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Nyitotta: [spiroslyra](#), 2003.03.07 08:11 | Hozzászólások: 10739 | Hozzászólók:

Hozzászólások sorrendje:

Időben csökkenő



Alacsonyra értékeltet elrejtése

◀◀ | ... | 281 | 282 | 283 | 284 | 285 | **286** | 287 | 288 | 289 | 290 | 291 | ... ▶▶

spiroslyra



2004.03.18

<http://www.ypai.gr/atlas/>

Karbon



2004.03.17

Pou einai o xartis? Den ebales ti dieythynsi...

Simera koitaxa ton West kai ton Webster, kategrapsa tis parapompes tous st xoro. Tora prepei na ta syllexo me tis antistoixes metafraseis. Idi arxisa na taxoros ton Faiakon (Homer, Od. 8. 250-369), opou neoi xoreyoun mimoume skinini o Alkinoos (Homer, Odysseia, 8.370-381) bazei dyo neous na xorepsou porfyri mpala pou eftiaxe o perifimos (ääéö í, daifron) Polybos. O xoros ton xerion. Me tin mpala paizei tragoudontas kai i Naysika me ta neara koritsia, kai xoros. O Homeros eptis anaferei kai xoro Mouson. Alla tha synexiso ay.

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2004.03.17



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The Greek chorus

T B L Webster

1970

English Book xiv, 223 p., 8 plates. 23 cm.

London, Methuen, ISBN: 0416163505

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Find Items About: Webster, T. B. L. (max: 2)

Title: The Greek chorus

Author(s): Webster, T. B. L. 1905-1974. (Thomas Bertram Lonsdale),

Publication: London, Methuen,

Year: 1970

Description: xiv, 223 p., 8 plates. 23 cm.

Language: English

Standard No: ISBN: 0416163505; LCCN: 75-491586

SUBJECT(S)

Descriptor: Greek drama -- History and criticism.

Drama -- Chorus (Greek drama)

Dance -- Greece.

Note(s): "Distributed in the U.S.A. by Barnes & Noble." / Includes bibliograph

Class Descriptors: LC: PA3203; Dewey: 793.3/2/0938

Responsibility: [by] T.B.L. Webster.

Document Type: Book

Entry: 19700826

Update: 20030806

Accession No: OCLC: 94651

Database: WorldCat

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Valahol itt Eleusisban a 'Szomorusag kove' es a 'Kalihoro pigadi', ahol Jamb

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□

Ez a színház sokat foglalkoztatja mostanában az okorkutatokat. Ket taborra
iskola, melynek egyik képviseloje Polmann profeszor. Ugy velik, hogy a kor
es a gorog színházak formaja negyszogletes volt, mint azt Thorikonban latju
lehet, igy a zenei akusztikaban, de a tanc is masfele egy negyszogletes terbe

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□ The site of Protohistoric Eretria (1100-750/700 BC) has been sought in the v scholars have identified it with Lefkandi. In the late 8th century BC, after th for sovereignty over the Lelantine plain, the Eretrians settled in the area occ colonization (8th-7th century BC) they founded many colonies in Southern Pontus. In 490 BC the city was destroyed by the Persians. In 198 BC it was s during the Mithridatian Wars in 87 BC.

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□ Maronia was founded on the SW slopes of Ismaros by Chian colonists in the circular and rectangular towers run down from the acropolis on the summ sea, 10.4 km away. Remains of the ancient city can be seen on the shore at / propylon (reign of Hadrian, AD 124/5) that led to the agora, the harbour (4 courts and a mosaic floor (3rd century BC), a sanctuary with temple – poss preserved theatre, with Hellenistic and Roman phases, at the site of Kamba on the nearby height W of the Platanitis torrent is associated with the lair of At the site of Paliochora there are important Early Christian remains intra n 6th century) and a notable mosaic pavement depicting the Labours of Hera (527-565), ruined shops and warehouses, marble architectural members fro

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Archeologiai terkep

http://www.ypai.gr/atlas/thesi_uk.asp?idthesis=20

□ The most important city in ancient Mygdonia, known from the 5th century the hillocks of Asari and Nembois Koula, about 1 km SW of modern Liti. The early coin issues (c. 500 BC), reliefs, inscriptions and large cemeteries (t AD) bear witness to the city's heyday even though no significant building re Outstanding among the burial ensembles is the cluster of graves (last quart defile. The rich grave goods, the most famous of which are the wonderful b papyrus with a text of the Orphic theogeny, are exhibited in the Thessalonik

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Noctes Gallicanae

Poésie grecque

http://images.google.com.gr/imgres?imgurl=www.noctes-gallicanae.org/Lyriques%2520grece/terpandros_fichiers/image002.jpg&imggallicanae.org/Lyriques%2520grece/terpandros.htm&hl=el&h=153&w=105826hl%3Del%26lr%3D%26ie%3DUTF-8%26oe%3DUTF-8%26sa%3DN

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Ancient Greek music /

M L West

1992

English Book xiii, 409 p. : ill. ; 22 cm.

Oxford [England] : New York : Clarendon Press ; Oxford University Press, IS

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Find Items About: Ancient Greek music / (2)

Title: Ancient Greek music /

Author(s): West, M. L. 1937- (Martin Litchfield),

Publication: Oxford [England] : Clarendon Press ; New York : Oxford Univer

Year: 1992

Description: xiii, 409 p. : ill. ; 22 cm.

Language: English

Standard No: ISBN: 0198148976; 0198149751 (pbk); LCCN: 91-5170

SUBJECT(S)

Descriptor: Music, Greek and Roman -- History and criticism.

Identifier: Music; Greece

Note(s): Includes bibliographical references and index.

Class Descriptors: LC: ML169; Dewey: 780/.938

Responsibility: M.L. West.

Document Type: Book

Entry: 19910930

Update: 20010531

Accession No: OCLC: 24630119

Database: WorldCat

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The New Grove dictionary of music and musicians /

George Grove, Sir; Stanley Sadie

1980

English Book 20 v. : ill. ; 26 cm.

London : Washington, D.C. : Macmillan Publishers ; Grove's Dictionaries of

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Availability: Check the catalogs in your library.

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Title: The New Grove dictionary of music and musicians /

Author(s): Grove, George,; Sir,; 1820-1900, ; ed.; Grove's dictionary of music

Publication: London : Macmillan Publishers ; Washington, D.C. : Grove's Di

Year: 1980

Description: 20 v. : ill. ; 26 cm.

Language: English

Standard No: ISBN: 0333231112; 1561591742 (pbk.); LCCN: 79-26207

SUBJECT(S)

Descriptor: Music -- Encyclopedias.

Music -- Bio-bibliography.

Musique -- Dictionnaires anglais.

Musique -- Bibliographie.

Musica (Dic Enciclopedias)

Identifier: Music - Encyclopaedias.; Music.

Note(s): Includes bibliographies.

Class Descriptors: LC: ML100; Dewey: 780/.3

Responsibility: edited by Stanley Sadie.

Material Type: Biography (bio)

Document Type: Book

Entry: 19791022

Update: 20020808

Accession No: OCLC: 5676891

Database: WorldCat

Agapite Spyro!

10 i ora, to proi. Exo erthei sto mathima, alla den yparxei kaneis akoma, out katalabei o synadelfos tou, ligaki agxothika mipos mperdepsa tis meres, telix akoma kanei tis epiloges tous. Etsi, eykairia gia apokleistikotita. Otan mou ei genika gia to xoro, giati to thema mou einai oi asemnoi xoroi. I erotisi. Den ti mera... An o Homeros anaferi kapoion xoro os sobaro, iero, simainei oti leptomereies tis apantisis os pros ayto den tis thymamai tora aytousies, alla Gia tos pos prepei na gnorizeis basika pragmata gia ton Homero, tin poiisi t kai antistoixi eikonografia), tous xorous pou anaferi (den einai kai toses po pos tha prepei na psaxo, gia ti methodo, mia kai den eimai homeristria, dial Homero. Xekino apo kapoia basika, OCD, Growe, West, kai blepo ti lene ayt katreles tis sxetikes parapompes me ta xoria kai tis bibliografikes anafores, y ftiaxno ena proto arxeio. Siga siga emploutizo to arxeio mou, exetazontas p kapoia stigmi exo oloklirosei tin ereyna kai sygkentrosei to yliko xekinao ti s boitha kai sti skepsi, prepei na tolmiseis na ekfraseis ti gnomi sou. An ston E proxoriseis kai ston Hesiodo, i kai ligo argotera se Terpandro, Archilocho, k na itan kai progenesteroi tou Homerou. Kapoioi homerikoi ymnoi mporou pragmata, pio polu diladi aytos milise, alla itan kala. Gia paradeigma mou ei onomasia ston Homero, alla argotera (apo poion?). Pos par'ola ayta yparxe xronologeitai gyro sto 1200 p.X. kai anaferi ti lexi lyra... Ayta me aformi ton yparxoun ston Homero kai ti syndesi tous me tin mykenaiki periodo, tous s tin epoxi tou... Sxetika me to homeriko zitima o Poelman dexetai oti I Odys thelise na ton mimithei. Episimane eptisis tin prosoxi pou xreiazetai stin "an Lawler kai tin eptiroi tis stous epomenous meletites... Eidika gia tin geometri parastaseis den einai antiprosopeytikes tis pragmatikotitas alla stoxos tou ka tou aggeiou, opote i ermineaia tous apaitei mati kritiko... Polla ta exo akousei koitaxa ton Webster « The Greek Chorus », exei sxedon ena kefalaio afieron padded dancers! Diaforetiki apo to gnosto arthro ton "akleiton". Tous sysxe kai Artemi... Perissoteres leptomereies ayrio, xekinontas apo West kai Webs

spiroslyra   2004.03.16

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Musical activity in Sikyon is lost in time and one can say that the innovation was not other.

According to the Sikyonian Anagraphe (a recording document of history) the kithara was attributed to Amphion of Sikyon, as for the solo kithara playing he was the inventor of chorus and changing one instrument with another during the performance. The tones that could be played with kithara.

The first orchestra playing (enaulon kitharisin) originated here by the pupils of Amphion: kithara, epigonion, singing, etc. Epigonos, an immigrant from Ambrakia who was also the inventor of Epigonion (epigonatos) a kind of kithara with forty strings. Another innovator was Ibykos who made the musical instrument Sauron or less at the times of Kleisthenes, beginning of the 6th century BC.

At the same time lived the famous Pythokritos of Sikyon, an Olympic victor with many victories in the Pythian games from 574 - 554 BC. A slab at Olympia that was dedicated to him reads: "This is the monument of the flute-player Pythocritos, the son of Kallinikos. The great innovations of Sikyon in music were parallel with dance innovations. He invented a kind of dance. Another dance, the one Hippokleides danced at the feast given to his daughter Agariste, was the comic and uncontrolled Kordax.

The dances which involved the throwing of a ball, as for example the one mentioned by Nausika dancing with other girls with a ball, was a Sikyonian innovation. Sikyonian dance (chorodidaskaleia).

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Contents:

[Book 1](#)

[Book 2](#)

[Book 3](#)

[Book 4](#)

[Book 5](#)

[Book 6](#)

[Book 7](#)

[Book 8](#)

[Book 9](#)

[Book 10](#)

[Book 11](#)

Book 12
Book 13
Book 14
Book 15
Book 16
Book 17
Book 18
Book 19
Book 20
Book 21
Book 22
Book 23
Book 24

Homer, *Odyssey*

Editions and translations: Greek | English | English (ed. Samuel Butler)

Your current position in the text is marked in red. Click anywhere on the line

Table of Contents Go to

[250] But come now, all ye that are the best dancers of the Phaeacians, make
reaching home how far we surpass others in seamanship and in fleetness of
go straightway [255] and fetch for Demodocus the clear-toned lyre which li
So spoke Alcinous the godlike, and the herald rose to fetch the hollow lyre f
masters of the lists, nine in all, men chosen from out the people, who in the
aright. [260] They levelled a place for the dance, and marked out a fair wide
clear-toned lyre for Demodocus. He then moved into the midst, and around
well skilled in the dance, and they smote the goodly dancing floor with their
twinklings of their feet and marvelled in spirit.

But the minstrel struck the chords in prelude to his sweet lay and sang of th
how first they lay together in the house of Hephaestus secretly; and Ares ga
the lord Hephaestus. But straightway one came to him with tidings, even H
together in love. And when Hephaestus heard the grievous tale, he went his
of his heart, and set on the anvil block the great anvil and forged bonds [275
the lovers might bide fast where they were. But when he had fashioned the
chamber where lay his bed, and everywhere round about the bed-posts he
from above, from the roof-beams, [280] fine as spiders' webs, so that no on
exceeding craftily were they fashioned. But when he had spread all his snar
would go to Lemnos, that well-built citadel, which is in his eyes far the dear
Ares of the golden rein keep, when he saw Hephaestus, famed for his handi
house of famous Hephaestus, eager for the love of Cytherea of the fair crow
presence of her father, the mighty son of Cronos, [290] and had sat her dov
her hand and spoke and addressed her:

“Come, love, let us to bed and take our joy, couched together. For Hephaes
gone, I ween, to Lemnos, to visit the Sintians of savage speech.”

There are a total of 19 comments on and cross references to this page.

Further comments from W. Walter Merry, James Riddell, D. B. Monro, Con
book 8 (general note)

book 8, line 250 (general note)

book 8, line 260: choros

book 8, line 260: agôn

book 8, line 260: kalos

book 8, line 270: aphar

book 8, line 275: authi menoien

book 8, line 280: ta &#ch2026; idoito

book 8, line 280: oude

book 8, line 285: alaoskopi n

book 8, line 285: chrus nios

Cross references from Strabo, Geography:

10, 3, 21

Cross references from Strabo, Geography:

10, 3, 21

Cross references from Raphael Kühner, Friedrich Blass, Ausführliche Gram

Ibraguimov):

72 [Bewegliche Konsonanten im Auslaute.]

187 [Dialekte.]

Cross references from Sir Richard Jebb, Commentary on Sophocles: Electra

* [251-471]

Cross references from Thomas W. Allen, E. E. Sikes, Commentary on the H

* [HYMN TO APOLLO]

Cross references from W. Walter Merry, James Riddell, D. B. Monro, Comm

1, 326 [Book 1 (a)]

Cross references from Walter Leaf, Commentary on the Iliad (1900):

19, 404 [Book 19 (T)]

13, 36 [Book 13 (N)]

6, 205 [Book 6 (Z)]

1, 71 [Book 1 (A)]

10, 286 [Book 10 (K)]

Preferred URL for linking to this page: <http://www.perseus.tufts.edu/cgi-bi>

The Annenberg CPB/Project provided support for entering this text.

This text is based on the following book(s):

Homer. The Odyssey with an English Translation by A.T. Murray, PH.D. in t

University Press; London, William Heinemann, Ltd. 1919.

OCLC: 22584673

ISBN: 0674995619, 0674995627

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2004.03.16

Würzburg L 507

Collection: Martin von Wagner Museum, University of Würzburg

Summary: Side A: warrior leaving home (extispicy)

Side B: Komos: two men and a woman in a procession

Lid: chariot race

Ware: Attic Red Figure Shape: Amphora

Painter: Attributed to the Kleophrades Painter Potter:

Context: From Vulci Region: Etruria

Date: ca. 500 B.C. Period: Late Archaic

Dimensions: H. 0.633 m.

Primary Citation: ARV2, 181.1; Para, 340; Beazley Addenda 2, 186. Beazley A

Decoration Description:

Side A: A scene of departure of an hoplite with extispicy (omen-taking by examining the entrails of a sacrificed animal, here a dog). The hoplite stands facing left, taking the omen; in front of him is a nude boy who is holding the entrails. Secondary figures: a Scythian and a woman (the hoplite's wife?). The hoplite is the tallest figure. His helmet breaks the frame. He is armed and carries a long spear. The boy standing before him at left wears a Phrygian cap. The Scythian wears a triclot with a large circular neck-flap. He has a high-crowned cap with neck flap and two cheek-flaps on one side. A quiver and a bow-case (hanging from his belt and a battle axe is in his right hand) are visible. Between the hoplite and the woman at right is a dog looking upwards at the entrails, an unusual depiction for the time. The woman, in chiton and himation, has her head turned towards the hoplite. She is carrying a cup (phiale) in her left hand.

The picture is framed by palmette friezes.

Side B: Two men and a woman to the right in an scene of komos. Two men are playing a drinking party or symposium. They are holding vases and musical instruments, seem to come from a drinking party or symposium. She advances to the right; her body is drawn in a frontal position, facing the men. She is dark-haired and wears a red ivy wreath and a collar around her neck. She is using one of them to ward off the man behind her, in a suggestive gesture. The man in the center holds a lyre in his left hand and a large skyphos in his right. He is also dark-haired and wears a Phrygian cap. The leftmost man seems to move to the left, but he is turning the head towards the other man. He has black hair, but a blond beard and wears a fillet on his head. He is holding a kylix in his left hand; in his right hand he holds a kylix by the handle, as if to throw it. The look drunk in their gestures. The anatomy of the woman is not realistic; the disposition of her breasts is impossible.

Lid: Chariot race. Three chariots are running on a track represented by winged horses. The speed is extraordinary. One of the horses has broken out from one of the chariots, pulling a floating bridle.

Inscriptions:

The inscriptions on both sides make no sense

Collection History:

From the Feoli Collection

Shape Description:

Belly amphora with lid

Sources Used:

Vos 1963, 118, n. 331; Simon 1975, 133; Boardman 1979, fig. 129.

Other Bibliography:

Beazley 1933b, 111f. 23 nr. 1
(Fatima Diaz)

University College London
r.janko@ucl.ac.uk

[Musik und Tanz (M. Wegner)]

Latacz, J., *Homer: der erste Dichter des Abendlands*, München & Zürich, 2e Forschungsberichte, p. 203

Daarnaast zijn nuttig voor het vinden van literatuur:

Powell, B.B. & I. Morris (edd.), *A New Companion to Homer*, Leiden 1997

Foley, M., *Oral-Formulaic Theory and Research: An Introduction and Annotations*, 1985

Holoka, J.P., 'Homeric Studies 1978-1983,' *CW* 83, 1990, 393-461; 84, 1990, 89-100

Clark, M.E., 'Neoanalysis: A Bibliographical Review,' *CW* 79, 1986, 379-94

Packard D.W. & T. Meyers, *A Bibliography of Homeric Scholarship*. Preliminary

Voor een eerste oriëntatie op de recente literatuur over een bepaald onderwerp

Latacz, J. (ed.), *Homer: Die Dichtung und ihre Deutung*, *WdF* 634, Darmstadt 1985, p. 576

Hieronder vindt men een overzicht van de belangrijkste edities en commentaren op de Ilias en de Odyssee, gerangschikt naar onderwerp (stand april 1997).

I. Tekstuitgaven

Monro D.B. & T.W. Allen, *Homeri Opera*, 5 voll., Oxford 1902-12 (OCT; 1-2 Ilias, 3-5 Odyssea)

Ludwich, A., *Homeri Ilias*, 2 voll., Leipzig 1902-7 (herdrukt 1995)

Allen, T.W., *Homeri Ilias*, 3 voll., Oxford 1931 (editio maior)

Mazon, P., *Homère, L'Iliade*, 4 voll., Paris 1937-8 (ed. & tr.)

Thiel, H. van, *Homeri Ilias*, Hildesheim 1996

Ludwich, A., *Homeri Odyssea*, 2 voll., Leipzig 1889-91

Mühl, P.von der, *Homeri Odyssea*, Basel 1946 (Teubner)

Thiel, H. van, *Homeri Odyssea*, Hildesheim 1991

Bérard, V., *L'Odyssée*, Paris (Budé, 1955-6)

Allen, T.W., W.R.Halliday & E.E.Sikes, *The Homeric Hymns*, Oxford 1936 (editio maior)

Voor het handschriftenmateriaal zijn alle latere edities schatplichtig aan Ludwich

Ilias (de editio maior) van Allen en West, voor de Odyssee de uitgave van Ludwich

naar de OCT van Allen, soms ook naar de edities van Mazon (Ilias) en Von der Mühlen

laatste bezit een sterk selectief maar tevens zeer informatief apparaat. De Ilias

is enigszins anders dan de andere. Van Thiel heeft een tiental belangrijke

aanvullingen genomen en al het andere materiaal naar het tweede plan verwezen. De rest

van het Lexikon des frühgriechischen Epos, vgl. IV), is uitstekend, maar het

II. Scholia, antieke commentaren

Voor de Ilias ABT-scholia Erbse, H., *Scholia Graeca in Homeri Iliadem*, 5 voll., Leipzig 1961

D-scholia Laskaris, J., *Scholia Graeca in Homeri Iliadem*, 5 voll., Leipzig 1961

scholia minora DeMarco, V., Roma 1946; Henrichs, A., *ZPE* 7, 1971, 97ff, 229-30

Eustathius Valk, M. van der, *Eustathii Commentarii ad Homeri Iliadem* pertinet

Een nieuwe uitgave van de D-scholia is een desideratum; voor een definitieve

editie vroeg: er duiken nog steeds papyri met Ilias-scholia op. Deze twee categorieën

zijn opgenomen in het Lexikon des frühgriechischen Epos (zie onder IV), paragraaf Sx. Voor de

Enige secundaire literatuur:

Baar, J., *Index zu den Iliasscholien*. Die wichtigeren Ausdrücke der grammatischen

Textkritik, Baden-Baden 1961

Erbse, H., *Beiträge zur Überlieferung der Homerscholia*, München 1960

Lühns, D., *Untersuchungen zu den Athetesen Aristarchs und zu ihrer Behauptung*

Hildesheim 1992

Voor de Odyssee

W. Dindorf, *Scholia Graeca in Homeri Odysseam*, Oxford 1855

J. Barnes, *Homeri Odyssea et in eandem ... scholia*, Cambridge 1711

III. Commentaren

Voor de Ilias is in eerste instantie te raadplegen:

Kirk, G.S. e.a., *The Iliad. A Commentary*, 6 voll., Cambridge 1985-93. (vol 1 (vol. 3 (9-12) J.B. Hainsworth; vol. 4 (13-16) R. Janko; vol. 5 (17-20) M.W. Edw met veel aandacht voor compositie, formulaire dictie, etc.; geen tekst]

Verder zijn voorhanden:

Ameis, K.F. & C. Hentze, *Homers Ilias für den Schulgebrauch erklärt*, 8 voll. Cauer; herdruk Amsterdam 1965); idd., *Anhang zu Homers Ilias*, 2 voll., *Leischoolcommentaar*, maar in de praktijk veel meer dan dat; schromelijk ond commentatoren.

Leaf, W., *The Iliad*, edited with apparatus criticus, prolegomena, notes, and (herdruk Amsterdam 1960) [nogal verouderd en sterk 'analytisch' gekleurd]

Willcock, M.M., *A Commentary on Homer's Iliad*, 2 voll., London 1970-84

Leaf, W. & M.A. Bay?eld, *The Iliad*, edited with general and grammatical intr London 1895 [niet meer echt bruikbaar]

Hooker, J.T., *Homer, Iliad III*, Bristol 1979 [schoolcomm.]

Wilson, C.H., *Homer, Iliad Books VIII & IX*, Warminster 1996

Grif?n, J., *Homer, Iliad IX*, Oxford 1995

Macleod, C.W., *Homer, Iliad Book XXIV*, Cambridge 1982

Voor de Odyssee is in eerste instantie is te raadplegen:

Heubeck, A., S. West & J.B. Hainsworth (edd.), *A Commentary on Homer's pendant van Kirk e.a., eerder met tekst en Italiaanse vertaling* verschenen al

Verder zijn voorhanden:

Ameis, K.F. & C. Hentze, *Homers Odyssee für den Schulgebrauch erklärt*, 4 von P. Cauer; herdruk Amsterdam 1964); idd., *Anhang zu Homers Odyssee*.

Stanford, W.B., *The Odyssey of Homer*, edited with general and grammatic voll., London 1947-8 [schooluitgave]

Jones, P.V., *Odyssey I-II. A Commentary*, Warminster 1991 [vertaling, com

Garvie, A.F., *Homer, Odyssey VI-VIII*, Cambridge 1994

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Richard Janko

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NOTES

1 Bielohlawek (1924-5) showed that the radical meaning of [molpi] is 'play', (cf. 17.255) [kinon melpithra genoito]. Elsewhere in Homer the word had been variously comprising 'dance', 'song', or 'song and dance', with or without the period [molpi], means specifically 'song' (where stringed music is often implied). In Homeric passages, those which bear most closely on the present problem are 17.255, of Phemius' impending performance; 21.430 [molpi kai formiggi] .

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<http://www.kingmixers.com/Franklin%20PDF%20files%20copy/Musical%20Technique%20in%20Greek%20Epic%20Diction.pdf>

THE LANGUAGE OF MUSICAL TECHNIQUE

IN GREEK EPIC DICTION

John Curtis Franklin

The American School of Classical Studies at Athens

"According to Greek tradition, the first treatise 'On music' () was that of La

Hermione, the eminent musician and musicologist of the late sixth century

...). Prior to this, of course, Greece enjoyed a flourishing and highly refined melic poetry of the Archaic period and the epic tradition which reached the Ionic or 'Homeric' school. Clearly the practitioners of these earlier styles were, other, and to their students, the essentials of their (cf. West 1992a: 218). Lasus—or whoever was first to write on the subject—there existed in oral tradition a vocabulary. Some of these words may have persisted, changed or unchanged over the periods (two ready examples are the string names and *phrygion*, since these superlatives, Homer, dropped from ordinary speech at an early date: see West 1981: 120). This would have been most evident in the earliest written works; unfortunately, the evidence for the two centuries which separate Lasus from the (substantially extant) Elenus is scanty in the late fourth century. In this paper I shall attempt to illuminate this lost material from archaic Greek poetry, and especially epic diction. The material I shall discuss, of course, since none of the poems purports to be a technical treatise. And yet I have employed 'fragments' of their professional vocabulary in the not-infrequent case of their theme.

It is not surprising that this material is most concentrated in the Homeric Hymns. The lyre and its music—the proper domain of the poet himself—are a main point of contention between him and his new-born brother. A brief consideration of this struggle is needed to understand the character of the passages from which my detailed evidence is drawn.

Apollo is amusingly portrayed as a jealous older sibling who is threatened by his younger brother. For Hermes, with the theft of Apollo's cattle, his precocious musician brother, for prophetic knowledge, is aggressively grabbing at his brother's toys. In the Homeric Hymns Hermes' traditional role as divine thief—a charge leveled by the resentful Apollo—is replaced by the sound of the new tortoiseshell lyre (Hymn 2, 446). Sibling rivalry among divinity is a theme of the theogonic struggle: the birth of a god requires a new allotment of power, and a new god is an interloper. This theme is brought to the fore when Hermes, to demonstrate his powers that be: Hermes ponders his place within the wide world, knowing that he is the latest of the poets' list of allotments, for he is latest and last 'according to age' (Hymn 2, 446).

Apollo, of course, has had his own domain prior to Hermes' birth, and according to the chronology this included music. In response to his brother's prodigious music-making (somewhat petulantly, one might imagine) that he is already an attendant on Olympus:

For I too am a follower of the Muses of Olympus,
To whom the splendid path of song and choruses are dear,
And flowering lyre-play and the lovely rumble of auloi." [...]

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S.E. Dunn

Review-Discussion of *The Oxford Classical Dictionary: Third Edition on CD*
Oxford: Oxford University Press 2000. Windows CD-ROM. £40.00+VAT. ISBN
Although, broadly, information technology is a force with which the traditio
many areas it is rapidly becoming a routine source of reference. As the poo
so the resources become more diverse. We can, at the touch of a button, ac
the country (<http://www.niss.ac.uk/lis/opacs.html>), search the British Libr
(www.jobs.ac.uk). Also available are some of the biggest names in the refer
(www.oed.com), for example, has now been joined on CD-ROM, although i
of the Oxford Classical Dictionary. The OCD has been a cornerstone of clas
the first edition of 1949. The newly released third edition, edited by Simon F
to continue this tradition into the 21st century. However, the general philoso
raise specific academic issues, as well as general questions about the role - a
'technology' in the traditional humanities.

The first question: why? Apart from the obvious reasons of bulk volume and
hold some merit), why take a standard reference work like the Oxford Class
'Research Desk', its 'Gallery', its 'Binders', with its icons with labels like 'Con
'Full Text Searching', is this not vastly overcomplicating what should be a st
looking up an entry from an alphabetical list? Or do the advantages of quick
the relative complexities of using a computer rather than a book?

The answer depends on who you are and what you are looking for. For som
classical researcher seeking information outside their own field, enhanced s
have much to recommend them. In theory, the provision of such facilities v
OCD could produce great benefits. On the other hand, the process of startin
for it to initialise, selecting the appropriate menu and scroll bar, and only th
prove very cumbersome and unnecessary for a scholar in the field who kno
anyway. The general reader is therefore the yardstick by which the digital O
Accordingly, the package is clearly designed with user-friendliness at the fo
packages, installation is very straightforward, as is the initial main menu, off
'Library', and access to an online Bookstore. You select the OCD from the 'm
menu with the headwords of all 6,250 entries in alphabetical listing. Scroll d
appears in a view pane on the right, in just the form it would in the paper bo
hyperlinks to other headwords. Clicking on one (as on the internet) takes yo
convenient device. The 'Binders' facility is also very useful, being similar to
environment. It is possible to save individual articles into different binders:
'Language', 'Mycenaean Civilization' and 'Minoan Civilization' into a single b
allows researchers immediate access to all entries that are relevant to differ
able to make written annotations 'in the margin' while avoiding the wrath o
which are stored with the article under its heading.

One clear advantage - indeed, the main advantage - the CD-ROM version h
facility. This has basic and advanced provision for search by title, keyword c
through the entire text of the dictionary for a particular word, and display t
of the word in an article. The results can also be displayed in alphabetical o
researching a topic with a large number of articles in which the keyword ap
for example, yields 477 headwords. An alphabetical search allows the user t
immediately and cross-refer to it. For example, it enables one interested in
relevant references (in this case, *Odyssey* 6, 100 and 8, 370) by selecting the
by a search using 'Homer'. On the other hand, a more general researcher n
defined by the number of occurrences of the word in the article (although,
secondary references is generated after the initial list). Thus, a 'by score' se

secondary references is generated after the initial list). Thus, a by score search 'goths' at the top and 'St Saba' at the bottom (of the initial list). These two search options are a useful research tool. The more advanced search options, however, are not as useful as the search for a selected passage of highlighted text, but it is not always possible to highlight for this. The 'search by title' option, which allows the user to search the headword, is superfluous, given that it is far easier to browse the alphabetical list of entries. A further feature, provided by the Versabook format which powers the digital version, is the 'Library Page.' This facility 'reads out' any article in a kind of flat, digitised dictionaric pronunciation needs some adaptation for work in the classical field - for example, 'Missanian', and 'Philip II' 'Philip eeh-eeh' - and it is rather difficult to correct. Finally, another advantage of the digital version which will be appreciated by a specialist looking for references outside his or her area, is the facility to identify the article. Whereas, in the paper version, identifying a person represented by initials looking in a separate list arranged in order of surname initial, in the digital version, over the initials of the author, and their name and institution pops out in an article. It is an inconvenience that the CD has to be physically in the drive in order to be used in conjunction with another CD-ROM (for example, the digital CD-ROM has to be physically in the computer to function), you are constantly swapping between the CD-ROM and the CD-ROM when the CD is removed and restarted when it is replaced. Cumbersome that it prevents, or at least strongly discourages, the software piracy to which it is subject. Overall, all well and good. The digital format of the OCD CD-ROM is user-friendly, easy for a semi-computer-literate user, easy in cross-referencing, possible to annotate, and nicely laid out. At least for a general reader, these will be improvements. Hornblower and Spawforth have made a number of significant changes to the second edition and H.H. Scullard which need discussion.

In their preface, Hornblower and Spawforth 'reject the sharp distinction made between "classical" and "archaeological".' They have sought to recognise the changes in classical studies since 1970, while retaining the emphasis on the factual record. The OCD's usefulness. In practice, this has taken the form of more 'thematic' entries on various aspects of classical antiquity. For example, in the new edition are P. Cartledge's entry on 'classical antiquity', A. Richlin's entry on 'sexuality', and J.T. Vallance's article on 'epigraphy' reflect the growing diversity of the classical field, while retaining the 'core' entries which provide a factual reference for workers in more traditional areas. On this latter point, Gery's article on Thucydides, the only article to remain unchanged since the second edition, is supplemented in the third edition with articles by S. Hornblower, A.W. Gomme and others on research since 1970.

The blurring of the line between the purely 'classical' and 'archaeological' is not purely chronological. In his OCD definition of 'archaeology, classical', A. Snodgrass defines the period as any date down to the late bronze age - as lying outside the scope of classical antiquity - does not begin before the iron age. This leads inevitably to a rather confusing situation where topics not defined as 'classically archaeological' have any place at all in a 'classical' dictionary. The prehistory of the Aegean and Italy? In the third edition, there are good treatments of 'Mycenaean Civilisation', 'Mycenae' and 'Tiryns' (O.T. Dickinson), 'Pylos' (O.T. Dickinson), 'Language' (J. Chadwick) and, on the Cretan side, 'Minoan Civilisation' (J. Bevan), 'Pre-alphabetic scripts (Greece)'. This inclusion of the archaeological material shows a trend which is to be welcomed. Minoan studies, however, remain under-represented. As Snodgrass describes a 'town on Crete [which] flourished from the 9th to the 6th cent', the 'Minoan bronze age flourish of eight to five centuries before that. It is true that, given the changes in the field, [1] this is a clear improvement. In the third edition, however, there are new entries on centres of Malia, Phaistos and Zakro.

The editors of the third edition have dispensed with the cross-referencing to other entries which are not titles of entries in the dictionary' are listed in the back. This treatment of relevant topics that are listed as headwords, is regarded by Hornblower and Spawforth as 'not used in practice.' For example, a researcher wishing to look up 'Polyphonte' would find a cross-reference. It seems fair to say that this tool does have limited use in practice, and a good example of this is especially given the new powers of search and cross-reference provided by the digital version. References are given in the list of headwords. For example, the word 'general' directs the user to the articles on 'dux', 'imperator', 'strategoi' etc. This is a good example of two lengthy alphabetical lists into one.

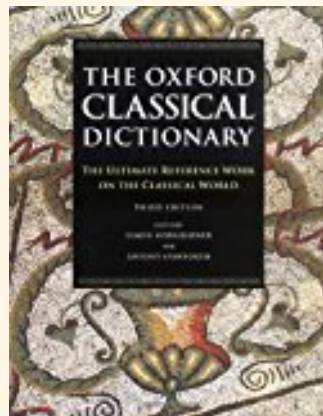
Finally, a simple yet obvious improvement is in the arrangement of Roman names. Instead of being listed by cognomen, the nomen is used as the key word. The preface amply illustrates the sense of this. In the second edition the brother

appear under P and L, rather than A. In the third edition, all the Aemilii are in alphabetical order of cognomen. In the transliteration of names, especially the standard Latinised version is used throughout, avoiding confusion.

In conclusion, the aim of this third OCD on CD-ROM is plain: to increase access to the twin means of the CD-ROM format and the philosophy governing its content. The success of the standardised system of menus and scroll bars, the help and tutorial toolbar, as well as the general user-friendliness of the package ensures that it is well suited to computing. On the content side, the new, more 'thematic' and generalised approach, as well as to scholars from outside the discipline and to interdisciplinary classical studies, powerful and flexible search facilities add to this appeal, as will features such as the institutions of authors and the 'signpost' entries. This is to be welcomed, particularly for higher education, such as in schools. On the other hand, it is difficult to envy the CD-ROM nearly all contained within a single 'traditional' area investing in the CD-ROM. It is clear from the start, using the paper version will be far less effort. However, the CD-ROM provides information to a wider audience, while retaining its traditional factual aspect. This is a key feature in the OCD's development. At the same time, sub-disciplines not previously included, nonetheless relevant to classical studies, are being included. May this combination be successful in the fourth edition.

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University of Durham

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The Oxford Classical Dictionary

Author: Simon Hornblower (Editor), Antony Spawforth (Editor)

Format: Hardcover

Publication Date: September 1996

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Karbon   2004.03.15

Agapite Spyro

Koitaxa to limma gia ton Homero sto OCD (Homer: 718), perigrafefi perilipt ypotheseon pou pragmateyontai ta dyo epi, milaei gia tin exairetiki ikanotita anthropini symperifora kai antidraseis, gia tin polyploki domi tou daktylikot oti istorikoi blepoun sta epi antikatoptrismous tis koinonias kai ton politikor epontai tis mycenaikis katastrofis (teli 13ou), alla akoma kai tis koinonias tou tis mykenaikis periodou epibionoun sta erga tou. I Iliada topotheteitai gyro tou apoikismou). Kleinei milontas gia ti methomeriki poiisi kai ekei anaferae kai sta poiimata tou Epikou Kyklou apo ta opoia sozontai mono perilipseis a grammatikos tou 2ou ai.). An kai ayta ta epika poiimata einai ysterotera ton oti antiprosopeyoun ta themata tis heroikis poiisis opos itan prin apo ton H known later material can make some claim to priority over the earlier”. Par metafero mono mia reference:

R. Janko

1982 “Homer, Hesiod and the Hymns”

Sxetika me tous Homerikous Ymnous koitaxa kai tin Istoría tou Ellenikou Et Politismos, Tomos B: 173

“Os Homerikoi Ymnoi I “Prooimia” mas paradothikan 33 poiimeta, pou exy epiko metro kai glossa. I gnomi oti ena dyo apo ayta einai erga tou idiou tou merikoi anikoun ston 7o ai. p.X., alloi stin klasiki kai alloi stin ellinistiki perio dinoun diexodika episodía tis zois ton theon apotelountai apo 400 os 600 p epikliseis theon, periorizontai se 40 os 3 exametrous.

O oros “prooimia” faneronei ti leitourgiki tous simasia, prin apo mia apagg rapsodoi synithizan na epikalountai mia theotita. Kai itan sto xeri tous na pa epikaloumeno theo, oste o Ymnos, parallila me ton prooimiako tou xaraktir O poiitis tou Ymnou sti Dimitra (7os ai. p.X.) prepei na gnorize ti mystiriaki Dinei to mytho tis arpagis tis Persefonis, apo tin ora pou I kori mazeyei loul theo tou Kato Kosmou, os tin ikanopoiitiki lysi sto telos(...) Sosta xaraktirisa latreytikou xorou. Polla episodeia tis Dimitras sto palati tou Keleou epinoith leptomereies tis eleysinias latreias...”

forum.index.hu

Magyarország első és legnagyobb fórum szolgáltatása. A web kettő pre-bétája, amit 1997 óta töltenek meg tartalommal a fórumlakók. Fórumok változatos témákban, hangnemben, moderálva. Ha nem csak megosztani akarsz, hanem diskurálni egy egy témában, csatlakozz Te is, és ha kitartó vagy, társakra találhatsz.

A Fórum otthont ad számos zárt klubfórumnak is, azok számára, akik készek az önszabályozás szellemében együtt élni ebben a virtuális közegben.

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Felhasználási feltételek

Mi ez? [GYIK]

Hozzászólás [GYIK]

Moderációs alapelvek

Moderációs topikok

Állásfoglalások

Reklámlink

Technikai segítség

Kérdésem maradt

Impresszum | Szabályzat | Adatvédelmi tájékoztató

Csatornák

Életmód	Közlekedés
Fotó - Videó	Politika
Gazdaság	Regionális közösségek
Hobbi, szabadidő	SOS - Egészség
HUSZ [18+]	Sport
Inda	FILOSZ
Index	Törzsasztal
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