the description (by the Posthomeric primary narrator) in the *Posthomerica*.'

⁵⁸⁹ Cf. James & Lee 2000.63, who note that Quintus here 'pointedly departs from the Homeric model', and compare a similar concluding statement at 6.292-3, at the end of the description of the Shield of Eurypylus. There, unlike here, μυρία is not used, thus implying that there were not many more scenes. Cf. my comments at Maciver 2007.282n86. Cf. also Hardie 1986.346: 'The scenes on the Shield of Aeneas. . . are to be understood as merely a selection from the multiplicity of images wrought by Vulcan on its surface, and summarized in the lines that introduce the ecphrasis (625-9).'

⁵⁹⁰ Limitation is implied in the introduction to the ecphrasis by ὄσα (line 4). It focuses the reader's poetic memory of the Iliadic Shield: the relative leads the reader to expect as many things as were originally

means of keeping his “Homeric” status, and a means of constructing a Quintean Shield appropriate for a Quintean epic, within an explicit framework and epic apparatus that is heavily indebted to Homer.⁵⁹¹ Further, there is the poetic conceit that markedly late ideas on the Posthomeric Shield, such as the Mountain of *Arete* (5.49-56), were there all along on the Shield of Achilles, that Hephaestus actually constructed such scenes, that they belong to the *Iliad* as much as they do to the *Posthomeric*.⁵⁹² The *Iliad* thus becomes Posthomeric, as the *Posthomeric* strives to be Homeric.

described in the Iliadic Shield account. Instead, we get many different scenes that at the end of the ecphrasis seem just part of an endless spectrum. The fact that ὄσα is specifically used of the artificial construction by Hephaestus reinforces the idea that the scenes we have described to us in the Posthomeric ecphrasis were devised by Hephaestus himself – scenes’ devising that we, in a poetically conceited way, assume Homer saw. For the limiting sense of ὄσα, cf. *Posthomeric* 1.791, of the goods worthy of Penthesileia.

⁵⁹¹ See, most recently, Bär 2007 for the idea of Quintus as a new Homer.

⁵⁹² Cf. my comments on the Mountain of *Arete* in Maciver 2007.283: ‘This is vital for our understanding of the account of the Mountain of *Arete* (5.49-56). While undoubtedly containing an ideal that is Stoic, the reader is lead to believe that this “Stoic ideal” is in fact Homeric, since it was apparently on the original Shield all along, as constructed by Hephaestus.’ As I note (*ibid.*), Quintus thus aligns himself with Homer, as an all-knowing poet figure with full access to the Shield.

Chapter 12 The Shield of Achilles within the *Posthomerica*

The paradigms that are used as metaphors for the *locus* of a metaphysical narrative are directed sometimes at a central point at the inaccessible heart of the text, and sometimes at a fabulous scene representing the “beyond”.

Dällenbach 1989.181

The Shield of Achilles in the *Posthomerica* differs from Homer again in the ways in which it functions within the whole narrative. I have suggested that the Shield of Achilles in the *Posthomerica* can be read as an emblem.⁵⁹³ The word emblem implies representation, concentration, and epitome.⁵⁹⁴ In this section I will select scenes in the ecphrasis that typify this symbolism, and apply a theoretical framework for discussion of their textual behaviour when analysed with their correspondences in the rest of the text. The key theoretical tool that I apply is *mise-en-abîme*, and, therefore, I include the necessary discussion of its origin, meaning and use. The scenes that I choose will be treated together with their intertextuality, and such context will be discussed with respect to the scenes’ correspondences within the *Posthomerica* as a whole.

The first scene I want to discuss is the shortest in the ecphrasis. 5.17-24 describe wild animals and hunters with dogs:

Ἀμφὶ δ’ ἄρ’ εὖ ἤσκηγντο κατ’ οὐρεα μακρὰ λέοντες
σμερδαλέοι καὶ θῶες ἀναιδέες· ἐν δ’ ἀλεγειναὶ
ἄρκτοι πορδάλιές τε· σύες δ’ ἅμα τοῖσι πέλοντο
ὄβριμοι ἀλγινόεντας ὑπὸ βλοσυρῆσι γένυσσι (20)
θήγοντες καναχηδὸν ἐκτυπέοντας ὀδόντας.
Ἐν δ’ ἀγρόται μετόπισθε κυνῶν μένος ἰθύνοντες,
ἄλλοι δ’ αὖ λάεσσι καὶ αἰγανέησι θοῆσι
βάλλοντες πονέοντο καταντίον, ὡς ἔτεόν περ.

And round about were well-fashioned in the great mountains fierce lions and shameless jackals, and here grievous bears and leopards. Along with them were stout boars chomping noisily their grievous well-formed teeth under their gory cheeks. And here hunters behind were driving on the

⁵⁹³ Cf. Putnam 1998.166, on the Shield of Aeneas: ‘The course of the *ekphrasis*, when examined against the backdrop of the *Aeneid*, shows that the sweep of Roman events is mimicked by synecdoche in the contents of the epic itself.’

⁵⁹⁴ ‘*Emblem*: allegorical picture; symbolic representation, figured object with symbolic meaning’ Onians 1967.308.

fierce dogs, while others in turn toiled opposite them hurling stones and swift spears – depicted so vividly they appeared real.

This scene, the second of the ecphrasis, contains the first clearest departure from the overall explicit structure of the Iliadic Shield: the Iliadic Shield, after a similar opening, continues onto a description of two cities (18.490-540), beginning with the city at peace (490-508). Here we get a description of wild animals that populate the mountains (*Posthomeric* 5.17-21) overlapping with a description of hunters with dogs hunting wild boars (5.19-24). The reader looks to the Iliadic Shield for a parallel scene, but does not find one as early in that ecphrasis as this scene in this ecphrasis here, implying a different sequence of description. The non-specificity of fixed position in the Posthomeric ecphrasis makes differences in description of the “same” Shield easier for the reader to interpret in relation to the Iliadic Shield. The reader can read the Posthomeric Shield as having a non-definite spatial structure in relation to the medium of worked metal,⁵⁹⁵ unlike the Iliadic Shield which seems to have a more clearly defined structure.⁵⁹⁶ The reader, therefore, should not look for exact corresponding positions in the Iliadic description. In terms of this scene’s intertextuality, however, it is still the Shield of Achilles in the *Iliad* that the reader naturally looks to first. *Iliad* 18.579-81 provide a short passage that exhibits some similarity:

σμερδαλέω δὲ λέοντε δὴ ἐν πρώτῃσι βόεσσιν
ταῦρον ἐρύγμηλον ἐχέτην· ὁ δὲ μακρὰ μεμικῶς (580)
εἴλκετο· τὸν δὲ κύνες μετεκίαθον ἠδ’ αἰζηοί.

And two fierce lions held onto a loud-bellowing bull – the best in the herd. And the bull was dragged as it moored loudly, and men with their hounds pursued after it.

⁵⁹⁵ That this is a new section is clearly marked by εὖ ἤσκηντο, that is, by a verb referring to the manufacture of the shield, a step back from the referent.

⁵⁹⁶ Edwards 1991.207, of the Iliadic Shield, states that ‘each scene is introduced by a new verb of action’, and goes on to suggest divisions for the arrangement of scenes. In the Posthomeric ecphrasis, ἀμφί, which opens the scene here, encourages a reading of fluidity of description, that is, the narrator does not describe the Shield in an order that exactly replicates how and in what sequence Hephaestus created scenes on the Shield. LSJ s.v. ἀμφί F 1 and 2 give the meaning ‘on all sides’, which reflects the vagueness here: the primary narrator is not focusing on individual sections of a manufactured artefact, but is creating the illusion of a limitless imagined world (referent) outside the strictures of the medium. Cf. James & Lee 2000.40: ‘Quintus is no more explicit about. . . the arrangement of his scenes. . . leaving unstated the obvious fact that they are all located on land or sea.’

Here we, similarly, read of lions, and men and dogs hunting.⁵⁹⁷ The mere mention of lions in the Posthomerian ecphrastic scene as fierce (σμερδαλέοι 5.18), directs the reader's attention to the corresponding Iliadic ecphrastic narrative (18.573-86), where lions too are described with the same adjective.⁵⁹⁸ The fact that the scene on the Posthomerian Shield involves animals and hunting aligns the reader's memory of the Iliadic scene with this scene.⁵⁹⁹ Quintus relies on the reader's memory of it to supplement the simplistic description here, especially as the Posthomerian primary narrator describes the same artefact as the Iliadic primary narrator. It is inevitable that the reader combines descriptions from both ecphraseis when parallels are found. Both ecphrastic descriptions combine via the reader's poetic memory, and thus a larger ecphrasis of one Shield is formed: both ecphraseis (descriptions of the same imagined physical object), since only ecphraseis of one Shield, are in fact one ecphrasis for the reader, varied only by the differing styles, details, and purpose, of the ecphrastic narrators.

There are extra-ecphrastic Iliadic intertexts for this scene, the most important being *Iliad* 11.414-20:⁶⁰⁰

ὡς δ' ὅτε κάπριον ἀμφὶ κύνες θαλεροὶ τ' αἰζηοὶ
 σεύονται, ὃ δέ τ' εἴσι βαθείης ἐκ ξυλόχοιο (415)

θήγων λευκὸν ὀδόντα μετὰ γναμπτήσι γένυσσι,
 ἀμφὶ δέ τ' ἀἴσονται, ὑπαὶ δέ τε κόμπος ὀδόντων
 γίνεται, οἳ δὲ μένουσιν ἄφαρ δεινὸν περ ἔοντα,
 ὡς ῥα τότε ἀμφ' Ὀδυσῆα Διὶ φίλον ἐσσεύοντο
 Τρῶες· (420)

⁵⁹⁷ Parallels include *Il.* 18.579 σμερδαλέω. . . λέοντε ~ λέοντες. . . σμερδαλέοι *Posthomerica* 5.17-18, and less closely, *Il.* 18.581 τὸν δὲ κύνες μετεκίαθον ἢ δ' αἰζηοὶ ~ ἀγρόται μετόπισθε κυνῶν μένος ἰθύνοντες; unlike the Iliadic scene, where the activity of the lions continues, mention of lions in the Posthomerian passage is restricted to mere description – simply, that they were well fashioned (5.17). All of the animals in the Iliadic parallel passage are involved in a mini-narrative (18.573-86).

⁵⁹⁸ Admittedly, σμερδαλέος is a very common adjective in the *Posthomerica* (it occurs 39 times) – but the parallel is there nonetheless, especially since both passages are ecphrastic, and of the same Shield. Contrast James & Lee 2000.44: 'The choice of adj[ective] here need not have been consciously determined by its application to the pair of lions at [*Iliad* 18.]579.'

⁵⁹⁹ The description (5.17-19) includes θῶες ἀναιδέες, which has no correspondence with the Iliadic Shield. θῶες, in fact, occurs only three times in the *Iliad* (11.474, 479, and 481). Animals, or stones, with no *aidos*, are described, or implied, at *Iliad* 4.521, *Iliad* 24.40-5, *Odyssey* 11.598, and Bacchylides 5.105. The adjective used of jackals here occurs 13 times in the *Posthomerica*: 1.174, 1.753, 5.18, 5.38 (of the Gorgons depicted on the Shield), 5.371, 7.464, 7.505, 8.391, 10.181, 11.11, 12.518 (again, of jackals), 12.537, and 12.560.

⁶⁰⁰ So Vian 1966.19n1, who also compares *Il.* 13.474-5, Hesiod *Sc.* 388, and Apollonius *Argonautica* 3.1351 (for which see the note of Hunter 1989.248-9). James & Lee 2000.43 further compare Hes. *Sc.* 168-77 and 302-4.

As when hounds and sturdy youths harry a boar on both sides, and he shoots forth from the dense thicket whetting his white tusk between his chomping jaws, and they dash after it. There is a grinding of the teeth from beneath, but they remain without hesitation even though it is fearsome. So then the Trojans harried on both sides Odysseus, dear to Zeus.

With this simile, where the Trojans harrying Odysseus are compared to hunters with hounds harrying a boar, we read clear similarities in the Posthomeric ecphrastic scene.⁶⁰¹ Why is part of this ecphrastic scene based on a Homeric simile where Odysseus is compared to a boar? This scene on the Shield transforms what is seemingly a non-martial setting into something martial, since it here borrows details from martial (intertextual) contexts.⁶⁰² The close involvement of this scene with a simile used to highlight the predicament and nature of Odysseus reinforces the martial nature of this scene on the Shield.⁶⁰³ The poet sets up access into an extra-ecphrastic poetic scene involving human personality – the intertexts in the ecphrasis provide the springboard. Given that this second scene on the Posthomeric Shield is closely followed by scenes of war (5.25-42) suggests that we are to read this second scene on the Shield as a scene of war.

It is interesting that a *simile* in the *Iliad* is an intertext here. The intertext does not shatter the illusion that the Posthomeric primary narrator is selecting elements on the Shield that were there all the time: such selection and description is unavoidably influenced by the literary inheritance that the poet of the *Posthomeric* receives. He himself is a reader of the *Iliad* in an un-complex sense, just like the readers of the *Posthomeric*. In a more complex sense, the poet has the opportunity to extend the range

⁶⁰¹ The textual correspondences are clear: ἀμφὶ κύνες θαλεροὶ τ' αἰζηοὶ / σεύωνται (*Il.* 11.414-15) is echoed at least in meaning by ἀγρόται μετόπισθε κυνῶν μένος ἰθύνοντες (*Posthomeric* 5.22). θήγων λευκὸν ὀδόντα μετὰ γναμπτήσι γένυσσιν / . . . κόμπος ὀδόντων (11.416-17) clearly resembles verbally and thematically ἀλγινόεντας ὑπὸ βλοσυρήσι γένυσσι θήγοντες καναχηδὸν ἐυκτυπέοντας / ὀδόντας (5.21-1). For καναχηδὸν (5.21), compare further Hes. *Sc.* 160, and especially 164.

⁶⁰² My argument here is very much strengthened by comparing the Baldric of Heracles depicted in *Od.* 11 with scene 2 of this Posthomeric Shield, and particularly (as Vian 1966.203 notes) by comparing *Od.* 11.611 with *Posthomeric* 5.19: ἄρκτοι and σύες occupy the same metrical position in both passages – but in the Odyssean passage the context is clearly martial, as line 612 proves.

⁶⁰³ The adjective ὄβριμοι as an epithet for σύες (*Posthomeric* 5.20 and 5.19) is significant: according to James & Lee 2000.44, 'Quintus' very frequent use of the epic [word] conforms to the Homeric practice of confining it mostly to warriors and weapons, so that its present application is abnormal.' The close identification of this adjective with human personalities or military accoutrements both within the *Iliad* and the *Posthomeric* militarises the description of the boar at *Posthomeric* 5.19.

of meanings for his ecphrastic scenes intertextually. The scenes on the Posthomeric Shield of Achilles derive from the Iliadic Shield of Achilles, and scenes and poetic imagery from the whole *Iliad*, both of which vary the meaning and the significance read in the Posthomeric ecphrastic scene. Then this significance is built upon through correspondence with the ecphrasis in the *Posthomeric* itself – correspondences that each time themselves involve other Iliadic intertexts. In addition to this nexus of readings that interact, other texts, sometimes non-epic, lend meaning to the scene on the Posthomeric Shield. This particular intertext allows the reader to see Quintus' poetic practice in engaging the Iliadic text to add to the meaning of his own.⁶⁰⁴ By using this technique in an ecphrasis that is supposed to be describing scenes on the same Shield as that described in *Iliad* 18, Quintus is drawing attention to the intertextual nature and poetics of the *Posthomeric*: many texts from many contexts feed into the picture Quintus constructs.

From the *Iliad* and the meaning brought to this scene, I move into the *Posthomeric*. The description of animals and hunting inevitably leads to comparison with the *Posthomeric*'s similes. Not all of the animals used in the *Posthomeric*'s similes of course are mentioned in this scene. The way the animals are simply listed in this scene, with the exception of the more extended description of the boars (5.19-21), suggests that the primary narrator leaves open how they actually appear on the Shield – we are not given any specific description of what activity they are involved in. This accommodates the possibility that how they do actually appear behaving on the Shield can correspond with any of the similes in the *Posthomeric* where the same animals occur.⁶⁰⁵

There are specific instances where some of the animals described occur together in short passages in the extra-ecphrastic narrative. The most significant of these is *Posthomeric* 9.240-4:⁶⁰⁶

⁶⁰⁴ Thus, ὡς ἐτερόν περ (Posthomeric 5.24) is provided with extra meaning by means of the “real life” situation of Odysseus who is compared to the wild boar in the Homeric passage.

⁶⁰⁵ The animals mentioned in the scene occur in the following similes in the poem: lions – 1.5, 1.277, 1.524, 1.587, 1.665, 2.248, 2.299, 2.330, 2.576, 3.142, 3.171, 3.267, 3.276, 3.497, 4.337, 5.188, 5.406, 6.132, 6.396, 6.410, 6.532, 7.464, 7.487, 7.516, 7.716, 8.238, 9.241, 9.253, 10.184, 10.242, 11.163, and 13.263; jackals – 2.298, 6.132, 7.504, 9.241, 10.181, 12.518, and 13.133; bears – 2.284, 10.181, and 14.318; leopards – 1.480, 1.541, 3.202, 10.183, and 12.580; boars – 2.284, 2.576, 3.276, 3.682, 6.532, 8.238, 9.240, 10.184, 13.127, 13.149, 14.33, and 14.318; and hunters – 3.143, and 5.374.

⁶⁰⁶ Cf. James & Lee 2000.43.

Ὡς δ' ὅτε σῦς ἐν ὄρεσσι νεηγενέων ἀπὸ τέκνων (240)
θῶας ἀποσσεύησι, λέων δ' ἐτέρωθε φανείη
ἔκποθεν ἐσσύμενος, τοῦ δ' ἴσταται ἄσπετος ὄρμη
οὔτε πρόσω μεμαῶτος ἔτ' ἐλθέμεν οὔτ' ἄρ' ὀπίσσω,
θήγει δ' ἀφριῶντας ὑπὸ γναθμοῖσιν ὀδόντας·

As when a boar in the mountains chases away jackals from the newly-born young, but a lion on the other side appears, shooting up from somewhere, and the boar stops its almighty on-rush, eager neither to go yet still further on, nor back in its tracks, but stands there whetting its foaming tusks on its jaws.

Here is not the place to discuss the significance of the simile in terms of its function within its narrative surroundings.⁶⁰⁷ What aligns this passage in particular to my discussion of scene 2 on the Shield is the inclusion of a boar, jackals, and a lion, all in one simile. One key parallel exists between 9.244 and 5.20-1. Thematically these lines describe the same thing: a boar (or boars) whetting its tusks on its jaws. Verbally the key echoes exist between θήγει (9.244) and θήγοντες (5.21), and ὀδόντας (9.244) and ὀδόντας (5.21). The similarity of content between this simile and the scene on the Shield, described and narrated by the same primary narrator of the *Posthomerica*, suggests that this simile is an unfolding of what is in microcosm on the Shield. The scene on the Shield provides an index, a base, which the reader returns to when he / she reads explications of it.

There are more significant parallels with scene 2 on the Shield to discuss, however. Note *Posthomerica* 5.239-52, and in particular the role of Odysseus there as reflector of the words of the primary narrator:

“Αἴαν ἀμετροεπές, τί νύ μοι τόσα μὰψ ἀγορευεῖς;
Οὐτιδανὸν δέ μ' ἔφησθα καὶ ἀργαλέον καὶ ἀναλκιν (240)
ἔμμεναι, ὃς σέο πολλὸν ὑπέρτερος εὐχομαι εἶναι
μήδεσι καὶ μύθοισιν ἅ τ' ἀνδράσι κάρτος ἀέξει.
Καὶ γὰρ τ' ἠλίβατον πέτρην ἄρρηκτον ἐοῦσαν
μήτι ὑποτμήγουσιν ἐν οὔρεσι λατόμοι ἄνδρες
ῥηιδίως· μήτι δὲ μέγαν βαρυηχέα πόντον (245)
ναῦται ὑπεκπερόωσιν, ὅτ' ἄσπετα κυμαίνηται·
τέχνησι<v> δ' ἀγρόται κρατεροὺς δαμόωσι λέοντας
πορδάλιάς τε σῦας τε καὶ ἄλλων ἔθνεα θηρῶν·

⁶⁰⁷ Deiphobus, while attacking Greeks, spots Neoptolemus and stops in wonder. Vian 1966.220n5 states that the simile draws upon two earlier similes in the poem – 2.242-50, and 2.298-300. The simile of course has as its primary model *Il.* 11.414-18, as James 2004.295 notes.

ταῦροι δ' ὀβριμόθυμοι ὑπὸ ζεύγλης δαμόωνται
ἀνθρώπων ἰότητι. Νόω δέ τε πάντα τελεῖται· (250)
αἰεὶ δ' ἀφραδέος πέλει ἀνέρος ἀμφὶ πόνοισι
παῖσι καὶ ἐν βουλῆσιν ἀνήρ πολυίδρις ἀμείνων.”

“Oh Ajax unmeasured in words, why do you now speak so many vain things to me? You say that I am worthless and toilsome and weak, I who boast to be so much better than you in plans and words which increase strength for men. For example, men that are quarriers *by wit* easily cut away a beetling rock that is unbreakable; *by wit* sailors cross the great deep-echoing sea, when it swells to an unspeakable size; *by their skills* hunters overcome stout lions and leopards and boars and the species of other animals; *by the will of men* stout-hearted bulls are tamed to carry the yoke. Thus everything is brought about through *know-how*. Always the man of much knowledge is better in the matter of all toils and in councils than the man without intelligence.”

This series of *gnomai*, in the form of a *priamel*, is spoken by Odysseus in answer to the speech of abuse by Ajax (5.181-236). They are both disputing each other's claim to be the worthy recipient of the arms of Achilles.⁶⁰⁸ Odysseus structures his arguments around the necessity and importance of wit and its ability to bring strength to men.⁶⁰⁹ The whole passage builds on his self-referential comment at 5.241-2.⁶¹⁰ Odysseus begins by insulting Ajax.⁶¹¹ Note especially 5.239: he insults Ajax by echoing words the Iliadic primary narrator used to describe Thersites at *Iliad* 2.212-14. The adjective ἀμετροπέδες in particular, and the adverb μάψ, echo the same words used at *Iliad* 2.212 and 214 respectively. As a Thersites-figure, Ajax is a mere irritant (*Il.* 2.222-3) of lower social standing (*Iliad* 2.214-16), deserving of severe treatment. The way Odysseus dealt with Thersites in *Iliad* 2 (246-89) in some respects foreshadows a similar fate for Ajax. The

⁶⁰⁸ The contest between Ajax and Odysseus was often chosen as an exercise for Roman rhetoricians – so Bonner 1949.23-5. Cf. Hopkinson 1994a.5 on the teaching of rhetoric in the Greek East. A Greek example by Antisthenes survives from the early 4th Century B.C. (see edition of Declava Caizzi 1966). Cf. 5.257 especially with Antisthenes 14d-15c. It is clear Odysseus' words have a strong rhetorical heritage.

⁶⁰⁹ It is clear that γάρ (5.243) is an explanatory particle for μήδεσι καὶ μύθοισιν ἄ (242). Odysseus sets the premise and brings in a series of gnomeric examples that build on the premise. This corresponds to the description of the gnomeric *priamel* set down by Race 1982.29: 'Any *gnome* or *sententia* can be expanded by specific examples and comparisons, inasmuch as it is a generalized statement.' On the conflict between words and deeds that recurs in this contest between Odysseus and Ajax, cf. Stanford 1954.139, who writes that it was 'a literary commonplace as old as Homer and a favourite topic in every period of classical and renaissance literature'.

⁶¹⁰ This approach is used to counter a claim made by Ajax at *Posthomerica* 5.186-90 that Odysseus is the inferior in terms of bravery and strength, and that Odysseus has to rely on his famous *dolos* instead of having real stout heart within him. Cf. James & Lee 2000.81.

⁶¹¹ To begin a speech with an insult is typical of the speech genre of “flyting” in a νεῖκος (cf. 5.592, where Odysseus makes clear that he was involved in a battle of “flyting” for *Arete*). On “flyting”, see, most recently, Hesk 2006, and Martin 1989.65-88.

intertext here casts Odysseus as a scholarly reader-figure, and manipulative poet-figure, who uses the words of a primary narrator (in this case the Iliadic primary narrator) and the context there subtly for his own advantage.⁶¹²

Odysseus also taps into the dispute between Achilles and Agamemnon on superiority in the *Iliad*. His words at 5.241, on his own superiority to Ajax,⁶¹³ echo similar boasts by Achilles and Agamemnon in the *Iliad*.⁶¹⁴ This re-enactment of the quarrel of the “best of the Achaeans” is all the more pertinent now that Achilles is dead, and now that they fight over their respective claims as his worthy successor and bearer of his shield. Odysseus argues for his own superiority by proving how wit is needed in the labours of real life (243-50). There is another level of reference in Odysseus’ examples of wit, though. Where Odysseus speaks of hunters (ἀγρόται) who overcome lions, leopards and boars and other kinds of beasts (5.247-8), the reader is reminded of the description, on the Shield of Achilles, of hunters hunting boars (5.19-24), and the mention of lions (5.17), and leopards (5.19) – the other animals (jackals and bears – 5.18-19) is paralleled by the mention of the kinds of other animals (5.248).⁶¹⁵ The fact that the two heroes are staking their claim for the Shield of Achilles which has been described earlier in Book 5 makes Odysseus’ echoes of the Shield all the more pertinent.

Odysseus sets himself up as an author-figure here. The repetition of μήτι here by which various people achieve difficult tasks reflects the μήτις Odysseus applies to devise an argument that not only demonstrates the importance of μήτις in real life, but the importance of μήτις to win the contest for the arms of Achilles, which he demonstrates by addressing situations that involve μήτις.⁶¹⁶ By reiterating the content of scenes on the

⁶¹² James & Lee 2000.93 briefly note that ‘for once Quintus achieves all the allusive wit of Callimachus’. I would differ from their qualifying words ‘for once’. 5.239, as James & Lee 2000.93 note, also echoes Hector’s challenge to Ajax at *Iliad* 13.829.

⁶¹³ 5.241: ὄς σέο πολλὸν ὑπέριτερος εὐχομαι εἶναι.

⁶¹⁴ Cf. the words of Achilles at *Iliad* 1.293, which echoes Odysseus’ remark that he has been called worthless (οὐτιδανὸν δέ μ’ ἔφησθα 2.240), and *Iliad* 1.186, 16.709, and 21.107.

⁶¹⁵ Also, Odysseus’ description of sailors crossing a stormy sea (5.245-6), and bulls tamed to carry the yoke (5.249), resonate with other scenes on the Shield – respectively 5.80-7, where sailors are described struggling on a stormy sea, and 5.60, where oxen are described carrying the yoke. Cf. James & Lee’s brief comment (2000.94).

⁶¹⁶ It is of course no accident that one of Odysseus’ epithets in the Homeric poems is πολύμητις. In the *Iliad* it is used only of Odysseus: *Il.* 1.311, 1.440, 3.200, 3.216, 3.268, 4.329, 4.349 = 14.82, 10.148,

Shield, Odysseus demonstrates that he appreciates its aesthetic and emblematic value, and is therefore a worthy recipient of the Shield.⁶¹⁷

Odysseus' priamel closely resembles that spoken to Antilochus by Nestor at *Iliad* 23.313-18.⁶¹⁸

“ἀλλ’ ἄγε δὴ σὺ φίλος μῆτιν ἐμβάλλεο θυμῶ
παντοίην, ἵνα μή σε παρεκπροφύγησιν ἄεθλα.
μήτι τοι δρυτόμος μέγ’ ἀμείνων ἢ ἐ βίηφι·
μήτι δ’ αὐτε κυβερνήτης ἐνὶ οἴνοπι πόντῳ
νῆα θοὴν ἰθύνει ἐρεχθομένην ἀνέμοισι·
μήτι δ’ ἠνίοχος περιγίνεται ἠνίοχοιο.” (315)

“But come now, my dear son, put *wit* of all kinds in your heart, that the prizes might not elude you. By *wit*, take note, a woodman is far better than by might; by *wit* a steersman on the wine-dark sea directs his swift ship that is buffeted by winds; by *wit* one charioteer gains the better of another charioteer.”

Nestor, here in the funeral games in honour of Patroclus in *Iliad* 23, gives advice to his son on how to compete successfully in the chariot race. What Nestor emphasises is the need for *metis* to win the prize. The chief intertextual relevancies of course concern the repetition of *metis* in both passages.⁶¹⁹ The Homeric intertext has further implications for the status in which Odysseus casts himself, compared with Ajax. Nestor, the authoritative sage, advises the young underdog Antilochus on the merits of *metis*, just as Odysseus here, by recalling Nestor's words, taps into this status and puts himself in a position of experience and knowledge superior to that of Ajax.⁶²⁰ Such a position of wisdom for Odysseus adds to the authoritative nature of his discourse. He is at once on an equal level with Nestor the sage with this Iliadic parallel, and more significantly, he illustrates that he understands the relevance of the scenes on the Shield of Achilles, by using them in his

10.382, 10.400, 10.423, 10.488, 10.554, 19.154, 19.215, 23.709, and 23.755. It is used only once in the *Posthomerica*, of Athene (12.154).

⁶¹⁷ Cf. Baumbach 2007.120-1.

⁶¹⁸ So Vian 1966.207n9

⁶¹⁹ *Posthomerica* 5.244, 245, and *Iliad* 23.315, 316, and 318. While closely following the Homeric model, the poet alters, in Odysseus' speech, the 'examples of success' (James & Lee 2000.94). In Homer, a woodcutter, then a sailor, then the resolving statement about a charioteer getting the better of his competitors by *metis*, occur. In Quintus, quarriers, sailors, hunters, then possibly farmers (taming bulls) are described.

⁶²⁰ The fact that Antilochus says of himself that his thoughts are lightweight (*Il.* 23.411-13) passes over, through intertext, to the status of Ajax. Coupled with the allusion to the Thersites episode in *Iliad* 2, Odysseus (or the poet by means of the words of Odysseus) denigrates the status of Ajax by means of intertext.

gnomic priamel.⁶²¹ Odysseus is made tap into discourse of the *Iliad*, and to interpret and re-present a world on the Shield of Achilles created and validated by Quintus, or, in the world of the fiction, by Hephaestus.

Odysseus' status as an expositor and initiate of the ecphrasis of *Posthomerica* 5 is further illustrated when he explicitly summarises the ecphrasis in his speech to Neoptolemus at *Posthomerica* 7.200-4.

τεύχων ἄμβροτα κείνα, τὰ σοὶ μέγα θαῦμα<α> ἰδόντι (200)
ἔσσεται, οὐνεκα γαῖα καὶ οὐρανὸς ἠδὲ θάλασσα
ἀμφὶ σάκος πεπόνηται ἀπειρεσίῳ τ' ἐνὶ κύκλῳ
ζῶα πέριξ ἤσκηται ἑοικότα κινυμένοισι,
θαῦμα καὶ ἀθανάτοισι.

[Hephaestus took delight in making] those immortal things, which will be a great wonder to you as you look upon them, because the land and heaven and sea are artistically worked here and there on the Shield, and creatures in a boundless circle are fashioned all round – they look as though they are moving, a wonder even to the immortals.

Odysseus verbally echoes the words of the narrator of the ecphrasis in Book 5 as he promises to the son of Achilles the Shield of Achilles that he gained against Ajax. As he persuades Neoptolemus to come and join them in the war, he extols the scenes and workmanship of the Shield. He behaves as an appreciator of the aesthetic value of the ecphrasis described to the reader in *Posthomerica* 5, and upon which he himself has gazed. Verbal parallels show that he has viewed the Shield in a similar way to the describer of the Shield in Book 5.⁶²² Note how the familiar note of wonder connected to ecphrasis, spoken by Odysseus here at 7.204 – θαῦμα καὶ ἀθανάτοισι – resonates with a similar comment made by the primary narrator at 5.40 – ἀπειρέσιον δ' ἄρα θαῦμα. Odysseus presents a summary of the Shield that does not refer to specific characteristics of the scenes described by the primary narrator, but rather is a summary of the whole description we received as primary narratees. He, however, not only

⁶²¹ Sophoclean intertexts are also present here. James & Lee 2000.94 correctly indicate the relevance of *Antigone* 332-52 and *Ajax* 1250-4. The echoing of Sophoclean intertexts in an extended gnome foreshadows the later death of Ajax.

⁶²² At 7.201 Odysseus parallels the vocabulary in 5.7: οὐρανὸς ἠδ' αἰθήρ· γαίη δ' ἅμα κείτο θάλασσα; ἤσκηται ἑοικότα κινυμένοισι (7.203) echoes ἤσκητο and ἤσκηντο (5.6 and 5.17 respectively), and especially the narrator's comment on lifelikeness at 5.42 – ἔσαν ζωοῖσιν ἑοικότα κινυμένοισι.

summarises some of the content of the Shield,⁶²³ he also forms his comments about the Shield in the manner of the description given by the primary narrator in the ecphrasis in Book 5.⁶²⁴

The preceding discussion has made clear two things: Odysseus reflects the ecphrastic description of the Shield of Achilles by the primary narrator, as do other parts of the *Posthomerica*.⁶²⁵ I have not made clear what is meant by this particular type of “reflection”. Reflection in a discrete literary text is a type of *mise-en-abîme*.⁶²⁶ A *mise-en-abîme* is ‘any internal mirror that reflects the whole of the narrative by simple, repeated or “specious” (or paradoxical) duplication’.⁶²⁷ Odysseus’ speech to Ajax, in which he echoes parts of the ecphrasis in Book 5, and his later summary of the Shield at 7.200-4, are examples of explications of the Shield of Achilles, which, as an ecphrastic *mise-en-abîme*, reflects the rest of the narrative. According to Dällenbach, among the indicators for *mise-en-abîme* are ‘(a) homonymy between the characters of the inserted and enclosing narrative; (b) virtual homonymy between a character and the author; (c) homonymy between the titles of the inserted and enclosing narrative; (d) repetition of an evocative setting and a combination of characters; and (e) textual repetition of one or more expressions relating to the primary narrative within the reflexive passage’.⁶²⁸ So far, my discussion of the Shield and correspondences has satisfied, to a lesser and greater degree, all of these criteria, and in particular, (b) and (e). I have demonstrated the textual

⁶²³ Odysseus summarises the content of the Shield at 7.203 with the encompassing word ζῶα. It can be argued that his focus on the earth, heavens, and sea (7.201) is also a summary of the whole Shield, validating Byre’s comment about 5.6-7, that they ‘are a programmatic introduction to the entire ekphrasis, the scenes of which fall into divisions according to the elements of the cosmos they represent’ (Byre 1982.186).

⁶²⁴ Cf. Baumbach 2007.121: ‘Zunächst fällt auf, dass Odysseus den Schild des Achill nicht in seiner militärisch-technischen Bedeutung oder symbolisch als „Erbe“ des Achill beschreibt, sondern die ästhetische Wirkung auf den Betrachter betont.’

⁶²⁵ Studies have presented cases for the relevance of the Iliadic Shield of Achilles within the *Iliad*: see, in particular, Taplin 2001.342-64, and for the Shield as symbolism, Shannon 1975.29. The Shield in the *Posthomerica* is bound into the narrative in a much more intricate and encompassing way.

⁶²⁶ Dällenbach 1989.8: ‘The *mise en abyme*, as a means by which the work turns back on itself, appears to be a kind of *reflexion*.’ My debt to Dällenbach for an understanding of *mise-en-abîme*, who does not invent the term but simply expounds earlier works on the reading device, is obvious in this section.

⁶²⁷ Dällenbach 1989.36 – the italics are his. The title of the book – “The Mirror in the Text” – aptly sums up the nature of *mise-en-abîme*.

⁶²⁸ Dällenbach 1989.46-7.

correspondences that exist between the scene I selected, and extra-ecphrastic settings.⁶²⁹ I have also shown that a character within the text, in this case Odysseus, can verbally reflect the primary-narrator-spoken discourse, in this case the ecphrasis in Book 5.⁶³⁰

It is not possible to discuss all of the scenes on the Shield in relation to their function as *mise-en-abîme*.⁶³¹ I would, however, like to draw attention to one other striking example on the Shield that persuasively reinforces the idea of the vital place the Shield has within the *Posthomeric* as a whole. The reader is presented, in the third scene of the ecphrasis (lines 25-42), with a description of the horrors of war.⁶³²

Ἐν δ' ἄρα καὶ πόλεμοι φθισήνορες, ἐν δὲ κυδοιμοὶ (25)

ἀργαλέοι ἐνέκειντο. Περικτείνοντο δὲ λαοὶ
μίγδα θοοῖς ἵπποισι· πέδον δ' ἅπαν αἵματι πολλῶ
δευομένῳ ἦκτο κατ' ἀσπίδος ἀκαμάτοιο.

Ἐν δὲ Φόβος καὶ Δεῖμος ἔσαν στονόεσσά τ' Ἐννώ,
αἵματι λευγαλέῳ πεπαλαγμένοι ἄψευα πάντα· (30)

ἐν δ' Ἔρις οὐλομένη καὶ Ἐριννύες ὄβριμόθυμοι,
ἧ μὲν ἐποτρύνουσα ποτὶ κλόνον ἄσχετον ἄνδρα
ἐλθέμεν, αἱ δ' ὀλοοῖο πυρὸς πνεῖουσαι αὐτμήν.

Ἀμφὶ δὲ Κῆρες ἔθνον ἀμείλιχοι, ἐν δ' ἄρα τῆσι
φοῖτα λευγαλέου Θανάτου μένος· ἀμφὶ δ' ἄρ' αὐτῶ (35)

Ἵσμῖναι ἐνέκειντο δυσηχέες, ὧν περὶ πάντων
ἐκ μελέων εἰς οὐδας ἀπέρρεεν αἶμα καὶ ἰδρώς.

Ἐν δ' ἄρα Γοργόνες ἔσκον ἀναιδέες· ἀμφὶ δ' ἄρ' ἀσφι
σμερδαλέοι πεπόνηγτο περὶ πλοχμοῖσι δράκοντες
αἰνὸν λιχμῶωντες. Ἀπειρέσιον δ' ἄρα θαῦμα (40)

δαίδαλα κεῖνα πέλοντο μέγ' ἀνδράσι δεῖμα φέροντα,
οὐνεκ' ἔσαν ζωοῖσιν ἐοικότα κινυμένοισι.

⁶²⁹ The fact that the textual parallels allow us to go back to the Shield for further interpretation, give the Shield a vital importance over the poem's thematic discourse. Cf. Dällenbach 1989.59: 'Such transpositions present a paradox: although they are microcosms of the fiction, they superimpose themselves semantically on the macrocosm that contains them, overflow it and end up by engulfing it, in a way, within themselves.'

⁶³⁰ Dällenbach 1989.52 illustrates the type of secondary narrator that operates as mouth-piece of the primary narrator – in *mise-en-abîme*. Among his criteria, the following are relevant for my discussion of the term in this thesis: '1 . . . agents who are not integral to the plot, which leads to the appointment of (a) old people, (b) foreigners or (c) companions', or '2 qualified personnel from among those who specialize in, or make their living from, truth. . .' Odysseus fits into the second category, even though he does not always tell the truth, and it is especially telling that his exposition of the Shield in his speech to Ajax is framed by the basic lie that he fought hardest for the body of Achilles, even though the narrative in Book 4 proves otherwise (see especially 293-384). The context of his exposition of the Shield in Book 7, however, provides no reason for deceit.

⁶³¹ Later discussion of the key scene on the Shield – that where the Mountain of *Arete* is described (5.49-56) – will bring out all of the indicators of *mise-en-abîme*.

⁶³² The translation and discussion of the following passage bear similarities to details first presented in Maciver 2007.278-9, where I discuss, in particular, the intertextual implications of the correspondences with this scene.

Then there were depicted here destructive wars, there grievous fighting; at all quarters the people, along with their swift horses, were killed; the whole plain was depicted on the immortal Shield as though utterly drenched with blood. And here were *Phobos* and *Deimos* and *Enyo* that brings groans, splattered head to toe in baneful blood, and here destructive *Eris* and the fearless Furies, *Eris* in the act of stirring up men to enter combat fully, the Furies breathing out destructive flames. In all directions the unpitiful Fates rushed, and here, among them, the might of baneful *Thanatos* roams to and fro, and beside it the deafening *Hysminai* were depicted, surrounded by blood and sweat which gushed from every part of them to the ground. In this part were the shameless Gorgons, while about their hair were worked terrifying snakes, with tongues flickering terribly. Those ornate scenes were a boundless wonder, bringing great fear to the beholder, because they looked as though they were moving creatures (*Posthomerica* 5.25-42).

Due to its concentration on war, this scene echoes, structurally, the City at War at *Iliad* 18.509-40. This scene depicts the horrors of war, in contrast to the many scenes of peace on the Shield that follow it. In actual fact, the concentration on war is a concentration on the personifications of war.⁶³³ This scene has many parallels within the whole *Posthomerica* – that is, the scene exhibits the traits of a *mise-en-abîme*.⁶³⁴ Not only are some of these personifications present individually in other passages,⁶³⁵ they occur collectively in a way that strongly echoes the ecphrastic scene.⁶³⁶ Arguably the most vivid of these is found at *Posthomerica* 11.8-19.

Ἐν γὰρ δὴ μέσσοισιν Ἔρις στονόεσσα τ' Ἐνυὼ
 στρωφῶντ', ἀργαλέησιν Ἐρινύσιν εἵκελαι ἄντην,

⁶³³ Cf. James & Lee 2000.46: 'But the battle description proper, just two-and-a-half lines (26-8), is inconspicuous compared with the list of personifications.' The scene echoes the only passage in the Iliadic ecphrasis in Book 18 that resembles the common descriptions in Iliadic ecphrases, *Iliad* 18.535-8. The following are the closest textual parallels: Ἔρις ἐν δὲ Κυδοιμός. . . ὀλοή Κήρ (*Iliad* 18.535) ~ Ἔρις οὐλομένη (5.31), κυδοιμοί (5.25), and κῆρες. . . ἀμείλιχοι (5.34); and αἶματι φωτῶν (18.538) ~ αἶματι πολλῶ (5.28), and αἶμα (5.37). See Edwards 1987.278 on the decorative motifs in the *Iliad* other than the Shield of Achilles. That passage in the *Iliad* is identical to Hes. *Sc.* 156-9. The Iliadic passage is likely to be a later interpolation from Hesiod (on which see Edwards 1991.221). The passage also draws upon other Iliadic passages where these abstractions, personified, occur other than the Shield of Achilles. ἐν δὲ Φόβος καὶ Δεῖμος (*Posthomerica* 5.29) echoes Δεῖμος τ' ἠδὲ Φόβος (*Iliad* 4.440); *Iliad* 11.36-7 – the designs on Agamemnon's Shield – mention a Γοργῶ βλοσυρῶπις (11.36), and Δεῖμος τε Φόβος τε (37), which find echoes here at 5.38 and 5.29. Cf. also *Iliad* 5.738-42, for φόβος and ἔρις (cf. *Posthomerica* 5.29 and 31) and a Gorgon's head (cf. *Posthomerica* 5.38).

⁶³⁴ Cf. James & Lee 2004.271, on 1.308-3, where he lists the textual parallels: 'They are used to embellish a considerable number of battle narratives and are far more prominent than in the *Iliad*: cf. 5.25-40; 6.350-1; 8.186-7, 191-2, 286-90, 324-8, 425-6; 9.145-7; 10.53-65; 11.8-15 151-3; and 13.85.' I would add 4.26, 7.102, 11.473, and 13.144, which do not involve personifications, but echo the vocabulary that describes the entities, applied this time to actual warriors. The description of the ground soaked with blood, for example (5.27-8), is also echoed in the main narrative at 1.347, 3.22, 6.354, and 11.161.

⁶³⁵ *Enyo*, for example, occurs eleven times in the *Posthomerica*: 1.365, 2.525, 5.29, 8.186, 8.286, 8.425, 11.8, 11.152, 11.237, 12.437, and 13.85. For this personification, see James & Lee 2000.47.

⁶³⁶ For brief discussion of these entities, see M.Campbell 1981a.151n437-8, and James & Lee 2000.12. On the history of personification, see Whitman 1987.269-72. Cf. Feeney 1991.241-3

ἄμφω ἀπὸ στομάτων ὀλοὸν πνεIOUSAI ὄλεθρον· (10)
ἀμφ' αὐτοῖσι δὲ Κῆρες ἀναιδέα θυμὸν ἔχουσαι
ἀργαλέως μαίνοντο. Φόβος δ' ἐτέρωθε καὶ Ἄρης
λαοὺς ὀτρύνεσκον· ἐφέσπετο δὲ σφισι Δεῖμος
φοινῆεντι λύθρῳ πεπαλαγμένος, ὄφρα ἔφῶτες
οἱ μὲν καρτύνωνται ὀρώμενοι, οἱ δὲ φέβωνται. (15)
Πάντη δ' αἰγανέαι τε καὶ ἔγχεα καὶ βέλε' ἀνδρῶν
ἄλλυδις ἄλλα χέοντο κακοῦ μεμαῶτα φόνιοι·
ἀμφὶ δ' ἄρα σφισι δοῦπος ἐρειδομένοισιν ὀρώρει,
μαρναμένων ἐκάτερθε κατὰ φθισήνορα χάρμην.

For there in the middle of them *Eris* and groan-giving *Enyo* roamed about, the face-to-face images of the grievous Furies themselves, both breathing destructive death from their mouths. And about them the *Keres* with shameless heart raged grievously. *Phobos* and *Ares* stirred up the hosts; *Deimos* accompanied them, spattered with crimson gore, so that, seeing her, some men might be stirred up for the fight, and others might take fright. And in all directions the javelins, spears, and darts of men poured forth in various directions with lust for evil slaughter. Then a battle din arose among their colliding arms of those on either side fighting in that man-destroying battle.

The primary narrator opens the battle narrative of *Posthomerica* 11 with a concentration of personifications of war. The parallels between this passage and the ecphrastic scene are immediately obvious.⁶³⁷ All of the personifications described in that scene on the Shield are described here, with the exception of *Thanatos* (5.35) and the Gorgons.⁶³⁸ The order of the personifications is different to the ecphrastic presentation, and some of the entities are paired differently, but overall, the extremely close verbal and thematic parallels make the correspondence not an explication of the ecphrastic scene, but more a repetition of it,⁶³⁹ causing the reader to read the scene on the Shield as a vivid portrayal of

⁶³⁷ Cf. Maciver 2007.279: 'The explicit parallel, among others elsewhere in the poem, illustrates the narratological focus of the war scene as *mise-en-abîme* on war scenes in the main narrative sequence of the poem. The echoes (explicitly verbal or otherwise) underscore the ecphrastic scene's primacy in the reading of content and description elsewhere.'

⁶³⁸ Specific echoes include *στονόεσσά τ' Ἐνυώ* 11.8 (corresponding to *στονόεσσά τ' Ἐνυώ* 5.29), *ἄμφω ἀπὸ στομάτων ὀλοὸν πνεIOUSAI ὄλεθρον* 8.10 (corresponding to *αἶ δ' ὀλοοῖο πυρὸς πνεIOUSAI αὐτμήν* 5.33 – used there specifically of the Furies, making the comparison at 11.9 even more authentic), *Κῆρες ἀναιδέα θυμὸν ἔχουσαι* 11.11 (corresponding to *Κῆρες ἔθυνον ἀμείλιχοι* 5.34), *Φόβος δ' ἐτέρωθε καὶ Ἄρης / λαοὺς ὀτρύνεσκον* 11.12-13 (corresponding to *ἐποτρύνουσα ποτὶ κλόνον ἄσχετον* 5.32), and *Δεῖμος / φοινῆεντι λύθρῳ πεπαλαγμένος* 11.13-14 (corresponding to *Δεῖμος / αἶματι λευγαλέῳ πεπαλαγμένοι ἄψεα πάντα* 5.29-30).

⁶³⁹ The parallel passage at the beginning of Book 11 reflects the overall manner of description of the ecphrastic scene. In fact, there are some linguistic signs that suggest the nature of ecphrasis in the passage quoted from Book 11. It begins *ἐν γὰρ δὴ* (11.8), echoing the ecphrastic signs in the Shield of Achilles, e.g. at 5.29, 31, 34, and 38. The nature of the description unavoidably leads the reader back to the Shield of Achilles.

actual battle narrative in the *Posthomerica*. In this sense, there is nothing allegorical or “other-wordly” about the ecphrastic scene where the personifications are described. Rather, the Shield here represents the real world of the main narrative.⁶⁴⁰

Some of the personifications described in the ecphrastic war scene are involved in key battle narratives involving heroes important to the plot. The narration of the combat between Memnon and Achilles (principally 2.452-548), which leads to the death of Memnon, is intermingled with the presence of some of the personifications emblemized on the Shield of Achilles. At 2.460 we are told that *Eris* rejoices in the combat; at 2.483 the *Keres* stir up both sides to fight, at 2.508-11 are despatched to the two warriors, one dark to Memnon, the other light to Achilles, and at 2.515 are described as holding the key to the combat’s outcome;⁶⁴¹ *Enyo* balances the impetus between them at 2.525-6;⁶⁴² and finally *Eris* tips the scales of fate in favour of Achilles at 2.540-1.⁶⁴³ Thus it is clear that these personifications on the Shield have an active role and involvement in the outcomes of battle, and are deities of a gruesome and supernaturally engaged world.⁶⁴⁴

The scene on the Shield that describes the personifications of war reflects many passages in the poem where the personified deities have a role in the stimulation and outcome of combat. The ecphrastic scene is a mirror of these non-ecphrastic passages, and is read as an index which the reader incorporates into the reading of the non-ecphrastic instances where these personifications appear. The scene on the Shield is a

⁶⁴⁰ Of course the heroes in the narrative cannot see these entities, and are seen by the all-seeing poet, and described only by the primary narrator. Occasionally the mortals do speak of these entities (e.g. 1.365-6 – an anonymous speaker compares Penthesileia to *Enyo* or *Eris*, and 10.286 – in the words of Paris), but only by way of a philosophy of life – we see that in the world of the poem this philosophy of life is reflected in “reality”. On the war scene reflecting the main narrative, cf. my comments in Maciver 2007.279: ‘The validity given to the parallelism by the reader, of the ecphrastic war scene with other (non-ecphrastic) war scenes, conditions the reader’s reading of other scenes on the Shield in terms of their true representation and motivation of the poem as a whole.’

⁶⁴¹ Vian 1963.52n1 states that *Ker* ‘désigne d’abord la mort, la destinée dans ses rapports avec la mort, ce qui explique que, chez Homère, la Kère la plus lourde soit celle du guerrier promis à la mort’.

⁶⁴² According to Vian 1963.52, it is an ‘expression allégorique banale qui intervient au moment même où se situait la psychostasie. . . ici encore, Quintus altère le récit ancien.’

⁶⁴³ This outcome of the battle is un-Homeric (in the *Iliad* it is Zeus that holds the scales – see *Il.* 22.209-13, and cf. James 2004.279, on *Posthomerica* 2.508-11). Again in Book 8, in the final combat between Eurypylus and Neoptolemus, we read a similar involvement of these personifications. Cf. James & Lee 2000.46 on the concentration of these personifications occurring particularly in Book 8 (the last time the Trojans have a hero who arrives to help them, but then dies – to be precise, Penthesileia in Book 1, Memnon in Book 2, and Eurypylus in Books 6-8).

⁶⁴⁴ On the functions of personifications in epic, cf. Feeney 1991.391.

clear example of *mise-en-abîme*, and proves the important narratological function the Shield of Achilles possesses within the *Posthomerica*.

I have demonstrated that the Shield of Achilles is innovative against an intertextuality that is unavoidably Homeric. I discussed some of the implications of this difference in presentation, and the ways in which the reader reads the innovations. The *Posthomerica* is a poem that is essentially “Homeric”, but which contains manifold departures from, and subtle manipulations of, the Homeric models, in a way that is Hellenistic. In addition to the primary source (in the case of the *Posthomerica*, the *Iliad*), Hellenistic and post-Hellenistic writers often imposed onto their imitation of the primary source material from other texts.⁶⁴⁵ Hellenistic poetry is a complex system of intertexts and original reworking of models, and it is this tradition of literary interpretation that is an unavoidable antecedent to the poetics of the *Posthomerica*.⁶⁴⁶ Homer is inevitably present in all of Hellenistic poetry, and, as a result, the reader uses the Homeric background to interpret the use (and innovation involved in that use) of the model.⁶⁴⁷ Such role for the reader is pervasive throughout the *Posthomerica*. The literary background and role of the reader in a text of the nature of the *Posthomerica* must be applied to the Posthomeric Shield of Achilles.⁶⁴⁸ Every innovation on the Shield in the *Posthomerica* functions as innovation through the reader to the Iliadic Shield.⁶⁴⁹

The Shield in the *Posthomerica*, therefore, exists ‘in connection with, and in opposition to, other texts’.⁶⁵⁰ Such precedence of literary models of course includes examples of innovative ecphrastic function against the background of Homeric ecphrasis, as well as innovation through use of intertext within the ecphrasis involving earlier, and particularly the Homeric example of, ecphraseis.⁶⁵¹ The reader’s (poetic) memory of the Iliadic shield enables the reader to identify, and to account for, the differences, both in the description, and in overall thematic function. The Iliadic shield is of course present on

⁶⁴⁵ Cf. F. Cairns 1979.121.

⁶⁴⁶ Cf. Hutchinson 1988.6

⁶⁴⁷ Cf. Rengakos 2001.194

⁶⁴⁸ Quintus exploits the Homeric texts both as exemplary models and as code models – cf. Conte 1986.31.

⁶⁴⁹ Cf. Conte 1986.30

⁶⁵⁰ Conte 1986.29, of the so-called matrix of texts.

⁶⁵¹ A very noteworthy example of a reworking of the Iliadic Shield of Achilles is found in Euripides *Electra* 442-8, which also has an emblematic function for the themes for the whole play. Cf. the thorough discussion of that Euripidean ecphrasis by O’Brien 1964.

two levels: on the one hand, this *is*, in *Posthomerica* 5, the “physical” shield given by Thetis to (and made by Hephaestus for) Achilles in *Iliad* 18; on the other hand, it is an entirely new poetic (and emulative) creation by a poet in an entirely new poem, against a literary background that includes, starts with, and is heavily indebted to, the *Iliad*. The extent of the innovation on the Shield reflects the extent to which the poet is establishing a new (and essentially non-Homeric) Shield, and, emblematically, a new and non-Homeric poem with determinedly non-Homeric (that is, Quintean) poetics. It is against this literary tradition that the Shield of Achilles in the *Posthomerica* is to be read.

Chapter 13 Reading Abstracts: *Dike* and the Trojans

The borrowing of forms and frameworks from illustrious predecessors was normal in the ancient literary tradition, and we may suspect that this was nowhere so true as in hexameter epic. It was not this which determined whether or not the later poem was to be damned as ‘slavish imitation’, but rather what was done with those borrowed frameworks.

Hunter 1993.xxv

The Shield of Achilles is Homeric, no matter where and how it is re-presented throughout literary history, but innovation in this re-presentation is also immediately non-Homeric and an indicator of non-Homeric poetic and thematic ideologies. The Posthomeric Shield is innovative: we read on the Shield the Mountain of *Arete* (*Posthomeric* 5.43-56). This scene, of all the Shield scenes, is the least Homeric. Its presence jars with the overall Homeric inheritance of the ecphrasis: how are we to read such a non-Homeric scene within the one and the same artefact made by Hephaestus? I will focus on this complexity of reading. I will discuss the intertextuality of the scene, the scholarship on the scene, and will advance a thesis for understanding the scene’s inclusion, and even central position, on this Posthomeric Shield of Achilles. I will set the Mountain of *Arete* within the environs of the “peace section” of the ecphrasis, and will determine the value and significance of personified abstractions such as *Dike* (5.46) that impinge on reading of *Arete* that closely follows in the ecphrasis (5.50). I will argue that the value of *Arete* is both Homeric and non-Homeric in the poem, and that the Mountain of *Arete* is to be read as a reading of Homer and an updating and construction of neo-Homeric ethics. The Mountain of *Arete* is Stoic – even a Stoic reading of Hesiod – and Quintus manipulates this intertextuality into something neo-Homeric, as we read the scene in its gnomic correspondences throughout the *Posthomeric*.

The Mountain of *Arete* (*Posthomeric* 5.49-56) is described within the scenes of peace (5.43ff.).⁶⁵² Its immediate context includes a description of *Dike* and the tribes of men she watches over (5.45-8).

⁶⁵² For the division of the Shield into scenes, see above. Baumbach 2007.112 places the Mountain of *Arete* under the heading “Gerechtigkeit”.

Καὶ τὰ μὲν ἄρ πολέμοιο τεράατα πάντα τέτυκτο·
εἰρήνης δ' ἀπάνευθεν ἔσαν περικαλλέα ἔργα.
Ἀμφὶ δὲ μυρία φῦλα πολυτλήτων ἀνθρώπων (45)
ἄστυα καλὰ νέμοντο· Δίκη δ' ἐπεδέρκετο πάντα·
ἄλλοι δ' ἄλλ' ἐπὶ ἔργα χέρας φέρον· ἀμφὶ δ' ἄλωαι
καρποῖσι βρίθοντο· μέλαινα δὲ γαῖα τεθήλει.
Αἰπύτατον δ' ἐτέτυκτο θεοκμήτω ἐπὶ ἔργω
καὶ τρηχὺ ζαθέης Ἀρετῆς ὄρος· ἐν δὲ καὶ αὐτῇ (50)
εἰστήκει φοίνικος ἐπεμβεβαυῖα κατ' ἄκρης
ὑψηλὴ ψάουσα πρὸς οὐρανόν. Ἀμφὶ δὲ πάντη
ἀτραπιτοὶ θαμέεσσι διειργόμεναι σκολόπεσσιν
ἀνθρώπων ἀπέρυκον ἐν πάτον, οὐνεκα πολλοὶ
εἰσπίσω χάζοντο τεθηπότες αἰπὰ κέλευθα, (55)
παῦροι δ' ἱερὸν οἶμον ἀνήιον ἰδρῶντες.

And such was the construction of all the wondrous things of war. Besides these were outstandingly fair works of peace. And round about countless tribes of much-suffering people dwelt in fair cities, and Justice oversaw everything. They were all engaged in numerous manual tasks, and, round about, the fields abounded with crops, and the rich soil flourished. Highest of all on that work of divine craftsmanship was depicted the rugged mountain of sacred *Arete*, and here *Arete* herself was standing mounted aloft on top of a palm, stretching up towards the heavens above. And in all directions round about pathways made difficult by dense thorn bushes kept men back from the noble path, because many shrank back in awe of the sheer paths, and few ascended, persevering, up the sacred way (*Posthomerica* 5.43-56).⁶⁵³

The works of peace on the Shield open with fair cities (ἄστυα καλὰ 5.46) occupied by people who live and work (μυρία φῦλα πολυτλήτων ἀνθρώπων 5.45 and ἄλλοι δ' ἄλλ' ἐπὶ ἔργα χέρας φέρον 5.47) under the oversight of Justice (Δίκη δ' ἐπεδέρκετο πάντα 5.46). Everything flourishes and blooms (5.47-8: βρίθοντο and τεθήλει 48). Then highest of all on the worked piece (αἰπύτατον δ' ἐτέτυκτο θεοκμήτω ἐπὶ ἔργω 5.49) stood the Mountain of *Arete* (Ἀρετῆς ὄρος 5.50), with personified *Arete* herself at the top of the Mountain standing on top of a palm (εἰστήκει φοίνικος ἐπεμβεβαυῖα κατ' ἄκρης 5.51), stretching her hands up towards heaven (ψάουσα πρὸς οὐρανόν 5.52). The way to the top of the Mountain is difficult, with many rugged and difficult paths making access difficult to the noble path (ἀτραπιτοὶ θαμέεσσι διειργόμεναι σκολόπεσσιν / ἀνθρώπων ἀπέρυκον ἐν πάτον 5.53-

⁶⁵³ On the significance of the adjective in the phrase πολυτλήτων ἀνθρώπων (5.45), see Vian & Battagay 1984.s.v. πολυτλήτος: 'qui a beaucoup souffert, infortuné'. See also Vian 1966.203.

4), and the sheer height of the paths is a disincentive for men (χάζοντο τεθηπότες αἰπὰ κέλευθα 5.55). Only a few can scale the Mountain, but this is only possible with sweat (παῦροι δ' ἱερόν οἴμον ἀνήιον ἰδρώοντες 5.56).

The unrealism and the figurative nature of the scene immediately strike the reader. A mountain is something easy enough to visualise, but a Mountain of a personified abstraction, *Arete*, is something altogether different.⁶⁵⁴ It is clear that the primary narrator is narrating something not found in the everyday life of the reader, but rather a symbol, something enigmatic and philosophical.⁶⁵⁵ The scene signifies otherness, an image that stands for a more significant and implicated idea.⁶⁵⁶ Despite this unworldly-ness of the scene, however, the primary narrator is eager to stress that it actually was designed by Hephaestus on the worked metal. The adverb that opens the scene at line 49 (αἰπύτατον) is an explicit focus by the primary narrator on the worked medium: it suggests the highest position on the shield.⁶⁵⁷ In the same line, the primary narrator, with ἐτέτυκτο (line 49), explicitly indicates that the Mountain of *Arete* was made by Hephaestus in that process of making the shield described in *Iliad* 18.⁶⁵⁸ The Posthomeric primary narrator, with this emphasis on physical manufacture, explicitly reminds the reader of the construction of the shield by Hephaestus in *Iliad* 18, as described by the Iliadic primary narrator and as read by Quintus himself. Every time there is a focus on the workmanship and the artificer, as is the case here with this verb, and the accompanying words θεοκμήτω and ἔργω (line 49), an illusion in our reading is formed. It is drawn to our attention that these scenes were actually physically depicted by Hephaestus, and that therefore, this line which opens the description of the Mountain of *Arete* emphasises that

⁶⁵⁴ Cf. Maciver.2007.261: '[The scene] is one that strikes the reader as allegorical in nature: that is, a description of a mountain of *abstract quality* is clearly not an actual, geographic mountain.'

⁶⁵⁵ Contrast the Iliadic Shield of Achilles: 'Even more remarkable is the choice of decorative motif; the shield displays not monstrous horrors to terrify its bearer's opponents, as do the shield of Agamemnon and the baldric of Herakles (*Od.* 11.609-14), but scenes familiar to the poet's audience from their everyday life' Edwards 1991.200.

⁶⁵⁶ Byre 1982.*passim* has no reservations in describing it as an allegory.

⁶⁵⁷ The superlative does not occur in the *Iliad*. Of the occurrences of the positive form, the majority in the *Iliad* are used with ὄλεθρος in a metaphorical sense: 6.57, 10.371, 11.174, 11.441, 12.345, 12.358, 13.773, 14.99, 14.507, 16.283, 16.859, 17.155, 17.244, and 18.129. In a literal sense, it is used at *Iliad* 2.538 (city), 2.603 (mountain), 2.829 (mountain), 6.327 (wall), 11.181 (wall), 13.317 (of a person), 15.71 (Troy itself), and at 5.367, 5.868, and 15.84, of Olympus.

⁶⁵⁸ The forging and decorating of the shield is described in general terms at *Iliad* 18.468-82.

this scene is not just an interpretation of an Iliadic Shield scene, but that it was actually on the physical shield that Achilles carried into battle.⁶⁵⁹ The narrator strains to point out that this scene which describes the Mountain of *Arete* is truly Hephaestean even though it was not described by the Iliadic primary narrator.

The Mountain of *Arete* is non-Homeric but is physically and centrally on the Shield of Achilles made by Hephaestus – it is highest (αἰπύτατον) of all the depictions narrated by the Iliadic or Posthomeric narrator in the respective texts, because, we are told, it was made highest by Hephaestus.⁶⁶⁰ This emphasis on the height and prominence of the scene within the Shield reflects the fundamental importance of the figure. It is no accident that more attention has been paid to these lines by scholars than to any other part of the *Posthomeric*.⁶⁶¹ Most of this scholarship has been centred on possible sources for the depiction of the Mountain of *Arete* here, with less attention paid to its function.⁶⁶² Most recently I have analysed the scene as a type of *mise-en-abîme*:⁶⁶³ the idea presented as the Mountain of *Arete*, the arduous and difficult journey to the top of the Mountain, and the emphasis on hard work, is replicated (or even explicated) throughout the *Posthomeric* in numerous gnōmai spoken both by primary and secondary narrators.⁶⁶⁴ I also argue in that paper that the image on the Shield is Stoic in its philosophical and literary inheritance, and that as a result, we read the correspondences with the image

⁶⁵⁹ The distinction between an ecphrasis and referential world and plastic depiction and physicality is purely fictional, as the basis for ecphrastic description from physical actuality is illusionary: the bard's re-focus onto a worked artefact creates an impression of interpretation on the part of the narrator who "views" a work of art that is only theoretical, and that exists only according to words of the omniscient poet figure such as the Homeric narrator or the Posthomeric narrator. See my discussion of lines 5.97-8 in Chapter 11, and see also Krieger 1992.17.

⁶⁶⁰ Baumbach 2007.112 states that the opening lines of the ecphrasis that describe the heaven, air, and sea (5.6-16) are in the centre of the shield, and the ocean, described last by the narrator (5.99-101), is on the rim. This interpretation does not take account of the Mountain of *Arete* as described as made highest on the shield – it would be more suitable for that scene to take the position of the shield's boss, if indeed we should assign position to any of the scenes.

⁶⁶¹ This scholarship is summarised in Maciver 2007.259nn1 and 2. See also Vian 1966.203-5 and James & Lee 2000.52-4.

⁶⁶² Cf. Maciver 2007.259 and especially 259n3. Byre 1982.184-95 is interested in finding the source of original image of the *phoenix* and the personified *Arete* that sits on it (*Posthomeric* 5.50-2). Bassett 1925.414-18 argues that Quintus' depiction of the Mountain of *Arete* is influenced by Cebes' *Tabula*. See Maciver 2007.261n8.

⁶⁶³ Maciver 2007.

⁶⁶⁴ I am not the first to argue that the Mountain of *Arete* is echoed elsewhere in the *Posthomeric*, but I am the first to describe this echoing, to functionalise it, and to discuss the effect of the interactions in the text. Cf. Wenglinsky 2002.144: 'Quintus' references to *Arete* (Excellence) approach, more nearly than does anything else in the *Posthomeric*, developed allegory linked with larger themes of the poem.'

throughout the poem as Stoic. I then conclude by discussing the complex reading involved in having a non-Homeric, Stoic, image on a Homeric Shield. I will include such discussion in my analysis of the Mountain of *Arete* that follows, but it is important first to focus on the lines that precede the description of the Mountain of *Arete*. The specific lines which describe the Mountain of *Arete* follow scenes of peace with a specific cosmological emphasis. In particular, the intertextuality of these lines has a substantial impact on our reading of the Mountain of *Arete*. Most prominent in the discussion that follows will be the meaning and intertextual implications of *Dike* (line 46). Its specific meaning (as a personified entity) in this passage will have a significant impact on the meaning of the *Arete* at line 50.

At line 44 the primary narrator states that what follows are the works or deeds that take place when there is no war (εἰρήνης δ' ἀπάνευθεν ἔσαν περικαλλέα ἔργα). He then describes the fair cities that exist under the eye of Justice (lines 45-8).

Ἀμφὶ δὲ μυρία φῦλα πολυτλήτων ἀνθρώπων (45)
ἄστεα καλὰ νέμοντο· Δίκη δ' ἐπεδέρκετο πάντα·
ἄλλοι δ' ἄλλ' ἐπὶ ἔργα χέρας φέρον· ἀμφὶ δ' ἄλωαι
καρποῖσι βρίθοντο· μέλαινα δὲ γαῖα τεθήλει.

And round about countless tribes of much-suffering people dwelt in fair cities, and Justice oversaw everything. They were all engaged in numerous manual tasks, and, round about, the fields abounded with crops, and the rich soil flourished.

These four lines are rich in intertextuality, and lead the reader to Hesiod, Alexandrian poetry, and to other lines in the *Posthomeric* itself. First, just as the Mountain of *Arete* has primarily a Hesiodic intertextuality, so these lines, and in particular the description of *Dike*, echoes Hesiod.⁶⁶⁵ The mention of tribes of men who dwell in cities that Justice oversees echoes Hesiod's *Works and Days* 225-37.⁶⁶⁶

οἱ δὲ δίκας ξείνοισι καὶ ἐνδήμοισι διδοῦσιν (225)
ἰθείας καὶ μὴ τι παρεκβαίνουσι δικαίου,
τοῖσι τέθηλε πόλις, λαοὶ δ' ἀνθεῦσιν ἐν αὐτῇ·
εἰρήνη δ' ἀνὰ γῆν κουροτρόφος, οὐδέ ποτ' αὐτοῖς
ἀργαλέον πόλεμον τεκμαίρεται εὐρύοπα Ζεὺς·

⁶⁶⁵ The effect on reading lines 49-56 produced by reading lines 45-8 is inescapable: reading Hesiodic influence in 45-8 will inevitably influence reading of lines 49-56, and vice-versa.

⁶⁶⁵ Translation of Evelyn-White 1914, as for all translation of Hesiod in this chapter.

⁶⁶⁶ On which see James & Lee 2000.51.

οὐδέ ποτ' ἰθυδίκησι μετ' ἀνδράσι λιμὸς ὀπηδεῖ (230)
οὐδ' ἄτη, θαλίης δὲ μεμηλότα ἔργα νέμονται.
τοῖσι φέρει μὲν γαῖα πολὺν βίον, οὖρεσι δὲ δρυῶς
ἄκρη μὲν τε φέρει βαλάνους, μέσση δὲ μελίσσας·
εἰροπόκοι δ' ὄιες μαλλοῖς καταβεβρίθασι·
τίκτουσιν δὲ γυναῖκες ἐοικότα τέκνα γονεῦσι· (235)
θάλλουσιν δ' ἀγαθοῖσι διαμπερές· οὐδ' ἐπὶ νηῶν
νίσονται, καρπὸν δὲ φέρει ζεῖδωρος ἄρουρα.

But they who give straight judgements to strangers and to the men of the land, and go not aside from what is just, their city flourishes, and the people prosper in it; Peace, the nurse of children, is abroad in their land, and all-seeing Zeus never decrees cruel war against them. Neither famine nor disaster ever haunt men who do true justice; but light-heartedly they tend the fields which are all their care. The earth bears them victual in plenty, and on the mountains the oak bears acorns upon the top and bees in the midst. Their wooly sheep are laden with fleeces; their women bear children like their parents. They travel continually with good things, and do not travel on ships, for the grain-giving earth bears them fruit.⁶⁶⁷

Beyond thematic resemblances between the texts,⁶⁶⁸ verbal parallels imbed Hesiod within the Posthomerian passage.⁶⁶⁹ Hesiod is not, strictly speaking, presenting a picture of the Golden Age,⁶⁷⁰ but he does construct a picture of the results for a city under the oversight of Justice that at least bears resemblance to the ideals of that age.⁶⁷¹ This picture of the oversight of Justice in Hesiod and the fruitful results of such a status is imitated at *Posthomerica* 5.46 where personified Justice is described as watching over everything.⁶⁷²

⁶⁶⁷ Translation of Evelyn-White 1914, as for all translation of Hesiod in this chapter.

⁶⁶⁸ Even the idea of peace itself described in the ecphrasis at line 44 echoes Hesiod *Op.* 228.

⁶⁶⁹ For example, *Posthomerica* 5.47 ἄλλοι δ' ἄλλ' ἐπὶ ἔργα χέρας φέρον echoes Hesiod *Op.* 231 μεμηλότα ἔργα νέμονται. 5.47-8 ἀμφὶ δ' ἄλωαι / καρποῖσι βρίθοντο echoes Hesiod *Op.* 237 καρπὸν δὲ φέρει ζεῖδωρος ἄρουρα. Cf. *Iliad* 8.307, and (following Vian & Battegay 1984.252) *Posthomerica* 2.600, where, in an idyllic digression, the twelve lovely-tressed maidens of the sun accompany the wailing *Eos*. Line 48 μέλαινα δὲ γαῖα τεθήλει can be read against the whole of *Op.* 232-7, and verbally with 227 τοῖσι τέθηλε πόλις and 232 τοῖσι φέρει μὲν γαῖα πολὺν βίον.

⁶⁷⁰ M.L. West 1978.47 summarises the picture presented in this Hesiodic passage: 'Hesiod's arguments for *Dike* and for work are essentially of a very simple form. *Dike* is good because the gods reward it. *Hybris* is bad because the gods punish it. Work is good because it brings prosperity, independence, and hence social status. . . Work and righteousness, in short, are what succeed in this world, or in other words, they are what the gods prescribed for men'.

⁶⁷¹ For the Myth of Ages in Hesiod (*Op.* 106-201), see M.L. West 1978.172-7. The passage on the just city does bear resemblances to the earlier account of the Golden Age in Hesiod, and the implication is, that where Justice prevails, humans can approach the conditions of the Golden Age. See, in particular, the parallel between *Op.* 236-7 and *Op.* 116-17, as noted by M.L. West 1978.216 – there is, in fact, a verbatim echo between 117 and 237, strengthening this idea of a return to the ideal state of the Golden Age through conduct overseen by Justice.

⁶⁷² In terms of ecphrastic function, the bard, via the interpreter of the ecphrasis (the primary narrator), does not indicate to the reader how *Dike* watches over everything, in terms of imagined depiction by the

On the one hand, the expression of the all-seeing *Dike* (Δίκη δ' ἐπεδέρκετο πάντα 46) directs the reader's attention, in a very broad sense, to Homer and the trial scene on the Iliadic Shield (18.497-508), simply on the basis that *Dike* is mentioned.⁶⁷³ On the other hand, Hesiod is very present within this general Homeric-imitative structure. As well as echoing *Works and Days* 225-6, the verb used with *Dike* in line 46 (ἐπεδέρκετο) engages *Works and Days* 267-8:

πάντα ἰδῶν Διὸς ὀφθαλμὸς καὶ πάντα νοήσας
καὶ νῦ τὰδ' αἴ κ' ἐθέλησ' ἐπιδέρκεται.

The eye of Zeus, seeing all and understanding all, beholds these things too, if so he will.

What aligns these two texts is the verb ἐπιδέρομαι. It is non-Homeric, and occurs in Hesiod only here, and at *Theogony* 760 (of the sun). Due its rareness, the intertext lends a greater significance to reading of the verb and its subject in the *Posthomeric*.⁶⁷⁴ The subject of the verb in the Hesiodic lines quoted above is the eye of Zeus. The reader of *Posthomeric* 5.46 finds *Dike* with the same verb, and not Zeus as in Hesiod. Zeus has been replaced by a personified abstraction, and it seems that Hesiod has been updated into a Late Antique theology. In the Posthomeric world minor deities have greater roles,⁶⁷⁵ and personifications of abstractions are a common phenomenon in the poem.⁶⁷⁶ At the same time though, the same verb occurs at *Posthomeric* 10.47-8 with the eyes of

mythological depicter Hephaestus. The reader is just told of an action, not of its nature, and the primary object of that action, πάντα, is non-specific. It is up to the reader to imagine how *Dike* watches – Hesiod, through intertextuality, can provide such a picture. 'Literal ekphrasis has moved, via the power of words, to an illusion of ekphrasis' Krieger 1992.18.

⁶⁷³ *Dike* and cognate verb occur at 18.506 and 508. James & Lee 2000.51, following Keydell 1963.1280, suggest that *Odyssey* 19.109-14 has an influence on the passage here, and include the possibility of 19.114 (ἀρετῶσι δὲ λαοί) influencing the inclusion of a description of a mountain of *Arete*. This is a plausible suggestion, and adds to the figure's intertextual scope.

⁶⁷⁴ The repetition of πάντα cements the Hesiodic passage into the Posthomeric lines. Cf. James & Lee 2000.52.

⁶⁷⁵ See my discussion in Section 2 on *Aisa* and *Moirai* and their roles in the *Posthomeric*. Cf. Wenglinsky 2002.79-80.

⁶⁷⁶ Cf. Gärtner 2007 and James 2004.xxviii, and especially Wenglinsky 2002.78: 'The appearance of a greater number of personifications is the most obvious difference between the *Posthomeric* and the *Iliad*, and is typical of late epic.'

Zeus as subject, where he looks down on the battlefield from above.⁶⁷⁷ This idea of the eye of Zeus looking over everything reflects the radical nature of the god, in that he was ‘originally the sky’.⁶⁷⁸ *Dike* as a goddess similarly has an all-seeing capacity, and in many ways mimics the role of the Iliadic and Hesiodic Zeus.

In view of the clear cosmological opening to the ecphrasis (6-16), a reading of *Dike* as a goddess in her own right, but one who mirrors the status and function of Zeus (as the sky or sun) is valid. Such a reading is encouraged by the later identity and moral and cosmological nature of *Dike*.⁶⁷⁹ However, an inclination to apply any possible morality inherent in the Hesiodic picture of *Dike* must be tempered with reserve. Some critics have denied a moral meaning for *Dike* in Hesiod. Gagarin, for example, argued that *Dike* has a specific non-moral meaning, and one that relates mainly to the ‘process for the peaceful settlement of disputes. . . that *dike* does not apply to actions outside this narrow area of law and does not have any general moral sense’.⁶⁸⁰ Due to the arable context of the scenes of peace on the Posthomeric ecphrasis (47-65), and the general subject matter of much of the *Works and Days*, it seems plausible that a Hesiodic meaning of this kind can be read here for *Dike* in the ecphrasis. A great deal of intertextual weight in these opening lines of this section of the ecphrasis on peace, including the scene of the Mountain of *Arete*, lies with Hesiod’s *Works and Days*, especially in relation to the Hesiodic ideal of the results of just actions. In the central portion of the Shield of Achilles, Quintus has inscribed Hesiod within an overall Homeric intertextual framework. Hesiod wrote a didactic poem, with an emphasis on how to live,

⁶⁷⁷ The verb is used only of divinities in the *Posthomeric* (so Vian & Battegay 1984.*ad loc.*): 1.185 (again, significantly, of Zeus), 2.617 (of Dawn, who gets authority from Zeus to oversee everything), and here in the ecphrasis – 5.46, and at 13.378.

⁶⁷⁸ M.L. West 1978.223. For a list of passages similar to *Op.* 267-8, see also M.L. West 1978.223-4. Note the phrasing in the description of the Homeric sun at *Il.* 3.227 (‘invoked together with Zeus in swearing an oath’ M.L. West 1978.223), and at *Od.* 11.119 and 12.323.

⁶⁷⁹ ‘*Dike* means basically the order of the universe, and in this religion the gods maintain a cosmic order. This they do by working through nature and the human mind, and not by means of extraneous interventions. The notion of a cosmos, of a universe regulated by causal laws, was a prerequisite of rational speculation about cosmology, science and metaphysics’ Lloyd-Jones 1983.161-2. For later (Stoic) readings of Zeus as the sky, cf. *SVF* 1.169 (Zeno), and 2.1076-7 (Chrysippus) (so Kidd 1997.162). It is, of course, valid to identify *Dike* as a goddess in her own right: cf. my discussion of *Moirai* in Section 2 as an entity more powerful than Zeus in the *Posthomeric* as regards outcomes.

⁶⁸⁰ Gagarin 1973.81. For the possibility of *dike* as having a moral meaning in Homer and Hesiod in certain instances, see Dickie 1978.91-101, and D.L. Cairns 1993.153-4, who comes up with further instances for a moral signification.

and on the results of justice and *hybris*, addressed to his brother Perses.⁶⁸¹ The echoes analysed above make clear the discursive nexus with the Hesiodic poem, and in particular, with an abstract, didactic part of the *Works and Days*. The parallelism encourages application of the purpose and nature of the Hesiodic passage(s) to the Quintean ecphrasis here (however that purpose and nature is read).

However, as is so often the case with intertextuality in the *Posthomerica*, there are two, or more, levels of reading indebtedness. On the one hand, there is the primary level, where the mainly Homeric, or in this case, Hesiodic, echoes are obviously identifiable. On the other hand, there is the later literary tradition after Homer (or Hesiod) to take account of, and more significantly in the case of the ecphrasis, we as readers must take into account the philosophical tradition and the cultural context of the poem. Both the possible moral undertones of *Dike* in Hesiod, and the later literary tradition that develops the value of *Dike*, have an impact on our understanding of *Dike* here in the ecphrasis.

Of *Dike* personified in the *Works and Days*, it has been said that it does not signify divine justice, despite the figure's close identification with Zeus.⁶⁸² Later (post-Hesiod) significations for the personification (and abstraction) demand a more generous reading to encompass all nuances of meaning that can be understood by means of intertextuality. There are more texts that feed into the reading of this figure's meaning here in the *Posthomerica*. The first intertext I wish to discuss comes from the *Posthomerica* itself, the only other place where *Dike* is personified in the poem. Its use and meaning there is vital for our reading of *Dike* on the Shield:

“ἐπεὶ Θέμιν οὐ ποτ’ ἀλιτροὶ
 ἀνέρες ἐξαλέονται ἀκήρατον, οὐνεκ’ ἄρ’ αὐτοὺς (370)

εἰσοράα νυκτός τε καὶ ἡματος, ἀμφὶ δὲ πάντη
 ἀνθρώπων ἐπὶ φύλα διηερὴ πεπότηται
 τινυμένη σὺν Ζηνὶ κακῶν ἐπίστορας ἔργων.”
 Ὡς εἰπὼν δηίοισιν ἀνηλέα τεῦχεν ὄλεθρον· (375)

μαίνεται γὰρ οἱ θυμὸς ὑπὸ κραδίῃ μέγ’ ἀέξων
 ζηλήμων· καὶ πολλὰ περὶ φρεσὶ θαρσαλέησι
 Τρωσὶ κακὰ φρονέεσκε τὰ δὲ θεὸς ἐξετέλεσσε
 πρέσβα Δίκη. Κεῖνοι γὰρ ἀτάσθαλα πρῶτοι ἔρξαν
 ἀμφ’ Ἑλένης, πρῶτοι δὲ καὶ ὄρκια πημήναντο,
 σχέτλιοι, οἳ ποτε κεῖνο παρ’ ἐκ μέλαν αἷμα καὶ ἰρὰ (380)

⁶⁸¹ Sinclair 1966.xiii calls the *Works and Days* a ‘didactic and admonitory medley’. Cf. Nussbaum 1960.214.

⁶⁸² ‘*Dike* in Hesiod oversees only one activity, the litigation of disputes’ Gagarin 1973.91.

ἄθανάτων ἐλάθοντο παραιβασίησι νόοιο.
Τῷ καί σφιν μετόπισθεν Ἐριννύες ἄλγεα τεύχον·

“Since culpable man never escape pure *Themis*, because she beholds them night and day, and everywhere traversing the air she flies to the tribes of men, punishing, with Zeus, those who have committed evil deeds.” With these words Menelaus brought unpitying death to his enemies. For his raging anger grew within his heart because of his jealousy, and he devised many evils in his bold mind for the Trojans, which the austere goddess Justice duly accomplished. For the Trojans were the first to do the criminal acts with regard to Helen, and were the first to break their oaths, the wretches, who ignored the black blood and holy things of the gods because of their mental aberrations. Therefore the *Erinyes* brought miseries upon them afterwards (*Posthomerica* 13.369-82).

Menelaus has just slain Deiphobus (*Posthomerica* 13.355), and here (I have begun the quotation mid-speech) speaks a gnome about *Themis* over the corpse (13.369-73). He implies that Deiphobus rightly died by his hands, since wrongdoers cannot escape *Themis* (ἐπεὶ Θέμιν οὐ ποτ’ ἀλιτροὶ / ἀνέρες ἐξαλέονται ἀκήρατον 13.369-70), since she punishes, with Zeus, those who have done wrong (τινυμένη σὺν Ζηνὶ κακῶν ἐπίστορας ἔργων 13.373). The primary narrator then takes up the theme started by the secondary narrator, and expands upon it to cast judgement upon the Trojans as culpable for all the miseries of the war (13.376-82).⁶⁸³

The parallelism that this passage has with lines 45-6 in the ecphrasis encourages the reader to transfer reading and interpretation of it to the ecphrastic scene for an improved understanding of the implications and meaning of *Dike*. *Themis* is closely associated with *Dike* here, and, in fact, they are virtually synonymous.⁶⁸⁴ 13.373 underscores the involvement of Zeus in the process of Justice, where *Themis* (as

⁶⁸³ Note the verbal parallels between both passages: 13.371 εἰσοράα echoes 5.46 ἐπεδέοκετο. This description of *Themis* at 13.369-71 also echoes the all-seeing *Themis* described at *Posthomerica* 13.299 – Θέμιν πανδεοκέα, which itself draws together *Dike* and *Themis* as entities, since the epithet of *Themis* at 13.299 (πανδεοκέα) echoes the verb and object of which *Dike* is the subject at 5.46 (ἐπεδέοκετο πάντα). *Themis*, traditionally, has a close association with *Dike* – see *OCD* s.v. ‘*Themis*’. *Themis* is of course described as the mother of *Dike* at Hesiod *Th.* 901-6. On the nature and role of these personified abstractions in Greek religion (because of Homer), see Burkert 1985.185. In a personified role, *Themis* appears at *Posthomerica* 4.136, 8.73, 12.202, 13.299, and 13.369. Vian, with his usual insight, translates *Themis* as ‘la Justice personnifiée’ (Vian & Battagay 1984.s.v. Θέμις (2)). 13.372 ἀνθρώπων. . . φύλα echoes 5.45 μυρία φύλα πολυτλήτων ἀνθρώπων. φύλα is common: it occurs at *Posthomerica* 1.135, 2.31, 2.57, 2.191, 2.646, 3.31, 3.103, 3.777, 4.10, 4.23, 5.45, 5.621, 6.324, 6.619, 7.100, 7.577, 7.619, 7.635, 7.693, 8.466, 9.303, 10.404, 11.154, 11.243, 11.416, 13.372, and 13.465.

⁶⁸⁴ Cf. James 2004.330 (on 12.202-14): ‘Also relevant is her identification with personified Justice, which is implied at Hesiod *Theogony* 901-6, where as Zeus’ second wife she produces Justice and Peace among her offspring. It is fully explicit at. . . 13.369-78.’

synonymous with *Dike*) acts as the enforcer of vengeance against those guilty of evil acts.⁶⁸⁵ This clear definition of the role of Justice stresses its divine nature, and its moral essence. The *Themis* and righteous vengeance that Menelaus speaks of (369-73) are accomplished by the goddess *Dike*. τὰ δὴ (377) makes this clear: δὴ lays stress that the antecedent (πολλὰ . . . κακά in the same line) will indeed be carried out by *Dike*, and thus Menelaus' actions are made legitimate.⁶⁸⁶ 13.378-82 then make emphatic why *Dike* accomplishes the things Menelaus desires against the Trojans. The primary narrator puts all the blame for the Trojan War on the Trojans, and their failure to keep within the bounds of *Dike* due to their oath-breaking (379-81). The particle γάρ (378) is important here: it creates a causal link between Menelaus as a secondary narrator speaking a gnome about *Themis* and her actions against unjust men, and the primary narrator and his explanation of why the Trojans deserved to be visited by *Themis*, through Menelaus in this way. The betrayal of the bias of the primary narrator against the Trojans is further made clear by σχέτλιοι, οἳ (13.380).⁶⁸⁷ Thus the Trojans fail to keep within the bounds of the ideal constructed on the Shield of Achilles in *Posthomerica* 5.45-8: when Justice oversees life and is respected, then life flourishes. They exemplify a negative explication of the ecphrastic ideal.

There is another strong verbal echo of the ecphrastic *Dike* within the *Posthomerica* at 13.468-73, again with an emphasis on another personified abstraction, this time *Aisa*. An anonymous speaker, on seeing the flames of Troy, concludes that Fate watches over all the affairs of men, and that there was nothing that the gods could do to save Troy:

Καί τις ἀλὸς κατὰ βένθος ἔσω νεὸς ἔκφατο μῦθον·
 “Ἦνυσαν Ἀργεῖοι κρατερόφρονες ἄσπετον ἔργον
 πολλὰ μάλ’ ἀμφ’ Ἑλένης ἑλικοβλεφάροιο καμώντες· (470)

⁶⁸⁵ Cf. my discussion of *Moirai* at *Posthomerica* 7.75-9, in Section 2: the fortunes of men originate from the lap of Zeus, and all things are from Zeus, but only *Moirai* sees them and allocates them (randomly) to mortals in the world of the *Posthomerica*.

⁶⁸⁶ Cf. *GP* 218, and 204: ‘δὴ denotes that a thing really and truly is so.’ The fact that the particle occurs in the primary narrative draws attention to the primary narrator and his reading and exposition of Menelaus’ intentions, and their results.

⁶⁸⁷ The anti-Trojan bias is very marked here, and very unusual in the words of the primary narrator. It is interesting to note that no commentator remarks on the significance of these lines. The abstract, moral qualities (deities) found throughout the poem act primarily because of, and against, the Trojans, according to the (biased) narrator.

πᾶσα δ' ἄρ' ἢ τὸ πάροιθε πανόλβιος ἐν πυρὶ Τροίῃ
καίεται οὐδὲ θεῶν τις ἐελδομένοισιν ἄμυνε.
Πάντα γὰρ ἄσχετος Αἴσα βροτῶν ἐπιδέρεται ἔργα.”

And someone in the sea's depth, in a ship, commented as follows: “The strong-minded Argives have accomplished at last their ineffable task after much exertion for the sake of bright-eyed Helen. The once all-prosperous Troy is now completely in flames, and none of the gods defended those eager for their help. For unrestrained Fate watches over all the works of mortals” (*Posthomerica* 13.468-73).

The content of the speech is clear: the Greeks have achieved their *telos* in the destruction of Troy (ἤνυσαν Ἀργεῖοι κρατερόφρονες ἄσπετον ἔργον 13.469). They destroyed Troy because of Helen (πολλὰ μάλ' ἀμφ' Ἑλένης ἐλικοβλεφάροιο καμόντες 13.470). Troy was once great but now is in ruin (πολλὰ μάλ' ἀμφ' Ἑλένης ἐλικοβλεφάροιο καμόντες / καίεται 13.471-2). None of the gods saved it (οὐδὲ θεῶν τις ἐελδομένοισιν ἄμυνε 13.472). Fate carried out the *telos* of the Greeks, since she watches over mortals' deeds (πάντα γὰρ ἄσχετος Αἴσα βροτῶν ἐπιδέρεται ἔργα 13.473). The most significant verbal parallel for our purposes exists between 5.46 (Δίκη δ' ἐπεδέρετο πάντα) and 13.473 (πάντα γὰρ ἄσχετος Αἴσα βροτῶν ἐπιδέρεται ἔργα). Note in particular how the form, metrical position, tense, and person of the verb in 13.473 (ἐπιδέρεται) echoes exactly (ἐπεδέρετο) 5.46.⁶⁸⁸ The parallel draws together *Dike* and *Aisa*.⁶⁸⁹ Note here how careful the poet is to correlate these personifications through verbal correspondence. The coherences between the personified qualities brought about by these verbal interactions create a synthesis of their values, and a blurring of their distinctions. Further, the echoes broaden the range of significances for *Dike* described in the ecphrasis, and in many ways, the reader rereads the ecphrastic *Dike* that watches over the tribes of men as also *Themis*, and then *Aisa* who also watching over the tribes of men. The poet, through the reader, gives an exponential value to *Dike*, as the reader identifies correspondences.

⁶⁸⁸ Also relevant are πάντα. . . βροτῶν. . . ἔργα (473), resembling ἔργα. . . ἀνθρώπων. . . πάντα (5.44, 45, 46 respectively).

⁶⁸⁹ See Aeschylus *Ch.* 647-51 for the close connection between *Dike* and *Aisa* (so *DNP s.v.* 'Aisa'). See further the note by Garvie 1986.221-3 on these lines, and for extensive intertextual parallels.

The repetition of these key words (in particular the verb) which draws the passages together in the *Posthomerica* and the entities *Dike* and *Aisa*, is interesting from a narratological point of view. The passage quoted above which describes the role of *Aisa* occurs within a *tis*-speech: καί τις ἄλός κατὰ βένθος ἔσω νεὸς ἔκφατο μῦθον (13.468).⁶⁹⁰ Thus, the primary narrator's words in the ecphrasis at 5.46, and then a secondary narrator's words reinforced immediately and expanded by the primary narrator's words – both at 13.369-82, are echoed by another secondary narrator – an anonymous speaker. The fact that the speaker is anonymous and belongs to neither side in the war is significant. We get the voice of an anonymous bystander who has no part or interest in the war, and who has not suffered personally on account of Helen.

The neutrality of the speaker allows the poet to give this anonymous speaker words to speak that validate, in a seemingly impartial way, the words of the primary narrator. What this anonymous *tis*-speaker actually implies here is that the Greeks accomplished their task because of the oversight and control of Fate: the connecting explanatory particle in πάντα γὰρ ἄσχετος Αἴσα (473) denotes this. The sailor thus behaves as the innocent bystander, giving an opinion on events. The opinion happens to tap into the statement made by the primary narrator on *Themis* punishing the Trojans since they were to blame for the war.⁶⁹¹ The reader thus identifies the ways in which the poet goes to great lengths to expand the idea of Justice (equated here with Fate) as a punisher of the Trojans, since they did not abide within the ideal depicted on the Shield where Justice is respected. Further, the anonymous speaker shows that the divine workings within the world of the Trojan War as depicted by Quintus' primary narrator, and secondary narrators who are caught up in the strife and bloodshed, also exist in the "real" world, a world of peace, and that thus the poet's idea of morality and divinity is one cosmologically relevant for a less mythological context such as this one.

⁶⁹⁰ Cf. de Jong 1987. 2 on the function of *tis*-speeches: '[They] offer the hearer/reader the opportunity to get a glimpse of the mind of the masses, which are normally bound to silence in epic.' I prefer to see *tis*-speeches as the primary narrator's way of giving the primary narratee a point of view of events other than that given by identifiable characters. The very choice of the poet not to give the speaker an identity reveals an attempt to separate the words spoken from bias on account of a speaker's personality or status.

⁶⁹¹ See my discussion of 13.369-82 above, where the primary narrator shows a clear bias against the Trojans.

Thus, when the narratological interplay in the passages discussed above is brought to the ecphrastic passage where *Dike* is described, the emphasis that Justice (whether *Themis* or *Dike*) is closely imitative of the all-seeing idea of Zeus, that it echoes the functions of Fate in the *Posthomeric*, and that it has an active interest against wrong-doers, must be applied to the meaning of the personified abstraction at 5.46.⁶⁹² The reading of *Dike* must be expanded beyond a simplistic, perhaps non-moral, Hesiodic meaning, into one that takes account of Quintean development and exposition of the meaning and function of the term within the *Posthomeric* itself. The fact that the Trojans overstepped the boundaries of *Dike* (or, *Themis*), and as a result incurred the consequences of such action (13.378-81), brings into contrast the peaceful and idealistic nature of the cities that *Dike* watches over (5.46).⁶⁹³ The opposition exacerbates the demarcation between the peace scenes (5.43ff.) and the scenes of war (especially 5.25-42) on the Shield. The Trojans, because of their oath-breaking, caused *Eris* and eventually received the punishment dealt actively to them by the *Erinnyes*, both of whom are described as personifications on the Shield (5.31).⁶⁹⁴ The Trojans exemplify the opposite of the ideal presented in the scenes of peace where *Dike* presides (5.46), and the strife and war apparently caused by the Trojans, mirrors the scenes of war focused in 5.25-42.

Further light can be shed on our reading of *Dike* if we take into consideration some other literary intertexts. In this respect, Aratus *Phaenomena* 100-14 has a direct impact on our reading of *Dike* in the Posthomeric ecphrasis since it is there that the

⁶⁹² The gnome spoken by the primary narrator at 1.31-2 provides another interpretative layer to the discussion of this passage. There the gnome is spoken with reference to the *Erinnyes* who haunt Penthesileia (1.30-1). There are thematic echoes between those lines and 13.369-70, since both mention the inability of wrong-doers to escape punishment. At 13.373, although it is stated (in the words of Menelaus) that *Themis* is the one that carries out this vengeance on behalf of Zeus, 382 suggests that the actual active function of punishment is carried out by the *Erinnyes*. The parallel with Penthesileia in Book 1 strengthens this point.

⁶⁹³ For *Dike* as lapsing 'constantly into vengeance' in Greek literature, see J.E. Harrison 1922.506. It seems that Troy once was the sort of prosperous city under the oversight of *Dike*: note the emphasis on the prior prosperity of the city at 13.471: τὸ πάροιθε πανόλβιος.

⁶⁹⁴ For personified *Eris* in the *Iliad*, see the cogent intertext at *Il.* 4.440, which is echoed at 5.29 (as Vian 1966.19 notes). It appears in its personified form seventeen times in the *Posthomeric*: 1.159, 1.180, 2.460, 2.540, 4.195, 5.31, 6.359, 7.165, 8.68, 8.191, 8.325, 9.147, 9.324, 10.53, 11.8, 11.161, and 13.563.

Alexandrian poet describes the state in which mortals lived when *Dike* yet abode on earth.⁶⁹⁵

Λόγος γε μὲν ἐντρέχει ἄλλος (100)

ἀνθρώποις, ὡς δῆθεν ἐπιχθονίῃ πάρος ἦεν,
ἦρχετο δ' ἀνθρώπων κατεναντίη, οὐδέ ποτ' ἀνδρῶν
οὐδέ ποτ' ἀρχαίων ἠνήνατο φῦλα γυναικῶν,
ἀλλ' ἀναμιξ ἐκάθητο καὶ ἀθανάτη περ εὐοῦσα.

Καί ἐ Δίκην καλέεσκον· ἀγειρομένη δὲ γέροντας (105)

ἢ ἐ που εἶν ἀγορῇ ἢ εὐρυχόρῳ ἐν ἀγυίῃ,
δημοτέρως ἦειδεν ἐπισπέρχουσα θέμιστας.

Οὐπω λευγαλέου τότε νεΐκεος ἠπίσταντο, (110)

οὐδὲ διακρίσιος περιμεμφέος οὐδὲ κυδοιμοῦ·
αὐτῶς δ' ἔζων· χαλεπὴ δ' ἀπέκειτο θάλασσα,

καὶ βίον οὐπω νῆες ἀπόπροθεν ἠγίνεσκον,
ἀλλὰ βόες καὶ ἄροτρα καὶ αὐτὴ πότνια λαῶν
μυρία πάντα παρείχε Δίκη, δώτειρα δικαίων.
Τόφρ' ἦν ὄφρ' ἔτι γαῖα γένος χρύσειον ἔφερβεν.

There is, however, another tale current among men, that once she actually lived on earth, and came face to face with men, and did not ever spurn the tribes of men and women of old, but sat in their midst although she was immortal. And they called her Justice: gathering together the elders, either in the market-place or on the broad highway, she urged them in prophetic tones to judgements for the good of the people. At that time they still had no knowledge of painful strife or quarrelsome conflict or noise of battle, but lived just as they were; the dangerous sea was far from their thoughts, and as yet no ships brought them livelihood from afar, but oxen[s] and ploughs and Justice herself, queen of the people and giver of civilised life, provided all their countless needs. That was as long as the earth still nurtured the Golden Age.⁶⁹⁶

Where we have in Quintus an abbreviated description of the oversight of Justice as men work the land, here in Aratus we read an extended description of the role of Justice in the Golden Age, in a way that is imitative of Hesiod.⁶⁹⁷ Both texts depict idealistic states for humankind when *Dike* prevails over everything.⁶⁹⁸ The contexts in both the Posthomeric ecphrasis and Aratus contain a contrast between war and its consequences, and the idealistic results when Justice is incorporated into human life. The passage in Aratus describing the Golden Age (quoted above) contrasts with a later description of the Bronze

⁶⁹⁵ Cf. James & Lee 2000.51.

⁶⁹⁶ Text and translation of Kidd 1997.*ad loc.* I have altered the translation at 103, where Kidd's rendering 'ancient men and women' is unfortunate.

⁶⁹⁷ On the relationship of the *Phaenomena* with the *Works and Days*, see Kidd 1997.8-10, and, in particular, 9: 'The myths that link the *Phaenomena* most clearly with the *Works and Days* are those of Dike [*sic*] (*Op.* 213-85) and the Ages (109-201), which Aratus combines in 98-136.'

⁶⁹⁸ Note, in particular, the emphasis on the closeness between people and gods (a Golden Age ideal) made explicit at *Phaenomena* 104.

Age (Aratus 125-33), where there are mentioned wars, blood, the sword, and the slaying of oxen.⁶⁹⁹ Such a division of Ages is similar to the division on the Posthomeric Shield of Achilles between the gruesome scenes of War and the scenes of Peace. Verbal echoes in the Posthomeric lines imbed Aratus into our interpretation of *Dike* in the Posthomeric ecphrasis. The description of the tribes of men and women (ἀνδρῶν. . . φύλα γυναικῶν 102-3) is echoed by *Posthomeric* 5.45 (φύλα. . . ἀνθρώπων). The two references to *Dike* in Aratus (105 and 113) find a parallel at 5.46, and are, in particular, what draw these passages together in the reader's mind. The parallel is strengthened by the echo between 113 πάντα παρειῆχε Δίκη and 5.46 Δίκη δ' ἐπεδέοκετο πάντα.

Aratus presents, in many ways, his own redevelopment and updating of Hesiod,⁷⁰⁰ appropriate for his own literary and cultural environment.⁷⁰¹ The Quintean meaning and presentation of *Dike* has inbuilt into it both the Hesiodic value and the later, Stoically influenced, Aratean value and presentation.⁷⁰² Just as the reader, for the signification of *Arete* (5.50), takes into account the extensive intertextuality for the figure of the Mountain of *Arete*, and then the literary and cultural *sedes* of the poem, so here, for the signification of *Dike*, the reader filters the term's intertextuality to construct a hybrid and cumulative meaning for the term. Such a reading for *Dike* conditions reading of *Arete* at *Posthomeric* 5.50 and its value throughout the poem.

My discussion that follows on the Mountain of *Arete* and its Stoic inheritance as a moral allegory validates the possibility for such a Stoic value for *Dike* in the poem. I have shown so far that we can read a Hesiodic (perhaps non-moral) meaning for *Dike*, an Aratean, Stoic meaning, and a Quintean meaning that incorporates both the Hesiodic and Aratean intertexts, and clarifies them into a reading of *Dike* that is at once moral and closely connected to, or imitative of, the archaic idea of the oversight and involvement of Zeus in the cosmos. I have also shown that the Hesiodic, Aratean, and Quintean passages involve a separation between the idealistic state where Justice prevails and is revered,

⁶⁹⁹ This lack of war in the Golden Age is also made clear by lines 108-9.

⁷⁰⁰ Cf. Kidd 1997.10 on the proem of the *Phaenomena*: 'While the character and language of the proem are clearly Hesiodic, its content strongly reflects the cosmic beliefs of the contemporary Old Stoa, especially as they are expressed in Cleanthes' *Hymn to Zeus*'.

⁷⁰¹ The ethos and aim of the *Phaenomena* is Stoic. Cf. Sale 1966 and Kidd 1997.10-12. See also *OCD* s.v. 'Aratus'.

⁷⁰² On Aratus' signification for *Dike* as a Stoic interpretation of Hesiod, see Sale 1966.162-3.

and the opposite ideal where wars and bloodshed occur, and especially in the case of the *Posthomerica*, where Justice is an inescapable avenger of evil deeds. I have identified and discussed the Hesiodic intertextuality in the lines that precede the Mountain of *Arete*. I have also illustrated that other intertexts and Late Antique influences adjust our reading of the Hesiodic meaning. The poet elicits a reading based on textual correspondence within the *Posthomerica* that expounds the full value of terms loaded with a specific intertextuality. This presence of Hesiod's *Works and Days* within an ecphrasis that is primarily based on the Iliadic Shield of Achilles, and in an illusionary sense, is one and the same "artefact", is seen again in the Mountain of *Arete*. Against the background of this discussion on *Dike* at *Posthomerica* 5.46, I move to assess the meaning and intertextuality of the *Arete* in the scene that describes the Mountain of *Arete*. We will see that Homer, Hesiod, and other later sources construct the meaning of the scene.

Chapter 14 Homer, Hesiod, and Quintus: Reading the Mountain of *Arete*

A theory if you hold it hard enough
And long enough gets rated as a creed.

Robert Frost *Etherealizing* (Latham 1971.394)

There are many aspects of ecphrasis in the *Posthomerica* that I do not discuss.⁷⁰³ In the first place, I do not discuss the other Shield in the poem – the Shield of Eurypylus.⁷⁰⁴ Nor do I discuss the baldric or quiver of Philoctetes.⁷⁰⁵ Even on the Shield of Achilles in *Posthomerica* 5, I restrict my discussion to the first half of the ecphrasis, without delving deeply into the scenes that involve the gods (*Posthomerica* 5.69-96).⁷⁰⁶ There is a reason for this focus: the earlier scenes in particular, and especially the scene that describes the Mountain of *Arete*, construct meaning for the poem as a whole.⁷⁰⁷ The Mountain of *Arete* is an emblem of a running theme, or ethic, found throughout the *Posthomerica*, and in order to appreciate the philosophy of the *Posthomerica*, the Mountain of *Arete* must be interpreted.⁷⁰⁸ That is my purpose in this concluding chapter. I will focus on the intertextuality of the scene, and argue that the main philosophical heritage of the Mountain of *Arete* is Stoic. I will also argue for a Homeric and non-Homeric reading of

⁷⁰³ Some of my discussion in another publication (Maciver 2007) is built on in this section.

⁷⁰⁴ The latest treatment of this ecphrasis is by Baumbach 2007.127-141.

⁷⁰⁵ For these see James 2004.320-1. Note also the description of the helmet (which depicts the battle of Zeus against the Titans – 5.102-9), corselet, greaves, and sword of Achilles, at 5.102-20, and the brief discussion by James & Lee 2000.61-2.

⁷⁰⁶ James & Lee 2000.34-61 give (mainly linguistic) commentary of the whole Shield of Achilles. See Byre 1982.185 for the sequence of divine scenes that involve Aphrodite *anadyomene* (69-72), the arrival of Thetis and the Nereids to her wedding with Peleus (73-5), the divine celebration of the wedding on Pelion (75-9), and the sea-storm that Poseidon calms (80-96). There is a marked difference in this respect to the Iliadic Shield where, of course, there is no mention of gods at all. Cf. Edwards 1987.278: ‘The content [of the Iliadic Shield] is like that of a simile. . . it is the ordinary life of mankind that we observe, not that of heroes or gods.’

⁷⁰⁷ There is scope of course for analysing the second half of the Shield of Achilles in the same way. There are surely implications for the whole poem, and the whole Trojan story, from the depiction of the marriage of Peleus and Thetis at 5.73-9. James & Lee 2000.60 go so far as saying ‘that this is the only scene on the shield that has an obvious thematic link with the narrative.’

⁷⁰⁸ The Shield of Eurypylus also holds meaning for the main narrative, and especially the role of Eurypylus, since the Shield depicts the twelve labours of Heracles. Cf. the treatment of that ecphrasis by Baumbach 2007.133-9.

Arete. On this basis, I will discuss the correspondences in the main narrative with this scene, and will demonstrate how the Mountain of *Arete* can be read as a *mise-en-abîme* of the key ethic of the poem, and will discuss how the scene on the Shield and its narrative correspondences interact in their intertextuality and function. I will then conclude by discussing the implications of reading the Mountain of *Arete* in this way, with particular reference to the tension involved between the scene's Stoic heritage and the Homeric heritage of the Shield of Achilles, and from there, between the Stoicism in the scene's correspondences and the overall Homeric-emulative nature of the *Posthomerica*.

First, a focus on the intertextuality of the Mountain of *Arete*, an issue that has dominated scholarship of the scene, will enable us to construct the identity and force of the image.

Αἰπύτατον δ' ἐτέτυκτο θεοκμήτῳ ἐπὶ ἔργῳ
καὶ τρηχὺ ζαθέης Ἀρετῆς ὄρος· ἐν δὲ καὶ αὐτῇ (50)
εἰστήκει φοίνικος ἐπεμβεβαυῖα κατ' ἄκρης
ὑψηλὴ ψάουσα πρὸς οὐρανόν. Ἀμφὶ δὲ πάντη
ἀτραπιτοὶ θαμέεσσι διειργόμεναι σκολόπεσσιν
ἀνθρώπων ἀπέρυκτον ἐν πάτον, οὐνεκα πολλοὶ
εἰσοπίσω χάζοντο τεθηπότες αἰπὰ κέλευθα, (55)
παῦροι δ' ἱερὸν οἶμον ἀνήιον ἰδρώοντες.

Highest of all on that work of divine craftsmanship was depicted the rugged mountain of sacred *Arete*, and here *Arete* herself was standing mounted aloft on top of a palm, stretching up towards the heavens above. And in all directions round about pathways made difficult by dense thorn bushes kept men back from the noble path, because many shrank back in awe of the sheer paths, and few ascended, persevering, up the sacred way (*Posthomerica* 5.49-56).

The scene on the Shield that depicts the Mountain of *Arete*, like the lines that describe the personified *Dike* that watches over mortals (5.46), has a rich intertextuality that begins with Hesiod. The first passage I wish to discuss is Hesiod *Works and Days* 287-92:

τὴν μὲν τοι κακότητα καὶ ἰλαδὸν ἔστιν ἐλέσθαι
ῥηιδίως· λείη μὲν ὁδός, μάλα δ' ἐγγύθι ναίει·
τῆς δ' ἄρετῆς ἰδρωῶτα θεοὶ προπάροισεν ἔθηκαν
ἀθάνατοι· μακρὸς δὲ καὶ ὄρθιος οἶμος ἐς αὐτὴν (290)
καὶ τρηχὺς τὸ πρῶτον· ἐπὴν δ' εἰς ἄκρον ἵκηται,
ῥηιδίη δὴ ἔπειτα πέλει, χαλεπὴ περ ἐοῦσα.

It is easy for you to get inferiority and lots of it: the way is smooth, and it lies very nearby. But the immortal gods placed sweat in front of *arete*. The road to it is great and steep and rough at first. But when the top is attained, then it is easy, despite its previous difficulty.⁷⁰⁹

In this passage Hesiod explains to his brother Perses the two opposite ideals that he can attain. One of them, inferiority (κακότητα 287), is easy to get (ἔστιν ἐλέσθαι / ῥηιδίως 287-8), but the other, *arete*, is attainable only with sweat (τῆς δ' ἀρετῆς ἰδρῶτα θεοὶ προπάρουθεν ἔθηκον 289) and a long and arduous trek up to it (μακρὸς δὲ καὶ ὄρθιος οἶμος ἐς αὐτήν / καὶ τρηχὺς 290-1).⁷¹⁰ The parallels between this passage and the Mountain of *Arete* in the *Posthomerica* are clear.⁷¹¹ What is also similar is the close conjunction of *arete* (or *Arete* in the case of the *Posthomerica*) with *Dike* in the contexts of both passages, in Hesiod and the *Posthomerica*. Hesiod dwells on the theme of *dike* and *hybris* at 202-85, and at 274-85 deals particularly with the personified *Dike*, just as personified *Dike* is found at *Posthomerica* 5.46. Hesiod connects the importance of right conduct and adhering to Justice with the theme of hard work.⁷¹² So too, seemingly, does Quintus. In the scenes of peace on the Shield of Achilles, *Arete* follows when *Dike* is present overseeing the work of men. Men strive to get to the top of the Mountain of *Arete*, and just as in Hesiod *Arete* is synonymous with hard work,⁷¹³ so too, in Quintus, the way to get to the top of the Mountain of *Arete* is through hard work, or sweat (οἶμον ἀνήιον ἰδρῶντες 5.56).⁷¹⁴

⁷⁰⁹ I have adapted this translation from Maciver 2007.263. For χαλεπή περ εὐοῦσα (292), see M.L. West 1978.230.

⁷¹⁰ According to M.L. West 1978.229, *kakotes* and *arete* are 'not "vice" and "virtue" but inferior and superior standing in society, determined by material prosperity'. Cf. O. Becker 1937.56-8.

⁷¹¹ Cf. Maciver 2007.263: 'Even on a most basic level, the fact that both mention or imply a Mountain, a difficult way to *Arete*, and the sweat involved in getting up the way, draws the passages closely together in the reader's mind.' See James & Lee 2000.52 for the verbal parallels: the clearest echoes are seen in τρηχὺ 5.50, of τρηχὺς 291, οἶμον 56, of οἶμος 290, ἰδρῶντες 56, of ἰδρῶτα 289, and αἰπά 55, of ὄρθιος 290.

⁷¹² Cf. M.L. West 1978.38-9: 'We are switched over from the righteousness theme to the work theme.'

⁷¹³ On this passage in Hesiod, and in particular the possible values of *arete*, see Michna 1994.93-107.

⁷¹⁴ *Posthomerica* 5.57-65 – the scene that follows the Mountain of *Arete* – depict harvesting and arable farming with ploughs and oxen, with much hard work involved. This scene compliments the toil necessary to get up the Mountain of *Arete* described at 5.56, and thus implies a simplistic explication of the Mountain of *Arete*, in a manner that is Hesiodic. Cf. Hesiod *Op.* 298-9 that builds on the picture given at *Op.* 287-92, and especially the imperative at 299: ἐργάζεο. Cf. M.L. West 1978.50-1.

Given that Hesiod is present in this Posthomerian passage, it is useful to assess how much of the function of the Hesiodic passage transfers to our reading of the Mountain of *Arete* in the ecphrasis. The *Works and Days* is a didactic poem, a wisdom text devised for instruction.⁷¹⁵ In the middle of the Shield of Achilles, Quintus echoes an allegorical passage from the *Works and Days* that was imitated throughout antiquity.⁷¹⁶ It is valid, therefore, to read an aspect of didacticism and allegory in the Mountain of *Arete* in the *Posthomerica*.⁷¹⁷ We the readers, as primary narratees of this ecphrasis, are told how to achieve, in life, *Arete*, which lies at the end of sweat and a difficult journey.

This didacticism in the ecphrasis, lent from Hesiod, and the figure's application to the reader, fits with the later post-Hesiodic intertextuality of the Mountain of *Arete*. Not only does Quintus read Hesiod in this way, but he reads Stoics reading Hesiod in this way. I will argue that the Mountain of *Arete*, while primarily Hesiodic in its inheritance, is a Stoic image by the time of Quintus.⁷¹⁸ I will do this by analysing passages in Lucian where the Mountain of *Arete* occurs, and then, by discussing correspondences in the *Posthomerica* that explicate the Mountain of *Arete* and confirm its Stoic nature. In the three Lucianic passages that I give and analyse,⁷¹⁹ the Mountain of *Arete* is perceived as the most readily identifiable stereotype associated with Stoicism as a philosophy generally, at least in the time of Lucian.⁷²⁰

However, there is a tradition before Lucian. The story first related by Prodicus, and transmitted in Xenophon's *Memorabilia*, begins a tradition that derives from Hesiod,⁷²¹ but which focuses on a specific idea of crossroads, and a choice between two

⁷¹⁵ See M.L. West 1978.1-25 for discussion of the *Works and Days* as wisdom literature.

⁷¹⁶ Cf. M.L. West 1978.229 and Hommel 1949-50.157-65. Cf. also Vian 1966.203-4.

⁷¹⁷ Cf. Maciver 2007.263: 'The fact that, in the central scene on the Shield of Achilles, a Hesiodic intertext occurs, which itself is allegorical and didactic – a specifically gnomic part of a didactic text – suggests didacticism on the part of Quintus here.'

⁷¹⁸ See James & Lee 2000.52-4 for discussion of the possible influences on this scene, and Vian 1966.203-4.

⁷¹⁹ All three passages that I discuss can be found, with similar analysis, in Maciver 2007.264-7.

⁷²⁰ On the date and nature of Lucian's satires, see Hall 1981.

⁷²¹ Cf. James 2000.52-3, who states that the post-Hesiodic literary tradition begins with this passage in Xenophon *Memorabilia* 2.1.22-3. For the development throughout literary tradition of Prodicus' myth, as read in Xenophon, see Waites 1912.9-18. Waites (1912.11) suggests that Prodicus originally might have been influenced by the idea of the two ways of the Pythagorean symbol Y. See the references in Vian 1966.203-4. Cf. Fitzgerald & White 1983.24 for a similar interpretation of Cebes' two ways of *Arete* and *Apate* (*Tabula* 15.3-33.2): 'The choice between them coincides with the decision made at the crossroads of life, symbolised by the letter Y. The *Tabula* is therefore not Stoic, but Neo-Pythagorean.' Byre 1982.191-5

specific and contrasting ways. Such a choice confronts Heracles, between a long and difficult path to virtue,⁷²² as personified in the figure of *Arete*, and a shorter and easier path to vice, as personified by *Kakia*. This idea of a choice at the crossroads was received and adapted by later writers right up to the time of Quintus, and continues right up to the Middle Ages.⁷²³ One of the key developers of the idea was Cebes (1st Century C.E.), who presented, in his *Tabula*, a contrast between *Paideia* and *Pseudopaideia*,⁷²⁴ and the two ways of *Arete* and *Apate*.⁷²⁵

There is, however, a clear difference between this tradition that follows Xenophon, and the presentation of the Mountain of *Arete* on the Posthomeric Shield of Achilles. Xenophon *Memorabilia* 2.1.22-3, and all the literature that derives from it,⁷²⁶ contain the idea of two ways, one to *Arete* and one to *Apate* or *Kakia*.⁷²⁷ In Quintus, on the other hand, there is only one way, the noble way (ἐὺν πάτον 5.54 or ἰερόν οἶμον 5.56) to the top of the Mountain of *Arete*, and no suggestion of another path to an opposite ideal. There are many paths that prevent men from getting to the one true path (5.52-4), but there is no mention of the end of these paths.⁷²⁸ Thus while we may read to an extent the Prodicus myth, presented by Xenophon and adapted by later writers, in the Mountain of *Arete* on the Posthomeric Shield, the concentration on one way, one specific Mountain, and the emphasis on the journey up the path to the ideal at the top of the Mountain, derives more from contemporary (or slightly earlier) Stoic influences, rather than any sense of Pythagorean or Neo-Pythagorean ideals.⁷²⁹

gives this Pythagorean signification specifically for the palm and *Arete* who stands on top of it at *Posthomeric* 5.50-2.

⁷²² It is a path that involves *ponos* and sweat (Xen. *Mem.* 2.1.21).

⁷²³ See Waites 1912.19-42.

⁷²⁴ Cf. Waites 1912.13.

⁷²⁵ Fitzgerald & White 1983.14 state ‘that the underlying structure of the content is really nothing more than an expanded form of the Prodicus myth’. Bassett 1925.414-18 argues strongly for the relevance of Cebes as a source for the Posthomeric ideal of *Arete* on the Shield of Achilles, in that the abstraction is non-moral in both authors. Cf. Maciver 2007.261n8 and see my discussion, below, of *Arete* in the *Posthomeric*. On the connection between the Pythagorean symbol Y and Cebes, see Brinkmann 1911.621-2.

⁷²⁶ See Fitzgerald & White 1983.37 for a complete list of works that contain an adaptation of the myth of the Choice of Heracles.

⁷²⁷ See Xen. *Mem.* 2.1.22-3, and Cebes *Tabula* 15.3-33.2 (for which see Fitzgerald & White 1983.24).

⁷²⁸ See my discussion at Maciver 2007.264n23.

⁷²⁹ It is interesting to note the connection between the myth of Heracles at the crossroads, its potential, if understated presence, as the Mountain of *Arete* on the Shield of Achilles, and the twelve labours of

The Mountain, or Hill, or *Arete*, is found in Lucian's *True Histories*. The *ego* in the dialogue, the first person narrator as main character within the text and personified projection of the author, after seeing so many famous figures from mythology and literature on the "Isle of the Blessed", wonders why the Stoics are not also present.⁷³⁰ He is given the following reply:

Τῶν δὲ Στωϊκῶν οὐδεὶς παρῆν· ἐτι γὰρ ἐλέγοντο ἀναβαίνειν τὸν τῆς ἀρετῆς ὄρθιον λόφον.

None of the Stoics were present; for they were said to be too busy trying to get up the steep hill of *Arete* (Lucian *Verae Historiae* 2.18.11-12).

The narrator here is told that none of the Stoics were present because they were climbing up the hill (λόφον) of *Arete*. The point of the satire here is that a life in pursuit of *Arete* is a Stoic ideal, but here on the Isle of the Blessed none of them are present because of their insistency on the necessity of climbing the Mountain of *Arete* – it keeps them even from a life of blessedness. What is important for the purposes of discovering the Stoic inheritance of the Mountain of *Arete* in the *Posthomerica* is that it is the Stoics themselves, in Lucian, who climb the Mountain of *Arete*. The Mountain of *Arete* is to be read there in Lucian as an identifying emblem of Stoicism: it is so much theirs that it keeps them from "heaven".⁷³¹

A similar idea occurs at Lucian *Vitarum Auctio* 23. In that dialogue, Lucian satirises the philosophies and the exponents of the philosophies of antiquity up to and including the age in which he writes. He selects stereotypes of each philosophy that will be immediately identifiable for the reader, that is, the most recognisable tenet of the philosophical schools (otherwise the satire and stereotype would be without effect). At chapter 23, he ridicules Stoicism by making the interlocutor in the dialogue ask Chrysippus about the Mountain of *Arete*.

Heraclēs on the Shield of Eurypylus in *Posthomerica* 6.198-293. See my discussion below of the *phoenix* (5.51) in connection with Neo-Pythagorean ideals.

⁷³⁰ *Verae Historiae* 2.18.11-12.

⁷³¹ Cf. Maciver 2007.265: 'Both this passage and the scene in the Posthomerian ecphrasis describe a hill (or Mountain) of *Arete* (λόφος – ὄρος, Q.S. 5.50) which is steep (ὄρθιος – ἀλπὰ κέλευθα Q.S. 5.55; cf. ὑψηλή Q.S. 5.52) and which few are able to climb. In Lucian we read an additional element – that Stoics themselves climb the Mountain.'

τί πράξεις πρὸς τὸ ἀκρότατον τῆς ἀρετῆς ἀφικόμενος;

What will you do after you reach the very top of <the Mountain> of *Arete*?

There is no explicit mention here of a mountain or hill, but the superlative adjective (ἀκρότατον) juxtaposed with *Arete* (τῆς ἀρετῆς),⁷³² the verb of motion (ἀφικόμενος), and the preposition taking an accusative of motion towards (πρὸς τὸ ἀκρότατον) imply that we should assume one here.⁷³³ Chrysippus, one of the chief figures of Stoicism after Zeno, is asked, of all the details in Stoicism, specifically about the Mountain of *Arete*.

Another dialogue of Lucian strengthens the case for a Stoic reading of the Mountain of *Arete* apparent in these two Lucianic passages. In the *Hermotimus*, the eponymous interlocutor Hermotimus, a Stoic, attempts to defend his philosophy.⁷³⁴ Discussion centres, at length, around the Mountain of *Arete* of the Stoa (see especially chapters 2-15). At *Hermotimus* 2, the Stoic interlocutor quotes Hesiod as the origin of the image that the Stoics inherited or read for their own philosophical purposes.

ἡ δ' Ἀρετὴ πάνυ πόρρω κατὰ τὸν Ἡσίοδον οἰκεῖ καὶ ἔστιν ὁ οἶμος ἐπ' αὐτὴν μακρός τε καὶ ὄρθιος καὶ τρηχύς, ἰδρῶτα οὐκ ὀλίγον ἔχων τοῖς ὁδοιπόροις.

Arete according to Hesiod dwells very far away and the way to her is long and steep and rough, with lots of sweat involved for the travellers (Lucian *Herm.* 2).

Here we have a Stoic reading of Hesiod. The Stoic interlocutor Hermotimus cites the literary example of Hesiod, who was not a Stoic, and manipulates the reference into something Stoic.⁷³⁵ Hesiod did not envisage an *Arete* that had a Stoic meaning, but the Stoic Hermotimus, speaking for the Stoa, posits Stoic concepts onto an archaic literary passage. This is exactly how the reader reads Quintus with his implication of the Mountain of *Arete* within the Shield of Achilles. The image is Hesiodic, and fits with

⁷³² See LSJ s.v. ἄκρος 1.

⁷³³ Cf. Maciver 2007.265n26: 'ἀφικνέομαι and πρὸς imply motion to this highest point.' Note the translation of Turner 1961.161: 'What will you do once you have reached the top of the Hill of Virtue?'

⁷³⁴ See Maciver 2007.265-6 for further discussion of this section of the dialogue, and in more detail, von Möllendorff 2000b.

⁷³⁵ Verbal parallels with the Mountain of *Arete* on the Shield of Achilles inevitably tie into, and echo, discussion of the Hesiodic passage above.

other Hesiodic echoes prior to it in the ecphrasis, such as in the description of *Dike* at 5.46. However, we must remember that it is the Late Antique poet Quintus reading Hesiod. The meaning of *Arete*, and the purpose of the image on the Shield, will recall Hesiod, but at the same time have a later, and in this case, Stoic, meaning and function too.⁷³⁶

Purely in terms of literary inheritance, the Mountain of *Arete* on the Posthomeric Shield of Achilles, while primarily Hesiodic, is a Stoic reading of Hesiod. The image on the Posthomeric Shield is read by the Late Antique reader as a stereotype of Stoicism, an emblem of a philosophy.⁷³⁷ On this basis, I will now argue that the value and intertextuality of the term *Arete* that is described in the Posthomeric ecphrasis contain Homeric and Hesiodic significances, but also carry the later moral force given to it by Stoicism.⁷³⁸

Arete in the *Posthomerica* can have a range of meanings, simply on account of the relative position of the poem in relation to earlier texts, and in relation to earlier and contemporary cultural and philosophical influences. I will focus first on the un-personified uses in the *Posthomerica* and their intertextuality, before focusing on the potential meanings and significances of *Arete* personified. The abstract quality *arete* is mentioned five times in the *Posthomerica* (all in the words of secondary narrators) outside of the description of *Arete* personified on the Shield of Achilles (5.50) and twice

⁷³⁶ Cf. Maciver 2007.266: ‘So here on the Shield of Achilles, the Mountain of *Arete* can be seen as a Stoic reading of Hesiod as well, where both contexts – literary *and* philosophical – should be taken into account.’

⁷³⁷ This will be seen clearly below when I examine the gnomic correspondences of the image. These correspondences all bespeak Stoicism, and lead us to strengthen our Stoic reading of the Mountain of *Arete*. Contrast Michna 1994.167, who states that it establishes nothing other than an archaic-epic moral.

⁷³⁸ There is an immediate difference from Homer, of course, in the fact that the *Arete* of the Mountain of *Arete* is personified. This point of the scene has received less attention than the fact that *Arete* stands aloft a palm (εἰστήκει φοίνικος ἐπεμβεβαυῖα 5.51). Vian 1966.204 comments on the uniqueness of the image in literature, and suggests (1966.205) an oriental physical influence outside of the literary sources. Byre 1982.191-5 convincingly argues for an identification of the Pythagorean symbol Y, of the parting of two ways, with the palm mentioned at 5.51. He argues for this on the basis of Roman funerary motifs and a passage in Persius (5.35), cited in Servius’ discussion of the Golden Bough at *Aeneid* 6.136 (Byre 1982.192-3). However, the fact that there is only one way spoken of in the Posthomeric scene undermines his argument. There is no choice or crossroads explicitly spoken of in the passage. Cf. James & Lee 2000.54. A possible literary parallel for the palm is Silius Italicus *Punica* 15.100-7: cf. Vian 1966.204, and Maciver 2007.261n7 for verbal parallels.

in the speech of the deified Achilles to his son Neoptolemus (14.195 and 14.200).⁷³⁹ All five occurrences seem to contain an Iliadic meaning of “excellence” in battle-conduct.⁷⁴⁰

In Homer, *arete* signifies excellence in relation to particular skills, such as horsemanship (as suggested by *Iliad* 23.571), speed of foot (*Iliad* 20.411), or even horses’ speed (of Achilles’ horses at *Iliad* 23.276). More typically, however, *arete* in the *Iliad* signifies courage or prowess in battle.⁷⁴¹ Of the five examples of the quality (un-personified) in the *Posthomerica*, 7.651, where Phoenix tells Neoptolemus of the courage of Achilles,⁷⁴² and 7.668, where Neoptolemus, in answer, places this *arete* firmly in relation to conduct in battle,⁷⁴³ are the most Iliadic in meaning. Similarly, Hera at *Posthomerica* 3.124 speaks of Apollo’s jealousy of Achilles *arete*,⁷⁴⁴ which should be read as Achilles’ prowess in battle, since Hera mentions the equal valour of his replacement Neoptolemus, immediately before mention of Achilles’ *arete*, and goes so far as to explain this jealousy of Achilles’ *arete*: because he was the best of men (ἐπεὶ πέλε φέρτατος ἀνδρῶν 3.124).

The other two instances in the *Posthomerica* share this meaning, since they can be related to the context of battle. They also, as I will show, have another shade of meaning that varies our simplistic reading of *arete* as prowess in battle. Odysseus, in his lament for Ajax (*Posthomerica* 5.574-97), speaks of their quarrel about prowess, which, he says, is always a healthy delight for right-minded men.

ἀλλά μοι ἀμφ’ ἀρετῆς νεῖκος πέλεν, ἧς πέρι δῆρις
τερπνὴ γίνεται αἰὲν εὐφροσιν ἀνθρώποισι.

But our quarrel was about *arete*, for which the rivalry is always a delight for right-minded men (*Posthomerica* 5.592-3).

⁷³⁹ It occurs at *Posthomerica* 1.732, 3.124, 5.592, 7.651, and 7.668.

⁷⁴⁰ Cf. LSJ *s.v.* ἀρετή: ‘Goodness, excellence of any kind, in Hom[er] esp. of many qualities’.

⁷⁴¹ As is clear from *Iliad* 8.535, 11.90, 11.762, 13.237, 13.275, 13.277, 13.374, 14.118, and 22.268. On *arete* as prowess in battle in the *Iliad*, cf. Adkins 1960.31-7, Sharples 1991.4, and Michna 1994.82. On *arete* in Greek literature generally, see the study by Michna 1994, and cf. my discussion at Maciver 2007.262.

⁷⁴² Phoenix connects this courage, *arete*, specifically to the godlike body and strength of Achilles: Ἀρετῆ δ’ ὅ γε φέρτερος ἦεν / πολλόν, ἐπεὶ μακάρεσσι δέμας καὶ κάρτος ἐφκει 7.651-2.

⁷⁴³ The juxtaposition of *arete* with a term for battle could not be clearer: ἀρετὴν ἀνὰ δῆριότητα 7.668.

⁷⁴⁴ *Posthomerica* 3.123-4: ἀλλ’ Ἀχιλῆϊ / ἀμφ’ ἀρετῆς <ἐ>μέγῃρας. On the jealousy of Apollo as suggested by Hera, cf. Vian 1963.100n4: ‘Souvenir de l’ancienne conception de la jalousie des dieux.’

The context of this speech is the death of Ajax. He died after going mad over his defeat to Odysseus in their contest for the arms of Achilles (*Posthomerica* 5.482-6).⁷⁴⁵ They had contested about their own valour, and in specific relation to which of them rescued the corpse of Achilles from battle.⁷⁴⁶ If, however, we take a look at what Odysseus said in the verbal contest with Ajax, we find that he emphasises the necessity for skills other than prowess in battle. He talks of his superiority in wit and words, which he says are the things that make men strong, and which Ajax lacks.⁷⁴⁷ So when we read that Odysseus calls their contest the contest of *arete*, we alter a more simplistic “prowess-reading” of *arete*, and incorporate a more nuanced meaning of excellence, in words and wit as well as martial deeds.⁷⁴⁸ Ironically, Odysseus refers to the *arete* required to gain the Shield of Achilles which bears the Mountain of *Arete*.⁷⁴⁹

The last example I wish to discuss has the same significance for *arete* as the other examples, that is, prowess in battle, but when taken together with the context in which it is spoken, leads onto a new level of meanings that adumbrates the significance of *Arete* on the Shield of Achilles. At *Posthomerica* 1.723-40, Thersites rebukes Achilles for his apparent lust for Penthesileia, who lies dead before him.⁷⁵⁰ He calls Achilles woman-mad, and alleges that Achilles has no mind for *arete* and the deeds of war.

“ὦ Ἀχιλεῦ φρένας αἰνέ, τί <ῆ> νύ σε<υ> ἦπαφε δαίμων
 θυμὸν ἐνὶ στέρονοισιν Ἀμαζόνος εἴνεκα λυγρῆς
 ἢ νῶϊν κακὰ πολλὰ λιλαίετο μητίσασθαι; (725)
 Καί τοι ἐνὶ φρεσὶ σῆσι γυναιμανὲς ἦτορ ἔχοντι
 μέμβλεται ὡς ἀλόχοιο πολύφρονος ἦν τ’ ἐπὶ ἔδνοις
 κουριδίην μνήστευσας ἐελδόμενος γαμέεσθαι.
 Ὡς <σ’> ὄφελον κατὰ δῆριν ὑποφθαμένη βάλε δουρί,
 οὐνεκα θηλυτέρησιν ἄδην ἐπιτέρπειαι ἦτορ, (730)
 οὐδέ νυ σοί τι μέμηλεν ἐνὶ φρεσὶν οὐλομένησιν

⁷⁴⁵ For which see James & Lee 2000.127-8 and 132.

⁷⁴⁶ *Posthomerica* 5.180-321. See James & Lee 2000.80.

⁷⁴⁷ His speech at *Posthomerica* 5.239-52 makes these points, and especially his self-referential words at 5.241-2. 5.242 is particular illustrative of Odysseus’ emphasis on the superiority of words and wit: μήδεσι καὶ μύθοισιν ἅ τ’ ἀνδράσι κάρτος ἀέξει. See my discussion above in connection with *Posthomerica* 5.17-24, of the scenes of hunting on the Posthomerian Shield.

⁷⁴⁸ See my discussion above of Odysseus’ speech at *Posthomerica* 5.239-52 in this respect, and cf. my brief comments at Maciver 2007.277n73.

⁷⁴⁹ Cf. Maciver 2007.277: ‘The irony is made the more cutting since Odysseus speaks the words over the dead Ajax who has obviously failed in such an ideal.’

⁷⁵⁰ In a respect, all of the occurrences of *arete* in the *Posthomerica* are in some way related to Achilles, including its occurrence in Odysseus’ lament of Ajax, since they had argued over who had rescued Achilles’ body, and therefore, who was worthy of Achilles and his armour.

ἀμφ' ἀρετῆς κλυτὸν ἔργον, ἐπὴν ἐσίδησθα γυναῖκα.
Σχέτλιε, ποῦ νύ τοί ἐστι ἄπεριτ' σθένος ἠδὲ νόημα;
Πῆ δὲ βίη βασιλῆος ἀμύμονος; Οὐδέ τι οἶσθα
ὅσσον ἄχος Τρώεσσι γυναιμανέουσι τέτυκται; (735)
Οὐ γὰρ τερπωλῆς ὀλοώτερον ἄλλο βροτοῖσιν
ἐς Λέχος ἰεμένης, ἢ τ' ἄφρονα φῶτα τίθησι
καὶ πινυτόν περ ἐόντα. Πόνω δ' ἄρα κῦδος ὀπηδεῖ·
ἀνδρὶ γὰρ αἰχμητῆ νίκη<ς> κλέος ἔργα τ' Ἄρηος
τερπνά, φυγοπτολέμω <δὲ> γυναικῶν εὐάδεν εὐνή.” (740)

“O Achilles with your twisted mind, what *daimon* deceived your spirit just now for the sake of that wretched Amazon who plotted so many evils for us? A woman-mad desire in your heart is what you care about, as though you were hoping to marry a maiden as your prudent wife whom you wooed with gifts. Would that Penthesileia had anticipated you in combat with her spear-cast, since your heart delights so much in women, and no longer is the famous work of *arete* of concern to you in your destructive mind, as soon as you catch sight of a woman. Wretch, where now is your strength and perception? Where has the might of a noble king fled to? Don't you know how much grief has come upon the Trojans because of their lust for women? For there is nothing worse for mortals than desire for the delights of a woman's bed, desire which makes a man senseless despite his apparent wisdom. But *kudos* attends *ponos*. For a man who wields the spear the glory of victory and the deeds of war are delightful, but for a battle-shirker the bed of women is his delight” (*Posthomerica* 1.723-40).

Thersites here charges Achilles with lust for the corpse of Penthesileia and contrasts the glories of war where real men fight.⁷⁵¹ The speech of Thersites is resonant with intertextuality. To an extent, we have replayed before us here the scene in *Iliad* 2.211-77, but this time the recipient of abuse is Achilles and not Agamemnon. We (rightly) expect a similar outcome for Thersites here as he received in the *Iliad* after his speech of abuse.⁷⁵² The specific concern for us in this passage is the mention of *arete*. Thersites alleges that Achilles no longer has a mind for the famous work of *arete* (οὐδέ νυ σοί τι μέμηλεν ἐνὶ φρεσὶν οὐλομένησιν / ἀμφ' ἀρετῆς κλυτὸν ἔργον, ἐπὴν ἐσίδησθα γυναῖκα

⁷⁵¹ Note the series of *gnomai* in this speech at lines 736-40. In terms of function, they are a series of direct second person *gnomai*. Since Thersites is not in a position of authority, we must assume that he claims this authority, if we follow the function of Homeric direct second person *gnomai*. His statements are extremely abusive, and imply that Thersites challenges the authority of Achilles, and especially his moral conduct. Cf. Lardinois 1997.226-7.

⁷⁵² The *Posthomerica* explicitly engages in dialogue with that Iliadic scene: Achilles, after killing Thersites in retaliation to the abuse (1.743-9), reminds the dead Thersites of the unsuitability of attacking superiors (οὐ γὰρ ἀμείνονι φωτὶ χρεώ κακὸν ἀντιφερίζειν 1.758), and of the outcome of his last recorded speech of abuse, at *Iliad* 2, where Odysseus punished him (1.759-60, relating to *Iliad* 2.265-9 – cf. James 2004.274). The addressee is therefore also an unsuitable target for Thersites, as the gnome spoken by Achilles (*Posthomerica* 1.758), and the Homeric intertextuality where Thersites praises the prowess of Achilles (*Iliad* 2.239), make clear. On the intertextuality of this scene generally, and, in particular, the influence of the version in the *Aethiopsis*, see Vian 1963.40n2.

1.731-2). The whole speech of Thersites reinforces the impression that this *arete* refers specifically to the deeds of war.⁷⁵³ This is made more distinct by the opposition created throughout by Thersites between the deeds of war and the lust for women. What is implied in his speech is the destructiveness of *desire* for women.

Thersites portrays Achilles as foreign because of this lust. The fact that he calls Achilles woman-mad (γυναιμανέζ 1.726) itself brings Paris into the equation. The adjective is used only of Paris, by Hector, in the *Iliad*,⁷⁵⁴ and its repetition here, of Achilles, and at 1.735, of the Trojans generally, sets up an opposition between the virtuous, battle-loving Greeks and the women-mad Trojans, and more particular, reflects a Thersites who casts Achilles, the warrior par-excellence, as a Paris figure.⁷⁵⁵ Thersites casts Achilles as Trojan-like and unlike the Greeks themselves who cherish ideals of martial *arete*.

The effect of this un-heroic lust for women is made no clearer than in the gnome at 1.736-8, where Thersites states that such desire is the most destructive thing for mortals, and that it makes even a wise man, such as Achilles, senseless.

Οὐ γὰρ τερπωλῆς ὀλοώτερον ἄλλο βροτοῖσιν
ἔς λέχος ἰεμένης, ἢ τ' ἄφρονα φῶτα τίθησι
καὶ πινυτόν περ ἔόντα.

Thersites sets up here an opposition here between *arete* and (sexual) desire. Primarily the opposition is between a martial prowess (*arete* in this context) and the opposite of strength and sense, the state of being “woman-mad”.⁷⁵⁶ While a similar opposition is

⁷⁵³ Note, in particular, the gnome at 1.739-40, where Thersites states that the glory of victory and the deeds of war are the delights of a warrior (ἀνδρὶ γὰρ ἀίχμητῆ νίκη<ς> κλέος ἔργα τ' Ἄρηος / τερπνά). Cf. Michna 1994.150-3.

⁷⁵⁴ It occurs just twice in Homer, at *Iliad* 3.39 and 13.769. It also occurs in Chariton (5.2.6.5), and implies that it is of the nature of a non-Greek to be woman-mad. Thus it is clear that Thersites emphasises how un-heroic, un-Greek, and most of all how unmanly it is to have such a lust for women. In effect, he calls Achilles a *barbaros*.

⁷⁵⁵ There is here a clear role-reversal, since Thersites, through intertext, is made a figure of authority, as Hector, while Achilles becomes a battle-shirking, woman-mad, Paris. Note the parallels between that exchange in *Iliad* 3 and the words of Thersites here: 1.726, 735 ~ *Il.* 3.39; 1.729 ~ *Il.* 3.40; and 1.731-2 ~ *Il.* 3.45.

⁷⁵⁶ The idea of losing strength because of desire for women or their bed is repeated in Thersites' speech: note, for example, 1.733 and 1.734. The final gnome of the speech emphasises that the bed of women pleases only the battle-shirker (φυγοπτολέμῳ 1.740).

apparent in Hector's words to Paris in *Iliad* 3 for example,⁷⁵⁷ Thersites' moralising emphatically censures lust.⁷⁵⁸ In a sense, Thersites comments on the cause of the Trojan War, Paris' lust, simply by highlighting its effects and especially by aligning Achilles with the woman-mad Trojans by means of the same, intertextually loaded adjective (1.726 and 1.735). By means of this adjective, Thersites comments on the un-heroic behaviour of Paris, his lack of *arete*, and the impropriety and dangers of such conduct, and then applies these details to Achilles. Achilles should not allow himself to become affected by this lust, since true men desire the deeds of war.⁷⁵⁹

This stark opposition between desire and *arete* is also found in texts such as Cicero's *de Finibus*, where the Stoic Chrysippus, it is stated (*de Finibus* 2.14.44), considered the rivalry between pleasure (*voluptas*) and virtue (*virtus*) as the central issue (*discrimen*) behind the idea of the chief good in life.⁷⁶⁰ It is this *voluptas* that the Stoics wanted to limit, and *virtus* that they wanted to strive for. Thersites' gnome reflects this tension, but still keeps within the sphere of the Homeric world. The destructiveness of the desire for pleasure Thersites speaks of is illustrated in the Trojan War itself, which formed the repercussions for Paris on account of his madness for women. The Trojan War can illustrate the philosophical issues contemporary to Quintus, and Thersites comments on the Homeric Paris by abusing the Posthomeric Achilles.

So far, then, we need not read a meaning for *arete* in the *Posthomeric* other than one that contains an idea of prowess in battle. A clear emphasis is put, by Thersites, on the martial nature of *arete* that real men desire. Thus the *Posthomeric* adheres to Iliadic ideals and values, while containing scope for the reader to interpret other, post-Homeric philosophical presences. There is one gnome, however, that Thersites speaks in this speech that leads the reader away from the Homeric plane and a possible Stoico-

⁷⁵⁷ Hector portrays Paris as unmanly and battle-shirking at *Iliad* 3.44-5, making a connection between beautiful, womanly looks and a lack of courage: οὐνεκα καλὸν / εἶδος ἔπ', ἀλλ' οὐκ ἔστι βίη φρεσίν οὐδέ τις ἀλκίη.

⁷⁵⁸ As illustrated especially in this gnome by the expression ἐς λέχος ἰεμένης (1.737).

⁷⁵⁹ In a sense Thersites behaves as a post-Homeric critic of Homer, according to the Alexandrian censure of the improper (τὸ ἀπρεπέες) by highlighting the unsuitability of Paris' conduct in the heroic world of the *Iliad* (and from him to Achilles' conduct in the *Posthomeric*). Cf. Willcock 1978.vii, on a similar, "Alexandrian", technique employed by Leaf & Bayfield (1895) in their removal of the seemingly improper *Iliad* 3.441-7.

⁷⁶⁰ 'Quam quidem certationem homo et acutus et diligens, Chrysippus, non contemnit, totumque discrimen summi boni in earum comparatione positum putat.' Cf. Waites 1912.13-15.

Epicurean conflict, and onto Hesiodic intertextual plains. It occurs immediately after the gnome, given above, on the destructiveness of desire for a woman's bed, and describes the necessity of *ponos* to achieve *kudos*. Its close juxtaposition with the dangers of lust is designed to mark a contrast, and to highlight this gnome on *ponos* and *kudos* as an opposite ideal to the one implied by Thersites in relation to Achilles' conduct.

Πόνω δ' ἄρα κῦδος ὀπηδεῖ (*Posthomeric* 1.738).

The gnome is a mannered echo of Hesiod *Works and Days* 313:⁷⁶¹

πλούτω δ' ἀρετῇ καὶ κῦδος ὀπηδεῖ (*Arete* and *kudos* follow upon wealth).

This gnome in Hesiod builds on the theme set out throughout the *Works and Days* on the necessity of hard work to gain *arete*, which, along with *kudos*, attends wealth (*ploutos*).⁷⁶² The connection between *arete* or *kudos*, and wealth, leads the reader of Hesiod back to the allegorical picture presented at *Works and Days* 287-92.⁷⁶³ This gnomic link in Hesiod with the allegorical picture at 287-92 is activated here in the speech of Thersites, but with the particular Posthomeric adaptation of the Hesiodic ethic. The reader notes here the replacement of wealth (πλούτω *Op.* 313) by toil (πόνω *Posthomeric* 1.738). The emphasis on *ponos* here, underscored by the difference created in reading the Hesiodic parallel, reflects the recurrent ethic involving *ponos* found throughout the *Posthomeric*.⁷⁶⁴ Thersites, in speaking of *arete*, with this gnome taps into the gnomic nexus of which the Mountain of *Arete* on the Shield of Achilles is the centre and motivation. In my discussion that follows, I will discuss the two chief correspondences of the Mountain of *Arete* in the main narrative, both of which contain this idea of *ponos* as a necessity towards [A]*rete* or *kudos*,⁷⁶⁵ and will argue that underneath this superficial Homeric meaning of military prowess for *arete*, discussed above, the influence and

⁷⁶¹ So Vian 1963.164, where he calls the echo a 'transposition'.

⁷⁶² On this gnome in Hesiod, see M.L. West 1978.234-5, who cites parallel passages in Greek lyric that illustrate the connection between *arete* and *kudos*, and wealth.

⁷⁶³ So M.L. West 1978.234.

⁷⁶⁴ The ethic on *ponos*, or the 'commonplace of toil as a necessary means to virtue or glory' as James & Lee 2000.52 call it, is found at *Posthomeric* 1.72-3, 1.738, 2.76-7, 3.8-9, 5.595-7, 6.451, 7.52-5, 7.67-92, 9.104-5, 9.507-8, 12.71-2, 12.292-6, 12.388, 13.248-50, 13.476-9, and 14.207-8. I follow the most recent list of correspondences with the Mountain of *Arete* listed in Maciver 2007.259n2. See also Vian 1966.203 and James & Lee 2000.52.

⁷⁶⁵ It is difficult to differentiate between *Arete* and *arete* (hence my use of square brackets). In the first text of the *Posthomeric* there would have been no differentiation of course. It is reasonable to expect, however, a close similarity in the meanings of the personified, and un-personified, abstraction, which is why I have analysed the instances where the term is un-personified.

heritage of the Mountain of *Arete* and the effect it has on our reading of gnomai that echo it, create another meaning for *arete* that is more closely connected to Stoic principles, and comes closer to the idea of a moral, personified *Arete* rather than simple virtue in battle. Thersites, in his verbal abuse of Achilles, has connected the two strands that lead into our understanding of *Arete* in the *Posthomerica*: the Homeric intertextuality, in keeping with the overall Homeric tenor of the poem, and the Quintean, here Stoic, readings of Homer and Hesiod.

In the description of the Mountain of *Arete*, there is no mention of *ponos*. The only hint we as readers get of the hard work required to get the top of the Mountain is sweat: ἰδρῶοντες (5.56). This description of the need for exertion to climb the Mountain echoes the Hesiodic allegory at *Works and Days* 289, which also mentions only sweat (ἰδρῶτα) as a hint of the toil needed to get to *Arete*. When the reader examines the gnomic correspondences of the Mountain of *Arete*, and especially the two expansions that explicate the figure of the Mountain of *Arete* (at *Posthomerica* 14.195-200 and 12.292-6), we read an emphasis on *ponos* as the route to *Arete*. I will now focus on these two key expansions of the ecphrastic scene to gain a better appreciation of the meaning of the Mountain of *Arete* on the Shield of Achilles in *Posthomerica* 5.

At *Posthomerica* 14.180-222, the deified Achilles appears to his son Neoptolemus in a vision.⁷⁶⁶ He speaks a hortatory speech replete with instruction on how to conduct himself before others, and throughout his life.⁷⁶⁷ His words distinctly echo the Mountain of *Arete* described in ecphrasis in *Posthomerica* 5 and that we are to assume was emblazoned on the very Shield he carried into battle post-*Iliad* 18.

“κεῖνος δ’ οὐ ποτ’ ἀνήρ Ἀρετῆς ἐπὶ τέρμαθ’ ἴκανεν (195)
ὅ τιμι μὴ νόος ἐστὶν ἐναΐσιμος· οὐνεκ’ ἄρ’ αὐτῆς
πρέμνον δύσβατόν ἐστι, μακροὶ δέ οἱ ἄχρισ ἐπ’ αἴθηρη
ὄζοι ἀνηέξην· ὅπόσοισι δὲ κάρτος ὀπηδεῖ
καὶ πόνος, ἐκ καμάτου πολυγηθέα καρπὸν ἀμῶνται
εἰς Ἀρετῆς ἀναβάντες εὐστεφάνου κλυτὸν ἔργος.” (200)

⁷⁶⁶ The passage, like the Mountain of *Arete*, has received some attention from scholars: Vian 1969.159-62 summarises their findings. The most recent (though albeit brief) attention given to the scene is my own discussion at Maciver 2007.271-3. See James 2004.340 for the intertextual motivation of Achilles’ speech in the literary tradition of the Trojan War, in the Epic Cycle, and in Euripides’ *Hecuba*.

⁷⁶⁷ Vian 1969.160 writes of the primary hortatory function of Achilles’ speech.

“That man never arrived at the heights of *Arete* whose mind is not right within him. Her trunk is difficult to climb, and the great branches stretch out right into heaven; to as many as strength and *ponos* attend, they pluck the fruits of great delight after much exertion, climbing up the glorious tree of fair-crowned *Arete*” (*Posthomeric* 14.195-200).

In giving advice to his son, Achilles has recourse to the allegorical ethic that he carried on his Shield.⁷⁶⁸ He expounds (with modification) to his son, a secondary narratee, in *Posthomeric* 14, what was narrated to us, the primary narratees, in *Posthomeric* 5. He talks of a Tree of *Arete* (Ἀρετῆς. . . ἔρνος 14.200), that only a right-minded person (ὧτινι μὴ νόος ἐστὶν ἐναΐσιμος 14.196) can climb. If this person has strength and *ponos* (ὀπόσοισι δὲ κάρτος ὀπηδεῖ / καὶ πόνος 14.298-9), then after much exertion he can reach the top of this Tree (Ἄρετῆς ἐπὶ τέρμαθ' ἵκανεν 14.195) and pluck the fruits (πολυγηθέα καρπὸν ἀμῶνται 14.199). The Mountain of *Arete* on the Shield of Achilles has become the Tree of *Arete*.⁷⁶⁹ Achilles tells Neoptolemus that if he wants to pluck the fruits of *Arete*, he must be right-minded, and have strength and *ponos*.

The close correlation between this figure and the *Mountain of Arete*, and the implication that Achilles is here explaining the figure on the Shield, implies that we as readers should read the Mountain of *Arete* on the Shield of Achilles in the light of Achilles' words here to Neoptolemus. We can now equate the sweat spoken of as necessary to get to the top of the Mountain of *Arete* (ἰδρώοντες 5.56) as synonymous with the *ponos* required to pluck the fruits of *Arete*, and the *ponos* spoken by Thersites at *Posthomeric* 1.738 that is the necessary concomitant of the (un-personified) *arete*. The emphasis on *ponos* given by Achilles in this speech reflects the emphasis on this ethic (in *gnomai*) throughout the poem. Vian says that the ideal that *ponos* is the necessary condition for moral perfection is recurrent in literature after Hesiod, and that it is one of the favourite themes of Quintus.⁷⁷⁰ We now read the Mountain of *Arete* at the centre of

⁷⁶⁸ Cf. Maciver 2007.272: ‘The original recipient and bearer of the Shield expounds the meaning of its key scene to his heir, and therefore heir of the Shield.’

⁷⁶⁹ It is difficult to ascertain what this Tree is in relation to the description of the Mountain on the Shield of Achilles. It may be the *phoenix* spoken of at 5.51, and is thus a zoomed-in scene of the broader picture presented on the ecphrasis.

⁷⁷⁰ Vian 1966.204: ‘Depuis Hésiode, l’allégorie tend à montrer que le πόνος, l’effort pénible librement consenti, est la condition nécessaire pour atteindre la perfection morale. . . L’exaltation du πόνος est l’un des thèmes favoris de l’éthique de Quintus.’

the repeated *gnomai* on the necessity of having *ponos* to achieve *Arete* or *kudos*, because of this exposition by Achilles.⁷⁷¹

Achilles is the ideal secondary narrator to expound the allegory, because not only was it on his Shield, but because he seems to have reached the top of the Mountain of *Arete* himself, in reality.⁷⁷² He is now deified and living a life of blessedness: he is plucking the fruits of great delight, after all his exertion.⁷⁷³ It is implied that he lived a life of *ponos*, and wants his son to follow suit. However, while the ideal that Achilles presents is primarily for his son, and relates to conduct in battle and the context of the battlefield,⁷⁷⁴ its correlation with the Mountain of *Arete* lifts it to the level of the reader. The generality of both figures – the Mountain of *Arete* and the Tree of *Arete* – is contained in their gnomic nature – they apply to everyone. In Achilles' description of the Tree of *Arete* this is emphasised by ὅπόσοισι (14.198). It is for whomsoever *kartos* or *ponos* attend – not just Neoptolemus or his fellow heroes.⁷⁷⁵ We, the readers, can achieve the *Arete* spoken of on the Shield of Achilles and reiterated here by Achilles in *Posthomerica* 14 if we have the necessary *ponos*.

It is clear from the context of Achilles' allegory on *Arete* that there is something here that has a meaning beyond mere prowess, and that the *ponos* required is not simply endurance on the battlefield. In both allegories, destination is implied: in the Mountain of

⁷⁷¹ The close connection between *ponos* and *Arete* is implied by the words of Nestor to Neoptolemus before the Greeks enter the wooden horse: (12.262-3): νῦν γὰρ τέρμα πόνοιο θεοὶ καὶ ἀμύμονα νίκην / ἧμιν ἐελδομένοισι φίλας ἐς χεῖρας ἄγουσιν. The echo between τέρμα πόνοιο (12.262) here and Ἄρετῆς ἐπὶ τέρματα (14.195) links the two ideas.

⁷⁷² Cf. Maciver 2007.273: 'Achilles assumes the *persona* of a didactic narrator by presenting his son with the primary narrator's (ecphrastic) vision of the way to live.'

⁷⁷³ The fact that he is deified and speaks in his role as a father figure makes him an ideal mouthpiece of the poet, or more correctly, primary narrator who first narrated the ideal of *Arete* on the Shield of Achilles. Cf. Dällenbach 1989.52 on the suitable figures for *mise-en-abîme*, and my discussion of the Mountain of *Arete* as *mise-en-abîme* at Maciver 2007.267-9 and 272-7.

⁷⁷⁴ *Posthomerica* 14.187-91 imply this: Achilles instructs Neoptolemus specifically on how to conduct himself in battle. Shortly after these lines, he then extends his speech onto the figure of the Tree of *Arete*, so it is natural to link his prior words to the allegory.

⁷⁷⁵ James & Lee 2000.53, following Köchly 1850.266, have argued that Achilles' speech here along with the Mountain of *Arete* in *Posthomerica* 5 apply to Achilles himself, who chose the short but glorious life spoken of at *Il.* 9.410-16. It is not the case that, either here or in the scene on the Shield, "a short but glorious" life is the idea put forward by these images. *Posthomerica* 5.56 in fact emphasises the very opposite idea – *Arete* is only obtained after a long hard effort that takes time. Wenglinsky is the most recent scholar to align both images on *Arete* closely with Achilles: cf. Wenglinsky 2002.146: 'In both 5.49-56 and 14.195-200, *Arete* is connected with Achilles. It is satisfactory to see no more profound significance in this association than that Achilles is for Quintus a paragon of virtue.'

Arete, the aim is to get to the top of the holy way of sacred *Arete*. There is something inherent in the divinity expressed in the scene that befits afterlife and celestial rest rather than mere martial prowess.⁷⁷⁶ So too here in Book 14, it is a god, the deified Achilles, who speaks to his son Neoptolemus on the necessity of *ponos* to pluck the fruits of blessedness, of *Arete*. When we read of the personified *Arete*, we read of something beyond the battlefield, of something moral and to be achieved by virtuous characters.⁷⁷⁷ We live a life of *ponos*, that is, an arduous climb up the Mountain of *Arete*, which is a journey through a life of hardship and endurance, symbolised by the ruggedness and sheer height of the path on the Mountain of *Arete*.⁷⁷⁸ After that, the traveller through life, who must have the right kind of outlook (14.196), must climb the difficult trunk of the Tree of *Arete*,⁷⁷⁹ and once that is done, only then may that person enjoy the fruits of *Arete*.⁷⁸⁰

The verbal and thematic connection between the Mountain, and the Tree, of *Arete* is obvious, but how does the Stoic nature of the Mountain of *Arete* apply to Achilles' presentation of *Arete* in *Posthomerica* 14? On the surface, we can assume that the extremely close relationship between the two figures means they share the same intertextuality and function,⁷⁸¹ and that therefore we can read a Stoic influence in both. When we examine the immediate context of the figure of the *Tree* of *Arete*, we similarly

⁷⁷⁶ On the Shield of Achilles, the repeated picture of the blessedness of the gods in contrast to the suffering of mortals combines with the divinity of *Arete* and the sacred way to her: the gods are already living a life of *Arete*. Note in particular *Posthomerica* 5.69-79. Note too that *Arete* at 5.50 is described as sacred (ζαθήης). The adjective is also used of Achilles at 14.304, whose very Shield contained the image of sacred *Arete*. It is used only of the divine in the *Posthomerica*, at 2.444, 3.88, 3.545, 4.575, 5.50, 6.146, 8.295, 10.127, 11.42, 12.482, 13.276, 13.435, 14.87, 14.304, and 14.413. In the *Iliad*, it is used only of places: 1.38, 1.452, 2.508, 2.520, 9.151, and 9.293. Cf. James & Lee 2000.54.

⁷⁷⁷ Cf. Wenglinsky 2002.147: 'The emphasis placed on the possibility of such an afterlife, moreover, constitutes one of Quintus' greatest departures from Homeric sensibilities. Two who enjoy such an afterlife, of course, are Achilles and Neoptolemus, the deification of the former being clearly established in the *Posthomerica*, and that of the latter predicted. The notion of a blessed afterlife attained through merit is logically associated with these heroes, and this may well be why Quintus twice inserts idiosyncratic and detailed references to *Arete* in passages involving Achilles and Neoptolemus.'

⁷⁷⁸ There are many rugged paths that keep men away (ἀτραπιτοὶ θαμέεσσι δειρογόμεναι σκολόπεσσι 5.53) and men shrink back at the height of the Mountain (εἰσοπίσω χάζοντο τεθηπότες αἰπὰ κέλευθα 5.55).

⁷⁷⁹ *Posthomerica* 14.197: πρέμνον δύσβατόν ἐστι.

⁷⁸⁰ This reward at the end of the "journey" reflects the blessedness implied in Hesiod's allegory of the path to *Arete*: ῥηιδίη δῆπειτα πέλει (*Op.* 292).

⁷⁸¹ This is reflected in the fact that both Vian 1969.184n3 and James & Lee 2000.53 imply that the Tree of *Arete* is a mere development of the Mountain of *Arete*.

find Stoic instruction in the words of Achilles to Neoptolemus. At 14.201-3, the lines that immediately succeed Achilles' description of the Tree of *Arete*, Achilles exhorts his son to show indifference to pain, and exhorts him not to rejoice too much in anything good.

Ἀλλ' ἄγε κύδιμος ἔσσο. Καὶ ἐν φρεσὶ πευκαλίμησι
μήτ' ἐπὶ πῆματι πάγχυ δαίζεο θυμὸν ἀνίη,
μήτ' ἐσθλῶ μέγα χαῖρε.

In that case, be glorious. And in your shrewd mind do not torture yourself too much over bitter sorrow, nor rejoice overmuch in good fortune (*Posthomerica* 14.201-3).

The first exhortation of Achilles to Neoptolemus is to be glorious (κύδιμος 14.201).⁷⁸² Then he tells him not to be torn too much by pain (μήτ' ἐπὶ πῆματι πάγχυ δαίζεο θυμὸν ἀνίη 14.202), and to hide his joy when fortune is good (μήτ' ἐσθλῶ μέγα χαῖρε 14.403). This particular exhortation is another expression, found elsewhere in the poem and discussed previously,⁷⁸³ of the Stoic ideal of *apatheia*. Achilles exhorts his son to try and get to the fruits of *Arete* by following a life of *ponos*. Then, in the very same speech, he tells his son to follow the ideals of Stoicism.⁷⁸⁴ It is as though Achilles tells Neoptolemus what this *ponos* is that is required to get to *Arete*: if you want this ideal, you will have a life of *ponos*, and this is exactly what *ponos* will involve.⁷⁸⁵ Thus Achilles' presentation of the Tree of *Arete* involves a non-moral, militaristic significance for *Arete* and a life in combat, and also a meaning that is Stoic, which builds on the figure of the Mountain of *Arete*, and suggests a life of blessedness after a life of *ponos*.⁷⁸⁶

⁷⁸² Thus *kudos* can be read as closely contingent upon a life of *ponos* and the pursuit of *Arete*. On the basis of the allegory, Achilles, as illustrated by the particle and imperative ἄλλ' ἄγε (*cf. GP* 201), exhorts his son to get *kudos*. *Cf.* the gnome of Thersites at *Posthomerica* 1.738, discussed above, where he states that *kudos* and *arete* follow *ponos*. *Cf.* my discussion at Maciver 2007.264.

⁷⁸³ *Cf.* my discussion, in Section 2, of *Posthomerica* 3.8-9. *Cf.* also James 2004.300. Note especially the gnome spoken by Odysseus at *Posthomerica* 5.596-7, where he speaks a gnome on the necessity of *apatheia* pointedly in relation to the previous conduct of the now dead Ajax. *Cf.* my discussion of that gnome, in relation to the Mountain of *Arete*, at Maciver 2007.275-6.

⁷⁸⁴ *Cf.* Plutarch *Moralia* 102 F, where he states that it is of the nature of educated and disciplined men to be not too joyous in prosperity, and to maintain a becoming attitude when there is adversity. Plutarch there discourses on the strict Stoic precept of *apatheia*.

⁷⁸⁵ *Cf.* Vian 1969.162 on these lines adding an aspect of the *Arete* of a sage to the earlier concentration in the speech on conduct in battle connected with martial *Arete*. *Cf.* also Vian 1969.162n2 on the Stoic nature of 14.201-3, which he states, leads the reader on from the symbol of the Tree of *Arete*.

⁷⁸⁶ Keydell 1949-50.87-8 has suggested Cicero's *Somnium Scipionis* as a parallel for Achilles' vision to Neoptolemus. Vian 1969.162 argues that the parallels are too imprecise to be taken seriously.

There is one more passage I wish to discuss in relation to the idea of *ponos* and *Arete* focused as the Mountain of *Arete* on the Shield of Achilles. It occurs in *Posthomerica* 12, where Nestor commends the conduct of Neoptolemus, and suggests that because of *ponos*, they the Greeks are about to achieve their aim of sacking Troy.

ἔσσι πατρὸς κείνοιο βίη καὶ εὐφροني μύθῳ
ἀντιθέου Ἀχιλῆος· ἔολπα δὲ σῆσι χέρεσσιν
Ἄργείους Πριάμοιο διαπραθέειν κλυτὸν ἄστυ.
ὄψὲ δ' ἄρ' ἐκ καμάτοιο μέγα κλέος ἔσσεται ἡμῖν (290)
πολλὰ πονησαμένοισι κατὰ κλόνον ἄλγεα λυγρὰ.
ἄλγεα μὲν παρὰ ποσσὶ θεοὶ θέσαν ἀνθρώποισιν,
ἔσθλα δὲ πολλὸν ἄπωθε· πόνον δ' ἐς μέσσον ἔλασσαν·
τοῦνεκα ῥηιδίη μὲν ἐς ἀργαλήην κακότητα
αἰζηοῖσι κέλευθος, ἀνηρῆ δ' ἐπὶ κῦδος, (295)
μέσφ' ὅτε τις στονόεντα πόνον διὰ ποσσὶ περήσης.

You really are – in strength and in wise speech – like your father, the godlike Achilles. I hope that the Argives will raze to the ground Priam's famous city, by your hands. Great glory will fall to us at last from battle toil, we who have suffered so many grievous pains in battle. The gods set troubles at the feet of men, and they thrust good far away; and *ponos* they drove in between them; therefore, the path to grievous *kakotes* is easy for men, but the one to *kudos* is difficult – which someone attains only by a trek of painful *ponos* (*Posthomerica* 12.287-96).⁷⁸⁷

We read here another reading of Hesiod's allegory at *Works and Days* 287-92.⁷⁸⁸ This time Nestor presents his own version of the Hesiodic picture, here to Neoptolemus whom he commends for his eagerness to be the first of the heroes to enter the wooden horse. Nestor comments on how like Achilles Neoptolemus is (12.297-8), expresses his hope that by Neoptolemus' hands they will sack Troy (12.288-9), and then proceeds to build an allegorical picture based on the fact that they have suffered so much, and that as a result great glory is due to them (12.290-6).

Clearest of all in terms of Hesiodic parallels is the echo of *Works and Days* 287-8 (τὴν μὲν τοι κακότητα καὶ ἰλαδὸν ἔστιν ἐλέσθαι / ῥηιδίως· λείη μὲν ὁδός) in

⁷⁸⁷ Translation is adapted from Maciver 2007.273-4.

⁷⁸⁸ It is interesting to note that in this explication of the Mountain of *Arete*, and in its reading of the Hesiodic allegory, we are presented with two ways, one to *kakotes*, and one to *kudos*, which replaces *Arete* here. This reading is more in keeping with the tradition of Prodicus' version. On the connection between *kudos* and *Arete*, see Maciver 2007.275n67. I would now say that *kudos* follows on from *Arete*, that is, it is concomitant with the gaining of *Arete*, rather than being synonymous with *Arete*. *Kudos* occurs 23 times in the *Posthomerica*, with the Iliadic meaning of "glory won in war" (cf. LSJ s.v. κῦδος): at 1.108, 1.738, 2.77, 3.197, 4.87, 4.305, 4.322, 4.577 5.520, 6.451, 7.383, 7.566, 7.657, 8.472, 9.29, 12.252, 12.273, 12.295, 13.193, 13.248, 13.288, 14.113, and 14.118.

Posthomerica 12.294-5 (ὄρηδὴ μὲν ἐς ἀργαλέην κακότητα / . . . κέλευθος), while 12.295 (ἀνιερὴ δ' ἐπὶ κῦδος) resembles, in meaning, *Works and Days* 290 (μακρὸς δὲ καὶ ὄρθιος οἶμος ἐς αὐτήν). Nestor's words also lead back to the Mountain of *Arete*: the description of paths reminds the reader of the steep paths described at 5.55 on the Shield (αἰπὰ κέλευθα), and the difficult path to *kudos* (12.295 ἀνιερὴ δ' ἐπὶ κῦδος) echoes the many ways (ἀτραπιτοὶ 5.53) that keep men from the noble path (ἐὺν πάτον 5.54) and the holy way (ἱερὸν οἶμον 5.56) that few ascend. The necessity of sweating up the Mountain of *Arete* (5.56 παῦροι δ' ἱερὸν οἶμον ἀνήιον ἰδρώοντες) is echoed here at 12.296 (μέσφ' ὅτε τις στονόεντα πόνον διὰ ποσσὶ περήσης).⁷⁸⁹

We can read, therefore, Nestor's words as an expansion of Hesiod's figure on *Arete*, but also as a reflection and expansion of the Mountain of *Arete*, which in itself is a reading of the same Hesiodic passage. Nestor applies the meaning of the Mountain of *Arete* specifically to the situation in which the Greeks find themselves. The verbal correspondence between Nestor's summary of their situation at 12.290-1 and the gnome he speaks at 12.292-6 binds the original ecphrastic image to the narrative context.⁷⁹⁰ The Greeks have gone through much *ponos* (πολλὰ πονησαμένοισι 12.291), and are about to achieve the fruits of this *ponos*, namely, *Arete*, which itself will lead to *kleos* for them (ἐκ καμάτοιο μέγα κλέος ἔσσεται ἡμῖν 12.290). There is also implied here an application of the Mountain of *Arete* to Neoptolemus. Nestor says that Neoptolemus is so like his father, and then hopes that by his hands they will sack Troy.⁷⁹¹ The Greeks will achieve their *kleos* by the hands of Neoptolemus. Here it is clear that the *Arete* that the Greeks are in pursuit of, through *ponos*, is martial and is related to military glory, *kleos* (12.290) or *kudos* (12.295). In the world in which Nestor finds himself, this is how he

⁷⁸⁹ Note also the resemblances between 12.292 (ἄλγεα μὲν παρὰ ποσσὶ) and 5.53 (θαμέεσι. . . σκολόπεεσι). The exertion up the Mountain of *Arete* (ἰδρώοντες 5.56 – an echo of Hes. *Op.* 289, as mentioned above) is reflected at 12.296 (στονόεντα πόνον).

⁷⁹⁰ Cf. Maciver 2007.275n65: 'ἄλγεα (292) corresponds with ἄλγεα λυγρᾶ (291); πόνον (293) with πονησαμένοισι (291); and κῦδος (295) perhaps with κλέος (290).'

⁷⁹¹ Such reference to likeness to Achilles foreshadows Achilles' presentation of the Tree of *Arete* to Neoptolemus in *Posthomerica* 14. A verbal parallel draws the two passages together: 12.290 (ἐκ καμάτοιο μέγα κλέος ἔσσεται ἡμῖν) is echoed by 14.199 (ἐκ καμάτου πολυγηθέα καρπὸν ἀμῶνται).

interprets and applies the figure of the Mountain of *Arete* presented on the Shield of Achilles.⁷⁹² Within the world of the *Posthomerica*, according to Nestor, they will achieve *kleos* after much *ponos*: he is not proved wrong.

These two expansions in *Posthomerica* 14 and 12 of the Mountain of *Arete* on the Shield of Achilles, set forth by characters who are suitable, authoritative, reflections of the primary narrator,⁷⁹³ illustrate the importance of the central image of that ecphrasis for construction of meaning in the *Posthomerica* as a whole. Within the action of the *Posthomerica*, the characters seek after the rewards of *Arete* that will signal an end of their martial lives of *ponos*. Outside of the world of the *Posthomerica*, we as readers are told that a life of *ponos*, of sweat up the difficult but holy path towards *Arete* at the top of the Mountain of *Arete*, and from there, a climb up the Tree of *Arete* to pluck its fruits and consequently enjoy an afterlife of bliss, is what we must undertake. This is how to live, as long as we have the right qualities of right-mindedness, strength, and a willingness to endure hardships and the Stoic life, to be apathetic to external circumstances, whatever they might be.⁷⁹⁴

⁷⁹² Cf. Maciver 2007.275: ‘Thus, it is clear that, in this respect, the embodiment, here, of the description of *Arete* and the path to it on the Shield of Achilles, is in relation to the deeds of war (κατὰ κλόνον 12.291).’

⁷⁹³ Cf. Maciver 2007.275: ‘Nestor, as the old man figure – one of the *personae* that naturally reflect the primary narrator in *mise-en-abîme* – acts as a mouthpiece for the exposition of the Mountain of *Arete*, in a similar role to Achilles in book 14.’

⁷⁹⁴ This reflection of life as it should be, presented on the Shield of Achilles, is not so un-Homeric: cf. Edwards 1991.208: ‘For Homer does not intend to present a particular occurrence, but paradigms of ever-continuing human social activities.’

Conclusion

The Shield of Achilles is a meeting point. It is here that Homer, the Iliadic primary narrator, the modern reader of Homer, the ancient reader of Homer, Quintus, the Posthomeric primary narrator, Posthomeric secondary narrators, the ancient reader of Quintus, and the modern reader of Quintus, all meet together, through the engagement with the Posthomeric Shield of Achilles by the (modern) reader. Just by reading the Shield of Achilles in the *Posthomeric* sets an activation of all these various stages of reading and interpretation through the ages. In order to understand fully the intertextual implications of the Posthomeric Shield of Achilles, and Quintus as reader of Homer and the Iliadic Shield of Achilles, we must engage with this very intertextual engagement, and separate and interpret the overlapping and intermingling strands of the stages of reading processes.

This section discussed in detail this very intertextuality of the Shield of Achilles. Despite the overtly “Homeric” nature of the poem, the differences in presentation of the Shield of Achilles in the *Posthomeric* are vital for an understanding of the ways in which Quintus as reader, and we the readers, construct its own poetic identity. The Shield of Achilles is like the *Posthomeric* that contains it. The Shield is unavoidably Homeric in its heritage, in its name, and in its style. The *Posthomeric* is Homeric in its heritage, story, style, poetics, and language. Many of the scenes on the Shield, and much of the structure, bears resemblance to the Iliadic Shield. Yet the innovation on the Shield, and the essentially non-Homeric intertextuality of these scenes, within the overall Homeric template, mimics the originality and non-Homeric elements of the *Posthomeric* within a strongly Homeric style.

I discussed the overall structure and content of the Posthomeric Shield of Achilles, its signs, narrator’s comments, and poetic artistry, against a background of the Iliadic ecphrasis. I illustrated that in the *Posthomeric*, the Shield of Achilles is more

Alexandrian in its poetic concerns, and that while the Shield is based broadly on the Homeric version, the differences to the Iliadic Shield are striking and problematic. I proved that one and the same artefact made by Hephaestus, described in two different ecphraseis by two different poets and narrators, can be read as the one ecphrasis, taken from a countless number of scenes on the magical Shield, and described according to the bias and aims of each poet, through their primary narrator.

In its function, too, the Shield is non-Homeric. I illustrated how some of the scenes on the Shield function as *mise-en-abîme*. The descriptions on the Shield are emblems of similar *phenomena* throughout the narrative, and in this way behave as centres of thematic and verbal nexuses that interact and overlap, and meaning is constructed through the interactions in correspondences that we as readers identify and read. Such a motivating function in the ecphrasis for the narrative and themes of the poem is not something found in such an artificially-mannered way in the Iliadic ecphrasis.

I concentrated in this section on the scenes of peace on the Shield, and in particular, the description of the Mountain of *Arete* and its context. I discussed in particular, the value, meaning, and, above all, the intertextuality, of *Dike* and *Arete* described on the Shield. I proved that while a broadly Homeric and Hesiodic intertextuality can be read for both terms, the philosophical and cultural context of the *Posthomerica* also has an impact on the terms' intertextuality and function. I showed, with particular reference to the Mountain of *Arete* and its two key explications, in *Posthomerica* 12 and 14, that Stoicism is the key strand of intertextuality that we should take into consideration. Having proved the Stoic heritage of that scene on the Shield, I then highlighted the emblematic nature of the Mountain of *Arete* as a central and motivating gnome and in a series of gnomai that carry the key ethical theme of the *Posthomerica*. To understand the Stoic ethic of *ponos* as necessary for *Arete*, we must read and understand the Mountain of *Arete*. The Shield of Achilles is very un-Homeric, Stoic, and functional, while still very Homeric, within the *Posthomerica*, a very Homeric, but un-Homeric, poem.

Conclusion

The title of this thesis is a mirror of the thesis. I attempt to state exactly what I do when I read the *Posthomerica*. In engaging its intertextuality, I read Quintus, I read Homer in the poem's Homeric intertextuality, and as a result, I engage with Quintus' reading of Homer. As reiterated in this study, the *Posthomerica* is a "Homeric" poem. By "Homeric" I mean that it has a Homeric language and style, a Homeric epic apparatus of poetics and plot construction, and a story that continues exactly on from the end of the *Iliad*. Thus, reading any part of the *Posthomerica* is an inevitable engagement by the reader with the Homeric texts.

With the aim of reading Homer through Quintus, I have picked three features of the *Posthomerica*'s poetics: similes, gnomai, and ephrasis. My objective in analysis of these aspects has been to highlight just how "Homeric" they are in their heritage, construction, and function, and then, on the other hand, to illustrate their originality – that is, their non-Homeric nature – within this Homeric-imitative framework. Quintus knew the Homeric poems intimately, and this knowledge is reflected in his very close engagement with Homer. The reader can utilise this interaction to activate latent meaning in the text. Throughout this thesis, I have shown how a Homeric intertext should be read and interpreted along with its setting, and that this whole unit should then be brought to bear upon the Posthomerian imitating passage and *its* context and function within the whole epic.

However, despite the poet's obvious exertions to construct a Homeric text, we read differences, because of this intertextual engagement with Homer. The *Posthomerica*'s date of composition and its position as a work of post-Homeric and post-Hellenistic literature are identifiable in many respects, but especially when the reader closely analyses the function of poetic devices. In my analysis of similes, gnomai, and ephrasis, I have illustrated their overall Homeric inheritance. I have then shown that the

similes are un-Homeric in terms of their structure and placement, in their connection with the main narrative, and in the effect intertextuality has on characterisation through similes. I have emphasised that *gnomai*, despite their Homeric echoes and Homeric function, contain a non-Homeric, Stoically influenced meaning, and I have demonstrated how they interact and carry some of the key ethical themes of the poem – themes that are outwardly Homeric, but that in fact have further, post-Homeric significances. I have concentrated, in my study of ecphrasis, on the Shield of Achilles in *Posthomerica* 5, and have discussed the complexities in reading one and the same “artefact”, made by Hephaestus, and presented and described in two different epics, the *Iliad* and the *Posthomerica*, by two different narrators, the Iliadic and Posthomeric primary narrators, with very different descriptions in each epic.

Intertextuality is, of course, a multi-faceted idea. What I have given in this thesis is *my* reading of the *Posthomerica*, in dialogue with other earlier readings by other readers. I have viewed Homer through the poem, I have analysed Homeric features of the text and submitted my readings of Quintean originality against, and through, the widespread Homeric intertextuality. The best examples of this originality, this activation of Homer in the *Posthomerica* through the reader’s knowledge of Homer, and the identification of Quintean ideologies and poetics, in this thesis, have been in two specific areas: the Shield of Achilles in *Posthomerica* 5, and in the Helen simile in *Posthomerica* 14. The Shield of Achilles is invented in the *Iliad*, it is thought up, planned, constructed, described during construction, completed, and given to Achilles. It is a *fait accompli*, an inherent part of the *Iliad*, and is Homer’s masterpiece of ecphrasis. An ecphrasis is a natural, and almost expected, part of an epic poem, yet there were many other shields Quintus could have chosen to describe, other than the Shield of Achilles. Instead, Quintus’ choice set up an emblem of his poetic aims and intertextual relationship with Homer.

In my discussion of the Shield of Achilles, I eventually settled on analysis of the most unusual and enigmatic scene of the ecphrasis, the Mountain of *Arete* (*Posthomerica* 5.49-56). I have assessed the complex intertextuality of this image. In the Mountain of *Arete*, I read Hesiodic, post-Hesiodic, and Lucianic / Stoic intertextuality. This central scene of the unavoidably Homeric Shield of Achilles is the most un-Homeric. The poet

leaves room, however, for this scene to be read as Homeric. At 5.97-8, the Posthomeric primary narrator states that there were countless other images on the Shield of Achilles. Implied is that Homer and Quintus chose different scenes suitable for their epics, and that in places, through their narrators, they described the same ones but in different ways (hence the similarities between both *ecphraseis*), but that neither of the poets exhausted the scenes on the Hephaestean Shield. As a result, there arises the poetic conceit that the Mountain of *Arete* was constructed by Hephaestus, was on the very shield that Achilles carried into battle in the *Iliad*, and was known, seen, but passed over by the bard of the Homeric Shield who had access to all the scenes. Thus, the reader posits the Stoic image on the Homeric Shield, and Quintus re-creates the creation of the Shield and constructs Homer the knower of Stoic ideals. In this way, Quintus reads the *Iliad* and updates it to a neo-*Iliad*, to an epic that reflects his contemporary cultural and philosophical influences.

The poetic exertions of Quintus to be still “Homer”, to be still writing the *Iliad*, means that any innovation, any traits that are not Homeric in the poem, stand out, and become loaded with interpretative implications. The function of the Mountain of *Arete* stands out in this way. It is the motivating centre of a series of *gnomai* in the poem that reflect and explicate the meaning of the Mountain of *Arete* with their Stoic emphasis on the necessity of *ponos* for the achievement of *Arete*. The widespread occurrence of this ethic and its embodiment as *mise-en-abîme* in the central image of the Shield of Achilles is itself non-Homeric, and reflects Quintus’ concern for structure and interaction between the varying poetic features of his text.

In the third section of this thesis, I have focused on Helen. At *Posthomeric* 14.39-70, there is narrated to us the appearance of Helen before the Greeks in the aftermath of the war. She is described by means of a simile on Aphrodite’s adultery with Ares. The key point of the simile is to elucidate Helen’s appearance, and specifically, how her *aidos* made her cheeks blush. I have discussed how Aphrodite’s behaviour and *aidos* in the simile transfer to our reading of Helen’s behaviour in the Trojan War, and to our reading of her *aidos*: she is cast as an adulteress, the opposite embodiment of the maidenly *aidos* that causes Penthesileia to blush in *Posthomeric* 1.

Within this simile in *Posthomeric* 14 we read a gnome on the terribleness for women to be caught in the act of adultery in the eyes of their husband. This gnome

principally casts judgement on adulterers generally, and then on Aphrodite, the subject of the simile, and from there, on Helen, the person compared by it. However, I have shown at length that judgement is cast not only on these characters, but on the original presentation of the story of the adultery of Aphrodite and Ares in *Odyssey* 8. In the Homeric version, there is no such censure of the conduct of Aphrodite and Ares, but rather the tone is comical, a tone criticised and explained away by critics throughout antiquity anxious either to impugn or defend Homer. Quintus, as a *Homerus novus*, is perhaps best placed to reconstruct this “incorrect” Homeric presentation into a neo-Homeric presentation with the appropriate ethical evaluation. He updates Homer and his apparently ethically erroneous version of the story by means of insertion of a gnome within a simile that outwardly purports to describe the appearance of Helen. Thus here, we read most clearly Quintus reading, reconstructing, and commenting on Homer by means of this reconstruction.

A secondary theme of this thesis, attainable through the first, was to discuss the Alexandrian nature of the *Posthomerica* in its dynamic of intertextuality. The *Posthomerica* is a very learned and involved text. In my discussion of similes and their effect on characterisation, I have illustrated how Homeric intertextuality can add a whole extra layer of meaning to the Posthomeric setting. I have highlighted, for example, how characterisation of Neoptolemus is vivified by reading the Homeric echoes in the similes that compare him. I have also shown how Posthomeric intertextuality can construct further meaning. Echoes and interactions between verbal and thematic parallels in the *Posthomerica* overlap and engage in discourse via the reader, as shown in the interaction between the similes of Book 1 involving the arrival of Penthesileia. Quintus’ similes, called hyper-Homeric in scholarship, create a sense of complete absorption of this Homeric feature, and attentiveness to all aspects of the function of the Homeric simile. On the other hand, the *Posthomerica*’s similes convey something that Homer could not – double, or manifold, points of engaging with the character or situation compared, because of their intertextuality. The rich indebtedness read in the similes leads the reader to Homer, to post-Homeric authors, to Alexandria for the similes’ function, structure, and imbedding in the narrative, and to the *Posthomerica* itself, where echoes of other situations in the text unify the epic and extend the range of possible meanings.

In the second section, *gnomai* proved to behave in similar ways. After a brief excursus on the negative assessment of *gnomai* in scholarship, statistics for *gnomai* in the *Posthomerica*, and a general discussion of their nature and function, I have focused on specific examples that exhibit a clear Homeric intertextuality, but that at the same time possess an extra, non-Homeric significance – a common feature of the poetics of the poem, as has become clear. I have concentrated on the two speeches of consolation of Nestor to Podaleirius in *Posthomerica* 7. Nestor's words dwell on the paths of life that men travel on, on the destination of mortals in death, on the role of Fate as pre-eminent in the lives of all, and on the blindness of men in their lives and fortunes. On the one hand, I have discussed the intertextuality of his words: beyond their Homeric intertextuality, the effect of which I illustrated, his speeches contain gnomic, Stoic advice that connect with similar gnomic sentiments found elsewhere in the poem. I have argued that Nestor, a secondary narrator giving Stoic advice on life to a secondary narratee, echoes the primary narrator giving gnomic, Stoic statements to us, the primary narratees. Nestor is therefore a poet figure, a Stoic sage and reflection of the projected Stoic voice of the poet. I have then pointed out other similar sentiments spoken by other secondary narrators, and highlighted the immediate pacifying effect such advice receives from characters such as Philoctetes, who clearly understands and lives by the Stoic philosophy of the Posthomerian world. The *Posthomerica* is, as is clear through my reading of the intertextuality and Posthomerian interactions in *gnomai*, a Homeric epic with a Stoic philosophy, a poem that is threaded through with later cultural and ethical influences, despite the Homeric inheritance.

After my study of Helen in the *Posthomerica*, I turn, in Section 4, to ecphrasis. I have analysed the Shield of Achilles in Book 5. Again, my concern has been twofold: to discuss the intertextuality of the Shield, and the function of the Shield within the *Posthomerica*. Again, I have achieved similar results. Beyond the Homeric intertextuality, I have exhibited the later philosophical presences in the Shield's scenes. I have interpreted the differences in the Shields' relations to the works that contain them. While the Iliadic Shield of Achilles can, to an extent, be read as related to the *Iliad* in its themes, the Shield of Achilles in the *Posthomerica* behaves as the centre of a thematic nexus, as the motivating focus of the poem's narrative, battle descriptions, and of the

ethics spoken by characters and by the primary narrator. We read the Shield throughout the poem, and read the poem in the Shield. The Posthomerian Shield is inscribed with Homer, but subverts this very inscription with its function.

The reader puts the *Posthomerica* in dialogue with itself, in the interactions between similes, gnomai, and ecphrasis, and the whole of the Posthomerian narrative, and in dialogue with the Homeric poems, and post-Homeric texts. The *Posthomerica* is a poem that is at once Homeric and non-Homeric, imitative and original, striving to be Homeric yet striving to make Homer Quintean. This study of the *Posthomerica* has reflected my reading of Quintus, Quintus' reading of Homer, and my reading of Homer, and has illustrated that the *Posthomerica* is closely Homeric, but demonstrably non-Homeric in its philosophy, ethics, structures, and in many facets of its poetics, and non-Homeric within a framework and apparatus that is unavoidably Homeric. Quintus has constructed a poem alive when engaged with by the reader, and intricately bound up with Homer, and also with the contemporary influences in which the *Posthomerica* was composed.

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