

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.

Many friends have aided me in completing this study. E. M. Bradley, E. Bakker, M. Edwards, J. Foley, J. A. W. Heffernan, C. Higbie, E. Minchin, G. Nagy, R. Rabel, H. Tell, W. G. Thalmann, and L. Whaley have been loyal guides as the book took shape. To them and to the many other friends and colleagues who have offered generous criticism, I offer my appreciation.

The publication of this book in its double format has depended on close and friendly cooperation with the Dartmouth College Library and the University Press of New England. I wish to express my thanks for the interest and enthusiasm of Michael P. Burton, the Director of the Press, and Jeffrey L. Horrell, the Librarian of the College, as well as Phyllis Deutsch, William Fontaine, Elizabeth Kirk, and David Seaman.

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