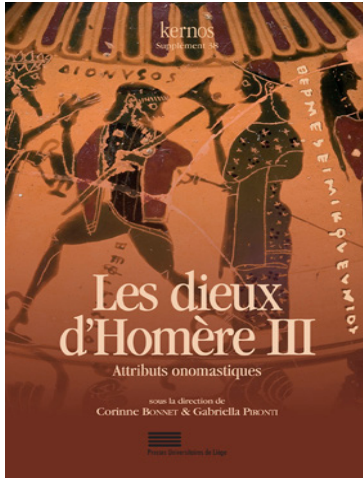


## LES DIEUX D'HOMÈRE III. ATTRIBUTS ONOMASTIQUES




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THIS VOLUME IS THE PRODUCT of a collaborative effort, originating from the third workshop dedicated to analyzing the divine world in Homer as an integral part of the ritual landscape of ancient Greece. As part of an ERC project titled “Mapping Ancient Polytheisms” the starting point is to explore the plurality of names and the plasticity in the poetic choices to name gods as a communications strategy. Names both describe but also construct a god’s identity. With an approach from sociolinguistics that subtly employs speech act theory and semiotics, the choices for specific names represent not merely how gods are perceived but are part of a performative strategy to create theology and shape ritual practice. Addressing a god or using a particular noun or epithet to refer to specific deities is not a matter of verse convenience but is part of a complex communicative nexus and narrative strategy.

The volume is organized into four sections. The first section presents the goals of the editors (Corinne Bonnet and Gabriella Pironti). It includes a chapter that presents current trends and a bibliographical survey of the semantics of divine epithets (Renaud Gagné). The second section presents three chapters with an emphasis on epithets primarily of Zeus that showcase the polysemy of such epithets. The third section focuses on naming/addressing the divine, while the fourth and final chapter looks at naming and the circulation of different names as carriers of temporal and spatial dynamics and interactions as represented in early Greek literature. The editors (Bonnet and Pironti), as they present it in their first chapter, carefully follow the act of naming as a practice within a polytheistic system and present the ramifications of analysis that the contributing scholars pursue coherently. The second chapter (part of the introduction) by Gagné privileges the “names” (*ounomata* or *eponymiai*) of gods and traces the ancient distinctions between epithets and enunciations of the divine while offering a rich survey of trends from the 16<sup>th</sup> century until today. From Julien de Havrech’s *De Cognominibus deorum gentilium* (1541) to the 21<sup>st</sup> century explorations, how one names gods, what epithets and, more broadly, ways of addressing and forming enunciations for the divine are used is an intense field of inquiry. Gagné has produced an exciting survey of different attitudes to nomenclature focusing on the 19<sup>th</sup> and 20<sup>th</sup>-century approaches (discussing scholars such as Henri Meylan-Faure, Martin P. Nilsson, Karl Meister, to Vinciane Pirenne-Delforge, Albert Henrichs and Robert Parker, among many others). Approaches to naming are reflections of trends in classical scholarship, so this overview is particularly welcome as it presents the different categories of onomastic attributes (from nature epithets, such as *nephelogeretes*) to functional (*hekatebolos*) or descriptive (*leukolenos*) epithets that poets employ. The notion of ‘cult epithet’ (as used by Parker) is critical. Each epithet affords the poet with its own semantic force, the operative idea behind all papers for this volume.

In the first paper of the second section, Gagné continues his own explorations by looking at the ancient trajectories of the *Panomphaios*, as an epithet of Zeus in archaic poetry (hapax in Homer) and one that has attracted the scholiasts’ interest. *Omphe*, as a word that denotes voice, can denote the one who hears or the one who gives a sign, closer to the *Kledonios*. For Porphyry, the *omphe* is a divine voice (like the *ossa*), which makes a Panomphaios Zeus the master of all voices. Quintus of Smyrna or the author of the *Orphica Argonautica* and even Christian texts embrace the Homeric *panomphaios* to express their own theological considerations. The following chapter (written by Corinne Bonnet, Maria Bianco, Thomas Galoppin, Adeline Grand-Clément, and Sylvain Lebreton) investigates the semantics of *eyryopa*. They explore the etymological links with both the visual and the aural/audio areas, which have divided scholars regarding the meaning of this epithet. The authors fur-

ther contextualize this epithet with notions of “voicing” and “seeing” that lurk behind the meanings. The *eyryopa* is found in contexts that bring oracular associations. One of the most important findings of this chapter is that the poets engaged with the semantic ambivalence inherent in this epithet. This chapter further investigates how other corresponding epithets “color” the meaning of the *eyryopa* (e.g., *baryktypos*, as a parallel epithet conceptually). The associations with fate and destiny are at the heart of the *eyryopa* as attested in the *Homeric Hymns*. In the same spirit as other authors of the volume, such onomastic attributes are part of an open process in which poets engage with their tradition as they enrich meanings and even innovate in performance. This chapter revisits the voice or vision dilemma as they trace the attestations of the *eyryopa* epithet. It also looks at parallel epithets with the *-ops-* component (such as *panoptes*, *epopsios*, etc.) It further reevaluates the *eyrus* component in epithets for gods (e.g., *eyryalos* for Apollo, *eyryanax* for Zeus). The epithet shows an amplifying effect. Used exclusively for Zeus (with one attestation for Helios), it brings connotations of justice and destiny, but also mobilizes a network of relations with other divinities (such as Apollo, Hermes, Iris, Hera, Dike, Themis, and others). The fifth chapter by Ombretta Cesca explores the expression *Dios angelos* and the different syntactic contexts in which it is found. It modifies *Ossa* (*Il.* II 94) a word that takes the meaning of voice and rumor. Never attested in the *Odyssey*, the expression has multiple attestations in the *Iliad* and brings the nuances of agility and stirring towards action. The chapter revisits the *panomphaios* epithet and its associations with the oracular realm. It further analyzes Iris as an *angelos* and moves the discussion to the epiphanic moments in Greek epic. Being an *angelos* does not simply mean giving a message to someone but creating the dynamics of willing collaboration. This chapter sheds light to notions of agency but also mobilization of action, and a closer look at such expressions that function like epithets can help us formulate a theory of character agency and action in epic poetry.

In the second part of the volume, David Bouvier has produced a comprehensive chapter in which he revisits fundamental questions in understanding ancient ritual operations and poses critical questions, such as why one should add an epithet when naming a god. He looks carefully at the context of addresses. For example, of the 38 direct addresses to Zeus, 22 come from a divinity (e.g., thirteen times from Hera, two times from Thetis, three from Athena, two from Poseidon, and one from Ares and Artemis respectively), 16 from a mortal. Of the 22 addresses, 14 are part of a response. The great majority of the mortal addresses to Zeus (12 out of 16) are prayers. Bouvier makes an astute statement about a “grammar of polytheism” (p. 128), claiming that polytheism as a system assumes a plurality of deities, but at the same time it offers the possibility of multiplying one divinity into multiple entities. Inspired by how names

and the act of naming appear in Proust with all the temporal implications of creating memory, he revisits the importance of having the same divinity appear under multiple attributes or with different names. Names can be proliferated just as connotations become more subtle. With a careful philological analysis, Bouvier compares how epithets are used for heroes and how for gods. For gods, epithets become names, as the names alone need more to create the character and identity of the god. Although metrical considerations are essential, epithets become part of the conceptual shaping of the divine. Claude Calame in the sixth chapter revisits notions of ritual efficacy and how they intersect with naming. Names evolve within a narrative context. Calame analyzes Chryses' prayer to Apollo and the address to Apollo as *argyrotoxos* (*Il.* I 451). He considers the possibilities of this cultic address to Apollo within its narrative context, which also brings elements of space through the reference to Chryse as the area of the god's protection. From a narratological perspective, it is also worth seeing how the same epithet can be used outside a formal prayer or address to the god (e.g., *Il.* V 517-518) by the poem's narrator to refer to Apollo. In such instances, the epithet is detached from its ritual context and placed within narrative needs. Carmine Pisano's chapter looks at the typology of names and scholarly trends in naming the gods from Herman Usener to Robert Parker. Following Usener's typology, she discusses the three types of divine appearance: the momentary, the assigned specialized presence of the divine, and the more emblematic names for specific divinities. Epithets may originate on their own and are part of the evolving ritual processes as they are attached to specific divinities. Homer can bring a specific aspect of the divine by deploying a particular epithet. The epithet *hekatos* for Apollo brings battle associations. In the case of Hermes, four different epithets have a theonymic function (e.g., *Eriounes*, *Diaktoros*, *Argeiphontes*), and while some may be more obscure in their use others seem more generic and interchangeable. This *polyonymie* is part of the honors attributed to gods. Dominique Jaillard with the following chapter turns to the Homeric hymns and the notion of *kosmos* as both a way to embellish but also to present a certain order within the hymnic structure.

The fourth section begins with a chapter by Miguel Herrero de Jáuregui which looks at the epithets that confer local referentiality. Apollo is invoked as a divinity that is heavily regionalized (in relation to places such as Chryse, Cilla, Sminthe, all places around Troy). The Iliadic narrative presents the use of the local dimension in prayers or addresses to the divine. The Trojan address to Zeus as the one who reigns contextualizes Zeus within the Trojan world, creating a rapprochement. The Homeric text is inconsistent in how it associates local references to the divine with notions of efficacy. While Apollon *Smintheus* and Zeus *Idaios* seem to be responding to prayers, Athena and Hera's stances are more ironic within the narrative and less straightforward. As

Herrero de Jáuregui explains, “Homer is more subtle than a theologian” (p. 205) and plays with his narrative. The Homeric text resists binary readings. Although the *Iliad* begins with Apollo *Smintheus* and ends with Zeus *Idaios* embracing local spaces, at the same time, it reinforces a delocalized vision of the divine world. In other words, Homer leaves space for the local dimension but employs it as part of the greater Olympian stream of associations. The eleventh chapter by Adeline Grand-Clément turns to artistic renderings and their vestiges on literary naming. There is a striking dominance of epithets that relate to materials, from gold to silver, and references to divine corporeality that possibly derived from the iconography of the divine world need to be investigated further. Egyptian and Eastern influences have been explored as possibilities of the routes with which those epithets have entered the literary discourse. This chapter makes some exciting suggestions by scrutinizing through a range of different sources (from Homer to Pausanias) the “blue” epithets comparing Poseidon with Athena. It proceeds with a convincing hypothesis that the journey of an actual Athena statue of the Agora from an Attic sanctuary echoed the Homeric Athena along with an “exotic” Athena whose blue gaze was associated with the Athenian naval power. This allows for multiple interpretations of the *glaukopis* epithet. The final chapter of the volume by Gabriela Pironti continues this line of thought and moves in a different direction by comparing Aphrodite’s epithets and their multiple registers. Pironti makes a strong case for the journey of the Hesiodic daughter of Ouranos into later cultic perceptions of “*Ourania*” Aphrodite that has helped morph Aphrodite’s iconography. Aphrodite is associated with references to places with epithets such as *Kypris* and *Kythereia*. A point of particular interest is the change in direction between the west and the east among the Hesiodic accounts and the sources that echo cultic practices. This chapter concludes with another important point by examining the *-thronos* epithets (e.g., *chrysothronos*, *euthronos*) and rather than supposing the “throne” static interpretation engages with the term “*throna*” that mobilizes textile work references through embroidery. This illuminates in a new way well-known epithets, such as Sappho’s *poikilothronos Aphrodite*, and aligns such epithets with other epithets that comment on clothing (e.g., *chrysopeplos*) and the physical rendering of the divine in visual arts. It further concludes with a point about “open semantics” for some epithets, such as *chryselakatos*, analogous to *chrysotoxos*, epithets for Artemis, when more registers than one can operate simultaneously (textile work with weaponry).

The volume is produced with rigor and meticulous care, enabling the reader to move from one chapter to the next with ease as the lexical attributes of the polytheistic presence are explored in Homer and beyond, with sensitivity to the ritual practices and visual forces that have shaped the perception of different gods through their

adjectival registers. Naming the divine is subject to poetic creativity and ritual evolution and is itself a “work in progress”. It illuminates our understanding of the gods in the Homeric corpus, as the corpus itself is subject to ongoing finetuning, alteration, and iteration, and with the sustained synergy in the methodological approaches, it brings exciting new vistas in comprehending the multiple registers naming constructs in the ancient polytheistic system.