GN, *The Best of the Achaeans* (1999)

On the *Homeric Hymns*

HHAphrodite.81/107/191

*BA* 200: reference; analysis of the fragmentation of the functions of Eos, here, Aphrodite’s (other and goddesses’) being called *Dios thugatēr* and fulfilling inherited functions of Eos

HHAphrodite.196-197

*BA* 119: reference; comparison of Anchises with Achilles and Demophon – he wins immortality neither for his *kleos* nor *timē*, but for the continuation of his progeny

*BA* 268-269: quoted and translated, reference; analysis of the Aeneas tradition present in the *Iliad* and here especially Poseidon’s prophecy of Aeneas’ descendants as ruling in the Troad and the god’s cult affinity with the Aeneadae

HHAphrodite.202-203

*BA* 192-193: quoting and translating 203, reference; comparison of Ganymedes’ abduction and immortalization (in this passage and in Theognis 1345-1348) with Phaethon, in the context of analyzing heroic preservation involving abduction

*BA* 197: reference; analysis of the divine motive for abduction by Eos as both preservative and sexual (and 203 as the same verse as used when Eos abducts Kleitos in O.15.251)

*BA* 210: reference; analysis of the stylization of immortalization in Epos, with *xanthos* ‘blond’ as applied to heroes that have been immortalized (here, of Ganymedes)

HHAphrodite.202-238

*BA* 197: reference; analysis of the divine motive for abduction by Eos as both preservative and sexual

HHAphrodite.204-206

*BA* 193: reference; comparison of Ganymedes’ abduction and immortalization (in this passage and in Theognis 1345-1348) with Phaethon, in the context of analyzing heroic preservation involving abduction

HHAphrodite.208

*BA* 194: quoted and translated; analysis of the role of gusts of wind in abduction and immortalization of heroes

HHAphrodite.214

*BA* 193: quoted and translated; comparison of Ganymedes’ abduction and immortalization (in this passage and in Theognis 1345-1348) with Phaethon, in the context of analyzing heroic preservation involving abduction

*BA* 197: reference; comment on *hēbē* in the context of immortalization (Eos’ failure to ask for it for Tithonos and Aphrodite’s “correct” wording for the concept of preservation)

HHAphrodite.218-238

*BA* 197: references; comment on *hēbē* in the context of immortalization (Eos’ failure to ask for it for Tithonos and Aphrodite’s “correct” wording for the concept of preservation)

*BA* 200: reference; analysis of the fragmentation of the functions of Eos, here, Aphrodite’s (other and goddesses’) being called *Dios thugatēr* and fulfilling inherited functions of Eos (and citing Eos’ abduction of Tithonos as a precedent for her seduction of Anchises)

HHAphrodite.239-end

*BA* 119: reference; comparison of Anchises with Achilles and Demophon – he wins immortality neither for his *kleos* nor *timē*, but for the continuation of his progeny

HHAphrodite.240

*BA* 197: reference; comment on *hēbē* in the context of immortalization (Eos’ failure to ask for it for Tithonos and Aphrodite’s “correct” wording for the concept of preservation)

HHApollo (in general)

*BA* 6-7: references; traditional foundations of the poem and its Panhellenic scope (in combining the Delian and Pythian traditions of Apollo)

HHApollo.085-086

*BA* 187: reference; analysis of *aphthito*- as conveying both immortality/permanence and sacredness, and here specifically swearing by Styx (designated as *aphthito*- in Hesiod) as the most sacrosanct action for a god (in the context of analyzing Demeter’s oath in *Hom. Hymn to Demeter*)

HHApollo.123-125

*BA* 181: reference; comparison of the treatment of the infant Demophon with that of the infant Apollo in these verses, and interpreting *theou* at HHDemeter237 ‘of the goddess’ rather than ‘of a god’

HHApollo.164

*BA* 297-298: reference, quoted and translated; analysis of the meaning of the name of Homer as ‘he who fits [the song] together’ built from the verb root \**ar*- (as in *ar-ar-iskō*)

HHApollo.166-167

*BA* 5: reference; analysis of tradition as a principal factor in the artistic integrity of an archaic Greek poem, despite a poem’s presenting itself as a work of a given author as here

*BA* 8: reference; the figure of an ultimate poet as the source of a given poem as an idealized retrojection based on the poetic tradition’s sense of its own glory and the connected boast of the poet that his songs are heard throughout the city-states of mankind as reflecting the actual factor of the proliferation of the poetry

HHApollo.174-175

*BA* 8: quoted and translated; the figure of an ultimate poet as the source of a given poem as an idealized retrojection based on the poetic tradition’s sense of its own glory and the connected boast of the poet that his songs are heard throughout the city-states of mankind as reflecting the actual factor of the proliferation of the poetry

HHApollo.278

*BA* 157: reference; the Phlegyuai as characterized by *hubris*, in the context of analyzing the Bronze Men of Hesiod’s *W&D*

HHApollo.371

*BA* 86: reference; as an epithet, *kratero*- as a variant of *hiero*- in combinations with *is* + gen. of the hero’s name, here note on *hieron menos* (cp. *krateron menos*) and combined with the name of the god ‘Sun’ rather than a hero

HHApollo.456/463/487/501

*BA* 55-56: references; analysis of the duals in these verses, in the context of analyzing the duals in I.09

HHApollo.535-537

*BA* 135: reference; comparison of the sacrifice at Delphi with the simile comparing Achilles to a lion in I.24.041-043

HHDemeter.040

*BA* 80: reference; comparison of the *mēnis* of Demeter with that of Achilles and the religious dimension of the *transfert du mal* signaled by the word *akhos*

*BA* 85: reference; traditional association of *akhos* and *Akhaiā*, and the former as the traditional designation of Demeter’s grief over the abduction of Kore and the latter as her traditional epithet during a ritual period of lamentation

HHDemeter.066

*BA* 183: reference; analysis of the vegetal imagery used in contexts of a cult hero’s mortality and found specifically in the genre of lamentation, here Demohoon (comparison with Thetis’ lamentation for Achilles in the *Iliad*)

HHDemeter.090-091

*BA* 80: reference; comparison of the *mēnis* of Demeter with that of Achilles and the religious dimension of the *transfert du mal* signaled by the word *akhos*

*BA* 85: reference; traditional association of *akhos* and *Akhaiā*, and the former as the traditional designation of Demeter’s grief over the abduction of Kore and the latter as her traditional epithet during a ritual period of lamentation

HHDemeter.153

*BA* 102: reference; comparison of the name Dioklos/Diokleēs/Dioklēs with Patroklos, in the context of analyzing the semantics of the latter

HHDemeter.187

*BA* 183: reference; analysis of the vegetal imagery used in contexts of a cult hero’s mortality and found specifically in the genre of lamentation, here Demophon (comparison with Thetis’ lamentation for Achilles in the *Iliad*)

HHDemeter.192-205

*BA* 248: reference; comment on the cult of Demeter as a context for iambos

HHDemeter.234

*BA* 149: reference; analysis of *dēmos* as originally meaning something like “district” and the element *dēmo*- in compound names like Demophon in this verse as emphasizing the localized functions of such figures

HHDemeter.235-241

*BA* 182: quoted and translated, reference; analysis of the vegetal imagery used in contexts of a cult hero’s mortality, here Demophon (comparison with Achilles in the *Iliad*)

HHDemeter.242-258

*BA* 181: references; analysis of the vegetal imagery used in contexts of a cult hero’s mortality, here Demophon (comparison with Achilles in the *Iliad*)

HHDemeter.259

*BA* 187: reference; analysis of *aphthito*- as conveying both immortality/permanence and sacredness, and here specifically swearing by Styx (designated as *aphthito*- in Hesiod) as the most sacrosanct action for a god, and the analysis of Demeter’s oath in *Hom. Hymn to Demeter*

HHDemeter.260-263

*BA* 118: references; comparison of Demophon’s compensation for mortality by way of cult – *timē* that is *aphthiton* – with Achilles’ by way of *kleos* that is *aphthiton* (cult vs. Epos)

*BA* 181: references; analysis of the vegetal imagery used in contexts of a cult hero’s mortality, here Demophon (comparison with Achilles in the *Iliad*)

*BA* 184: references; analysis of the epithet *aphthito*-, its indication of immortality in the form of a *cultural* institution that is predicated on the *natural* process of death for Achilles and Demophon

*BA* 188: references; analysis of *aphthito*- as conveying both immortality/permanence and sacredness, and here specifically swearing by Styx (designated as *aphthito*- in Hesiod) as the most sacrosanct action for a god, and the analysis of Demeter’s oath in *Hom. Hymn to Demeter*

HHDemeter.310-312

*BA* 118: reference; analysis of *timē* as designating the “honor” a god/hero receives in cult

*BA* 187: quoted and translated; analysis of the indefinite perpetuation of vegetal death as expressed by *phthi*- as a natural image of cosmic disorder and a foil for the cultural image of cosmic order

HHDemeter.350-354

*BA* 80: reference; comparison of the *mēnis* of Demeter with that of Achilles and the religious dimension of the *transfert du mal* signaled by the word *akhos*

*BA* 118: reference; analysis of *timē* as designating the “honor” a god/hero receives in cult

*BA* 186: quoting and translating 351-354; analysis of the indefinite perpetuation of vegetal death as expressed by *phthi*- as a natural image of cosmic disorder (effect on humans, gods)

HHDemeter.366-369

*BA* 118: reference; analysis of *timē* as designating the “honor” a god/hero receives in cult

HHDemeter.410

*BA* 80: reference; comparison of the *mēnis* of Demeter with that of Achilles and the religious dimension of the *transfert du mal* signaled by the word *akhos*

HHDemeter.436

*BA* 80: reference; comparison of the *mēnis* of Demeter with that of Achilles and the religious dimension of the *transfert du mal* signaled by the word *akhos*

*BA* 85: reference; traditional association of *akhos* and *Akhaiā*, and the former as the traditional designation of Demeter’s grief over the abduction of Kore and the latter as her traditional epithet during a ritual period of lamentation

HHDemeter.461ff.

*BA* 80: reference; comparison of the *mēnis* of Demeter with that of Achilles and the religious dimension of the *transfert du mal* signaled by the word *akhos*

HHDemeter.474/477

*BA* 102: reference; comparison of the name Dioklos/Diokleēs/Dioklēs with Patroklos, in the context of analyzing the semantics of the latter

HHHermes.055-058

*BA* 245: reference; comparison with Plutarch *Lycurgus* 12.6 on Spartan *sussitia*, in the context of the analysis of blame in the context of *philotēs*

HHHermes.115

*BA* 321: reference; analysis of the theme of *biē* as elemental

HHHermes.450-452

*BA* 291: reference; comment on the ensemble of song embodied by the Muses and Apollo combined

HH24Hestia.5

*BA* 37: reference; analysis of the reciprocity and pleasure connoted by *kharis*