Summary Remarks

A–Our Goals

A.1 Our rationale for preparing this Compendium is to provide a source for listing all the similes in the *Iliad* and *Odyssey* in sequence, for identifying the different types, and for bringing greater consistency to the enumeration of similes. In the Appendices we have compiled some useful statistics about the functions and protheses of similes (Appendices I–IV), the types and characteristics of similes (Appendices V-VI), the distribution of similes in the two epic poems (Appendix VII), divine comparisons and transformations (Appendices VIII–IX), and various statistics (Appendix X). (See Section C below.)

A.2 Since this is not an interpretive or analytical study but rather a collection, we have not provided a discussion of thematically related similes or an analysis of the many similes featuring, for example, lions, bulls or fire. Nor have we attempted to judge the date of a simile in relation to its context. Two other interesting questions that have not been addressed are (1) why does the Narrator add a simile to a one passage and not to another similar one? And (2) what determines whether a simile will be short or long? For example, after *Iliad* 24.121 when Thetis darts down to earth from the peaks of Olympus, a simile might easily have been inserted, such as you find in other passages where a goddess does this, for example at *Iliad* 15.170:

> ὡς δ᾽ ὅτ᾽ ἂν ἐκ νεφέων πτῆται νιφὰς ἠὲ χάλαζα
> ψυχρὴ ὑπὸ ῥιπῆς αἰθρηγενέος Βορέαο,
> ὣς κραιπνῶς μεμαυῖα διέπτατο ὠκέα Ἶρις,
> ἀγχοῦ δ᾽ ἱσταμένη προσέφη κλυτὸν ἐννοσίγαιον:
> And **as when from clouds there flies snow or chill hail**,

driven by a blast of Boreas (the North Wind) born in bright heaven,

thus quickly sped in her eagerness swift **Iris**;

and standing near she spoke to the famous Earth-Shaker.

Similarly lions sometimes appear in brief similes (*Iliad* 5.476 or 15.275–276) and elsewhere in more elaborate scenes comprising four or five lines (*Iliad* 15.630 or 18.823). Many long similes (such as the one at *Iliad* 16.157–164) could be excised without affecting the story line or the metrics. It is of course possible that some compositional principle influenced this (e.g. "geometric" structure as discussed by Cedric Whitman's *Homer and the Heroic Tradition*, 1958) or that a reciter of the poem had the freedom to expand the simile according to the inspiration of the moment.[1]

A.3 Other questions could be pursued: Are there fewer similes in set pieces or "type scenes" (e.g. arming for battle, sacrifice or hospitality)? What are we to make of strange similes or odd comparisons (e.g. *Iliad* 13.25 where Hector sets out like a snowy mountain: see Bradley 1967)? Or of the frequency of multiple similes in succession or of the sequencing of similes (e.g. a short followed by a long simile): Appendix VII?

B–The Function(s) of Similes

B.1 Many commentators, from early Greek scholiasts to modern scholars, have spoken of similes in poetry as performing various functions. On the subject of similes in general, Eustathius of Thessalonica (twelfth century AD) calls them one of the *hêdysmata* of poetry (something which sweetens or spices), and he assigns to the simile four specific functions: *auxêsis* (to supply details and to amplify the narrative); *enargeia* (to make it more vivid or

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[1] "The extension of the simile was not dictated by the details of the surrounding story or the narrative demands of the situation within the simile; rather the decision to stop or to continue was made by the poet as he sang each simile and attempted to achieve a certain effect in developing its particular details." (Scott 1974:124)

actual); *saphêneia* (to make it clear); and *poikilia* (to vary or relieve monotony). According to Snipes 1988:208–209), "[t]he poet," writes Eustathius, "seasons his poetry with many spices, and he has one form of such elegancies, the simile (*parabolê*), by means of which he accomplishes many things beautifully."

   B.2 To some extent Eustathius' categories also apply to prose writers. Plato, for example, introduces similes to provide clarification of an argument (e.g. a concrete example for an abstract discussion) or literary embellishment (even using quotations from Homer to support an argument) or adding humorous exaggeration (not a feature of epic poetry).[2] In contrast to Plato, however, Homer does not need to use similes to define abstract subjects (tenors like truth, speech, argument) since the majority of Homeric similes illustrate specific subjects like the heroes of epic.

   B.3 In modern times scholars have introduced different terminology that overlaps or expands upon Eustathius' functions. Lee's four categories (Lee 1964), for example, are not so much categories of function as of type, although he does specify one function as the need for fighting passages "to be relieved of monotony by continual breaks [i.e. *poikilia*], with reference to lions, storms, etc." (p5). Lee believes that most similes were added by reciters long after the original composition of the *Iliad.* The four types that he names are (1) ordinary speech, (2) the straightforward, close comparison, (3) direct comparison that "goes on irrelevantly," and (4) "the simile which does not compare, the comparison which does not illustrate . . . In the *Odyssey* nearly all the similes are very simple, of type 1 or type 2; very few are of type 3, and none are of type 4" (p6).

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[2] Clarification: will power is like the rudder of a ship [Cleitophon 1]; humorous exaggeration: "I began to turn like a fish caught in a net [Euthydemus 15]. See Ziolkowski 2014 Conclusion, where the following functions of Plato's similes are listed: (a) clarification by visualization (abstract tenor, usually with a concrete vehicle); (b) verbal clarification (concrete tenors with vivid verbs); (c) clarification by differentiation (telling what something is NOT); (d) literary embellishment; and (e) humorous exaggeration.

B.4 Wace 1962:70 in explaining why the *Iliad* has four times as many similes as the *Odyssey* says "that is because it deals with battle-scenes, where they are needed to relieve the monotony, and that is why in it 164 are in battle-scenes and 38 outside them." "In the same way similes are used to end scenes both large and small . . . Hector's first attack on the Achaeans ends with the Trojan watch-fires burning like stars around the moon (*Iliad* 7.555–559)." (p71)

B.5 Postlethwaite 2000:16 contrasts the way similes break up the long descriptions of battles and dying warriors "by adding to them a variety of detail; in contrast, in dramatic scenes where speeches predominate, similes are very rare. Similes establish the closest bond between the poet and his audience . . . the poet relates his description to the everyday experience of his audience." He speaks particularly of "extended similes".

B.6 A more recent scholar (Rood 2008:19) cites three conclusions that "have emerged in recent years about the subject matter of Iliadic similes. First, their content falls into three groups: (a) weather and other natural phenomena; (b) hunting and herding; and (c) human technology. Second, contrary to the old idea that similes provide relief from the relentless violence of war, the similes of type (a) and (b) also depict violence, the kind inherent in nature and animals. Her paper considers the technological similes of the *Iliad* in order to show that "they do not contrast with the context of the poem but, on the contrary, enhance the cultural aspect of the war and the poem's function of creating undying glory, *kleos aphthiton.*" (pp19–20)

B.7 Scott 2009, on the other hand, selects certain books of the *Iliad* and the *Odyssey* and categorizes the similes in them according to their narrative function: "Similes that aid in the delineation of character and plot" (*Iliad* 2, 11, 21, and 22), "Similes as markers in shifting

scenes" (*Iliad* 5 and 12; *Odyssey* 5 and 22). In his earlier book (1974) he includes terms in his Appendix that suggest function (e.g. "anger", "joy").

B.8 Another scholar (De Jong 2012), like Eustathius, also identifies four functions of Homeric similes — in addition to "a mere illustrating function" (p23). She calls these "pathetic" (illustrating "the pathos that the narrator feels attached to human effort"), "anticipatory" ("or prolepsis, as when Hector is compared to a boar or a lion that feels no fear when facing a mass of hunters," p24), "characterizing" (similes that "run through the poem or parts of the poem by way of a leitmotif and acquire a thematic function", p24) and "structuring" (more than *poikilia* to avoid monotony, but rather "a particularly powerful means of establishing connections between different parts of the story", pp24–25). These terms reveal a more sophisticated effort to understand similes as they are related to other similes in the poem and to the attitude of the poet. Where Eustathius interprets similes as they relate to the specific context of the text, many modern scholars try to determine their function in the larger scheme of the poem. Thus we find a variety of functions attributed to similes, although the most common single explanation is that they offer relief from the narrative (Moulton 1974) or, especially in the *Iliad*, lend variety and contrast to the narrative (Porter 1972).[3]

B.9 Our efforts have concentrated on describing the similes within their immediate context. In this sense "function" refers to the more "illustrative purpose" of helping the listener/reader visualize the action, usually by comparing it to something that sheds light on or embellishes it. In Appendix I we have cited various "functions" of this type for all the similes in our Compendium.

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[3]See Bassett 1921:134 for a survey of other scholars and functions.

C–Summary of Appendices

Appendix I: Similes Attached to Vehicles

C.1 By classifying the vehicles of all the similes according to four basic groups (human activities, natural phenomena, the animal world and the vegetable world) plus one minor group (divine), we can compare one aspect of the function of all the similes. This arrangement is less complex than Wilkins' very detailed classification, which also has a different purpose ("to present the entire body of them in a clear-cut, scientifically arranged outline" [Wilkins 1920:147]). From the two color pie charts provided, it can be seen that more of the similes in the *Odyssey* (43%) are associated with human activities than is the case for the *Iliad* (29%). On the other hand, the *Iliad* makes more use of natural phenomena (31%) than the *Odyssey* (18%); animals and natural phenomena are often found in the numerous descriptions associated with battles and combat.

Appendix II: Similes Attached to Tenors

C.2 As seen in Appendix I, others have categorized the similes of the *Iliad* and *Odyssey* by the type of vehicles used in the similes. (Examples of other detailed listings include Wilkins 1920 and Lee 1964.) This appendix categorizes these similes by the type of tenor. Broad categories are used with subcategories where appropriate. For example, in the *Iliad* separate categories are provided for Greek Individuals and Trojan Individuals with subcategories for the individual heroes. A number of similes involve more than one individual or category. The following observations can be made concerning this categorization: (a) People are the focus of the similes more than things or the world they live in. (b) 18% of the similes in the *Iliad* have multiple tenors and 11% of the similes in the *Odyssey* have multiple tenors. The higher percentage for the *Iliad* is largely a result of similes used to describe battles and combats between individuals.

Appendix III: Protheses

C.3.1 Most Homeric similes are introduced by sixteen prothetic words: ἀλίγκιος, ἀτάλαντος, δέμας, εἴκελος, ἐΐσκω, ἐναλίγκιον, ἔοικα, ἦμος, ἠΰτε, ἰκέλη, ἶσος, οἷος, ὅμοιος, ὅσσος, φὴ, ὡς (+ ὡς εἰ, ὡς ὁπότε, ὡς δ᾽ ὅτε, ὥς τε). In addition, some similes are expressed without a prothetic word, with the comparison contained in a comparative adjective followed by the genitive case, as in *Iliad* 1.249: τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή ("from whose tongue flowed speech sweeter than honey"). In a few examples the comparison is expressed by the genitive case with the verb ἔχων + accusative, as in *Iliad* 16.752: οἶμα λέοντος ἔχων (having the rush of a lion).

C.3.2 There is also a group of similes that are introduced by words like οἷά and ὅσσον expressing abstract qualities (distance, quantity, volume etc.), as at *Iliad* 9.385: οὐδ᾽ εἴ μοι τόσα δοίη ὅσα ψάμαθός τε κόνις τε ("not even if he should give me as many gifts as the sand and dust") or *Odyssey* 9.473: ἀλλ᾽ ὅτε τόσσον ἀπῆν, ὅσσον τε γέγωνε βοήσας ("But when I was as far away as a man's voice carries when he shouts").

C.3.3 Thus there would seem to be many more protheses in Greek than in English (as, like, than etc.). Some prothesis types are used sparingly, others are used predominately for scene similes. The frequency of types does not differ much between the *Iliad* and *Odyssey*. Pie charts in Appendix III show the relative frequency of the different types. The *Iliad* and *Odyssey* have similar distributions of protheses (cf. the pie charts of percentages of protheses). Furthermore, the distribution of protheses for scene similes is similar for the both poems.

Appendix IV: Location of Protheses Within the Lines of the *Iliad* and *Odyssey*

C.4.1 This appendix provides a compilation of the location of the protheses within each line. Three categories of line location are considered: (1) the prothesis begins in the first two feet; (2) the prothesis is in feet 3–4; (3) the prothesis is in feet 5–6. We call these the 'Beginning'

of the line, the 'Middle' and the 'End'. What can be learned from grouping the similes by position in each verse? In the first place, patterns appear when we see that some protheses are more common at the beginning of a line (like ὡς δ' ὅτε and ὡς δὲ) and others at the end (ἐοικώς and ἶσος); and some like ἠΰτε at both the beginning and the end. Secondly this kind of presentation will be useful in determining which similes (and how many) could conclude at the end of a line rather than continuing. Often (50% of the time) similes have the prothesis at the beginning of a line and continue for one or more verses (taking illustrations from the *Iliad*):

3.3   ἠΰτε περ κλαγγὴ γεράνων πέλει οὐρανόθι πρό: +

3.23   ὥς τε λέων ἐχάρη μεγάλῳ ἐπὶ σώματι κύρσας   +

3.33   ὡς δ' ὅτε τίς τε δράκοντα ἰδὼν παλίνορσος ἀπέστη   +

Some have the prothesis in the middle of a line (feet 3–4):

     1   2   3   4   5   6

— —/ — —/ —⌣/—⌣ / — ⌣ / ——

3.151   ἐσθλοί, <u>τεττίγεσσιν ἐοικότες</u> οἵ τε καθ' ὕλην

     1   2   3   4   5   6

—⌣ /—⌣ / — ⌣ /—⌣ / — ⌣/——

3.222   καὶ <u>ἔπεα νιφάδεσσιν ἐοικότα</u> χειμερίῃσιν

An equal number have the prothesis at the end of a verse (feet 5–6) and some end there abruptly:

1	2	3	4	5	6

— —/ — — / —⏑ /— — / —⏑ /— —

3.2 Τρῶες μὲν κλαγγῇ τ᾽ ἐνοπῇ τ᾽ ἴσαν <u>ὄρνιθες ὣς</u>

(the Trojans with a shriek and a battle cry advanced **like birds**)

— ⏑/ — ⏑ / —⏑/— — /—⏑ /— —

3.449 Ἀτρεΐδης δ᾽ ἀν᾽ ὅμιλον ἐφοίτα <u>θηρὶ ἐοικὼς</u>

(The son of Atreus <Menelaus> strode among the throng **like a wild animal**)

Homer chooses to prolong the simile at 3.2 by adding another description of shrieking cranes, which ends at 3.7. The question arises: What determines whether such [a] simile continued? Dramatic considerations (not wanting to break the action)? Poetic license? See Scott 1974:140–161 for a discussion of Methods of Extending the Simile.

C.4.2 To conclude, we point out some statistics from this Appendix. From the Tables 1 and 2 in IV-C we see that the totals for both poems are as follows:

Iliad: 180 (first 2 feet) + 85 (2nd) + 79 (3rd) = 344;

Odyssey: 64 (first) + 33 (2nd) + 31 (3rd) = 128;

Thus it appears that the proportion of protheses in the second and third sections of the line are about equal in both poems (23% – 25%).[4] Consequently half of the protheses occur in the first section of each line (*Iliad*, 180/344 = 52%; *Odyssey*, 64/128 = 50%). This is an extraordinary coincidence: that both epic poems show almost identical patterns of prothesis placement.

C.4.3 From Appendix IV-C we can draw some conclusions: εἴκελος and ἔοικα predominate in the middle and end (in both poems); ἠΰτε at beginning and end; ἴσος at end

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[4]In the *Iliad* 85/344 = 25%; 79/344 = 23%; in the *Odyssey* 33/128 = 25% and 31/128 = 24%.

οἷος at beginning, ὅσσος at the beginning and middle, ὥς in all 3 positions but more at beginning, ὡς ὅτε and ὥς τε definitely at the beginning. The *Odyssey* does not vary significantly from the *Iliad* in these matters.

Appendix V: Types of Similes

C.5.1 (V-A) In this Appendix we collect various types of similes, such as (A) Multiple-Vehicle Similes, (B) Negative, (C) Repeated, and (D) Similetic Adjectives, Adverbs and Verbs (a few illustrations from the *Iliad*). Double vehicles ("Either-or") are numerous (21 in *Iliad*, 11 in *Odyssey*), and there are also five triple-vehicle similes in the *Iliad*. It is not easy to say whether the effect of such combinations is literary or merely metrical. Eight of the 26 multiple-vehicle similes in the *Iliad* are spoken by characters; four out of 11 in the *Odyssey*. It is an interesting feature because it raises the question of why they are there. Most similes have one vehicle that is appropriate for the comparison intended. In some cases having an alternative dilutes the effect, since it makes the comparison seem more casual and less specific: e.g. comparing Hector and Ajax to carnivorous lions *or* wild boars (*Iliad* 7.256). Is it merely a metrical device to fill out a section of the verse? On the other hand, combining two categories — that Hector is (not) a puny boy or a woman (*Iliad* 7.235) — does add to the implied insult. Scott 1974:91 includes a brief discussion of some of these "alternate categories of simile subjects" without coming to any firm conclusion (p95: "a modern critic cannot hope to delineate Homer's idiosyncratic stylistic features").

C.5.2 (V-B) Negative similes (eight) in the *Iliad* are almost always found in dialogue with the imperative (as at 20.200: "Do not expect with words to frighten me like a child"), the exception being Idomeneus at *Iliad* 13.470: But fear did not seize Idomeneus like some darling child, but he remained like a boar in the mountains (Narrator). The four occurrences in the *Odyssey*, also in dialogue, simply negate something ("Odysseus, you don't seem to be a man skilled in

contests" [*Odyssey* 8.164]). Thus in epic poetry negative similes are primarily conversational alternatives used to emphasize a positive expression.

C.5.3 (V-C) This section identifies 'Repeated Similes': (A) twenty-four in the *Iliad*, nine in the *Odyssey* and (B) seven short similes that are the same in both epics. Scott 1974 devotes a long section of Chapter V to this topic and concludes (p138) that "ill-matched similes or, in fact, misfits could be at times expected, though they probably would not be regarded as misfits by the poet who . . . was trying to achieve only a basic match to his narrative." On the other hand, Beye 1984:10 says (regarding *Iliad* 6.506–507 = 15.263–264) that "[t]he disparity in contextual relevance makes the repetition troublesome." The long section of repeated lines (at *Iliad* 11.550–555 and *Iliad* 17.659–664) is particularly striking.

Appendix VI: Summary of Simile Characteristics

C.6 Tables VI-1 and VI-2 show many of the simile characteristics described in other appendices, including the book and line numbers, vehicle, tenor, prothesis type and speaker. Particularly useful is the depiction of clusters of closely-spaced similes that are highlighted in light green (for similes that are thematically connected) or light blue (similes that are unrelated). Thus one can see easily the division between "Scenes" and "Short Clauses and Phrases". The *Iliad* has 112 short Similes, which is 32% of the total (344). The *Odyssey*, on the other hand, has a much higher percentage (58%) of short similes (74 out of 128 total). There are even more if you consider that many of the "scene" similes are quite brief themselves. What is the explanation? The simple reply would be to point out the more tragic nature of the *Iliad* with its numerous battle scenes where many detailed similes appear. The need for variety and retardation of action adds to this. In the *Odyssey* the story moves forward with more speed, with more variety supplied by the adventuresome plot. Scott 1974:54, however, thinks that the distinction between short comparisons and long descriptive similes is "probably deceptive. The

poet's urge to include a simile would be satisfied equally by a long simile or by a short comparison."

App. VII: Distribution of Similes

C.7.1 This appendix provides several methods of showing the distribution of single similes as well as clusters in the two epic poems. From two tables in VII-A one can see how many similes occur in blocks of 100 lines starting from the beginning of each book. The three tables in VII-B (VII-3, VII-4, VII-5) provide a more quantitative listing of the locations and lengths of the similes. The density of similes in the *Iliad* is twice as high (about 2 per 100 lines) as that in the *Odyssey* (about 1 per 100 lines). In the *Iliad*, similes occupy 780 lines, which is 5 percent of the poem. In the *Odyssey*, the 203 lines in the similes occupy 1.7 percent of the poem, which is a third as much as the *Iliad*; the lower percentage for the *Odyssey* is a result of the smaller number of similes and the shorter average length of similes in the *Odyssey* (1.6 lines) compared to the *Iliad* (2.3 lines).

C.7.2 The evaluation of the distribution of similes in both the *Iliad* and the *Odyssey* shows more clusters of two or three closely-spaced similes (spacing of less than 8 lines) than would be expected for a random distribution of the similes. Table VII-8a and VII-8b show that most of these small clusters (52 clusters involving 115 similes in the *Iliad* and 19 clusters involving 40 similes in the *Odyssey*) are related to each other in the subject matter being illustrated. In the *Iliad*, similes in seven of the closely-spaced pairs differ from each other in their subject matter as shown in Table VII-9.

C.7.3 In the *Iliad*, there are also substantially more large clusters of four or more closely-spaced similes than would be expected for a random distribution of similes. These seven clusters of closely-spaced similes of four to six similes are used to describe battles or the

armies and combatants entering battles. In the *Odyssey*, there are no similar large clusters of four or more closely spaced similes.

C.7.4 In the *Iliad*, the nine large gaps of greater than 200 lines without similes is far greater than expected for a random distribution of similes. Table VII-10 shows that these large gaps without similes cover such subjects as speeches, meetings, the interventions and quarrels of the gods, and lists (i.e., catalog of ships and Agamemnon's gift list to appease Achilles). Battles and combats play a small role in these large gaps. In the *Odyssey*, the number (17) of gaps of greater than 200 lines without similes is consistent with a random distribution of the similes.

Appendix VIII: Divine Comparisons

C.8 At the end of each book of the two epics we have compiled statistics about similar rhetorical figures, some of which may be considered similes by other scholars. The two main categories are what we call Divine Comparisons and Transformations and Disguises. In Appendix VIII adjectives like ἀντίθεος are listed with their frequency in the *Iliad* and *Odyssey*, followed by a detailed analysis of the names to which these adjectives are attached, where they occur and the number of occurrences. Nine such adjectives and seventeen similar words like ἀτάλαντος and ἶσος are listed in this fashion, first from the *Iliad* and then in the *Odyssey*.

Appendix IX: Transformations and Disguises

C.9 In both epics characters are transformed or disguised. The descriptions of many of these transformations and disguises take the form of similes with a tenor (i.e. character being transformed) and vehicle (i.e. transformed or disguised being). The first table in this Appendix summarizes the eight protheses used for these transformations and the subsequent tables list the specific occurrences in the *Iliad* and *Odyssey* (including those with no prothesis). This

category is distinguished from similes by the fact that physical and not figurative changes are described in language that otherwise would indicate similes.

Appendix X: Varia

C.10.1 Here (A) we cite the (27) similes that are not included in Lee's List A of the *Iliad* as well as those (28) of the *Odyssey*. Next (B) are listed Lee's (13) similes from the *Iliad* and (19) from the *Odyssey* that are regarded primarily as "Divine Comparisons" in this Compendium. The third section (C) provides Tables (X-1 and 2) with some statistics about similes, Divine Comparisons, and Transformations and Disguises. In contrast to the *Iliad*'s more frequent use of similes, the *Iliad* and *Odyssey* have roughly the same frequencies of Divine Comparisons and Transformations and Disguises. The fourth section (D) tabulates the number of similes spoken by the Narrator and various speakers in the *Iliad* and *Odyssey* (Tables X-3 through X-6) plus a brief comparison of average lengths of similes (Table X-7).

C.10.2 We may observe that in the *Iliad* the Narrator (Homer) speaks about 83% of the 344 similes, especially those used for battles and combat scenes. The 59 similes spoken by others occur at a rate of about 0.38 per 100 lines and are about half as long (1.1 lines average length per simile) compared to those spoken by the Narrator (2.5 lines per simile). After the Narrator, Achilles is speaker of "not only the greatest number (8 [9 in this Compendium], as against Hector 5 [7 in this Compendium]), but also the longest (9.323–327 . . . 16.7–11). His fondness for similes has been qualified as a characterising trait by scholars." (De Jong 2012:125–126)

C.10.3 In the *Odyssey* the Narrator delivers fewer than half of the similes, with Odysseus contributing about 27% (34 similes). Twenty-seven of these similes occur in Books 9 to 12 where Odysseus takes over the role of narrator by telling his tale to the Phaeacians. Excluding the similes spoken by the Narrator or Odysseus as narrator, there are about 48 similes spoken by others (about 0.4 similes per 100 lines). The average length of the similes spoken by the

Narrator (2.1 lines per simile) is nearly twice as long as the similes spoken by others including

Odysseus. Women use similes: the Housekeeper, Thetis, and Hecuba in the *Iliad*; of course

there are many more women in the *Odyssey*.[5]

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[5]"Whereas only one seventh of the similes in the *Iliad* occur in speeches, the proportion in the *Odyssey* is nearly one third, and almost one half if we count the similes in Odysseus' narrative in 9–12." Note 9: "In the *Iliad*, only quite brief comparisons are found in speeches." Moulton 1977:118.