

# Homeric Hymn To Dionysus

**Michael Lipka**

**The Homeric Hymns** Andrew Faulkner, 2011-06-30 This is the first collection of scholarly essays on the Homeric Hymns, a corpus of 33 hexameter poems celebrating gods that were probably recited at religious festivals, among other possible performance venues, and were frequently attributed in antiquity to Homer. After a general introduction to modern scholarship on the Homeric Hymns, the essays of the first part of the book examine in detail aspects of the longer narrative poems in the collection, while those of the second part give critical attention to the shorter poems and to the collection as a whole. The contributors to the volume present a wide range of stimulating views on the study of the Homeric Hymns, which have attracted much interest in recent years.

**Gods and Mortals** Nina Kossman, 2001-03-22 For centuries, poets have looked into the mirror of classical myth to show us the many ways our emotional lives are still reflected in the ancient stories of heroism, hubris, transformation, and loss that myths so eloquently tell. Now, in *Gods and Mortals: Modern Poems on Classical Myths*, we have the first anthology to gather the great 20th century myth-inspired poems from around the world. Perhaps it is because the myths echo the structure of our unconscious that every new generation of poets finds them a source of inspiration and self-recognition, says Nina Kossman in her introduction to this marvelous collection. Indeed, from Valery, Yeats, Lawrence, Rilke, Akhmatova, and Auden writing in the first half of the century to such contemporary poets as Lucille Clifton, Derek Walcott, Rita Dove, Wislawa Szymborska, and Mark Strand, the material of Greek myth has elicited a poetry of remarkably high achievement. And by organizing the poems first into broad categories such as Heroes, Lovers, Trespassers, and secondly around particular mythological figures such as Persephone, Orpheus, or Narcissus, readers are treated to a fascinating spectrum of poems on the same subject. For example, the section on Odysseus includes poems by Cavafy, W. S. Merwin, Gregory Corso, Gabriel Zaid, Louise Gluck, Wallace Stevens, and many others. Thus we are allowed to see the familiar Greek hero refracted through the eyes, and sharply varying stylistic approaches, of a wide range of poets from around the world. Here, then, is a collection of extraordinary poems that testifies to--and amply rewards--our ongoing fascination with classical myth.

**The Homeric Hymns** Homer, 1970

[The Homeric Hymns](#) Homer, 1891

**The Homeric Hymns** , 2004-08-02 A rich source for students of Greek mythology and literature, the Homeric hymns are

also fine poetry. Attributed by the ancients to Homer, these prooimia, or preludes, were actually composed over centuries and used by poets to prepare for the singing or recitation of longer portions of the Homeric epics. In his acclaimed translations of the hymns, Apostolos Athanassakis preserves the essential simplicity of the original Greek, offering a straightforward, line-by-line translation that makes no attempts to masquerade or modernize. For this long-awaited new edition, Athanassakis enhances his classic work with a comprehensive index, careful and selective changes in the translations themselves, and numerous additions to the notes which will enrich the reader's experience of these ancient and influential poems.

**The Homeric Hymns to Dionysus** Glynnis Fawkes, Gregory Nagy, 2013

*Three Homeric Hymns* Nicholas Richardson, 2010-04-22 This book is specifically designed for upper-level students of these major narrative works of early Greek poetry.

*The Reception of the Homeric Hymns* Andrew Faulkner, Athanassios Vergados, Andreas Schwab, 2016-11-17 The Reception of the Homeric Hymns is a collection of original essays exploring the reception of the Homeric Hymns and other early hexameter poems in the literature and scholarship of the first century BC and beyond. Although much work has been done on the Hymns over the past few decades, and despite their importance within the Western literary tradition, their influence on authors after the fourth century BC has so far received relatively little attention and there remains much to explore, particularly in the area of their reception in later Greco-Roman literature and art. This volume aims to address this gap in scholarship by discussing a variety of Latin and Greek texts and authors across the late Hellenistic, Imperial, and Late Antique periods, including studies of major Latin authors, such as Virgil, Horace, and Ovid, and Byzantine authors writing in classicizing verse. While much of the book deals with classical reception of the Hymns, including looking beyond the textual realm to their influence on art, the editors and contributors have extended its scope to include discussion of Italian literature of the fifteenth century, German scholarship of the nineteenth century, and the English Romantic poets, demonstrating the enduring legacy of the Homeric Hymns in the literary world.

**Homeric Hymns** Sarah Ruden, 2005-01-01 Poet and translator Sarah Ruden offers a sparkling new translation of one of our prime sources for archaic Greek mythology, ritual, cosmology, and psychology.

*The Cambridge Companion to Shelley* Timothy Morton, 2006-09-21 Percy Bysshe Shelley (1792-1822) was an extraordinary poet, playwright and essayist, revolutionary both in his ideas and in his artistic theory and practice. This 2006 collection of original essays by an international group of specialists is a comprehensive survey of the life, works and times of this radical Romantic writer. Three sections cover Shelley's life and posthumous reception; the basics of his poetry, prose and drama; and his immersion in the currents of philosophical and political thinking and practice. As well as providing a wide-ranging look at the state of existing scholarship, the Companion develops and enriches our understanding of Shelley.

Significant new contributions include fresh assessments of Shelley's narratives, his view of philosophy, and his role in emerging views about ecology. With its chronology and guide to further reading, this lively and accessible Companion is an invaluable guide for students and scholars of Shelley and of Romanticism.

**The Reception of the Homeric Hymns** Andrew Faulkner, Athanassios Vergados, Andreas Schwab, 2016-11-17 The Reception of the Homeric Hymns is a collection of original essays exploring the reception of the Homeric Hymns and other early hexameter poems in the literature and scholarship of the first century BC and beyond. Although much work has been done on the Hymns over the past few decades, and despite their importance within the Western literary tradition, their influence on authors after the fourth century BC has so far received relatively little attention and there remains much to explore, particularly in the area of their reception in later Greco-Roman literature and art. This volume aims to address this gap in scholarship by discussing a variety of Latin and Greek texts and authors across the late Hellenistic, Imperial, and Late Antique periods, including studies of major Latin authors, such as Virgil, Horace, and Ovid, and Byzantine authors writing in classicizing verse. While much of the book deals with classical reception of the Hymns, including looking beyond the textual realm to their influence on art, the editors and contributors have extended its scope to include discussion of Italian literature of the fifteenth century, German scholarship of the nineteenth century, and the English Romantic poets, demonstrating the enduring legacy of the Homeric Hymns in the literary world.

**Poems without Poets** Boris Kayachev, 2021-03-31 The canon of classical Greek and Latin poetry is built around big names, with Homer and Virgil at the center, but many ancient poems survive without a firm ascription to a known author. This negative category, anonymity, ties together texts as different as, for instance, the orally derived Homeric Hymns and the learned interpolation that is the Helen episode in Aeneid 2, but they all have in common that they have been maltreated in various ways, consciously or through neglect, by generations of readers and scholars, ancient as well as modern. These accumulated layers of obliteration, which can manifest, for instance, in textual distortions or aesthetic condemnation, make it all but impossible to access anonymous poems in their pristine shape and context. The essays collected in this volume attempt, each in its own way, to disentangle the bundles of historically accreted uncertainties and misconceptions that affect individual anonymous texts, including pseudepigrapha ascribed to Homer, Manetho, Virgil, and Tibullus, literary and inscribed epigrams, and unattributed fragments. Poems without Poets will be of interest to students and scholars working on any anonymous ancient texts, but also to readers seeking an introduction to classical poetry beyond the limits of the established canon.

**Ancient Fiction** Jo-Ann A. Brant, Charles W. Hedrick, Chris Shea, 2005 The essays in this volume examine the relationship between ancient fiction in the Greco-Roman world and early Jewish and Christian narratives. They consider how those narratives imitated or exploited conventions of fiction to produce forms of literature that expressed new ideas or shaped

community identity within the shifting social and political climates of their own societies. Major authors and texts surveyed include Chariton, Shakespeare, Homer, Vergil, Plato, Matthew, Mark, Luke, Daniel, 3 Maccabees, the Testament of Abraham, rabbinic midrash, the Apocryphal Acts, Ezekiel the Tragedian, and the Sophist Aelian. This diverse collection reveals and examines prevalent issues and syntheses in the making: the pervasive use and subversive power of imitation, the distinction between fiction and history, and the use of history in the expression of identity.

*APHex I* Marco Perale, 2020-10-12 *Adespota Papyracea Hexametra Graeca* provides a comprehensive corpus of 'anonymous' hexameter texts on papyri, parchments, ostraca and tablets that have appeared in the current and past two centuries. The project has three main objectives: i) to retrieve and determine how many and what type of unidentified hexameter poems reached us via Egyptian papyri; ii) to restore a readable and reliable text for these poems, providing straightforward access to material that has been hard-to-reach in print format, is still unavailable online, or has not been previously translated into English or any other modern language; iii) to discuss, insofar as the fragmentary state of the evidence allows, issues of style, metre, and attribution. Overall, it aspires to serve as a fresh and solid starting-point for future assessment of Greek poetry in Egypt from the Archaic period to Late Antiquity. This first volume of papyrus adespota contains: i) a catalogue of hexameter adespota, and ii) critical editions with English translation and commentary of: cosmologies and foundation poems (no. 01-06), astronomical and astrological texts (07-12), didactic and technical poetry (13-16), hymns (17-32), fragments of erotic content (33-38); epithalamia (39-43); and two hexameter anthologies, the Goodspeed papyrus (44) and the so-called Pamprepus codex (45). Future volumes will contain: Encomia and Lamentations (46-67); Bucolic (68-71), and Epic poetry (72-144); assemblages of Homeric verses (145-154); magical verses (155-166); oracles (167-169); fragments of uncertain genre or content (170-204); hexameter quotes from grammatical papyri and ancient commentaries (205-216); παίγνια (217-219); gnomic hexameters (220-221); pangrams (222-235); texts copied or produced within a school context (236-242).

Epiphanies and Dreams in Greek Polytheism Michael Lipka, 2021-12-06 While modern students of Greek religion are alert to the occasion-boundedness of epiphanies and divinatory dreams in Greek polytheism, they are curiously indifferent to the generic parameters of the relevant textual representations on which they build their argument. Instead, generic questions are normally left to the literary critic, who in turn is less interested in religion. To evaluate the relation of epiphanies and divinatory dreams to Greek polytheism, the book investigates relevant representations through all major textual genres in pagan antiquity. The evidence of the investigated genres suggests that the 'epiphany-mindedness' of the Greeks, postulated by most modern critics, is largely an academic chimaera, a late-comer of Christianizing 19th-century-scholarship. It is primarily founded on a misinterpretation of Homer's notorious anthropomorphism (in the *Iliad* and *Odyssey* but also in the Homeric Hymns). This anthropomorphism, which is keenly absorbed by Greek drama and figural art, has very little to do with

the religious lifeworld experience of the ancient Greeks, as it appears in other genres. By contrast, throughout all textual genres investigated here, divinatory dreams are represented as an ordinary and real part of the ancient Greeks' lifeworld experience.

**Seeing Double** Susan A. Stephens, 2003-01-27 When, in the third century B.C.E., the Ptolemies became rulers in Egypt, they found themselves not only kings of a Greek population but also pharaohs for the Egyptian people. Offering a new and expanded understanding of Alexandrian poetry, Susan Stephens argues that poets such as Callimachus, Theocritus, and Apollonius proved instrumental in bridging the distance between the two distinct and at times diametrically opposed cultures under Ptolemaic rule. Her work successfully positions Alexandrian poetry as part of the dynamic in which Greek and Egyptian worlds were bound to interact socially, politically, and imaginatively. The Alexandrian poets were image-makers for the Ptolemaic court, *Seeing Double* suggests; their poems were political in the broadest sense, serving neither to support nor to subvert the status quo, but to open up a space in which social and political values could be imaginatively re-created, examined, and critiqued. *Seeing Double* depicts Alexandrian poetry in its proper context—within the writing of foundation stories and within the imaginative redefinition of Egypt as Two Lands—no longer the lands of Upper and Lower Egypt, but of a shared Greek and Egyptian culture.

**›Dionysiac‹ Dialogues** Georgia Xanthaki-Karamanou, 2022-03-07 This book consists of two main, interrelated thematic units: the reception of Aeschylus' *Dionysiac* plays in *Bacchae* and the refiguration of the latter in the Byzantine drama *Christus Patiens*. In both sections the common denominator is Euripides' *Bacchae*, which is approached as a receiving text in the first unit and as a source text in the second. Each section addresses dramatic, ideological and cultural facets of the reception process, yielding insight into pivotal *Dionysiac* motifs that the ancient and Byzantine treatments share. Different pieces of evidence, mythographic, stylistic, and iconographic, are interrogated, so that light is shed on aspects of the storyline, the concepts, and the imagery of Aeschylus' two tetralogies. At the same time, *Bacchae* provides a valuable exemplum for aspects of dramatic technique, plot-patterns, and concepts refigured in *Christus Patiens*. This exploration thoroughly and systematically focuses on the ways in which the pagan play was transformed to bring forward new pillars of thought and innovative values in different cultural and ideological contexts over a wide time span from Greek Antiquity to Byzantium.

**The Sea in the Greek Imagination** Marie-Claire Beaulieu, 2016 In *The Sea in the Greek Imagination*, Marie-Claire Beaulieu unifies the multifarious representations of the sea and sea-crossing in Greek myth and imagery by positing the sea as a cosmological boundary between the worlds of the living, the dead, and the gods, or between reality and imagination.

**On Coming After** Richard Hunter, 2009-02-26 This book gathers together many of the principal essays of Richard Hunter, whose work has been fundamental in the modern re-evaluation of Greek literature after Alexander and its reception

at Rome and elsewhere. At the heart of Hunter's work lies the high poetry of Ptolemaic Alexandria (Callimachus, Theocritus, and Apollonius of Rhodes) and the narrative literature of later antiquity ('the ancient novel'), but comedy, mime, didactic poetry and ancient literary criticism all fall within the scope of these studies. Principal recurrent themes are the uses and recreation of the past, the modes of poetic allusion, the moral purposes of literature, the intellectual context for ancient poetry, and the interaction of poetry and criticism. What emerges is not a literature shackled to the past and cowed by an 'anxiety of influence', but an energetic and constantly experimental engagement with both past and present.

Agenorid Myth in the ›Bibliotheca‹ of Pseudo-Apollodorus Johanna Astrid Michels, 2022-11-21 The Bibliotheca of Pseudo-Apollodorus, perhaps the best-known mythographic text, stands out for its comprehensive aim and state of preservation. The handbook has regularly been disregarded as a repository of 'standard' myths or as a primary witness to archaic stories, a reductive view at once underestimating and romanticizing the merits of the Bibliotheca. This monograph unlocks the Bibliotheca as a literary work in its own right by offering the first systematic commentary on an essential selection, the Cretan and Theban myths in Bibl. III.1-56, and by presenting an in-depth analysis of the text. In so doing, this volume closes a gap in current research, from which a philological commentary is entirely missing. The main part of the study focuses on various aspects of composition and organization by addressing structuring principles, narratorial interventions, and the author's method and sources. It lays to rest persistent misconceptions about the representative character of the Bibliotheca's myths, the author's merits, and his source use, all of which have divided the scholarship to this date. In addition, it provides an update on the author, date, purpose and readership, text history, and book division of the Bibliotheca.

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