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

On the *Odyssey*

O.01.001

*BA* 271: reference; composition presented as something that the poet hears from the Muses

O.01.002

*BA* 40: reference; credit given to Odysseus for the destruction of Troy (in the *Odyssey*)

O.01.007

*BA* 113: reference; the convention of the *Dios boulē* as at I.01.005 treated as a foil in this verse

O.01.022-026

*BA* 205-206, 213: references, quoting and translating 023-024 (pp. 205-206); location of the land of Aithiopes and Olympians’ habitually going there to receive sacrifice

*BA* 218: reference; comment on *dais* and the epic diction not distinguishing between feasting of men and gods together and sacrificing by men to gods

O.01.103

*BA* 233: reference; Ithaca counting as one district, in the context of analyzing *dēmos* and *dēmiourgos*

O.01.241

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

O.01.299

*BA* 37: reference; conventional linking of *ep’ anthrōpous* with *kleos* and *aoidē*

O.01.326-327/338

*BA* 97: reference, quoting and translating 338; analysis of the antithesis of *kleos* and *penthos*, and personal involvement or noninvolvement as deciding whether an epic situation calls for *penthos* or *kleos*

O.01.342-344

*BA* 97-98: references, quoting and translating 334 (p. 97); analysis of the antithesis of *kleos* and *penthos*, and personal involvement or noninvolvement as deciding whether an epic situation calls for *penthos* or *kleos*

O.01.346-347

*BA* 98: reference; analysis of the antithesis of *kleos* and *penthos*, and personal involvement or noninvolvement as deciding whether an epic situation calls for *penthos* or *kleos*

O.01.347-352

*BA* 98: reference, quoting and translating 351-352; analysis of the antithesis of *kleos* and *penthos*, and personal involvement or noninvolvement as deciding whether an epic situation calls for *penthos* or *kleos*

O.02.032

*BA* 149: reference; analysis of *dēmos* as originally meaning something like “district” (and Detienne 1968)

O.02.035

*BA* 17: reference; comment on the expressiveness of Phemios’ name

O.02.044

*BA* 149: reference; analysis of *dēmos* as originally meaning something like “district” (and Detienne 1968)

O.02.360

*BA* 40: quoted and translated; Odysseus’ double frame of reference – unlike Achilles, he gets both *kleos* and *nostos* – in the context of analyzing the application of the phrase “best of the Achaeans” to him

O.02.409

*BA* 86: reference; as an epithet, *kratero*- as a variant of *hiero*- in combinations with *is* + gen. of the hero’s name

*BA* 89: reference; parallelism of *menos* and *is*, in the context of the analysis of *krataiis* ‘whose *is* has *kratos*’ and *Akhaioi*

O.03.033

*BA* 218: reference; analysis of the epic diction regarding feasting of men and gods and men sacrificing to gods (*dais*)

O.03.066

*BA* 128: quoted and translated; analysis of the idea of division in *dais* and derivation from *daiomai*

O.03.083

*BA* 40: quoted and translated; Odysseus’ double frame of reference – unlike Achilles, he gets both *kleos* and *nostos* – in the context of analyzing the application of the phrase “best of the Achaeans” to him

O.03.207

*BA* 163: reference; conventional association of *atasthalo*- and derivatives with *hubris* and its derivatives

O.03.257

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

O.03.267-271

*BA* 37-38: references; traditional themes regarding the poet, namely, that he does not need to see it in order to tell about an event since he can hear about it from the Muses and that he can regulate social behavior with his power to blame evil deeds (in Clytemnestra’s case)

O.03.326

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

O.04.011

*BA* 146: reference; naming of son after one of the father’s primary heroic characteristics (here, Megapenthes and Menelaos)

O.04.060

*BA* 226: reference; analysis of the language of praise poetry as presenting the language of unjustified blame as parallel to the eating of heroes’ corpses by dogs

O.04.100-105

*BA* 98: reference; analysis of the antithesis of *kleos* and *penthos*, and personal involvement or noninvolvement as deciding whether an epic situation calls for *penthos* or *kleos*

O.04.106-108

*BA* 95: reference; thematic connection with *kleos* in the application of *alaston* (coordinate with the theme of *mnēmosune*) to *penthos* (in the context of analyzing the relationship of *penthos* with *kleos*)

*BA* 99: quoted and translated; analysis of the antithesis of *kleos* and *penthos*, and personal involvement or noninvolvement as deciding whether an epic situation calls for *penthos* or *kleos*

O.04.108-110

*BA* 146: reference; naming of son after one of the father’s primary heroic characteristics (here, Megapenthes and Menelaos)

O.04.110-116/182-185

*BA* 99: references, quoting and translating 182; analysis of the antithesis of *kleos* and *penthos*, and personal involvement or noninvolvement as deciding whether an epic situation calls for *penthos* or *kleos*

O.04.220-226

*BA* 99-100: references, quoting and translating 221 (p. 100); analysis of the antithesis of *kleos* and *penthos*, and personal involvement or noninvolvement as deciding whether an epic situation calls for *penthos* or *kleos*

O.04.238-243

*BA* 99: quoted and translated; analysis of the antithesis of *kleos* and *penthos*, and personal involvement or noninvolvement as deciding whether an epic situation calls for *penthos* or *kleos*

O.04.363

*BA* 186: reference; analysis of the application of vegetal imagery to the permanence of cult as a cultural institution (*phthi*-, *menos*, *timē*)

O.04.561-569

*BA* 167: references; analysis of the Homeric descriptions of the island of Leuke, Isles of the Blessed, and Elysium, and their unified representation (here, Elysium)

*BA* 171: reference; comparison of Elysium in this passage with the description of the Golden Age in Pindar *O.*2.70-77

*BA* 179: reference; comparison of the description of the Isles of the Blessed (Pindar *O*.2), the First Generation of Mankind and the Golden Age (*W&D*), and Elysium (in this passage), here regarding absence of bad weather

*BA* 196: reference, quoting and translating 567-568; Okeanos as a landmark for both the Isles of the Blessed (*W&D*) and Elysium and Okeanos’ function in reanimating mortals, in the context of analyzing the solar model of death and regeneration in epic diction

*BA* 206: reference; Okeanos as a landmark for both the Isles of the Blessed (*W&D*) and Elysium, as here, in the context of analyzing themes of immortalization of the hero as applied to Memnon

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

O.04.727

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

O.05.121-124

*BA* 197: reference; analysis of the role of Eos in myths of abduction, and the associated theme of sex (as well as death and preservation)

*BA* 201-203: references; analysis of the fragmentation of the functions of Eos (here, her abduction and preservation of Orion, but his being killed by Artemis), and of Odysseus’ contemplating the constellations of Arktos and Orion and their implications for Odysseus (and his relationship with Kalypso)

O.05.136

*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)

O.05.185-186

*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*)

O.05.248-250

*BA* 299: reference; analysis of the meaning of *\*ar*- (*arariskein*, etc. and here *harmoniē* in the sense of ‘joint [in woodwork]’)

O.05.271-275

*BA* 201-203: references; analysis of the fragmentation of the functions of Eos (here, her abduction and preservation of Orion, but his being killed by Artemis), and of Odysseus’ contemplating the constellations of Arktos and Orion and their implications for Odysseus (and his relationship with Kalypso)

O.05.276-277

*BA* 202: reference; analysis of the fragmentation of the functions of Eos (here, her abduction and preservation of Orion, but his being killed by Artemis), and of Odysseus’ contemplating the constellations of Arktos and Orion and their implications for Odysseus (and his relationship with Kalypso)

O.05.308-311

*BA* 35: reference, quoting and translating part of 311; Odysseus’ wish to have died at Troy (in this passage), compared with Achilles’ wish to be alive and the lowliest of serfs (i.e. to trade places with Odysseus), in the context of analyzing the use of the phrase “best of the Achaeans”

O.05.333-335

*BA* 203: reference; comment on immortalization of Ino, in the context of listing the ways for a hero to achieve immortality

O.06.006

*BA* 322: reference; point of convergence between the Cyclopes of the *Theogony* and those of the *Odyssey* (regarding *biē*)

O.07.167

*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*)

*BA* 89: reference; parallelism of *menos* and *is*, in the context of the analysis of *krataiis* ‘whose *is* has *kratos*’ and *Akhaioi*

O.07.257

*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)

O.08.002

*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*)

*BA* 89: reference; parallelism of *menos* and *is*, in the context of the analysis of *krataiis* ‘whose *is* has *kratos*’ and *Akhaioi*

O.08.044

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

O.08.067-069

*BA* 291: reference; *aoidoi* as traditionally pictured as accompanying themselves on the lyre as here, in comparison with Hesiod *Theogony* 94-95, where they are mentioned along with *kitharistai* and analysis of the picture represented in *Theogony*

O.08.072-082

*BA* 18: reference, quoting and translating 74; analysis of Demodokos as an idealization of an artist by the art form of epic

*BA* 21-23, 25: references, quoted and translated (p. 22); reference to the mixing of the ashes of Achilles and Patroklos in O.24.077 as not a duplication of references to the same mixing in the *Iliad* (I.23.243-244 and 23.091-092), therefore not violating Munro’s law, in the context of analyzing a traditional suppression of anything overtly Iliadic in the *Odyssey* (p. 21), and analysis of Demodokos’ first song on the *neikos* of Odysseus and Achilles, including the theory that it refers to an incident in the middle of the *Cypria*, comparison with the beginning of the *Iliad*, and the tradition of the quarrel between Odysseus and Achilles over whether Troy would be captured by might or artifice

*BA* 40: 74 translated; Odysseus as implicitly the “best of the Achaeans” in the epic compositions of Demodokos, and Odysseus’ earning the title for what he did within the *Odyssey* rather than at Troy

*BA* 43-46: references; analysis of the song of Demodokos on the *neikos* of Achilles and Odysseus as compared with themes that surface in the *Iliad*, and in terms of a tradition that contrasted the heroic worth of Odysseus and Achilles in terms of *mētis* and *biē*

*BA* 56-59: references; comparison of the themes in the quarrel of Odysseus and Achilles in Demodokos’ song with those in the embassy scene in I.09 in an argument for the existence of a common epic heritage on the enmity between Achilles and Odysseus on which they draw

*BA* 63-64: quoting and translating 81-82; analysis of the passage against the background of the patterns of traditional diction to do with *pēma* and *Dios boulē*, and Demodokos’ alluding to an *Iliad* that would have featured Odysseus as the prime offender of Achilles and his chief resentment as centering on the slighting of his *biē*

*BA* 69, 77: references; analysis of the name of Achilles, as associated with *pēma* decreed by the Will of Zeus

*BA* 100: quoting and translating 73-74, references; in the context of the analysis of the distinction between *kleos* and *penthos*

*BA* 122-123, 127: quoting parts of the verses, references; analysis of the references to Delphi in the *Odyssey*, the thematic correlation of the death of Achilles with Delphi/sacrifice/quarrel, and its parallels to a variant myth about the death of Pyrrhos

*BA* 130-131: references; analysis of Achilles’ (and the Aeacids) connections with the themes of *dais* and *neikos*, and comparison of this passage on the song of Demodokos with the *Cypria* and Achilles’ and Agamemnon’s quarrel at the beginning of the *Iliad*

*BA* 134: reference; analysis of Achilles’ connections with the themes of *dais* and *neikos*, and comparison of this passage on the song of Demodokos with Odysseus’ words regarding *dais* to Achilles in I.09.225-228

*BA* 137-141: references; analysis of the thematic correlation of the death of Achilles with Delphi/sacrifice/quarrel and its parallels to a variant myth about the death of Pyrrhos, of Achilles’ (and the Aeacids) connections with the themes of *dais* and *neikos*, and the song of Demodokos on the quarrel of Achilles and Odysseus as incorporating Delphic lore

*BA* 317: references; Odysseus’ and Achilles’ quarrel as serving as a context to define the themes of *mētis* of Odysseus and *biē* of Achilles (comparison with the *neikos* of Hesiod and Perseus in *W&D*)

O.08.83-95

*BA* 100: reference; analysis of the distinction between *kleos* and *penthos* (Odysseus’ weeping at Demodokos’ song about his quarrel with Achilles)

O.08.470/474-483

*BA* 40: references; analysis of reciting poetry *kata moiran* (vs. *huper moiran*), and Odysseus’ awarding Demodokos a choice cut of meat for reciting the story of the Trojan Horse *kata moiran*, portions of meat also designated as *moirai*

O.08.487-488

*BA* 25: reference; contra Calhoun’s theory of Agamemnon’s misunderstanding the oracle in Demodokos’ song about the quarrel of Achilles and Odysseus

O.08.489-495

*BA* 100: references; analysis of the distinction between *kleos* and *penthos* (Odysseus’ weeping at Demodokos’ songs) and the traditional framework (and diction) for poetic composition

O.08.496-498

*BA* 25: reference; contra Calhoun’s theory of Agamemnon’s misunderstanding the oracle in Demodokos’ song about the quarrel of Achilles and Odysseus

*BA* 40: references; analysis of reciting poetry *kata moiran* (vs. *huper moiran*), and Odysseus’ awarding Demodokos a choice cut of meat for reciting the story of the Trojan Horse *kata moiran*, portions of meat also designated as *moirai*

O.08.499-520

*BA* 40: reference; Odysseus as implicitly the “best of the Achaeans” in the epic compositions of Demodokos, and Odysseus’ earning the title for what he did within the *Odyssey* rather than at Troy

O.08.500

*BA* 100: quoting and translating part of the verse; analysis of the distinction between *kleos* and *penthos* (Odysseus’ weeping at Demodokos’ songs) and the traditional framework (and diction) for poetic composition

O.08.516-531

*BA* 101: reference; analysis of Demodokos’ song of the Trojan Horse and comparison with the plot of *Iliou Persis*

O.08.521-534

*BA* 100: references; analysis of the distinction between *kleos* and *penthos* (Odysseus’ weeping at Demodokos’ songs) and the traditional framework (and diction) for poetic composition

*BA* 101: references; analysis of the simile comparing Odysseus to a weeping widow and its resembling Andromache at the end of the *Iliou Persis*

O.08.530

*BA* 101: reference; analysis of the simile comparing Odysseus to a weeping widow and its resembling Andromache at the end of the *Iliou Persis*, and of the distinction between *kleos* and *penthos* (Odysseus’ weeping at Demodokos’ songs)

*BA* 111: reference; comparison of the simile comparing Odysseus to a weeping widow with Andromache’s lament in I.24 and Kleopatre’s stance of lamentation in I.09

O.08.541

*BA* 100: reference; analysis of the distinction between *kleos* and *penthos* (Odysseus’ weeping at Demodokos’ songs)

*BA* 176: references; analysis of the epithets *esthlos* and *phthimenos* applied to Achilles and comparison of them/related words in describing the hypothetical relative or comrade who perished at Troy in Alkinoos’ question to Odysseus of why he weeps over Demodokos’ song (and the weeping being called *akhos* in this verse)

O.08.577-580

*BA* 101: quoted and translated; analysis of the distinction between *kleos* and *penthos* (Odysseus’ weeping at Demodokos’ songs)

*BA* 113: reference; the convention of the *Dios boulē* as at I.01.005 treated as a foil in this verse

*BA* 176: references; analysis of the epithets *esthlos* and *phthimenos* applied to Achilles and comparison of them/related words in describing the hypothetical relative or comrade who perished at Troy in Alkinoos’ question to Odysseus why he weeps over Demodokos’ song

O.08.581-586

*BA* 102: reference; analysis of the distinction between *kleos* and *penthos* (Odysseus’ weeping at Demodokos’ songs), namely that *kleos* heard by its audiences may be *akhos*/*penthos* for those involved in the actions it describes

*BA* 176: references; analysis of the epithets *esthlos* and *phthimenos* applied to Achilles and comparison of them/related words in describing the hypothetical relative or comrade who perished at Troy in Alkinoos’ question to Odysseus why he weeps over Demodokos’ song

O.09.003-011

*BA* 19: quoted and translated; evening’s dinner-hour entertainment as the ideal context of performance for epic poetry (here, Odysseus’ remarks on it, i.e. that of Demodokos), in the context of the analysis of Demodokos as an idealization of an artist by the art form of epic

*BA* 92: reference; analysis of *kharis* as social, in the context of analyzing the name of *Khari-laos*

O.09.106-141

*BA* 180-181: references; analysis of the epithet *aphthito*- as denoting permanence in terms of *culture* imposed on *nature* (here, regarding the Island of the Cyclopes, and the ideal colony imagined in this context)

O.09.163

*BA* 186: reference; analysis of the application of vegetal imagery to the permanence of cult as a cultural institution (*phthi*-, *menos*, *timē*)

O.09.188-189

*BA* 325: reference; comparison of the isolation of the Cyclops with Achilles’ and Patroklos mutual isolation, in the context of comparing Achilles with Bhima and Arjuna

O.09.405-406/414/422

*BA* 321: references, quoting and translating part of 410; comment on Odysseus’ defeating the Cyclops by way of *mētis* and the word play with *mē tis*, in the context of analyzing the opposition of *biē* and *mētis* (and the conflict between Achilles and Odysseus, as well as the ambivalence of *biē*)

O.10.135

*BA* 206: reference; analysis of the *coincidentia oppositorum* in the location of Aiaia (in both the extreme east and west), and Okeanos as a key to the emergence of Odysseus from his journey to the underworld (solar myth)

O.10.190-193

*BA* 320: quoted and translated; analysis of the opposition of *biē* and *mētis* (and the conflict between Achilles and Odysseus), in the context of the analysis of the ambivalence of *biē*

O.10.198-202

*BA* 321-322: quoted and translated, reference; analysis of the opposition of *biē* and *mētis* (and the conflict between Achilles and Odysseus), in the context of the analysis of the ambivalence of *biē*

O.10.379

*BA* 226: reference; analysis of the language of praise poetry as presenting the language of unjustified blame as parallel to the eating of heroes’ corpses by dogs

O.11.021-022

*BA* 206: reference; analysis of the *coincidentia oppositorum* in the location of Aiaia (in both the extreme east and west), and Okeanos as a key to the emergence of Odysseus from his journey to the underworld (solar myth)

O.11.179

*BA* 38: quoted and translated; analysis of *kleos* and *nostos* in the *Odyssey*, and who is the best of the Achaeans in it, with Penelope as the key to it (the *kleos* of Odysseus)

O.11.290/296

*BA* 319: references; connections of *biē* and *kleos*, the former as an epic theme and other heroic names built with *kleos* besides Herakles found in the naming construct with *biē*

*BA* 326: references; analysis of the theme of *biē* as manifested by wind, as exemplified by Iphiklos in these verses, in the context of the analysis of Achilles’ windlike speed as a direct function of his *biē*

O.11.373-376

*BA* 19: quoted and translated; evening’s dinner-hour entertainment as the ideal context of performance for epic poetry and the *Odyssey*’s acknowledgement of its own monumental scale with the narrative of Odysseus in it (in the context of the analysis of Demodokos as an idealization of an artist by the art form of epic)

O.11.433

*BA* 255: reference; analysis of the vocabulary the diction of Homeric poetry associates with the concept of blame poetry, here *aiskhos* (and *lōbē*)

O.11.467-540

*BA* 166-167: reference; the Homeric touch of the theme of immortality in store for the hero as left out of the epic, as here with Achilles still in Hades (in the context of analyzing *Oikhalias Halosis*)

O.11.478

*BA* 35-36: reference; analysis of Odysseus as the best of the Achaeans in the *Odyssey*, here in comparison with the characterization of Achilles in the *Odyssey*

O.11.489-491

*BA* 35: reference; analysis of Odysseus as the best of the Achaeans in the *Odyssey*, here in comparison with the characterization of Achilles in the *Odyssey*

O.11.550-551

*BA* 36: reference; analysis of Odysseus as the best of the Achaeans in the *Odyssey*, here in comparison with the characterization of Ajax (and Achilles) in the *Odyssey*

O.11.597

*BA* 88-89, 349: references; analysis of the verse-final form *krataiis*/*Krataiin* in the context of analyzing *krataio*- and *Akhaio*-

O.11.601

*BA* 318: reference; connections of *biē* and *kleos*, the former as an epic theme and the traditional linking of the Herakles figure and *biē* on the level of theme

O.11.601-627

*BA* 166-167: reference; the Homeric touch of the theme of immortality in store for the hero as left out of the epic, as here with Herakles in Hades and on Olympus (in the context of analyzing *Oikhalias Halosis*)

*BA* 208: reference; analysis of the myths about the immortalization of the hero, here regarding the regeneration of his body (as indicated by *autos* in this verse)

O.12.001-004

*BA* 206: quoted and translated; analysis of the *coincidentia oppositorum* in the location of Aiaia (in both the extreme east and west), and Okeanos as a key to the emergence of Odysseus from his journey to the underworld (solar myth)

O.12.068

*BA* 204: reference; association of *thuellai* with fire/Zeus’ lightning and thunder in the context of immortalization of the hero

*BA* 322: reference; analysis of the elemental nature of the theme of *biē* (association with wind and fire)

O.12.124-126

*BA* 88-89, 349-350: references; analysis of the verse-final form *krataiis*/*Krataiin* as \**kratai-ui-*, in the context of analyzing *krataio*- and *Akhaio*-

O.12.132

*BA* 199: reference; analysis of the names of the horses of the Dawn as metaphorical aspects of the Sun

O.12.184

*BA* 240: reference; comment on Odysseus’ epithet *poluainos* (Meuli’s 1975 [= 1954] argument that it means ‘having many fables’ and rephrasing it as ‘able to speak about many things *in code*’)

O.12.189-191

*BA* 271: reference; analysis of the traditional conceit of the *aoidos* who knows nothing but hears the *kleos*, and here contrasted with (the Muses and) the Sirens’ knowing (*idmen*)

O.12.329

*BA* 186: reference; analysis of the application of vegetal imagery to the permanence of cult as a cultural institution (*phthi*-, *menos*, *timē*)

O.12.348-349/376/377-383/387-388

*BA* 322: references; analysis of the elemental nature of the theme of *biē* (association with wind and fire)

O.12.403-426

*BA* 204: reference; association of *thuellai* with fire/Zeus’ lightning and thunder in the context of immortalization of the hero

*BA* 322-323: references; analysis of the elemental nature of the theme of *biē* (association with wind and fire)

O.13.027-028

*BA* 17: reference; comment on the significance of the name of Demodokos ‘received by the *dēmos*’

O.13.299

*BA* 145: reference; analysis of the ritual antagonism of Hektor and Athena, here regarding *mētis*

O.13.359

*BA* 205: reference; analysis of the functions associated with the epithet *Dios thugatēr*/*thugatēr Dios*, here the beneficent ones as exemplified by Athena

O.14.126

*BA* 233: reference; Ithaca counting as one district, in the context of analyzing *dēmos* and *dēmiourgos*

O.14.135

*BA* 340: quoted and translated; analysis of the epithet *ikhthuoeis* of *pontos* as indicative of its dangers

O.14.192-359

*BA* 138-139: references; analysis of the thematic correlation of the death of Achilles with Delphi/sacrifice/quarrel and the song of Demodokos on the quarrel of Achilles and Odysseus as incorporating Delphic lore, and so these verses as evidence that a *dais* might be an appropriate setting to open a narrative about a Trojan expedition

*BA* 234: reference; analysis of Eumaios’ seeing his disguised guest Odysseus as a poet (rather than a low-ranking beggar)

O.14.371

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

O.14.403

*BA* 37: reference; conventional linking of *ep’ anthrōpous* with *kleos* and *aoidē*

O.14.418-438

*BA* 217: reference; the one exception to the Homeric silence on the deposition of meat, in the context of analyzing the practice of depositing choice cuts of meat on a god’s *trapeza* varying from *polis* to *polis*

O.14.462-467

*BA* 236: quoted and translated; analysis of the similarities of *ainos* in Homeric epic and epinician poetry, also called *ainos*

O.14.462-506

*BA* 234-237: references; analysis of Eumaios’ seeing his disguised guest Odysseus as a poet (rather than a low-ranking beggar) and of the similarities of *ainos* in Homeric epic and epinician poetry, also called *ainos*

O.14.508

*BA* 235: reference; analysis of the similarities of *ainos* in Homeric epic and epinician poetry, also called *ainos*

*BA* 237: reference; analysis of *ainos* as “an allusive tale containing and ulterior purpose” (Verdenius’ 1962 wording)

O.15.247

*BA* 204: reference; modifying Rohde’s conclusion that there is no death involved in the process of being engulfed by the Earth overcomes his difficulties with this verse, in the context of listing the ways for a hero to achieve immortality

O.15.251

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

O.15.253

*BA* 204: reference; modifying Rohde’s conclusion that there is no death involved in the process of being engulfed by the Earth overcomes his difficulties with this verse, in the context of listing the ways for a hero to achieve immortality

O.15.329

*BA* 319: reference; analysis of the negative aspect of *biē*, here the suitors’ *biē* equated with *hubris*

O.15.521-534

*BA* 39: references; analysis of the *Odyssey*’s presenting Odysseus as the “best of the Achaeans,” with these passages as accentuating that inevitable outcome

O.16.076

*BA* 39: reference; analysis of the *Odyssey*’s presenting Odysseus as the “best of the Achaeans,” here *Achaiōn hos tis aristos* being restricted to the single question of “who will marry Penelope?”

O.16.086

*BA* 163: reference; conventional association of *atasthalo*- and derivatives with *hubris* and its derivatives

*BA* 319: reference; analysis of the negative aspect of *biē*, here the suitors’ *biē* characterized by *hubris*

O.16.164-165/283

*BA* 51: reference; comment on the traditional combination of *neuein* and *noein* in situations where signals are sent and received respectively

O.16.424-432

*BA* 233: reference; analysis of *xenia* and *philotēs*, and here the irony in Antinoos’ and Odysseus’ exchanges while the latter is disguised as a beggar

O.17.011/019

*BA* 231: reference; analysis of greed, generosity, (the ridicule of) the blame poet, and nobility, and manifestations of these in the interactions of Odysseus disguised as a beggar, Telemachus, and the suitors

O.17.336-355

*BA* 231, 233: references; analysis of greed, generosity, (the ridicule of) the blame poet, nobility, and *xenia* and *philotēs*, and manifestations of these in the interactions of Odysseus disguised as a beggar, Telemachus, and the suitors

O.17.354

*BA* 231-232: reference; analysis of greed, generosity, (the ridicule of) the blame poet, and nobility, and manifestations of these in the interactions of Odysseus disguised as a beggar, Telemachus, and the suitors

O.17.360-395

*BA* 232-233: reference; analysis of greed, generosity, (the ridicule of) the blame poet, and nobility, and manifestations of these in the interactions of Odysseus disguised as a beggar, Telemachus, and the suitors

O.17.381-387

*BA* 234: quoted and translated, references; Eumaios’ considering Odysseus a high-ranking stranger, in the context of analyzing *xenoi*, reciprocity, and the different capacities of different *xenoi* to reciprocate

*BA* 298: reference; comment on poets as social equals of artisans in the Indo-European poetic tradition

O.17.400/404

*BA* 232: reference; analysis of greed, generosity, (the ridicule of) the blame poet, and nobility, and manifestations of these in the interactions of Odysseus disguised as a beggar, Telemachus, and the suitors

O.17.415-416

*BA* 39: quoted and translated; analysis of the *Odyssey*’s presenting Odysseus as the “best of the Achaeans,” with this passage as one of the places where the phrase is applied to another but later corrected (as Antinoos proves not to fit the bill)

*BA* 232-233: references; analysis of greed, generosity, (the ridicule of) the blame poet, nobility, and *xenia* and *philotēs*, and manifestations of these in the interactions of Odysseus disguised as a beggar, Telemachus, and the suitors

*BA* 237: reference; analysis of Odysseus’ speech to Antinoos as a beggar in light of the diction associated with blame and praise poetry (and *xenia, philotēs*), in the context of the analysis of the similarities of *ainos* in Homeric epic and epinician poetry, also called *ainos*

O.17.415-444

*BA* 261: reference; analysis of the diction associated with blame poetry, here *thersos*/*tharsos*, and Thersites’ name

O.17.418

*BA* 232: reference; analysis of greed, generosity, (the ridicule of) the blame poet, and nobility, and manifestations of these in the interactions of Odysseus disguised as a beggar, Telemachus, and the suitors

*BA* 237: reference; analysis of Odysseus’ speech to Antinoos as a beggar in light of the diction associated with blame and praise poetry (and *xenia, philotēs*), in the context of the analysis of the similarities of *ainos* in Homeric epic and epinician poetry, also called *ainos*

O.17.449-457

*BA* 232: references; analysis of greed, generosity, (the ridicule of) the blame poet, and nobility, and manifestations of these in the interactions of Odysseus disguised as a beggar, Telemachus, and the suitors

*BA* 261: references; analysis of the diction associated with blame poetry, here *thersos*/*tharsos*, and Thersites’ name

O.17.461

*BA* 232: references; analysis of greed, generosity, (the ridicule of) the blame poet, and nobility, and manifestations of these in the interactions of Odysseus disguised as a beggar, Telemachus, and the suitors

*BA* 237: reference; analysis of Odysseus’ speech to Antinoos as a beggar in light of the diction associated with blame and praise poetry (and *xenia, philotēs*, *oneidos*), in the context of the analysis of the similarities of *ainos* in Homeric epic and epinician poetry, also called *ainos*

O.17.462-504

*BA* 232-233: references; analysis of greed, generosity, (the ridicule of) the blame poet, nobility, and *xenia* and *philotēs*, and manifestations of these in the interactions of Odysseus disguised as a beggar, Telemachus, and the suitors

O.17.513-521

*BA* 234: quoted and translated, references; Eumaios’ considering Odysseus a high-ranking stranger, here specifically as having the powers of a poet, in the context of analyzing *xenoi*, reciprocity, and the different capacities of different *xenoi* to reciprocate

O.17.565

*BA* 319: reference; analysis of the negative aspect of *biē*, here the suitors’ *biē* equated with *hubris*

O.17.588

*BA* 163: reference; conventional association of *atasthalo*- and derivatives with *hubris* and its derivatives

O.18.001-019

*BA* 228-232: references, quoting and translating 015-019 (p. 228), 001-004 (p. 229); analysis of *phthonos* as a foil for praise poetry and the story of Iros in the *Odyssey* as ridiculing the stereotype of an unrighteous blame poet

O.18.038-039

*BA* 228: reference; analysis of *phthonos* as a foil for praise poetry and the story of Iros in the *Odyssey* as ridiculing the stereotype of an unrighteous blame poet

*BA* 231: references; analysis of greed, generosity, (the ridicule of) the blame poet, and nobility, and manifestations of these in the interactions of Odysseus disguised as a beggar, Telemachus, and the suitors (*eris*, *neikos*, *margos*, *olbos*, *phthonos*)

O.18.073

*BA* 229: reference; comment on the play on Iros’ name when he loses the fight with Odysseus when he is called *A-iros*, in the context of the analysis of *phthonos* as a foil for praise poetry and the story of Iros in the *Odyssey* as ridiculing the stereotype of an unrighteous blame poet

O.18.233

*BA* 332: reference; analysis of the ritual enactment of *mōlos*, and here, that of Odysseus and Iros as “comic”

O.18.289

*BA* 39: reference; analysis of the *Odyssey*’s presenting Odysseus as the “best of the Achaeans,” here *Achaiōn hos tis aristos* being restricted to the single question of “who will marry Penelope?”

O.18.321/326

*BA* 255: references; analysis of the language of blame poetry (*aiskhos*, oneidos)

O.18.348-350/357-364/366-386

*BA* 261: references; analysis of the diction associated with blame poetry, here *thersos*/*tharsos*, *gastēr*, *enipē*, *kertomein*

O.18.390

*BA* 261: references; analysis of the diction associated with blame poetry, here *thersos*/*tharsos*

O.18.405

*BA* 86: reference; as an epithet, *kratero*- as a variant of *hiero*- in combinations with *is* + gen. of the hero’s name

*BA* 89: reference; parallelism of *menos* and *is*, in the context of the analysis of *krataiis* ‘whose *is* has *kratos*’ and *Akhaioi*

O.18.424

*BA* 292: reference; analysis of *therapōn*, this verse as an example of the prevailing application of the word as ‘attendant’

O.19.107-114/309-316

*BA* 38: references; good host’s getting the *kleos* of praise and Penelope’s striving to match the former hospitality of Odysseus, the ultimate good host, in the context of analyzing *kleos* in O.24.196 as primarily Odysseus’, but Penelope as part of his *kleos*

O.19.325-328

*BA* 38: references; good host’s getting the *kleos* of praise and Penelope’s striving to match the former hospitality of Odysseus, the ultimate good host, in the context of analyzing *kleos* in O.24.196 as primarily Odysseus’, but Penelope as part of his *kleos*

*BA* 45: reference; *epiphrōn* as epithet of *mētis*, in the context of analyzing the contrast between *biē* and *mētis* as areas of heroic endeavor

O.19.329-334

*BA* 37-38: references; conventional linking of *ep’ anthrōpous* with *kleos* and *aoidē* and good host’s getting the *kleos* of praise and Penelope’s striving to match the former hospitality of Odysseus, the ultimate good host, in the context of analyzing *kleos* in O.24.196 as primarily Odysseus’, but Penelope as part of his *kleos*

*BA* 257: quoted and translated; analysis of the diction associated with blame poetry, here *hepsiasthai* and its compounds

O.19.370-373

*BA* 257: references; analysis of the diction associated with blame poetry, here *hepsiasthai* and its compounds

O.19.433-434

*BA* 196: references; comment on the role of Okeanos as a boundary delimiting light from darkness, life from death, wakefulness from sleep, in the context of analyzing themes of death, regeneration and immortality

O.19.528

*BA* 39: reference; analysis of the *Odyssey*’s presenting Odysseus as the “best of the Achaeans,” here *Achaiōn hos tis aristos* being restricted to the single question of “who will marry Penelope?”

O.20.061-081

*BA* 194-196: quoting and translating 63-65 (p. 194), 66, 77 (p. 195), references; analysis of the process of heroic preservation by *thuella*/*harpuia*, and/or as indicated by *anēreipsanto*/*anereipsamenē*, that divine abduction of mortals in this way also entails sex and death, and that the *thuellai*/*harpuiai* plunging the hero in the Okeanos marks the experience of death (and accompanying notion of regeneration, as in the solar myth)

*BA* 200-202, 204-205: references; analysis of the fragmentation of the functions of Eos (here, other goddesses’ qualifying as *Dios thugatēr* and/or performing (some of) the functions of abduction, preservation, and death/killing, in this passage Aphrodite, Artemis, and Athena), and that while the functions of Eos that prevail in the Greek myths are largely beneficient (promoting the immortality of the hero), the functions associated with her epithet *Dios thugatēr*/*thugatēr Dios* are ambivalent (beneficent/maleficent)

O.20.263

*BA* 261: references; analysis of the diction associated with blame poetry, here *thersos*/*tharsos*, *gastēr*, *enipē*, *kertomein*

O.20.266

*BA* 261: references; analysis of the diction associated with blame poetry, here *thersos*/*tharsos*, *gastēr*, *enipē*, *kertomein*

O.20.285/292-300

*BA* 261: references; analysis of the diction associated with blame poetry, here *thersos*/*tharsos*, *gastēr*, *enipē*, *kertomein*

O.20.335

*BA* 39: reference; analysis of the *Odyssey*’s presenting Odysseus as the “best of the Achaeans,” here *Achaiōn hos tis aristos* being restricted to the single question of “who will marry Penelope?”

O.21.110

*BA* 235: reference; analysis of the similarities of *ainos* in Homeric epic and epinician poetry, also called *ainos* (here, Pucci 1977 analysis of *ainos*)

O.21.185

*BA* 317: quoted and translated; analysis of the opposition of the themes of *mētis* and *biē*, and here Odysseus’ also needing *biē* to win his *kleos* as the best of the Achaeans in the *Odyssey*

O.21.253-254/314-316

*BA* 318: 253-254 quoted and translated, references; analysis of the opposition of the themes of *mētis* and *biē*, and here Odysseus’ also needing *biē* to win his *kleos* as the best of the Achaeans in the *Odyssey* (*biē* as key to the *kleos* of Achilles/Odysseus in the *Iliad*/*Odyssey*)

O.21.429-430

*BA* 256: quoted and translated; analysis of the diction associated with blame poetry, here *hepsiasthai* as reflecting the element of poetry and its compounds that of blame by way of ridicule

O.22.008-030

*BA* 39: references, part quoted; analysis of the *Odyssey*’s presenting Odysseus as the “best of the Achaeans,” with this passage as one of the places where the application of the phrase to another is corrected (as Antinoos proves not to fit the bill)

O.22.287-289

*BA* 261: references; analysis of the diction associated with blame poetry, here *thersos*/*tharsos*, *gastēr*, *enipē*, *kertomein*

O.22.330/376

*BA* 17: reference; comment on the expressiveness of Phemios’ name and patronymic

O.23.031

*BA* 319: reference; analysis of the negative aspect of *biē*, here the suitors’ being characterized with *biē* (which is equated with *hubris*)

O.23.246

*BA* 198-200: quoted and translated (p. 198), references; analysis and comparison of the myth of Phaethon (and Eos and the Sun) with the Indic traditions about *Sūrya*- ‘Sun’ and *Uṣas*- ‘Dawn’

O.24.001-014

*BA* 195: reference; analysis of the process of heroic preservation by *thuella*/*harpuia*, and/or as indicated by *anēreipsanto*/*anereipsamenē*, that divine abduction of mortals in this way also entails sex and death, and that the *thuellai*/*harpuiai* plunging the hero in the Okeanos marks the experience of death (and accompanying notion of regeneration, as in the solar myth)

O.24.015-018

*BA* 166-167: reference; the Homeric touch of the theme of immortality in store for the hero as left out of the epic, as here with Achilles still in Hades (in the context of analyzing *Oikhalias Halosis*)

O.24.033

*BA* 36: reference; analysis of the narrative’s looking back to an *Iliad* tradition and beyond and Achilles’ and Agamemnon’s shades’ on *kleos* in the *Second Nekuia* of O.24.015-202, in the context of analyzing who is the best of the Achaeans (in the *Odyssey*)

O.24.058-061

*BA* 113: references; analysis of the restriction that the *Iliad* does not treat the tradition of lamentations for Achilles within the actual context of a real funerary ritual, and here the contrasting treatment of the *Odyssey* where we can find an actual wake of Achilles

*BA* 172: references; analysis of envisioning the hero (Achilles) on the Isles of the Blessed as a consolatory theme apparently intrinsic to the genre of the *thrēnos*, and contrast between the *Aithiopis* where Achilles is transported into the state of immortality upon singing of *thrēnoi* and the *Odyssey* where that does not happen

*BA* 177: references; analysis of the contrast between the mortality of Achilles and the immortality conferred by the songs of the Muses, here their *thrēnoi* which confer everlasting *kleos* to him, and comparison with Pindar *I*.8.56-60

*BA* 184: references; analysis of the institution of lamentation, an aspect of hero-cult, leading to the *kleos* of epic, in the case of Achilles (a hero of epic, in comparison with Demophoon, a hero of cult)

O.24.067-068

*BA* 116: reference; analysis of the evidence of hero cult in the *Iliad* and the *Odyssey* (here, offering of honey with oil)

O.24.072-076

*BA* 209: reference; analysis of the promise of an ultimate immortality in store for Achilles in his and Patroklos’ bones being placed in a golden amphora made by Hephaistos, given to Thetis by Dionysos

O.24.077

*BA* 21: reference; reference to the mixing of the ashes of Achilles and Patroklos in O.24.077 as not a duplication of references to the same mixing in the *Iliad* (I.23.091-092 and 23.243-244), therefore not violating Munro’s law, in the context of analyzing a traditional suppression of anything overtly Iliadic in the *Odyssey*

O.24.080-084

*BA* 28: quoted and translated; analysis of who is the best of the Achaeans in the context of Hektor’s challenge to the duel and the irony of whose *kleos* and whose tomb at Hellespont is in question

*BA* 160: reference; I.12.030-032 (rivers smoothing over the area by the Hellespont) as a variant of the tradition that Achaeans made a funeral mound for Achilles by the Hellespont in these verses, in the context of analyzing the obliteration of the “props” that mark an Achaean expedition against Troy, and the irony of Xanthos/Skamandros’ threat to bury Achilles under a mound of silt

*BA* 341-342: quoted and translated; analysis of the visions of Achilles’ tomb with references to future time beyond the narrative as revealing Achilles as a hero of cult rather than as a hero of epic

*BA* 344: reference; analysis of Thetis’ (and Achilles’) cosmic powers over the *pontos*

O.24.085-086

*BA* 117: reference; the funeral of a hero as the primary occasion for athletic contests in Homeric narrative, in the context of the analysis of the evidence of hero cult in the *Iliad* and the *Odyssey*

O.24.093-097

*BA* 36: reference; analysis of the narrative’s looking back to an *Iliad* tradition and beyond and Achilles’ and Agamemnon’s shades’ on *kleos* in the *Second Nekuia* of O.24.015-202, in the context of analyzing who is the best of the Achaeans (in the *Odyssey*)

*BA* 176-177: references; analysis of the contrast between the mortality of Achilles and the immortality conferred by the songs of the Muses, here their *thrēnoi* which confer everlasting *kleos* to him, and comparison with Pindar *I*.8.56-60

*BA* 184: reference; analysis of the institution of lamentation, an aspect of hero-cult, leading to the *kleos* of epic, in the case of Achilles (a hero of epic, in comparison with Demophoon, a hero of cult)

O.24.094

*BA* 37: reference; conventional linking of *ep’ anthrōpous* with *kleos* and *aoidē*

O.24.107-108

*BA* 39: reference; comment on the irony when the suitors are called *aristoi*, in the context of the analysis of the *Odyssey*’s presenting Odysseus as the “best of the Achaeans”

O.24.121-190

*BA* 36: reference; analysis of the narrative’s turning from *Iliad* to *Odyssey* with the arrival of the suitors in the underworld and the story of Odysseus’ revenge (his *kleos*)in the *Second Nekuia* of O.24.015-202, in the context of analyzing who is the best of the Achaeans (in the *Odyssey*)

O.24.161

*BA* 264: reference; comment on the collocation *epesin … ēde bolēisin* in this verse, in the context of the list of words indicating blame as a foil for Epos (in the passage about Thersites), here *epesbolos*

O.24.192-202

*BA* 36-38: reference; analysis of Odysseus’ *kleos* and *nostos* as hinging on Penelope, in Agamemnon’s speech in these verses, in the context of analyzing who is the best of the Achaeans (in the *Odyssey*)

*BA* 254-256: references; example of Epos quoting direct speeches of praise, blame represented as blame poetry (regarding Clytemnestra), and the seriousness that blame poetry is capable of (contra Aristotle), in the context of analyzing Aristotle’s formulation of (the development of) praise and blame poetry (into Epos and Iambos) and the limitations of his scheme

O.24.201

*BA* 37: reference; conventional linking of *ep’ anthrōpous* with *kleos* and *aoidē*

O.24.291

*BA* 340: quoted and translated; analysis of the epithet *ikhthuoeis* of *pontos* as indicative of its dangers

O.24.352

*BA* 163: reference; conventional association of *atasthalo*- and derivatives with *hubris* and its derivatives

*BA* 319: reference; analysis of the negative aspect of *biē*, here the suitors’ *biē* characterized by *hubris*

O24.423

*BA* 95: reference; thematic connection with *kleos* in the application of *alaston* (coordinate with the theme of *mnēmosune*) to *penthos* (in the context of analyzing the relationship of *penthos* with *kleos*)