GN, *Homer the Classic* (2012)

On the *Odyssey*

O.01.153

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.154

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.155

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.159

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.325

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.326

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.328

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.340

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.346

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.347

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.350

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.351

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.01.356 (scholia)

*HC* P§53: reference to scholia; analysis of the *numerus versuum*, its singularity and emergence from the *koinai* texts, which tended to conform to such a fixed verse count whereas the *khariesterai* did not

O.03.132-135

*HC* 1§118: reference, paraphrased; comment on the revenge of Athena against the Achaeans, in the context of analyzing the story of the Wooden Horse, and Laöcoon in the *Aeneid*

O.03.195 (scholia)

*HC* 3(t)46n(3§186): quoting part; variants for I.09.653

O.03.432

*HC* 1§67n: reference; comment on *khalkeus* as referring to any kind of ‘metalworker’, here a smith who works in gold, not bronze

O.04.017-018

*HC* 2(t)24n(2§74): quoted, quoted and translated (in two footnotes); comment on and analysis of the reading adopted at I.18.604-605 (Wolf 1804) and the manuscript traditions, and Aristarchus’ preferred reading for I.18.604-605 and these verses in the *Odyssey*

O.04.018

*HC* 2(t)24n(2§74): references (in two footnotes); comment on adopting the reading *exarkhontos* (Athenaeus 5.180d) at I.18.606, and analysis of it and the reading of Aristarchus and the manuscript traditions and here in the *Odyssey*

O.05.047

*HC* 1§121: reference; eyes as direct object of *thelgein*, in the context of analyzing *thelgein* and the Wooden Horse

O.05.396

*HC* 2§256n: reference; analysis of *tēkesthai*, here example of *tēkesthai* in contexts of illness

O.07.081

*HC* 1§138: reference; analysis of Erekhtheus, development into two figures, his cult, and relationship with Athena

O.07.132 (scholia)

*HC* P(t)13(P§136): part of verse quoted as *lēmma*, scholia quoted and translated; analysis of the coexistence of the Attic and the Koine usage in this verse and the claim that ‘Homer’ was capable of both (*sunēthōs*, *koinōs*)

*HC* P§137: reference; analysis of the coexistence of the Attic and the Koine usage in this verse and the claim that ‘Homer’ was capable of both

O.08.062-094

*HC* 2(t)88(2§289): quoted and translated; analysis of the metaphors from weaving for the composition of song, here especially *oimē* as ‘thread’

O.08.073-083

*HC* 2§309: reference; analysis of the parallelism of Odysseus’ restarted outpouring of tears and Demodokos’ restarted epic, and of the plot of the epic about the Trojan War as equated with the prophecy of Apollo and the plan of Zeus

O.08.074

*HC* 2§92n: reference; example of where *oimē* can be translated as ‘song’ in the context of analyzing the meanings of *prooimion*, *oimos*, *oimē*

*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

*HC* 2§290: reference; analysis of the metaphors from weaving for the composition of song, here especially *oimē* as ‘thread’

*HC* 2§291, 2§292: references; analysis of the leaving off and restarting of the hymnos in Demodokos’ songs, such that it creates the effect of an endless narrative

*HC* 2§326: reference; analysis of the kind of epic that the first song of Demodokos is, that is, older kind of epic analogous to what would have been introduced by the *Homeric Hymns*

*HC* 2§331: reference; analysis of the kind of epic that the first song of Demodokos is, that is, older kind of epic, in the context of arguing that the poetic form of the epic of Demodokos is cognate with the poetic form of the epic Cycle

O.08.079-081

*HC* 2§309: reference; analysis of the parallelism of Odysseus’ restarted outpouring of tears and Demodokos’ restarted epic, and of the plot of the epic about the Trojan War as equated with the prophecy of Apollo and the plan of Zeus

O.08.083-085

*HC* 2§299: reference; analysis of the leaving off and restarting of the hymnos in Demodokos’ songs and Odysseus’ reaction of dissolving into tears each time Demodokos restarts

O.08.086

*HC* 2§299: transliterating and translating part of the verse; analysis of the leaving off and restarting of the hymnos in Demodokos’ songs and Odysseus’ reaction of dissolving into tears each time Demodokos restarts

*HC* 2§308: transliterating and translating part of the verse; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, and the recycling of the sorrowful themes of the first song in the third by way of ring composition

*HC* 2§343: transliterating and translating part of the verse; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, the recycling of the sorrowful themes of the first song in the third by way of ring composition, and the metaphor of fluidity associated with the third song of Demodokos

O.08.087

*HC* 2§292, 2§293, 2§295: references; analysis of the leaving off and restarting of the hymnos in Demodokos’ songs, and comparison with Theocritus *Idyll* 1 (*lēgein*)

*HC* 2§305: reference; analysis of the *metabasis* and the imperative of pleasing the audience in the performance of Demodokos (*aps arkhesthai*, *lēgein*, *terpesthai*, *kharizesthai*)

O.08.090

*HC* 2§292, 2§295: references; analysis of the leaving off and restarting of the hymnos in Demodokos’ songs

*HC* 2§299: transliterating and translating part of the verse; analysis of the leaving off and restarting of the hymnos in Demodokos’ songs and Odysseus’ reaction of dissolving into tears each time Demodokos restarts

*HC* 2§305: reference; analysis of the *metabasis* and the imperative of pleasing the audience in the performance of Demodokos (*aps arkhesthai*, *lēgein*, *terpesthai*, *kharizesthai*)

*HC* 2§308: transliterating and translating part of the verse; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, and the recycling of the sorrowful themes of the first song in the third by way of ring composition

*HC* 2§309: transliterating and translating part of the verse; analysis of the parallelism of Odysseus’ restarted outpouring of tears and Demodokos’ restarted epic, and of the plot of the epic about the Trojan War as equated with the prophecy of Apollo and the plan of Zeus

*HC* 2§343: transliterating and translating part of the verse; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, the recycling of the sorrowful themes of the first song in the third by way of ring composition, and the metaphor of fluidity associated with the third song of Demodokos

O.08.091

*HC* 2§305: reference; analysis of the *metabasis* and the imperative of pleasing the audience in the performance of Demodokos (*aps arkhesthai*, *lēgein*, *terpesthai*, *kharizesthai*)

O.08.092

*HC* 2§299: transliterating and translating part of the verse; analysis of the leaving off and restarting of the hymnos in Demodokos’ songs and Odysseus’ reaction of dissolving into tears each time Demodokos restarts

*HC* 2§308: transliterating and translating part of the verse; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, and the recycling of the sorrowful themes of the first song in the third by way of ring composition

*HC* 2§309: transliterating and translating part of the verse; analysis of the parallelism of Odysseus’ restarted outpouring of tears and Demodokos’ restarted epic, and of the plot of the epic about the Trojan War as equated with the prophecy of Apollo and the plan of Zeus

*HC* 2§343: transliterating and translating part of the verse; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, the recycling of the sorrowful themes of the first song in the third by way of ring composition, and the metaphor of fluidity associated with the third song of Demodokos

O.08.093-095

*HC* 2§301: reference; analysis of the leaving off and restarting of the hymnos in Demodokos’ songs, such that it creates the effect of an endless recycling with no end in sight and Alkinoos’ further deferring of any kind of epic ending

O.08.094-095

*HC* 2§305: reference; analysis of the *metabasis* and the imperative of pleasing the audience in the performance of Demodokos (*aps arkhesthai*, *lēgein*, *terpesthai*, *kharizesthai*)

O.08.096-099

*HC* 2§312: reference; analysis of the continuation, displacement of the starting point, and metabasis in Demodokos’ first and third songs

O.08.098-099

*HC* 2§301: reference; analysis of the leaving off and restarting of the hymnos in Demodokos’ songs, such that it creates the effect of an endless recycling with no end in sight and Alkinoos’ further deferring of any kind of epic ending

*HC* 2§305: reference; analysis of the *metabasis* and the imperative of pleasing the audience in the performance of Demodokos (*aps arkhesthai*, *lēgein*, *terpesthai*, *kharizesthai*)

*HC* 2§308: reference; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, and the recycling of the sorrowful themes of the first song in the third by way of ring composition

*HC* 2§343: reference; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, the recycling of the sorrowful themes of the first song in the third by way of ring composition, and the metaphor of fluidity associated with the third song of Demodokos

O.08.256-266

*HC* 2(t)24n(2§74): reference; comment on adopting the reading *exarkhontos* (Athenaeus 5.180d) at I.18.606, and analysis of the performance scenario implied by it and its resembling Demodokos’ and the two specialized dancers’ performance in these verses

O.08.267

*HC* 2§321: reference; analysis of the distinctness of the hymnic subjects and of the hymnic prooimia in the second and third songs of Demodokos, and here the naming of Aphrodite and Ares (unlike the unnamed god of the third song)

O.08.335

*HC* 2§135n: reference; verses matching these quoted in the *Derveni Papyrus* and considered by the commentator as Orphic (Obbink 1997:41n4)

O.08.368

*HC* 2§308: reference; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, and the recycling of the sorrowful themes of the first song in the third by way of ring composition

O.08.370-380

*HC* 2§321: reference; analysis of the distinctness of the hymnic subjects and of the hymnic prooimia in the second and third songs of Demodokos, and here the prooimia leading to virtuoso dancing and singing, respectively

O.08.429

*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

*HC* 2(t)85(2§274): quoted and translated; Homeric poetry’s referring to itself as *humnos*, the performance of an ongoing series of songs in the context of a festival

*HC* 2§276: reference; Homeric poetry’s referring to itself as *humnos*, the performance of an ongoing series of songs in the context of a festival

*HC* 2§277: reference; analysis of the three songs of Demodokos as intended for Odysseus and the reception of not only the three songs but also of Homer

*HC* 2§279: references, translating part of the verse; analysis of *humnos* in this verse expressing the connectedness of a narrative continuum and the metaphor of weaving a web

*HC* 2§280: reference; analysis of *humnos* as conveying the idea of making connections to maintain a narrative continuum, usage parallel in both the *Homeric Hymns* and the *Odyssey* (*metabainein*)

*HC* 2§290: quoting and translating part of the verse; analysis of the metaphor from weaving a web inherent in the etymology of *humnos*

*HC* 2§291: references; analysis of the third song of Demodokos as already started in the first song (in the context of the analysis of the leaving off and restarting of the hymnos in Demodokos’ songs, such that it creates the effect of an endless narrative)

*HC* 2§302: reference; argument (in *Homer the Preclassic*) that *humnos* at this verse refers to all three songs of Demodokos

*HC* 2§303: reference; analysis of *humnos* referring not only to the upcoming third song of Demodokos but also to an ongoing *humnos* signaled by metabasis

*HC* 2§305: quoted and paraphrased, reference; analysis of the *metabasis* and the imperative of pleasing the audience in the performance of Demodokos (*aps arkhesthai*, *lēgein*, *terpesthai*, *kharizesthai*)

*HC* 2§311: reference; analysis of metabasis achieving the effect of continuity from the first to the third song of Demodokos because he has moved ahead to a new starting point

*HC* 2§324, 2§328: references; *humnos* (here) and *metabainein* marking Demodokos’ third song as unique in and an exception to the rules of Homeric poetry – typical of the epic Cycle and corresponding to the plot of the *Iliou Persis* attributed to Arctinus of Miletus

O.08.485-498

*HC* 2(t)86(2§280): quoted and translated; analysis of *humnos* as conveying the idea of making connections to maintain a narrative continuum, usage parallel in both the *Homeric Hymns* and the *Odyssey* (*metabainein*)

*HC* 2(t)92(2§312): quoted and translated; analysis of the continuation, displacement of the starting point, and metabasis in Demodokos’ first and third songs

O.08.492

*HC* 2(t)76n(2§235): reference; comparison with Empedocles B 131 in terms of hymnic elements (here, metabasis)

*HC* 2§281, 2§282: reference; analysis of metabasis and its activating the hymnic consequent, here *metabainein* and the epic narrative of the Wooden Horse

*HC* 2§283: reference; analysis of the articulation of the theme of the Wooden Horse in wording that follows the poetic rules for the beginning of an epic, enjambment of *dourateos* and *hippos* here compared with *oulomenē and mēnis* at I.01.001-002

*HC* 2§303: reference; analysis of *humnos* referring not only to the upcoming third song of Demodokos but also to an ongoing *humnos* signaled by metabasis

*HC* 2§305: reference; analysis of the *metabasis* and the imperative of pleasing the audience in the performance of Demodokos (*aps arkhesthai*, *lēgein*, *terpesthai*, *kharizesthai*)

*HC* 2§311: reference; analysis of metabasis achieving the effect of continuity from the first to the third song of Demodokos because he has moved ahead to a new starting point

*HC* 2§313: reference; analysis of the starting point and plot for the third song of Demodokos set up by the metabasis and the new *prooimion* as distinct from those of the first

*HC* 2§324: reference; *humnos* and *metabainein* (here) marking Demodokos’ third song as unique in and an exception to the rules of Homeric poetry – typical of the epic Cycle

O.08.492-495

*HC* 2§312: reference; analysis of the continuation, displacement of the starting point, and metabasis in Demodokos’ first and third songs

*HC* 2§313: reference; analysis of the starting point and plot for the third song of Demodokos set up by the metabasis and the new *prooimion* as distinct from those of the first

O.08.493

*HC* 2§282: reference; analysis of the metonymy inherent in the name of Epeios the master craftsman of the Wooden Horse, and comparison with the name of Homer

*HC* 2§283: reference; analysis of the articulation of the theme of the Wooden Horse in wording that follows the poetic rules for the beginning of an epic, enjambment of *dourateos* and *hippos* here compared with *oulomenē and mēnis* at I.01.001-002

O.08.499

*HC* 2(t)76n(2§235): references; comparison with Empedocles B 131 in terms of hymnic elements (here, *phainein*, *theou arkheto*)

*HC* 2§287: quoting and translating part of the verse, transliterating and translating part of the verse; analysis of the technical language of performing a *prooimion* and equating the performance of a *prooimion* to start the projected *humnos* with starting the weaving of a web (*hormētheis*)

*HC* 2§311: reference; analysis of metabasis achieving the effect of continuity from the first to the third song of Demodokos because he has moved ahead to a new starting point

*HC* 2§320: reference; comment on not naming the god who is the subject of the *prooimion* (contrast with hymnic subject of Demodokos’ second song)

O.08.499-500

*HC* 2(t)87(2§285): quoted and translated; analysis of the theology of the *humnos* as it extends to epic (*phainein*)

*HC* 2(t)91(2§310): quoted and translated; analysis of metabasis achieving the effect of continuity from the first to the third song of Demodokos because he has moved ahead to a new starting point

*HC* 2(t)93(2§313): quoted and translated; analysis of the starting point and plot for the third song of Demodokos set up by the metabasis and the new *prooimion* as distinct from those of the first

O.08.499-533

*HC* 2(t)95(2§329): quoted and translated; Demodokos’ third song as unique in and an exception to the rules of Homeric poetry – typical of the epic Cycle and corresponding to the plot of the *Iliou Persis* attributed to Arctinus of Miletus

O.08.500-520

*HC* 2§288: reference; comment on Demodokos’ performing the equivalent of an *Iliou Persis* in these verses

O.08.504-512

*HC* 1§119: reference; analysis of the revenge of Athena against the Achaeans, in the context of analyzing the story of the Wooden Horse, and Laöcoon in the *Aeneid*

*HC* 1(t)20(1§119): quoted and translated; analysis of the revenge of Athena against the Achaeans, in the context of analyzing the story of the Wooden Horse, and Laöcoon in the *Aeneid*

O.08.509

*HC* 1§121: reference; analysis of the Wooden Horse as a *thelktērion*

*HC* 1§122: reference; analysis of the Wooden Horse as a work of art, made as a permanent work of verbal art

*HC* 1§123: reference; the story of the Wooden Horse in Virgil’s *Aeneid* as affirming not only the tradition of the epic Cycle but also of Homer the Classic

O.08.510

*HC* 1§120: reference; analysis of the three alternative actions the Trojans can take with regard to the Wooden Horse, and *telein* and *mellein* here signaling the connection of the third alternative, leaving the Horse within Troy, to the plot of the Troy story

O.08.510-512

*HC* 1§120: references; analysis of the three alternative actions the Trojans can take with regard to the Wooden Horse, and *telein* and *mellein* here signaling the connection of the third alternative, leaving the Horse within Troy, to the plot of the Troy story

O.08.520

*HC* 4§109: paraphrased; analysis of Zeus’ role in awarding *nikē* as primary and Athena’s as secondary

O.08.521-530

*HC* 2(t)97(2§337): quoted and translated; analysis of the simile comparing Odysseus to a captive woman weeping over her dead husband as screening out what would have come next in Demodokos’ third song, i.e. Andromache’s sorrows

O.08.522

*HC* 2§256n: reference; in a list of examples of *tēkesthai* in the context of sadness

*HC* 2§308: reference; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, and the recycling of the sorrowful themes of the first song in the third by way of ring composition

*HC* 2§343: references; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, the recycling of the sorrowful themes of the first song in the third by way of ring composition, and the metaphor of fluidity associated with the third song of Demodokos

*HC* 2§344: reference; analysis of the metaphor of fluidity associated with the third song of Demodokos and here comparison of the simile comparing Odysseus to a captive woman weeping over her dead husband and Andromache

O.08.523

*HC* 2§256n: reference; in a list of examples of *tēkesthai* in the context of sadness

*HC* 2§344: reference; analysis of the metaphor of fluidity associated with the third song of Demodokos and here comparison of the simile comparing Odysseus to a captive woman weeping over her dead husband and Andromache

O.08.527

*HC* 1(t)1n(1§8): reference; comparison of the *amphi*- of *amphi-khumenē* with *amphi-akhuia* at I.02.316

*HC* 2§256n: reference; in a list of examples of *tēkesthai* in the context of sadness

*HC* 2§344: reference; analysis of the metaphor of fluidity associated with the third song of Demodokos and here comparison of the simile comparing Odysseus to a captive woman weeping over her dead husband and Andromache

*HC* 2§344n: transliterating and translating part of the verse; comparison of *amphi … khumenē* here with *amphikhuteis* at O.16214

O.08.530

*HC* 2§306: reference; analysis of the description of Odysseus as experiencing *akhos* when he hears Demodokos’ third song as signaling the form of the epic as that of the Cycle

O.08.531

*HC* 2§308: reference; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, and the recycling of the sorrowful themes of the first song in the third by way of ring composition

*HC* 2§343: references; analysis of the restarting of Demodokos’ song, Odysseus’ reaction of dissolving into tears, the recycling of the sorrowful themes of the first song in the third by way of ring composition, and the metaphor of fluidity associated with the third song of Demodokos

O.08.532-533

*HC* 2§305: reference; analysis of the *metabasis* and the imperative of pleasing the audience in the performance of Demodokos (*aps arkhesthai*, *lēgein*, *terpesthai*, *kharizesthai*)

O.08.537

*HC* 2§305: reference; analysis of the *metabasis* and the imperative of pleasing the audience in the performance of Demodokos (*aps arkhesthai*, *lēgein*, *terpesthai*, *kharizesthai*)

O.08.538

*HC* 2§305: reference; analysis of the *metabasis* and the imperative of pleasing the audience in the performance of Demodokos (*aps arkhesthai*, *lēgein*, *terpesthai*, *kharizesthai*)

O.08.541

*HC* 2§306: reference; analysis of the description of Odysseus as experiencing *akhos* when he hears Demodokos’ third song as signaling the form of the epic as that of the Cycle

O.08.542

*HC* 2§305: reference; analysis of the *metabasis* and the imperative of pleasing the audience in the performance of Demodokos (*aps arkhesthai*, *lēgein*, *terpesthai*, *kharizesthai*)

O.11.201

*HC* 2§256n: reference; analysis of *tēkesthai*, here example of *tēkesthai* in contexts of illness

O.11.544

*HC* 4§109: paraphrased; analysis of Zeus’ role in awarding *nikē* as primary and Athena’s as secondary

O.11.548

*HC* 4§109: paraphrased; analysis of Zeus’ role in awarding *nikē* as primary and Athena’s as secondary

O.11.568-571

*HC* 3(t)17(3§109): quoted and translated; analysis of Plato’s vision of Hippias as matching the Homeric vision of Minos (as in this passage)

*HC* 3§110: reference; comparison of the representation of Minos and Zeus in the context of comparing Plato’s Hippias to Minos

*HC* 4(t)28(4§136): quoted and translated; comparison of the representation of Minos and Zeus in the context of comparing Plato’s Hippias to Minos

O.11.582

*HC* 3§8107: reference; analysis of the Homeric images conjured in descriptions of Prodicus (Odysseus’ seeing Tantalos in Hades, in this verse) and Hippias (Odysseus’ seeing Herakles) in Plato *Protagoras* 315b-316a

O.11.601

*HC* 3§8107: reference; analysis of the Homeric images conjured in descriptions of Prodicus (Odysseus’ seeing Tantalos in Hades) and Hippias (Odysseus’ seeing Herakles, in this verse) in Plato *Protagoras* 315b-316a

O.13.027-028

*HC* 2(t)24n(2§74): quoted and translated; comment on and analysis of the reading adopted at I.18.604-605 (Wolf 1804) and the manuscript traditions, and Aristarchus’ preferred reading for I.18.604-605 and these verses in the *Odyssey*

O.13.152 (scholia)

*HC* C§5: reference; analysis of a difference in theme between the Koine and Homerus Auctus, regarding the Phaeacians' being sealed off from the world or not (poetics and politics)

O.13.158

*HC* C§5: reference, quoted and translated; analysis of a difference in theme between the Koine and Homerus Auctus, regarding the Phaeacians' being sealed off from the world or not (poetics and politics)

O.13.160-164

*HC* 1§19n: reference; comment on the petrification of the ship of the Phaeacians’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’ as the premier example of landmark poetics involving the theme of petrification (in the context of analyzing the petrified serpent in I.02)

O.13.228

*HC* P(t)8(P§127), P(t)22(P§146): quoting part of the verse; analysis of *EPEISE* read as *epei sé* (non-enclitic) as opposed to *epei se* (enclitic), according to Herodian

O.13.363

*HC* C§7n: reference; comment on the identification of the historical Ithaca with Odysseus’ homeland, especially the “Cave of the Nymphs,” in the context of analyzing the poetics and politics of the Phaeacians’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’’ being sealed off from the world or not

O.15.277

*HC* P(t)8(P§127), P(t)22(P§146): quoting part of the verse; analysis of *EPEISE* read as *epei sé* (non-enclitic) as opposed to *epei se* (enclitic), according to Herodian

O.16.214

*HC* 2§344n: quoting, transliterating and translating part of the verse; comparison of *amphi … khumenē* at O.08.527 with *amphikhuteis* here

O.17.160 (scholia)

*HC* P§53: reference to scholia; analysis of the *numerus versuum*, its singularity and emergence from the *koinai* texts, which tended to conform to such a fixed verse count whereas the *khariesterai* did not

O.17.262

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.17.521

*HC* 1§121: reference; *thelgein* effected through the beauty and pleasure of poetry, in the context of the analysis of the Wooden Horse as a *thelktērion*

O.19.136

*HC* 2§256n: reference; analysis of *tēkesthai*, here example of *tēkesthai* in contexts of sadness

O.19.204

*HC* 2§255, 2§255n: references; analysis of *tēkesthai* as having to do with liquefaction (‘dissolve’), and Penelope’s dissolving in sadness compared to the dissolving of snow

O.19.205

*HC* 2§255: references; analysis of *tēkesthai* as having to do with liquefaction (‘dissolve’), and Penelope’s dissolving in sadness compared to the dissolving of snow

O.19.206

*HC* 2§255: references; analysis of *tēkesthai* as having to do with liquefaction (‘dissolve’), and Penelope’s dissolving in sadness compared to the dissolving of snow

O.19.207

*HC* 2§255: references; analysis of *tēkesthai* as having to do with liquefaction (‘dissolve’), and Penelope’s dissolving in sadness compared to the dissolving of snow

O.19.208

*HC* 2§255, 2§255n: references; analysis of *tēkesthai* as having to do with liquefaction (‘dissolve’), and Penelope’s dissolving in sadness compared to the dissolving of snow

O.19.264

*HC* 2§256n: reference; analysis of *tēkesthai*, here example of *tēkesthai* in contexts of sadness

O.19.547

*HC* 1§63: reference; analysis of the usages of *telein* in imperfective and perfective tenses as indicating whether the narrative is still in progress or considered a finished composition

O.22.165

*HC* 1§27n: reference; comment on *aidēlos* meaning ‘invisible’ attested also in the figurative sense of morally ‘inconspicuous, undistinguished’, as here

O.22.330

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.22.331

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.22.332

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.22.340

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.22.345

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.22.346

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.22.347

*HC* 2§92n: reference; example of where *oimē* can be translated as ‘song’ in the context of analyzing the meanings of *prooimion*, *oimos*, *oimē*

O.22.348

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.22.376

*HC* 3§41: reference; analysis of the prototypical rhapsode Phemios as matching a singing Homer as envisioned in Homeric poetry, and contrast with the generic rhapsode of Plato’s day and with Orpheus the ‘citharode’ in the context of Plato *Ion*

O.22.498

*HC* 2§344n: reference; in the context of the comparison of *amphi … khumenē* at O.08.527 with *amphikhuteis* at O.16.214, this verse about Telemachus ‘pouring tears’ as he embraces his father

O.22.501

*HC* 2§344n: reference; in the context of the comparison of *amphi … khumenē* at O.08.527 with *amphikhuteis* at O.16.214, this verse about Telemachus ‘pouring tears’ as he embraces his father

O.23.246

*HC* 1§147: reference; analysis of the pattern of a single divinity as a goddess’ son but as twins her chariot team, here Eos’ son *Phaethōn* but divine chariot team of twin horses *Phaethōn* and *Lampos* (in the context of analyzing the relationship of Athena Parthenos and her single serpent/Erikhthonios and chariot team of twin serpents)

O.24.003

*HC* 1§121: reference; eyes as direct object of *thelgein*, in the context of analyzing *thelgein* and the Wooden Horse