

the means of expression and their memory of tales from the past as mutually helpful partners in creating Homer's old-style "new" poetry.

The similes are not presented sequentially or in their order of appearance in the narrative; rather, they are grouped by books and then analyzed as they fit broad functional categories. The first chapter shows how Homer has used expository digressions widely and effectively in telling his stories and how the similes can be approached as parallel narrative devices. The second chapter will analyze the poet's and audience's inheritance from previous performances of epic in order to determine the choices available to Homer in shaping his similes to support the narrative. The next three chapters examine those books in the *Iliad* and the *Odyssey* that contain the largest numbers of similes—in other words, the books where Homer seems to have chosen to give the similes major significance in his design. Finally, the conclusion attempts to imagine how a poet could have juggled all the elements that went into the series of choices that produced the individual simile. Together these chapters demonstrate my major point: the individual simile—even the shortest one—is the result of a complex process that requires the participation of both poet and audience.

The translations are mine; I have everywhere tried to follow the original closely and have not added the Greek text of each simile.

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Hanover, New Hampshire
W.C.S.