GN, *Homer the Preclassic* (2010)

On the *Homeric Hymns*

HHDemeter.2.494-495

*HPC* 107: quoted and translated; comparison of the hymnic *prooimion* that leads to the epic of the Wooden Horse in O.08 with the hymnic *prooimia* in *Homeric Hymns*, in the context of the analysis of the correlation of Apollo and the Muses with Zeus as transcendent hymnic subjects

HHApollo.3.146-150

*HPC* 13-15, 19: quoted and translated, reference; comparison of Thucydides’ version of HHApollo.3 and that of the medieval manuscript tradition, in the context of the analysis of the Ionian identity of Homer and the conventional Athenian idea of Homer

HHApollo.3.146-155

*HPC* 80: references; analysis of the festival of the Phaeacians as an *agōn*, here athletic, and comparison with the parallel in HHApollo.3

HHApollo.3.149-150

*HPC* 91: reference; comparison of the description of the Phaeacians’ *dais* with the *agōn* in HHApollo.3, in the context of analyzing the description of the Phaeacians’ festival as *agōn* – between Demodokos and Odysseus

HHApollo.3.156-178

*HPC* 55-57: quoted and translated; analysis of the reference to Chios in the *Hymn* as sign for the Ionians of the Ionian identity of Homer, the ancestor of the *Homēridai* of Chios and for the Athenians of their ownership of Homer

HHApollo.3.164

*HPC* 68n15: reference; comment on the concept of *Homēros* as the notional prototype of the *Homēridai*, with reference to *HC*

*HPC* 255: quoted and translated; analysis of the meaning of *Homēros* (as a *nomen loquens*)

HHApollo.3.165-172

*HPC* 14-17, 19: quoted and translated; comparison of Thucydides’ version of HHApollo.3 and that of the medieval manuscript tradition, in the context of the analysis of the Ionian identity of Homer and the conventional Athenian idea of Homer

*HPC* 220: references; analysis of the development of the festival of Delia and the Athenian empire

HHApollo.3.171

*HPC* 14n18: reference; comment on the variants *aphēmōs* and *aph’ ēmeōn*, in the context of the comparison of Thucydides’ version of HHApollo.3 and that of the medieval manuscript tradition

HHApollo.3.171-173

*HPC* 57: reference; analysis of the reference to Chios in the *Hymn* as sign for the Ionians of the Ionian identity of Homer, the ancestor of the *Homēridai* of Chios and for the Athenians of their ownership of Homer

HHApollo.3.172

*HPC* 56n61: reference; comment on *oikein* and the hero cult of Homer given his body’s final resting place on the island of Chios

HHApollo.3.178

*HPC* 91: reference; comparison of the description of the Phaeacians’ *dais* with the *agōn* in HHApollo.3, in the context of analyzing the description of the Phaeacians’ festival as *agōn* – between Demodokos and Odysseus

HHHermes.4.426

*HPC* 88n17, 88n22: references; comment on translating *amboladēn* as ‘playing a prelude’ (*anaballesthai* as technical term marking a hymnic *prooimion*)

HHAphrodite.6.19-20

*HPC* 105: quoted and translated; example of a god other than Zeus as presiding over a festival and as the primary god of the *prooimion*, in the context of analyzing Zeus as the ultimate hymnic subject

HHAphrodite.6.196-197

*HPC* 200: reference; comparison with Iliadic references to the future of the lineages of Aeneas on the one hand and Hector and Priam on the other, in the context of the analysis of Poseidon’s prophecy about the future of the Aeneadae as lasting forever in the *Iliad*

*HPC* 201n147: reference; comment on the Aeolian links with Aeneas as helping account for traces of Aeolian traditions in the wording of the prophecy about Aeneas here

HHArtemis.9.003-006

*HPC* 212: reference; comment on the Ionization of Smyrna evident here, in the context of the analysis of the Ionian identity of Homer

HHHera12.001

*HPC* 119-120: references; comparison with the beginning of the *Little Iliad* as quoted in *Vita* 1.202-210 regarding the hymnic syntax of *aeidō* + acc. of the hymnic subject, in the inventory of epic forms

HHHermes.18.001

*HPC* 119-120: references; comparison with the beginning of the *Little Iliad* as quoted in *Vita* 1.202-210 regarding the hymnic syntax of *aeidō* + acc. of the hymnic subject, in the inventory of epic forms

HHZeus.23 (complete text and verse 2)

*HPC* 112-113: quoted and translated, reference; analysis of the Plan of Zeus as the driving force in the newer *Iliad* matching HHZeus.23 (esp. line 2, *telesphoros*), and the same theme found in the epic Cycle and the *Cypria*, in the context of the analysis and comparison of the beginnings of the *arkhaia Ilias* and of the Homeric *Iliad* that has come down to us

HHMusesApollo.25 (complete text)

*HPC* 106, 109: quoted and translated (p. 106), reference; analysis of the correlation of Apollo and the Muses with Zeus as transcendent hymnic subjects

*HPC* 112: quoted and translated; comparison with and as alternative to the hymnic start of the *arkhaia Ilias* cited by Crates of Mallos, in the context of the analysis and comparison of the beginnings of the *arkhaia Ilias* and of the Homeric *Iliad* that has come down to us

HHArtemis.27.001

*HPC* 119-120: references; comparison with the beginning of the *Little Iliad* as quoted in *Vita* 1.202-210 regarding the hymnic syntax of *aeidō* + acc. of the hymnic subject, in the inventory of epic forms

HHGaia.30.017-019

*HPC* 107-108: quoted and translated; comparison of the hymnic *prooimion* that leads to the epic of the Wooden Horse in O.08 with the hymnic *prooimia* in *Homeric Hymns*, in the context of the analysis of the correlation of Apollo and the Muses with Zeus as transcendent hymnic subjects

HHHelios.31.017-019

*HPC* 108: quoted and translated; comparison of the hymnic *prooimion* that leads to the epic of the Wooden Horse in O.08 with the hymnic *prooimia* in *Homeric Hymns*, in the context of the analysis of the correlation of Apollo and the Muses with Zeus as transcendent hymnic subjects

HHSelene.32.001-002

*HPC* 105: reference; example of a god figuring as the primary hymnic subject nevertheless as secondary to Zeus, in the context of analyzing Zeus as the ultimate hymnic subject

HHSelene.32.014-015

*HPC* 105: reference; example of a god figuring as the primary hymnic subject nevertheless as secondary to Zeus, in the context of analyzing Zeus as the ultimate hymnic subject

HHSelene.32.017-020

*HPC* 105: reference; example of a god figuring as the primary hymnic subject nevertheless as secondary to Zeus, in the context of analyzing Zeus as the ultimate hymnic subject

*HPC* 108: quoted and translated; comparison of the hymnic *prooimion* that leads to the epic of the Wooden Horse in O.08 with the hymnic *prooimia* in *Homeric Hymns*, in the context of the analysis of the correlation of Apollo and the Muses with Zeus as transcendent hymnic subjects