

ples from the Homeric texts. The Homeric epithets are not predicates or pointed attributes. The epithet, according to Vivante, «intergrates a thing with a quality insofar as such a thing is visualized in a certain act or state of being, and this without any literal or pointed connection with the contents here expressed» (p. 109). Homeric epithets cannot be classified into abstract categories because their literal meanings are overlaid with a sense of form, configuration, and mode of being. In the case of human beings, these epithets are «figurative, visual, plastic, even where we might translate it as having a moral attribute» (p. 127) and their meaning self-contained and unobtrusive. The name and the epithet provide existential weight without coloring the dramatic and moral values of the action. Epithets affirm a thing's or person's existence and provide it with a dynamic, independent image. In Homer there is an abundance of epithets with a clear concentration of the action within a short period of time. The epithets, Vivante shows, are able to establish points of focus, arrest, and momentary suspense. Nowhere in the history of literature is there such a visual focus as extensive as in focus and so much of this is because of the Homeric epithets. A new sense of time was created by Homer, who captured acts and states in their realization rather than their description, each in its won cadence.

In Part III Vivante discusses definitions of the epithet, interpretations of the epithet, and aesthetic reflections. The Homeric epithet, he concludes, has long been misunderstood, even by Parryites. The epithet is concrete; it embodies and even centralizes the hero, when so used. «By highlighting the slightest object in its moment of emergence, an epithet impresses upon the occasion a sense of general existence; by receding and occurring elsewhere, it lets the same object subserve a larger purpose or design. The noun-epithet phrases thus introduce a purely contemplative moment. There is profound logic in their distribution and in the part the play...» (pp. 174-175).

No longer can students of Homer approach the *Iliad* and the *Odyssey* in the same way. Paolo Vivante's *The Epithets in Homer* shows us that Homer was an even more careful and more subtle author that we ever imagined, and that his use of the formulaic epithets was more than merely a special feature of oral poetry; it was an extremely pointed and effective poetic device used in a highly creative way. Though Vivante's book is not an easy one to read, it is well worth the time and effort because it shows us once again that a direct confrontation with the Homeric texts can yield positively exhilarating results.

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W. Thomas MacCary, *Childlike Achilles: Ontogeny and Phylogeny in the «Iliad»*. Illustrated by Abigail Camp. New York: Columbia University Press, 1982. Pp. xv + 276. Cloth. \$ 30.00.

The number of original books reinterpreting Homer in the last few years is reaching staggering proportions and the various new approaches suggested for

rereading the Homeric poems have been sufficiently different to command the undivided attention of Homeric scholars and students of Homer. W.T. MacCary's book on the *Iliad* will certainly stir up discussion and controversy because of its particular psychoanalytic approach and the demand that it places on its readers to deal with the jargon and the methodology of psychoanalysis in confronting the Iliadic text. Necessarily, the author has «to situate the relevant precepts of Freudian and post-Freudian psychology (basically the theory of narcissism and «mirroring») within the Western philosophical tradition, with its attempts to describe the process through which the individual locates himself in his time and culture» and «speak simultaneously of the ontogeny of the ego in Freudian terms and the phylogeny of Western man in Hegelian terms» (p. ix). MacCary is fully aware of the work of contemporary classical scholars like Nagler, Nagy, and Peabody, and of older scholars like Snell and Fränkel, and does not ignore Parry and the tradition of oral poetry reflected in the *Iliad*. Snell read Homer with Hegel and Hegel's *The Phenomenology of Mind*, for example, are shown to echo Homeric language and thought. MacCary's book is built on the thesis that ontogeny recapitulates phylogeny and vice versa; that our self-conscious appreciation of Achilles' experience of seeking self-consciousness resolves that moment and the moment of our own infantile experience into the notion of self-consciousness itself! Hence the title of the book: *Childlike Achilles*.

The three main parts of the book are called I «Theme: Theoretical Statement»; II «Variations: Textual Analysis»; and III «Recapitulation.» The first part contains seven sections that bring the reader to an understanding of «the Achilles Complex,» after reviewing Snell and Hegel on Homer, Structuralist and Humanist attempts to read Homer, critically appraising Parry's reading of Homer, discussing Freud and his followers, and defining Achilles' place in the *Iliad* linguistically and psychoanalytically. The reader is simultaneously presented with an interesting review of the impact of psychoanalytic thinking of Western thought and how it could be applied to the *Iliad*. We are also led through the stages of child development and shown that «If phylogeny can be said to recapitulate ontogeny, then we can argue that the man in the first stages of civilization, like the child in the first years of life, exerts all his energy to understanding how he functions as an individual, and only later can become aware of moral forces operating upon him through the family and larger social units» (p. 36). In Freudian terms, the child can become narcissistic or anaclitic («mother-leaning»).

It is MacCary's contention that Achilles is narcissistic and preoedipal; «he is a man who has pursued the image of himself in a world which cannot substantiate that image and that he has died because death is the only end to such unanswerable, ineffable desire» (p. 70). The *Iliad* for MacCary becomes a preoedipal drama. Achilles is said to have never developed a super-ego, since he had no oedipal experience and homosexuality is ruled out because there is no context of misogyny. Achilles is outside of society in a sense. MacCary says that Achilles is preoedipal, presocial, prereligious, and prephilosophical. He looks only to himself: «Without libidinal investment of the mother there is no psychological preparation for the investment of the world at large (ultimately the Hegelian self-revelation of Absolute Spirit), and the child remains pathologically self-centered (centered on a pathological self); he is subject to fits of nar-

cissistic rage that can be (appropriately) suicidal. The wrath of Achilles can then be defined as a refusal to accept the compromise inherent in his mixed parentage» (p. 92). This leads McCary to posit an «Achilles complex» as the thematic core of the *Iliad* and a formative stage in the development of every male child.

Part II deals with the value of women, the reasons men fight, the price of rape and murder, men in pairs, «mixing» in love and war, women as reflections in the eyes of men, naked men as women, the mother - goddesses, narcissism in Homer and homosexuality in Greek history, Platonic love, the cult of youth, and the phenomenology of war in twelve well argued sections that make extensive use of the Homeric text in Greek and in the English translation of Richmond Lattimore to bring the author's main thesis into a strictly Homeric perspective. We are quickly shown that in the world of Achilles women are excluded from the essential conflict of men. Women are valued only as proof of men's prowess in battle. Consistent with Hegelian philosophy and Lacanian psychology, the world of the *Iliad* is perceived as phallogocentric, in the sense that men abuse women and other men in order to assure themselves of their own continued capacity to dominate. Even though MacCary argues that gifts to women, and words are the three media of exchange that bind men together, Achilles rejects all three; Achilles is not social but concerned only with himself. In MacCary's words, «Ontogenetically we say the epic hero represents for us preoedipal experience characterized by narcissistic rage, whereas the tragic hero represents the bitter renunciation of the oedipal object» (p. 126). For Achilles Patroklos is his ideal ego, the image of his lost childhood. The Homeric hero acts on the battlefield; he lives to kill. MacCary's postulate is «The Homeric hero requires his mirror in another closely related hero (or subordinate) to assure himself of his own «actual» existence» (p. 133). In a real sense, the Homeric man's highest function is martial; a man who spends his time with a woman is thought to become like a woman — to lose his manliness and the male spirit to battle with other men. Man must be outside in Homer; woman is inside. MacCary cites Hegel's view that man must risk his life to gain recognition as an independent self - consciousness. In Homer man's *arete* is measured in comparison with other men's achievements.

MacCary's is an unusual interpretation of Achilles in the *Iliad*. It is an extremely interesting analysis that will not be readily acceptable to traditional classicists. It is a reading that finds that «The *Iliad* is an examination of a man who cannot see beyond himself to a being different from himself: his friends and his enemies and his gods are all mirrors. It is a world of phenomenological struggle, and women hardly appear; they have not even a semblance of Being because they are not active in the struggle, but exist only as passive objects, their value created symbolically by the men who fight and die, and these battles and deaths are not for the women, but for the men themselves, to prove to themselves that they themselves are not merely passive objects» (p. 2E5). But we must caution that the *Iliad* is not just Achilles and Achilles is not just a case for modern psychoanalysts to investigate. His embodiment of Homeric *arete*, as the late Werner Jaeger so aptly pointed out, sets the stage for an entire culture for generations to come. Surely Homer's purpose was not psychoanalytic but poetic and cultural, and we should not forget it in our fascination with the intricacies and revelations of modern psychology. MacCary has done us all a service in revealing a hitherto little explored

side of Achilles. His analysis of the *Iliad* shows that that epic continues to yield rich results, no matter how many times it is read and investigated.

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G. Karageorgos, *Die Arete als Erziehungsideal in den Dichtungen des Theognis*, 'Εναίσιμος διατριβή, Frankfurt am Main 1978, σελ. 164.

Εἰς τὴν παροῦσαν διατριβὴν ὁ Συγγραφεὺς ἐπιχειρεῖ τὴν διερεύνησιν τοῦ κανόνος τῶν ἀρετῶν τοῦ προκύπτοντος ἐκ τῶν ἐλεγείων τοῦ Θεόγνιδος. Αἱ ἀρεταὶ αὗται πρέπει κατὰ τὸν Θεόγνιν νὰ διακρίνουν τὴν τάξιν τῶν εὐγενῶν, διὰ νὰ φαίνεται ἡ ἀντίθεσις καὶ ἡ ὑπεροχὴ τῆς τάξεως ταύτης ἔναντι τῆς τάξεως τῶν ἐμπόρων καὶ βιοτεχνῶν, ἡ ὁποία πλουτήσασα λόγῳ τῆς ἀλλαγῆς τῶν βιοτικῶν ὄρων καὶ συνενωθεῖσα μετὰ τοῦ δήμου ἤδη ἀπὸ τῶν μέσων τοῦ Ζ' αἰῶνος π.Χ. κατώρθωσε νὰ ἀνατρέψῃ τὴν τάξιν τῶν εὐγενῶν, νὰ δημεύσῃ τὴν κτηματικὴν τῶν περιουσίαν, νὰ τοὺς ἀπομακρύνῃ ἀπὸ τὰ τιμητικὰ τῶν ἀξιώματα καὶ νὰ τοὺς περιαγάγῃ εἰς πενίαν καὶ στέρησιν ἐπιρροῆς πολιτικῆς. Πρέπει, λέγει ὁ Θεόγνις, νὰ ἀποδείξωμεν ὅτι ὁ εὐγενὴς δύναται νὰ ὑπομένῃ καὶ τὴν πενίαν ἀξιοπρεπῶς καὶ νὰ ἀσκῇ τὰς ἀρετὰς τὰς πατροπαράδοτους τῆς τάξεώς του, διὰ νὰ καταφανῇ ἡ ἔναντι τῶν δημοκρατικῶν ὑπεροχὴ του, ἕως οὗ καὶ πάλιν ἡ τάξις τῶν εὐγενῶν ἐπανέλθῃ καὶ πάλιν εἰς τὴν διακεκριμένην θέσιν τῆς.

Εἰς τὴν ἔρευναν ἐπισημαίνεται ἡ ἰδιουτυπία τῆς ἐννοίας τῆς ἀρετῆς εἰς τὸν Θ., διότι αὐτὴ συναρτᾶται πρὸς τὰς ἐκάστοτε περιστάσεις καὶ συµμεταβάλλεται τὸ περιχόμενον καὶ ὁ χαρακτήρ τῆς συγχρόνως μετὰ τὴν μεταβολὴν τῶν ἐξωτερικῶν περιστάσεων διὰ τοῦ χρόνου ἀπὸ τῆς Ὀμηρικῆς ἀρχικῆς περιόδου καὶ ἐξῆς μέχρι τῆς ἐποχῆς τοῦ Θεόγνιδος μετὰ ἐπισηµανσιν τῶν ἐνδιαμέσων φάσεων, ὡς αὗται ἐκφράζονται ὑπὸ τοῦ Τυρταίου καὶ τοῦ Ξενοφάνους.

Εἰς τὴν Εἰσαγωγὴν ἐξετάζεται ἡ γνησιότης τῶν ἐλεγείων καὶ αἱ ἐξενεχθεῖσαι καὶ ἐπικρατοῦσαι περὶ αὐτῆς γνώμαι, ὁ χαρακτήρ τοῦ βιβλίου τῶν ἐλεγείων ὡς μαρτυρίας προσαρμογῆς τῶν ἠθικῶν ἀντιλήψεων πρὸς τὰς μεταβολὰς τοῦ βίου καὶ ὁ σκοπὸς τοῦ Θ. νὰ δώσῃ ὁδηγίαν διὰ τῶν ὑποθηκῶν του κατὰ πρῶτον εἰς τὴν τάξιν τῶν εὐγενῶν καὶ κατόπιν εἰς ὄλους τοὺς πολίτας διὰ τὸ ὀρθῶς πράττειν ἐν εἰδῇ φιλοσοφικῆς ἠθικῆς. Ἀπὸ τῆς ἀπόψεως ταύτης αἱ ἐλεγείαι τοῦ Θ. θεωροῦνται ὡς ἐκφρασις τοῦ παιδευτικοῦ ἰδεώδους τῆς ἀρχαϊκῆς ἐποχῆς ἐν τῇ ἐξελίξει αὐτοῦ ἀπὸ τῶν Ὀμηρικῶν χρόνων μέχρι τοῦ 500 π.Χ.

Ὁ σ. θεωρεῖ τὸν πυρῆνα τῶν ἐλεγείων στίχ. 1-254 ὡς γνήσιον ἔργον τοῦ Θ., τοὺς δὲ λοιποὺς στίχους θεωρεῖ ὡς προσθήκας διαφόρων νεωτέρων ποιητῶν τῆς αὐτῆς κοινωνικῆς καὶ πολιτικῆς θέσεως, ἀδόντων ποιήματα ὁμοίας διδακτικῆς προαιρέσεως κατὰ τὰ συµπόσια. Ἀντικείμενον τῆς ποιήσεως τοῦ Θ. ἡ ἀρετὴ, ἥτις πρέπει νὰ διακρίνῃ τοὺς εὐγενεῖς. Εἶναι προφανὴς ὁ σκοπὸς τῶν ποιημάτων νὰ τονώσουν τὸ φρόνημα τῶν ἀπολεσάντων τὴν πρότερον τιμητικὴν τῶν ἐν τῇ Κοινωνίᾳ θέσιν εὐγενῶν, ἡ ἀρετὴ τῶν ὁποίων ἀπετέλει τὴν δικαίωσιν τῶν προνομίων τῶν.