

The Ages Of Homer

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this is the most exciting and diverse collection of essays on homer to emerge in the past twenty five years there is no other volume like this in scope or ambition or in the erudition of its contributors it is one of a kind richard p martin professor of classics princeton university dedicated to the archaeologist and classical scholar emily vermeule this splendidly illustrated volume takes a special place among the numerous studies devoted to the homeric past to sum it up this is a valuable collection of penetrating studies about homer with interesting insights into early greek art journal of indo european studies by any standard an outstanding collection and among its thirty one articles are nearly a dozen that will be appreciated as real advances in the discussion of one homeric problema or another perhaps an unprecedented percentage the university of texas press has produced a volume worthy of its ceremonial function in the career of a tremendously influential scholar and educator it is lavish and very attractive bryn mawr classical review will be required reading

for serious students of the *Iliad* the *Odyssey* and the Homeric world choice Homer's *Iliad* and *Odyssey* have fascinated listeners and readers for over twenty five centuries in this volume of original essays collected to honor the distinguished career of Emily T. Vermeule thirty four leading experts in Homeric studies and related fields provide up to date multidisciplinary accounts of the most current issues in the study of Homer the book is divided into three sections the first section treats the bronze age setting of the poems around 1200 b c using archaeological evidence to reveal how poetic memory preserves distorts and invents the past the second section explores the early iron age in which the poems were written c 800 500 b c using the strategies of comparative philology and mythology literary theory historical linguistics anthropology and iconography to determine how the poems took shape the final section traces the use of Homer for literary and artistic inspiration by classical Greece and Rome

how reliable is the tradition embodied in the Homeric poems their basic historicity was widely accepted in the ancient world Thucydides and Plato used Homeric data in reconstructing early Greek history and territorial claims could be supported by reference to the epic traditions does research in more modern times support this view professor Luce examines in detail the world of Homer through the literary and archaeological evidence in the years since Schliemann's first soundings on the site of Troy archaeological investigations in Greek lands and on the Aegean coast of Turkey have been numerous and productive the most important result of this activity has been the establishment of a tantalizingly cogent basis for the Greek heroic legends in this most readable survey professor Luce displays the evidence for and the interpretations of a truly golden heroic age from publisher's description

the aim of this book is to prove that the Homeric epics as wholes and apart from passages gravely suspected in antiquity present a perfectly harmonious picture of the entire life and civilisation of one single age

reproduction of the original the publishing house Megali specialises in reproducing historical works in large print to make reading easier for people with impaired vision

a theorist who believes that the Homeric poems are the growth of four changeful centuries must present a definite working hypothesis as to how they escaped from certain influences of the late age in which much of them is said to have been composed we must first ask to what manner of audiences did the poets sing in the alleged four centuries of the evolution of the epics Mr Leaf as a champion of the theory of ages of expansion answers that the *Iliad* and *Odyssey* are essentially and above all court poems they were composed to be sung in the palaces of a ruling aristocracy the poems are aristocratic and courtly not popular footnote companion to the *Iliad* pp 28 1892 they are not Volkspoesie they are not ballads it is now generally recognised that this conception is radically false these opinions in which we heartily agree there never was such a thing as a popular epic were published fourteen years ago Mr Leaf however would not express them with regard to our *Iliad* and *Odyssey* because in his view a considerable part of the *Iliad* as it stands was made not by court bards

in the achaeen courts of europe not for an audience of noble warriors and dames but by wandering minstrels in the later ionian colonies of asia they did not chant for amilitary aristocracy but for the enjoyment of town and country folk at popular festivals footnote iliad vol i p xvi 1900 the poems were begun indeed he thinks for a wealthy aristocracy living on the product of their lands in european greece were begun by contemporary court minstrels but were continued vastly expanded and altered to taste by wandering singers and reciting rhapsodists who amused the holidays of a commercial expansive and bustling ionian democracy footnote companion to the iliad p ii we must suppose that on this theory the later poets pleased a commercial democracy by keeping up the tone that had delighted an old land owning military aristocracy it is not difficult however to admit this as possible for the poems continued to be admired in all ages of greece and under every form of society the real question is would the modern poets be the men to keep up a tone some four or five centuries old and to be true if they were true to the details of the heroic age it is not beyond the bounds of possibility that some part of the most primitive iliad may have been actually sung by the court minstrel in the palace whose ruins can still be seen in mycena

excerpt from the age of homer mr paley and mr sayce have put forward their views with regard to the late age of the homeric poems that is of the texts of the iliad and the odyssey as we now have them from a critical examination of their language i would here wish to express in a few notes my further doubts with regard to the early date of the homeric poems founded on the knowledge they evince of the art of a late date before discussing the date of the art as it appears in the poems i shall endeavour to point out some evidences of the rudeness and imperfection of greek civilization and language in the seventh century about a century and a half after the supposed date of homer i must in the first place confess myself a thorough sceptic with regard to the early date usually assigned to the iliad in its present form and i accept the theories so convincingly put forward by mr paley the mythology the art and science the language appear far too advanced for an early period of literature the mythology is too grand the conceptions too magnificent for that period the archaisms seem too often unreal imitative and affected besides the arts which would have been required to carry out the conception of the shield of achilles would have been enough to task the genius of a phidias from what we know of the rudeness of greek art in the seventh and sixth centuries b c there is every reason to believe about the publisher forgotten books publishes hundreds of thousands of rare and classic books find more at forgottenbooks.com this book is a reproduction of an important historical work forgotten books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy in rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition we do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

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civilisation of one single age the faint variations in the design are not greater than such as mark every moment of culture for in all there is some movement in all cases are modified by circumstances if our contention be true it will follow that the poems themselves as wholes are the product of a single age not a mosaic of the work of several changeeful centuries

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