GN, *Homer the Classic* (2012)

On the *Homeric Hymns*

HHDemeter.2.001

*HC* 2(t)31(2§88): quoted and translated; as an example of *prooimion* beginning with *arkhesthai* (*prooimion* of Zeus performed by the *Hōmeridai*)

HHDemeter.2.494-495

*HC* 2(t)35(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis

*HC* 2§102n: references; example of a periphrasis for *khaire*/*khairete*, one of the constantly recurring elements of metabasis, in the context of the analysis of hymnic moments of metabasis

HHApollo.3.014

*HC* 2(t)5n(2§23): reference; analysis of the aporetic question describing Apollo as *eu-humnos* as leading to a new beginning, as an alternative to a smooth transition to the consequent (and Koller 1956’s argument that the aporetic question is a substitute for metabasis)

*HC* 2§104, 2§106: reference; analysis of *khaire*/*khairete* followed by an aporetic question as signalling a shift in perspective but not in subject, i.e. a deferral of metabasis

*HC* 2§119: reference; contrast of the deferrals of the metabasis in HHApollo with the eternal deferral of metabasis in Callimachus *Hymn to Zeus*

HHApollo.3.016-020

*HC* 2§26: references; comparison of the shifts from the local to Olympian Muses in HHApollo (Delian Maidens to Olympian Muses) and the Hesiodic *Theogony* (Heliconian to Olympian Muses), through aporetic questions

HHApollo.3.019

*HC* 2(t)5(2§23): quoted and translated; analysis of *eu-humnos*, the god as the perfect hymnic subject and making the hymn itself notionally perfect (hymnic subject as the source of poetic perfection)

*HC* 2(t)5n(2§23): reference; analysis of the aporetic question describing Apollo as *eu-humnos* as leading to a new beginning, as an alternative to a smooth transition to the consequent (and Koller 1956’s argument that the aporetic question is a substitute for metabasis)

*HC* 2§25: reference; need for a perfect beginning in a *humnos* motivating the aporetic question in this verse

*HC* 2(t)16n(2§52): reference; comment on the different manuscript readings here (*gar*) and at 207 (*t’ar*)

*HC* 2(t)47(2§104): quoted and translated; analysis of *khaire*/*khairete* followed by an aporetic question as signalling a shift in perspective but not in subject, i.e. a deferral of metabasis

*HC* 2(t)47n(2§104): reference; comment on the different manuscript readings here (*gar*) and at 207 (*t’ar*)

*HC* 2§106, 2§107: references; analysis of *khaire*/*khairete* followed by an aporetic question as signalling a shift in perspective but not in subject, i.e. a deferral of metabasis and a prolongation of the first subject

*HC* 2§119: reference; contrast of the deferrals of the metabasis in HHApollo with the eternal deferral of metabasis in Callimachus *Hymn to Zeus*

HHApollo.3.156

*HC* 2§37: reference; analysis of the *aoidos* of HHApollo as a master of *kleos* and the Panhellenisation of the Delian Maidens as a matter of *kleos*

HHApollo.3.156-178

*HC* 2(t)6(2§27): quoted and translated; analysis of the representation of ‘Homer’ in the hymn and his encounter with the Delian Maidens (*hupokrinesthai* and its mantic/riddling connotations and the rigidity of the response of the Delian Maidens to those who ask about ‘Homer’)

HHApollo.3.157

*HC* 2§33: reference; analysis of the Delian Maidens and the *aoidos* of the hymn in comparison with the Muses of the Hesiodic *Theogony* and its *aoidos* (the Delian Maidens as the local Muses of Delos)

*HC* 2§34n: reference; analysis of the Delian Maidens as *therapnai* of Apollo

HHAPollo.3.158

*HC* 2§36: reference; analysis of the *aoidos* that encounters the Delian Maidens in the *Hymn* and the effect on this event on the transformation of the Delian Maidens’ local hymn to Apollo into the Panhellenic *Hymn to Apollo*

*HC* 2(t)11(2§46): quoted and translated; analysis of the *mimēsis* of Homer by the Delian Maidens

*HC* 2§89: reference; comment on a *prooimion* and *humnos* being equivalent

HHApollo.3.158-159

*HC* 2§46: reference; analysis of the *mimēsis* of Homer by the Delian Maidens

HHApollo.3.160-161

*HC* 2(t)12(2§46): quoted and translated; analysis of the *mimēsis* of Homer by the Delian Maidens

HHApollo.3.161

*HC* 2§36: reference; analysis of the *aoidos* that encounters the Delian Maidens in the *Hymn* and the effect on this event on the transformation of the Delian Maidens’ local hymn to Apollo into the Panhellenic *Hymn to Apollo*

*HC* 2§89: reference; comment on a *prooimion* and *humnos* being equivalent

HHApollo.3.163

*HC* 2(t)6n(2§27): reference; note on the choral and theatrical associations of *mimeisthai*

*HC* 2§29: reference; analysis of the elements of theatrical spectacle in the hymn, here *mimeisthai*

*HC* 2§57: references; analysis of the *mimēsis* in the hymn in terms of what Aristotle says in *Poetics* about *mimēsis*, *humnoi*, *enkōmia*, and their relationship with epic and tragedy

HHApollo.3.164

*HC* 2(t)7(2§41), 2(t)10(2§44): quoted and translated; analysis of the etymology of *Homēros* and this verse as bearing the “signature” of Homer

HHApollo.3.165-166

*HC* 2§33: references; analysis of the Delian Maidens and the *aoidos* of the hymn in comparison with the Muses of the Hesiodic *Theogony* and its *aoidos* (the Delian Maidens as the local Muses of Delos)

HHApollo.3.166

*HC* 2(t)5n(2§23): reference; analysis of the aporetic question describing Apollo as *eu-humnos* as leading to a new beginning, as an alternative to a smooth transition to the consequent (and Koller 1956’s argument that the aporetic question is a substitute for metabasis)

*HC* 2(t)6n(2§27): reference; analysis of *khaire/khairete* (meaning and usage)

*HC* 2§34: reference; analysis of the Delian Maidens and the *aoidos* of the hymn in comparison with the Muses of the Hesiodic *Theogony* and its *aoidos* (the Delian Maidens as the local Muses of Delos)

*HC* 2§104, 2§106, 2§107: references; analysis of *khaire*/*khairete* followed by an aporetic question as signalling a shift in perspective but not in subject, i.e. a deferral of metabasis

*HC* 2§119: reference; contrast of the deferrals of the metabasis in HHApollo with the eternal deferral of metabasis in Callimachus *Hymn to Zeus*

HHApollo.3.167-179

*HC* 2§39: references; analysis of the wanderer who comes to Delos as becoming a regeneration of Homer as he sings at Delos (eternal return of Homer through the notionally eternal recycling of his songs)

HHApollo.3.168

*HC* 2§39n: reference; comment on the variant reading of the verse with *allos* quoted by Thucydides

HHApollo.3.169

*HC* 2§36: reference; analysis of the *aoidos* that encounters the Delian Maidens in the *Hymn* and the effect on this event on the transformation of the Delian Maidens’ local hymn to Apollo into the Panhellenic *Hymn to Apollo*

HHApollo.3.169-175

*HC* 2§37: reference; analysis of the *aoidos* of HHApollo as a master of *kleos* and the Panhellenisation of the Delian Maidens as a matter of *kleos*

*HC* 2§38: references; analysis of the identification of the unnamed wanderer whose question to the Delian Maidens in quoted in the *Hymn* as the figure of Homer

HHApollo.3.171

*HC* 2(t)6n(2§27): reference; comment on formulaic variants for the verse (*aph’ hēmeōn* and *aphēmōs*)

*HC* 2§28: reference; analysis of *hupokrinesthai* as having mantic and riddling connotations and conveying the idea of fixity or rigidity

*HC* 2§29: reference; analysis of the elements of theatrical spectacle in the hymn, here *hupokrinesthai*

*HC* 2§57: references; analysis of the *mimēsis* in the hymn in terms of what Aristotle says in *Poetics* about *mimēsis*, *humnoi*, *enkōmia*, and their relationship with epic and tragedy

*HC* 2§58: reference; in the context of the argument about the symbiosis of the Homeric tradition as it evolved at the Athenian Panathenaia and the theatrical tradition of drama as it evolved at the Athenian City Dionysia

HHApollo.3.172

*HC* 2§36: reference; analysis of the *aoidos* that encounters the Delian Maidens in the *Hymn* and the effect on this event on the transformation of the Delian Maidens’ local hymn to Apollo into the Panhellenic *Hymn to Apollo*

HHApollo.3.172-173

*HC* 2(t)14(2§47): quoted and translated; analysis of the Delian Maidens’ response about/from Homer (prophecy)

HHApollo.3.173-175

*HC* 2§36: reference; analysis of the *aoidos* that encounters the Delian Maidens in the *Hymn* and the effect on this event on the transformation of the Delian Maidens’ local hymn to Apollo into the Panhellenic *Hymn to Apollo*

HHApollo.3.177

*HC* 2§107, 2§108: references, transliterating and translating part of the verse; analysis of *khaire*/*khairete* followed by an aporetic question as signalling a shift in perspective but not in subject, i.e. a deferral of metabasis explicitly declared in this verse

HHApollo.3.177-178

*HC* 2(t)13(2§46): quoted and translated; analysis of the *mimēsis* of Homer by the Delian Maidens

*HC* 2(t)15(2§49): quoted and translated; analysis of the exchange between Homer the soloist and the choral ensemble of Delian Maidens as technically a choral exchange

*HC* 2§51: reference; comparison of the transformation of the performance of the local Muses of Delos into the performance of the Olympian Muses led by Apollo in this hymn with the transformation of the *humnos* of the Heliconian Muses into the *humnos* of the Olympian Muses in the Hesiodic *Theogony*

*HC* 2(t)48(2§107): quoted and translated; analysis of *khaire*/*khairete* followed by an aporetic question as signalling a shift in perspective but not in subject, i.e. a deferral of metabasis explicitly declared in this verse

HHApollo.3.178

*HC* 2§89: reference; comment on a *prooimion* and *humnos* being equivalent

HHApollo.3.186-203

*HC* 2§51: references; comparison of the transformation of the performance of the local Muses of Delos into the performance of the Olympian Muses led by Apollo in this hymn with the transformation of the *humnos* of the Heliconian Muses into the *humnos* of the Olympian Muses in the Hesiodic *Theogony*

HHApollo.3.207

*HC* 2(t)5(2§23): quoted and translated; analysis of *eu-humnos*, the god as the perfect hymnic subject and making the hymn itself notionally perfect (hymnic subject as the source of poetic perfection)

*HC* 2(t)5n(2§23): reference; analysis of the aporetic question describing Apollo as *eu-humnos* as leading to a new beginning, as an alternative to a smooth transition to the consequent (and Koller 1956’s argument that the aporetic question is a substitute for metabasis)

*HC* 2§25: reference; need for a perfect beginning in a *humnos* motivating the aporetic question in this verse

*HC* 2§26: references; comparison of the shifts from the local to Olympian Muses in HHApollo (Delian Maidens to Olympian Muses) and the Hesiodic *Theogony* (Heliconian to Olympian Muses), through aporetic questions

*HC* 2(t)16(2§52): quoted and translated; analysis of the transition from Apollo at Delos to Apollo at Delphi and the performance becoming an Olympian by this point

*HC* 2(t)16n(2§52): reference; comment on the different manuscript readings at 19 (*gar*) and here (*t’ar*)

*HC* 2(t)47(2§104): quoted and translated; analysis of *khaire*/*khairete* followed by an aporetic question as signalling a shift in perspective but not in subject, i.e. a deferral of metabasis

*HC* 2(t)47n(2§104): reference; comment on the different manuscript readings at 19 (*gar*) and here (*t’ar*)

*HC* 2§106, 2§107: references; analysis of *khaire*/*khairete* followed by an aporetic question as signalling a shift in perspective but not in subject, i.e. a deferral of metabasis and a prolongation of the first subject

*HC* 2§119: reference; contrast of the deferrals of the metabasis in HHApollo with the eternal deferral of metabasis in Callimachus *Hymn to Zeus*

HHApollo.3.502-513

*HC* 2§71: paraphrased, references; analysis of Apollo as the ultimate model for the choral leader of the paean

HHApollo.3.514-523

*HC* 2(t)22(2§71): quoted and translated; analysis of Apollo as the ultimate model for the choral leader of the paean

HHApollo.3.545-546

*HC* 2(t)36(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis

*HC* 2§108, 2(t)49(2§108): references, quoted and translated; analysis of metabasis as a shift in subject in what must remain notionally the same song

*HC* 2§119: reference; contrast of the deferrals of the metabasis in HHApollo with the eternal deferral of metabasis in Callimachus *Hymn to Zeus*

HHHermes.4.451

*HC* 2§93: reference; argument that *oimos*/*oimē*/*prooimion* and *humnos* derive from roots referring to fabric making, and the metaphors of fabric making for composition of song (here, that *oimos* is formulaically interchangeable with *humnos*, as attested for this verse in the manuscript tradition)

*HC* 2§290: reference; analysis of *humnos/oimos aoidēs* as ‘weaving/threading of song’

HHHermes.4.579-580

*HC* 2(t)37(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis

HHAphrodite.5.292-293

*HC* 2(t)32(2§98): quoted and translated; analysis of metabasis as a device by which a *humnos* can make reference to its own hymnic consequent

*HC* 2§101: quoting and translating part of the verse; making the metabasis explicit in the expression *metabēsomai allon es humnon* as in this verse, in the context of the analysis of metabasis

HHAphrodite.6.019-020

*HC* 2§102n: reference; example of a periphrasis for *khaire*/*khairete*, one of the constantly recurring elements of metabasis, in the context of the analysis of hymnic moments of metabasis

HHAphrodite.019-021

*HC* 2(t)38(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis

HH.7.058

*HC* 2§103: reference; in a list of examples where the hymnic salutation *khaire/khairete* is not followed by an explicit metabasis

HHArtemis.9.001

*HC* 2(t)33n(2§98): quoting and translating part of the verse; comment on the naming of the hymnic subject in this verse, in the context of the analysis of metabasis as a shift in subject within the same *humnos*

HHArtemis.9.007-009

*HC* 2(t)33(2§98): quoted and translated; analysis of metabasis as a device by which a *humnos* can make reference to its own hymnic consequent

*HC* 2§101: quoting and translating part of the verse; making the metabasis explicit in the expression *metabēsomai allon es humnon* as in this verse, in the context of the analysis of metabasis

HHArtemis.9.008

*HC* 2(t)26(2§78): quoted and translated; analysis of the god(dess) who is the recipient of the hymn honoring him/her as the object of the verb of singing (and comparison with Pindar *Nemean* 2)

HHAphrodite.10.004-005

*HC* 2§102n: reference; example of a periphrasis for *khaire*/*khairete*, one of the constantly recurring elements of metabasis, in the context of the analysis of hymnic moments of metabasis

HHAphrodite.10.004-006

*HC* 2(t)39(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis

HH.11.005

*HC* 2§103: reference; in a list of examples where the hymnic salutation *khaire/khairete* is not followed by an explicit metabasis

HH.13.001-003

*HC* 2§103n: reference; analysis of the circumstances in which the hymnic salutation *khaire/khairete* is not followed by a metabasis (explicit or otherwise), here the ambiguity of whether a new subject is taken up in verse 3 or the same one from verse 1 is restarted

HH.13.003

*HC* 2§103: reference; in a list of examples where the hymnic salutation *khaire/khairete* is not followed by an explicit metabasis

HH.14.006

*HC* 2§103: reference; in a list of examples where the hymnic salutation *khaire/khairete* is not followed by an explicit metabasis

HH.15.009

*HC* 2§103: reference; in a list of examples where the hymnic salutation *khaire/khairete* is not followed by an explicit metabasis

HH.16.005

*HC* 2§103: reference; in a list of examples where the hymnic salutation *khaire/khairete* is not followed by an explicit metabasis

HH.17.005

*HC* 2§103: reference; in a list of examples where the hymnic salutation *khaire/khairete* is not followed by an explicit metabasis

HHHermes.18.010-012

*HC* 2(t)34(2§98): quoted and translated; analysis of metabasis as a device by which a *humnos* can make reference to its own hymnic consequent

*HC* 2§100n: references, quoting and translating part; analysis of the effects of the two salutations *khaire* in verses 10 and 12, and the intervening formula for metabasis, with the second salutation having the effect of deferring the metabasis

*HC* 2§101: quoting and translating part of the verse; making the metabasis explicit in the expression *metabēsomai allon es humnon* as in this verse, in the context of the analysis of metabasis

HHHermes.18.011-012

*HC* 2§103n: reference; analysis of the circumstances in which the hymnic salutation *khaire/khairete* is not followed by a metabasis (explicit or otherwise), here that this verse containing *khaire* may have the effect of cancelling the metabasis expressed in verse 11

HHHermes.18.012

*HC* 2§100: quoting and translating part of the verse; analysis of the idea of *kharis*

HHPan.19.048-049

*HC* 2(t)40(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis

HH.20.008

*HC* 2§103n: reference; analysis of the circumstances in which the hymnic salutation *khaire/khairete* is not followed by a metabasis

HH.21.005

*HC* 2§103: reference; in a list of examples where the hymnic salutation *khaire/khairete* is not followed by an explicit metabasis

HH.22.007

*HC* 2§103: reference; in a list of examples where the hymnic salutation *khaire/khairete* is not followed by an explicit metabasis

HHZeus.23.001-004

*HC* 2(t)54(2§117): quoted and translated; in the context of the analysis of a *Homeric Hymn to Zeus* as a prooimion to an epic about Troy (Homeric *Iliad*)

HHZeus.23.004

*HC* 2§103n: reference; analysis of the circumstances in which the hymnic salutation *khaire/khairete* is not followed by a metabasis

HHHermes.24.005

*HC* 2§100: quoting and paraphrasing part of the verse; analysis of the idea of *kharis*

*HC* 2§103n: reference; analysis of the circumstances in which the hymnic salutation *khaire/khairete* is not followed by a metabasis

HHMuses&Apollo.25.006-007

*HC* 2(t)41(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis

HHDionysus.26.011

*HC* 2§103: reference; in a list of examples where the hymnic salutation *khaire/khairete* is not followed by an explicit metabasis

HHDionysus.26.011-013

*HC* 2§100: references; analysis of the idea of *kharis*

HHArtemis.27.011-020

*HC* 2(t)25(2§76): quoted and translated; analysis of *ex-arkhein* as marking an individuated performance that leads into the collective performance of a *khoros* and Artemis as a choral model for performing a *humnos*

HHArtemis.27.015-019

*HC* 2§77: references, quoting parts of verses; analysis of the description of the choral performance of a *humnos*

HHArtemis.27.021-022

*HC* 2(t)42(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis

HHAthena.28.004-006

*HC* 4§105: references; analysis of Pheidias’ statue of Athena Parthenos as Homeric, and here specifically that her aegis and armour are metonymically centered on Zeus

*HC* 4§217: reference; analysis of the interconnections of the sculptures of the Parthenon, the myths about Athena (her birth, the Gigantomachy), the Panathenaia and the presentation of the peplos to her

HHAthena.28.007

*HC* 4§105: reference; analysis of Pheidias’ statue of Athena Parthenos as Homeric, and here specifically that her aegis and armour are metonymically centered on Zeus

HHAthena.28.017

*HC* 4§105: reference; analysis of Pheidias’ statue of Athena Parthenos as Homeric, and here specifically that her aegis and armour are metonymically centered on Zeus

HHAthena.28.017-018

*HC* 2(t)43(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis

HHHestia.29.013-014

*HC* 2(t)44(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis

HHGaia.30.017-018

*HC* 2§102n: reference; example of a periphrasis for *khaire*/*khairete*, one of the constantly recurring elements of metabasis, in the context of the analysis of hymnic moments of metabasis

HHGaia.30.017-019

*HC* 2(t)45(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis

HHHelios.31.017-019

*HC* 2(t)50(2§110): quoted and translated; example of explicit statement of the new subject following a metabasis

HHHelios.31.018

*HC* 2§111, 2§113: references; analysis of *humnos* as introducing an epic narrative (*kleos*, *erga/ergmata* of heroes) after metabasis

HHHelios.31.018-019

*HC* 2(t)50n(2§110): references; comment on the two kinds of narration mentioned in this hymn, *erga* and *genos*

HHHelios.31.019

*HC* 2§111, 2§113: references; analysis of *humnos* as introducing an epic narrative (*kleos*, *erga/ergmata* of heroes) after metabasis

HHSelene.32.017-020

*HC* 2(t)51(2§110): quoted and translated; example of explicit statement of the new subject following a metabasis

*HC* 2§269: reference; metabasis as signalling a shift from hymnic subject to epic subject (while the entire sequence of subjects remains technically a *humnos*)

HHSelene.32.018

*HC* 2§111: references; analysis of *humnos* as introducing an epic narrative (*kleos*, *erga/ergmata* of heroes) after metabasis

HHSelene.32.019

*HC* 2§111, 2§113: references; analysis of *humnos* as introducing an epic narrative (*kleos*, *erga/ergmata* of heroes) after metabasis

HHDioskouroi.33.018-019

*HC* 2(t)46(2§101): quoted and translated; example of *allēs … aoidēs* as meaning not ‘another song’ but ‘the rest of the song’, in the context of the analysis of hymnic moments of metabasis