GN, *Homer the Preclassic* (2010)

On the *Iliad*

I.01.001-009

*HPC* 111: quoted and translated; analysis and comparison of the beginnings of the *arkhaia Ilias* and of the Homeric *Iliad* that has come down to us

*HPC* 113: quoted and translated; analysis of the Plan of Zeus as the driving force in the newer *Iliad* matching HH23 to Zeus (esp. line 2, *telesphoros*), and the same theme found in the epic Cycle and the *Cypria*

*HPC* 114-115: quoted and translated; agency of Apollo subsumed under the ultimate divine agency represented by the Plan of Zeus in the newer *Iliad*, unlike in the older one, which only attributes the events to the agency of Apollo, and the newer *Iliad* invoking a singular Muse while the older *Iliad* invokes an aggregate of Muses

I.01.005

*HPC* 111, 114: reference; the newer *Iliad* subsuming the divine agency of Apollo under the Plan of Zeus, unlike the older *Iliad*

*HPC* 121: transliterating and translating part of the verse; analysis of the expression ‘and the Plan of Zeus was reaching its outcome’

*HPC* 127: reference; analysis of the most general (see *Cypria*) and the more special (this verse) views of the Plan of Zeus

I.01.131

*HPC* 239: reference; *theoeikelos* applied only to Achilles in the *Iliad* (as in this verse), in the context of analyzing the convergences between the (wording) of Sappho 44 and the *Iliad*, here specifically the application of the epithet in Sappho 44 to Hector and Andromache and its ominous dimension when analyzed in light of the *Iliad*

I.01.366-369

*HPC* 243: reference; analysis of Andromache as an Aeolian personality through comparison with Briseis and Chryseis who became captives when their cities (Lyrnessos and Thebe) were captured by Achilles

I.01.409

*HPC* 160: reference; analysis of the internal evidence for (the topography of) the *naustathmon* of the Achaeans in the *Iliad*

I.01.604

*HPC* 67: reference to scholia D; example of *ek diadokhēs* in the sense of ‘by taking turns’

I.02.299-332

*HPC* 123-125: quoted and translated; analysis of the idea of epic *telos*, and here, in the case of the *Iliad*, its being realized only in the form of a prophecy (by contrast with the epic Cycle, where the destruction of Troy is the *telos*)

I.02.547-548

*HPC* 40, 350: quoted and translated as part of *Vita* 1.379-384; analysis of *en-poiein* not as ‘interpolate’ but as make poetry fit inside poetry that has already been made and as integral to the making of Homeric poetry

I.02.557

*HPC* 355: reference; claim of Megara that the Athenians interpolated this verse, in the context of their making their claims to Salamis with reference to Homer

I.02.558

*HPC* 355: reference; claim of Megara that the Athenians interpolated this verse, in the context of their making their claims to Salamis with reference to Homer

I.02.688-693

*HPC* 243: reference; analysis of Andromache as an Aeolian personality through comparison with Briseis and Chryseis who became captives when their cities (Lyrnessos and Thebe) were captured by Achilles

I.02.689-691

*HPC* 243: reference; analysis of the influence of a dominantly Aeolic tradition (as attested in the poetry of Sappho and Alcaeus) on the dominantly Ionic tradition as represented by Homeric poetry, here regarding the detail of Achilles’ capture of Briseis when he captured Lyrnessos

I.02.690-691

*HPC* 243: reference; analysis of Andromache as an Aeolian personality through comparison with Briseis and Chryseis who became captives when their cities (Lyrnessos and Thebe) were captured by Achilles

I.02.699-792

*HPC* 162: reference; location of the ship of Protesilaos as the first to beach, in the context of the analysis of the location of the *naustathmon*

I.02.811-815

*HPC* 166: reference; comparison of the Homeric word *kolonē* (as here) and the tomb it is used to describe with *kolonos* describing Protesilaos’ tomb in Philostratos’ *Heroikos*, in the context of analyzing the location of the tomb of Achilles and Patroklos

I.02.867-869

*HPC* 227: reference; the one exception to the omission of the mainland cities of the Ionian Dodecapolis, Miletus, in the Panathenaic *Iliad* and *Odyssey*,in the context of the analysis of the shading over by the Panathenaic Homer of the Ionians and the cities in the Ionian Dodecapolis

I.03.125-128

*HPC* 277: quoted and translated; analysis of the narration woven into the *diplax* of Helen and its links to that of Andromache and the overall narration of the Homeric *Iliad*

I.03.126

*HPC* 277nn16, 17: references; variant reading at this verse (*porphureē*/*marmareē*)

*HPC* 280: reference; comment on the textual variants in this verse, *porphureē*/*marmareē*, and Zenodotus’, Aristophanes’ and Aristarchus’ preference for *porphureē*

*HPC* 284: reference; analysis of the variant reading *marmareē* and the perception of the colors

*HPC* 358n81: reference; note on the crossover between the world of weaving and metalwork with regards to *triplax*/*diplax marmareē*

I.03.127

*HPC* 277: reference; comment on *hippodamoi* used here as regularly of the Trojans, but in singular only of Hector, in the context of the analysis of the narration woven into the *diplax* of Helen and its links to that of Andromache and the overall narration of the Homeric *Iliad*

I.04.327

*HPC* 161: reference; comment on Menestheus, the leader of Athenians, being stationed next to the political centerpoint of the Achaeans along with Odysseus and Agamemnon

I.05.263-272

*HPC* 210n157: references; analysis of the appropriation of the Trojan genealogy of the Dardanidai into the Athenian genealogy of kings and the Iliadic references to four-horse chariot teams as an Athenian signature

I.05.270-272

*HPC* 210: references; analysis of the appropriation of the Trojan genealogy of the Dardanidai into the Athenian genealogy of kings and the Iliadic references to four-horse chariot teams as an Athenian signature

I.05.401

*HPC* 290n61: reference; example of a context where *Paiāwōn* is distinct from Apollo in Homer

I.05.722

*HPC* 255: reference; analysis of the metaphorical use of *kuklos* in the sense ‘chariot wheel’ and the epic Cycle as the sum total of Homeric poetry, in the context of analyzing the meaning of *Homēros*

I.05.734-735

*HPC* 266: reference; in the explanation of the term *split referencing* with reference to the Peplos of Athena

I.05.899-900

*HPC* 290n61: reference; example of a context where *Paiāwōn* is distinct from Apollo in Homer

I.06.090

*HPC* 271: reference; analysis of the peplos presented to Athena and comparison with the quadrennial Panathenaic Peplos

I.06.090-093

*HPC* 266-267: quoted and translated; analysis of the peplos presented to Athena and comparison with the quadrennial Panathenaic Peplos, and of split referencing

I.06.271

*HPC* 271: reference; analysis of the peplos presented to Athena and comparison with the quadrennial Panathenaic Peplos

I.06.271-273

*HPC* 267: quoted and translated; analysis of the peplos presented to Athena and comparison with the quadrennial Panathenaic Peplos, and of split referencing

I.06.286-296

*HPC* 267-268: quoted and translated; analysis of the peplos presented to Athena and comparison with the quadrennial Panathenaic Peplos, and of split referencing

I.06.289

*HPC* 239: quoting and translating part of the verse; comparison of the wording in Sappho 44 with that in the presentation of the peplos to Athena in I.06

*HPC* 267n31: reference; comment on the variant reading for the verse with *pan-poikila* instead of *pan-poikiloi*

*HPC* 268n33: reference; comment on Herodotus’ having claimed that this verse is genuinely by Homer and that it is typical of the poetics of *en-poiein*

*HPC* 269-270: references; analysis of the peplos presented to Athena and comparison with the quadrennial Panathenaic Peplos, especially regarding *pan-poikilos* and *poikilma*

*HPC* 287: reference; analysis of the split referencing in the narrative of the presentation of the peplos to Athena with the Panathenaia as *subtext*, here regarding *pan-poikiloi*

I.06.289-292

*HPC* 75-76, 77: quoted and translated as a part of Herodotus 2.116.1-117.1, reference; analysis of Herodotus’ concept of Homer and distinguishing him from the poet of the *Cypria*

*HPC* 267n30: reference; comment on the variant reading for the verse with *pan-poikila* instead of *pan-poikiloi*

*HPC* 271: reference; analysis of the peplos presented to Athena and comparison with the quadrennial Panathenaic Peplos, here the royal dimension/purple from Phoenicia

I.06.290-292

*HPC* 268n33: reference; comment on Herodotus’ having claimed that these verses are genuinely by Homer and that they are typical of the poetics of *en-poiein*

I.06.290-293

*HPC* 267n32: references; comment on the effects of removing these verses and that a compressed version without them must have coexisted with the expanded version with them

I.06.294

*HPC* 239: quoted and translated; comparison of the wording in Sappho 44 with that in the presentation of the peplos to Athena in I.06

*HPC* 269-271: references; analysis of the peplos presented to Athena and comparison with the quadrennial Panathenaic Peplos, especially regarding *pan-poikilos* and *poikilma*

*HPC* 274: reference; analysis of *poikilma*/*poikillein* and pattern-weaving as a metaphor for Homeric narrative

*HPC* 287: reference; analysis of the split referencing in the narrative of the presentation of the peplos to Athena with the Panathenaia as *subtext*, here regarding *poikilmata*

I.06.295

*HPC* 287: references; analysis of the split referencing in the narrative of the presentation of the peplos to Athena with the Panathenaia as *subtext*, here regarding *astēr*

I.06.297

*HPC* 192: reference; in the context of the analysis of the Athenian and Aeolian claims about the Iliadic territory, here specifically with reference to the temple of Athena on the acropolis of Troy and its later re-enactments

I.06.297-310

*HPC* 269-270: quoted and translated; analysis of the peplos presented to Athena and comparison with the quadrennial Panathenaic Peplos, and of poetic virtuosity and split referencing

I.06.301

*HPC* 239: quote and translated; comparison of the wording in Sappho 44 with that in the presentation of the peplos to Athena in I.06

I.06.302-303

*HPC* 239: reference; comparison of the wording in Sappho 44 with that in the presentation of the peplos to Athena in I.06

I.06.303

*HPC* 208-209: references; analysis of the representation of Athena as seated in the case of the statue at Sigeion and in the *Iliad* and their conceptualization in terms of the old statue of Athena Polias at Athens  
*HPC* 270: reference; one of the details, the statue of Athena’s being figured as sitting, reinforcing the split reference to Athens and Troy in the description of the presentation of the peplos to Athena

I.06.402-403

*HPC* 204: references; contrasting of the narrative in the *Iliad* with Aeolian, Ionian and Dorian versions, here regarding the death/survival of Astyanax/Scamandrius

I.06.414-416

*HPC* 239: reference; analysis of the convergences between the (wording) of Sappho 44 and the *Iliad*, here the application of the epithet *theoeikelos* in Sappho 44 to Hector and Andromache and its ominous dimension when analyzed in light of the *Iliad*

I.06.448

*HPC* 207: reference; among examples of passages Strabo interprets to mean that the destruction of Troy was total

I.06.466-470

*HPC* 310: reference in the Vermeule quote; analysis of the last meeting of Hector and Andromache, and the picturing of his wearing a horsetail-crested helmet as going back to the Bronze Age

I.06.496

*HPC* 308-309: quoted and translated; analysis of the poetics of retrospection, with this verse about Andromache’s turning back to look at Hector as exemplifying it

I.07.222

*HPC* 32: reference; analysis of *poiein* as not restricted to any specific artisan or artifact, in contrast with *poiētēs* and *poiēsis*

I.07.336-343

*HPC* 161: references; analysis of the *naustathmon* as the topographical and political centerpoint of the Achaeans and the sacred and strategic gateway to it

I.07.339

*HPC* 163: quoting and translating part of the verse as a part of the scholion for I.07.339b1; analysis of the location of the *naustathmon* in relation to the Scamander

I.08.185

*HPC* 210: reference; analysis of the appropriation of the Trojan genealogy of the Dardanidai into the Athenian genealogy of kings and the Iliadic references to four-horse chariot teams as an Athenian signature

I.08.220-226

*HPC* 153: references; analysis of the *klisia* and the *stathmos* of Achilles that he frequents both in the heroic time of the Trojan War and after death

*HPC* 160-161: references; analysis of the *naustathmon* as the topographical, political and sacral centerpoint of the Achaeans, with Achilles’ and Ajax’s ships at the extreme west and east, respectively

I.09.128

*HPC* 245: reference; analysis of the aristocratic charisma that the women from Lesbos retain even in captivity, here regarding their handiwork

*HPC* 302: reference; analysis of the continuity in the references to the craft of pattern-weaving and the power of the craft of Homeric poetry to make contact with the Bronze Age by displaying the craft of captive Aeolian women

I.09.128-131

*HPC* 149: reference; the story of Achilles’ capture of Lesbos as a charter myth accounting for the early appropriation of Lesbos by the Thessalians and the later attempt at reappropriation by the Athenians

*HPC* 241: quoted and translated; analysis of the reference to the *Kallisteia* and Briseis’ Aeolian cultural formation in the *Iliad*, in the context of the argument that the dominantly Ionic tradition as represented by Homeric poetry shows signs of influence from a dominantly Aeolic tradition (attested in Sappho and Alcaeus)

I.09.129

*HPC* 250: reference; analysis of the partiality to the Ionian federation at the expense of the Aeolian federation shown in Homeric poetry by the representation of Aeolians as defeated

I.09.130

*HPC* 237: quoting and translating scholia D for the verse; in the context of the analysis of Messon as the setting of the seasonally recurring festival of the federation of the Aeolian cities

*HPC* 242: reference to scholia D for the verse; analysis of the reference to the *Kallisteia* in the *Iliad*, in the context of the argument that the dominantly Ionic tradition as represented by Homeric poetry shows signs of influence from a dominantly Aeolic tradition (attested in Sappho and Alcaeus)

I.09.186-189

*HPC* 239: references; analysis of the convergences between the (wording) of Sappho 44 and the *Iliad* and the application of the epithet *theoeikelos* in Sappho 44 to Hector and Andromache and its ominous dimension when analyzed in light of the *Iliad*, here also the transfer of the sorrows of Andromache to Achilles as he performs *klea andrōn* on Eëtion’s lyre

I.09.270

*HPC* 245: reference; analysis of the aristocratic charisma that the women from Lesbos retain even in captivity, here regarding their handiwork

*HPC* 302: reference; analysis of the continuity in the references to the craft of pattern-weaving and the power of the craft of Homeric poetry to make contact with the Bronze Age by displaying the craft of captive Aeolian women

I.09.270-273

*HPC* 149: reference; the story of Achilles’ capture of Lesbos as a charter myth accounting for the early appropriation of Lesbos by the Thessalians and the later attempt at reappropriation by the Athenians

*HPC* 241-242: quoted and translated; analysis of the reference to the *Kallisteia* and Briseis’ Aeolian cultural formation in the *Iliad*, in the context of the argument that the dominantly Ionic tradition as represented by Homeric poetry shows signs of influence from a dominantly Aeolic tradition (attested in Sappho and Alcaeus)

I.09.271

*HPC* 250: reference; analysis of the partiality to the Ionian federation at the expense of the Aeolian federation shown in Homeric poetry by the representation of Aeolians as defeated

I.09.413

*HPC* 168n67: reference; comment on the connection of the unwilting garlands in the Thessalians’ ritual honoring Achilles with Achilles’ *kleos aphthiton*

I.11.005-009

*HPC* 153: references; analysis of the *klisia* and the *stathmos* of Achilles that he frequents both in the heroic time of the Trojan War and after death

*HPC* 160: reference; analysis of the *naustathmon* as the topographical, political and sacral centerpoint of the Achaeans, with Achilles’ and Ajax’s ships at the extreme west and east, respectively

I.11.032-040

*HPC* 358: references, also to scholia; Crates’ interpretation of Agamemnon’s shield in terms of an allegory about the cosmos, in the context of similar interpretation of the Homeric Shield of Achilles

I.11.400

*HPC* 163: reference; analysis of the relative locations of the *naustathmon* of the Achaeans and the Scamander

I.11.489-500

*HPC* 163: references; analysis of the relative locations of the *naustathmon* of the Achaeans and the Scamander

I.11.497-498

*HPC* 164n53: reference; analysis of the topography of the battlefield and the relative location of warriors and how they are visualized in the *Iliad*

I.11.497-499

*HPC* 165: reference; analysis of the visualization of the battlefield, and here specifically the location of Hector and how this affects his ability to notice what is going on at other parts of the battlefield

I.11.599-600

*HPC* 162n43: reference; comment on the precision of the Iliadic visualization of what Achilles sees when observing the battle from his ship

I.11.699-702

*HPC* 210n159: reference; comment on Homeric references to four-horse chariot teams as confined to chariot racing as distinct from warfare, except for the chariot teams of Anchises and Hector, in the context of analyzing Athenian appropriation of the Trojan story

I.11.807-808

*HPC* 161: reference; analysis of the *naustathmon* as the topographical, political and sacral centerpoint of the Achaeans

I.12.015

*HPC* 207: reference; among examples of passages Strabo interprets to mean that the destruction of Troy was total

I.12.118-119

*HPC* 163: quoting and translating part of the verses as a part of the scholion for I.07.339b1; analysis of the location of the *naustathmon* in relation to the Scamander

I.12.331-377

*HPC* 161: reference; comment on Menestheus, the leader of Athenians, being stationed next to the political centerpoint of the Achaeans along with Odysseus and Agamemnon

I.13.681

*HPC* 162: reference; location of the ship of Protesilaos as the first to beach and so also the nearest target for Hector, in the context of the analysis of the location of the *naustathmon*

I.13.685

*HPC* 227: reference; analysis of the epic distancing of the new Homer from the old Ionians of mainland Asia Minor, with this verse as the only occurrence of the concept of Ionians in the Panathenaic Homer

*HPC* 227n16: reference; note on the correlation of Ionians with Boeotians

I.13.689

*HPC* 227: reference; analysis of the epic distancing of the new Homer from the old Ionians of mainland Asia Minor, and their being bound closely to Athenians when mentioned

I.13.700

*HPC* 227n16: reference; note on the correlation of Ionians with Boeotians

I.14.027-036

*HPC* 161: reference; analysis of the *naustathmon* as the topographical, political and sacral centerpoint of the Achaeans and Agamemnon’s, Diomedes’, Nestor’s and Odysseus’ ships location in this space

I.14.032

*HPC* 160: reference; analysis of the internal evidence for (the topography of) the *naustathmon* of the Achaeans in the *Iliad*

I.14.036

*HPC* 160: quoting and translating part of the verse; analysis of the internal evidence for (the topography of) the *naustathmon* of the Achaeans in the *Iliad*

*HPC* 160n34: reference to the scholia for the verse; comment on the variant readings *pollon* and *makron* regarding the Trojan Bay of the Hellespont where the *naustathmon* of the Achaeans is located

I.14.246a

*HPC* 357: reference; Crates’ considering this verse as Homeric (contra Zenodotus and Aristarchus), in the context of the analysis of the Homerus Auctus

I.14.282-293

*HPC* 182: reference; this passage as an example of an Aeolian vantage point in visualizing the Trojan topography in the *Iliad*

I.15.309

*HPC* 291, 298: reference; comment on Hephaistos’ being described as *khalkeus*, in the context of the analysis of the Shield of Achilles

I.15.385

*HPC* 160: reference; analysis of the internal evidence for (the topography of) the *naustathmon* of the Achaeans in the *Iliad*

I.15.704-706

*HPC* 162: reference; location of the ship of Protesilaos as the first to beach and so also the nearest target for Hector, in the context of the analysis of the location of the *naustathmon*

I.16.057

*HPC* 243: reference to scholia T for the verse; not that in the *Cypria* Achilles captures Briseis when he captures Pedasos (contra *Iliad*)

I.16.122-124

*HPC* 162: reference; location of the ship of Protesilaos as the first to beach and so also the nearest target for Hector, in the context of the analysis of the location of the *naustathmon*

I.16.127

*HPC* 162: reference; location of the ship of Protesilaos as the first to beach and so also the nearest target for Hector and Achilles’ seeing the event from his *klisia*, in the context of the analysis of the location of the *naustathmon*

I.16.235

*HPC* 118n12: reference; comment on the meaning of *hupophētai*, here referring to priests of oracular Zeus

I.16.255-256

*HPC* 162: reference; location of the ship of Protesilaos as the first to beach and so also the nearest target for Hector and Achilles’ seeing the event from his *klisia*, in the context of the analysis of the location of the *naustathmon*

I.16.286

*HPC* 162: reference; location of the ship of Protesilaos as the first to beach and so also the nearest target for Hector, in the context of the analysis of the location of the *naustathmon*

I.16.294-298

*HPC* 162: reference; location of the ship of Protesilaos as the first to beach and so also the nearest target for Hector, in the context of the analysis of the location of the *naustathmon*

I.17.051

*HPC* 295-296: quoting and translating scholia D for the verse; analysis of the metonymic link between *kharis* and the festive use of myrtle blossoms for the making of garlands

I.17.051-052

*HPC* 296: quoted and translated; analysis of the association of *kharis* with the blossoms of festive garlands

*HPC* 296n80: reference; analysis of the simile of myrtle blossoms for Euphorbos’ hair

I.17.053-059

*HPC* 296n80: reference; analysis of the simile of myrtle blossoms for Euphorbos’ hair

I.17.195-214

*HPC* 127: reference; analysis of the Plan of Zeus, here Hector’s not returning to Andromache (in these verses) as the most special and most Iliadic view of the Plan of Zeus

I.17.211

*HPC* 290: reference; comment on *Enūalios* becoming an epithet of Ares, as in this verse

I.18.076

*HPC* 160: reference; analysis of the internal evidence for (the topography of) the *naustathmon* of the Achaeans in the *Iliad*

I.18.478-609

*HPC* 289: reference; analysis of the ecphrasis of the *diplax* of Athena in Apollonius’ *Argonautica* as rivaling the Shield of Achilles in the *Iliad*

I.18.479

*HPC* 358: reference; Crates’ interpretation of the Homeric Shield of Achilles in terms of an allegory about the cosmos

I.18.480

*HPC* 358-359: references; Crates’ interpretation of the Homeric Shield of Achilles in terms of an allegory about the cosmos

*HPC* 358n81: reference; note on the crossover between the world of weaving and metalwork with regards to *triplax*/*diplax marmareē*

I.18.483a

*HPC* 352n65: quoting and translating scholia A for the verse; Zenodotus’ athetizing the Shield of Achilles

I.18.506d

*HPC* 67: reference to scholia A on the verse; example of *ek diadokhēs* in the sense of ‘by taking turns’

I.18.516-519

*HPC* 289: reference; the pairing of Ares and Athena as martial divinities as traceable back to the Bronze Age (details such as this one, considered Orphic and ‘newer’ than aspects considered genuinely Homeric by Zenodotus, as in fact older than corresponding details in the rest of the *Iliad*)

I.18.517-519

*HPC* 290: reference; the pairing of Ares and Athena as martial divinities as traceable back to the Bronze Age (details such as this one, considered Orphic and ‘newer’ than aspects considered genuinely Homeric by Zenodotus, as in fact older than corresponding details in the rest of the *Iliad*)

I.18.519

*HPC* 289: reference; the pairing of Ares and Athena as martial divinities as traceable back to the Bronze Age (details such as this one, considered Orphic and ‘newer’ than aspects considered genuinely Homeric by Zenodotus, as in fact older than corresponding details in the rest of the *Iliad*), here comment on their epithet in their martial function, *arizēlo*

I.18.587-589

*HPC* 152: quoted and translated; analysis of *stathmos* (and *klisia* and *sekos*), in the context of the analysis of references to the tomb of Achilles in the *Iliad*

I.18.590

*HPC* 291: reference; analysis of the metalwork of Hephaistos as pictured as pattern-weaving, with reference to *poikillein*, in the context of the comparison of the Shield of Achilles with the Shield of Athena by Pheidias

I.18.590-592

*HPC* 290: quoted and translated; analysis of the metalwork of Hephaistos as pictured as pattern-weaving, in the context of the comparison of the Shield of Achilles with the Shield of Athena by Pheidias

I.18.590-606

*HPC* 299-300: quoted and translated; analysis of the connection of the picture of the *khoros* made by Daedalus on the Shield of Achilles created by Hephaistos with the Bronze Age and the metaphor of pattern-weaving for the crafts of metalworking and of poetry

*HPC* 367-368: quoted and translated; analysis of the Shield of Achilles as the ultimate picture of empire, here specifically picture of the *khoros* of Ariadne at the palace of Minos at Knossos in Crete, imagined as the prototypical location of imperial power

I.18.604

*HPC* 93n29: quoted; note on Aristarchus’ rejecting the reading for this verse that can be independently authenticated on the basis of O.13.027 [there is a typo in the footnote in *HPC*: it says O.08.027, but it should be O.13.027]

I.18.604-605

*HPC* 300n87: quoted and translated, references; analysis of the medieval manuscript tradition’s not attesting these verses, their restoration based on Athenaeus, and authentication on the basis of O.13.027-028

I.18.606

*HPC* 300n88: reference; analysis of the variant readings *exarkhontos* and *exarkhontes* in this verse

I.18.608

*HPC* 358: reference; Crates’ interpretation of the Homeric Shield of Achilles in terms of an allegory about the cosmos

I.19.012-015

*HPC* 256n13: reference; comment on the gleam from the Shield of Achilles as blinding, in the context of the analysis of Homer and his blindness

I.19.155

*HPC* 239: reference; *theoeikelos* applied only to Achilles in the *Iliad* (as in this verse), in the context of analyzing the convergences between the (wording) of Sappho 44 and the *Iliad*, here specifically the application of the epithet in Sappho 44 to Hector and Andromache and its ominous dimension when analyzed in light of the *Iliad*

I.19.245-246

*HPC* 242: quoted and translated; analysis of the reference to the *Kallisteia* and Briseis’ Aeolian cultural formation in the *Iliad*, in the context of the argument that the dominantly Ionic tradition as represented by Homeric poetry shows signs of influence from a dominantly Aeolic tradition (attested in Sappho and Alcaeus)

*HPC* 302: reference; analysis of the continuity in the references to the craft of pattern-weaving and the power of the craft of Homeric poetry to make contact with the Bronze Age by displaying the craft of captive Aeolian women

I.19.282

*HPC* 245: reference; analysis of the eroticizing of the image of Briseis lamenting, in the context of the analysis of Briseis (along with Andromache and Chryseis) as an Aeolian choral personality

*HPC* 249: reference; analysis of the likening of Briseis to Aphrodite when she performs as the prima donna of the choral ensemble of the women of Lesbos, in the context of the analysis of Briseis (along with Andromache and Chryseis) as an Aeolian choral personality

I.19.282-302

*HPC* 243-245: quoted and translated; analysis of Briseis (along with Andromache and Chryseis) as an Aeolian choral personality

I.19.283

*HPC* 248: quoting and translating part of the verse; analysis of the *prophasis* and the causes of sorrow in the lament of Briseis and the women of Lesbos

I.19.284

*HPC* 249: quoting and translating part of the verse; comparison of Briseis’ lamenting over Patroklos with the unnamed woman lamenting over her husband in the simile in O.08.527, in the context of analysis of the *prophasis* and the causes of sorrow in the lament of Briseis and the women of Lesbos

I.19.292

*HPC* 248: quoting and translating part of the verse; analysis of the *prophasis* and the causes of sorrow in the lament of Briseis and the women of Lesbos

I.19.301-302

*HPC* 247: quoted and translated; analysis of the antiphonal singing of Briseis as the soloist and the chorus of women of Lesbos, in the context of the analysis of Briseis, Andromache and Chryseis as Aeolian choral personalities

I.19.302

*HPC* 248: reference; analysis of the *prophasis* and the causes of sorrow in the lament of Briseis and the women of Lesbos

I.19.368-379

*HPC* 151-152: quoted and translated; analysis of the gleam of salvation, as if from a lighthouse, from the Shield of Achilles, in the context of the analysis of references to the tomb of Achilles in the *Iliad*

*HPC* 297-298: quoted and translated; analysis of the Shield of Achilles, its gleam and the image it projects, as connecting with the Bronze Age

*HPC* 366-367: quoted and translated; analysis of the Shield of Achilles as carrying the ultimate picture of empire (*cosmos and imperium*)

I.20.069

*HPC* 290n61: reference; example of a context where *Enūalios* is distinct from Ares in Homer

I.20.219

*HPC* 209: reference; the matching of the Athenian Hero Erikhthonios with the Trojan hero Erikhthonios, in the context of the analysis of the appropriation of the Trojan genealogy of the Dardanidai into the Athenian genealogy of kings

I.20.230

*HPC* 209: reference; the matching of the Athenian Hero Erikhthonios with the Trojan hero Erikhthonios, in the context of the analysis of the appropriation of the Trojan genealogy of the Dardanidai into the Athenian genealogy of kings

I.20.240

*HPC* 210: reference; analysis of the appropriation of the Trojan genealogy of the Dardanidai into the Athenian genealogy of kings and the Iliadic references to four-horse chariot teams as an Athenian signature

I.20.290-352

*HPC* 203: reference; analysis of the sign of the Ionian epic tradition in the rescue of Aeneas by Poseidon (the Aeneadae of Scepsis and the Ionians’ claim to the Trojan heritage)

I.20.302-306

*HPC* 200: reference; analysis of Poseidon’s prophecy about the future of the Aeneadae as lasting forever

I.20.306-308

*HPC* 198: reference; analysis of Poseidon’s prophecy about the future of the Aeneadae, their relocation from old Ilion and the destruction of Troy

I.20.307

*HPC* 200: reference; analysis of Poseidon’s prophecy about the future of the Aeneadae as lasting forever

*HPC* 200n144: quoting the variant reading for the verse attested in scholia A and T; comment on the variant verse being reported by Aristonicus

I.20.307-308

*HPC* 199-201: quoted and translated, also the variant version in Strabo, references; analysis of Poseidon’s prophecy about the future of the Aeneadae as lasting forever and ruling over either future Trojans or everyone (and its appropriations)

I.20.307-308a1

*HPC* 198-200: scholia T for these verses quoted and translated, references; analysis of Poseidon’s prophecy about the future of the Aeneadae, their relocation from old Ilion and New Ilion’s being ruled exclusively by the descendants of Hector, and the conflicting Ionian and Aeolian myths about Troy after the Trojan War

*HPC* 322: reference to scholia T for the verses; analysis of the political interests reflected by the myth of the joint rule of New Ilion by Ascanius and Scamandrius

I.20.308

*HPC* 199n141: reference to the scholia A for the verse; comment on the variant in the City Editions

I.20.309-317

*HPC* 198: reference; analysis of Poseidon’s prophecy about the future of the Aeneadae, their relocation from old Ilion and the destruction of Troy

I.20.404

*HPC* 203: reference to scholia bT for the verse; analysis of the sign of the Ionian epic tradition in the rescue of Aeneas by Poseidon (the Aeneadae of Scepsis and the Ionians’ claim to the Trojan heritage)

*HPC* 230: reference to scholia bT for the verse; in support of Strabo’s interpretation of the reference to a sacrifice to Poseidon *Helikōnios* as referring to the Panionian sacrifice of the Ionians to Poseidon *Helikōnios* in the environs of Priene

I.20.404-405

*HPC* 229-230: references; analysis of Strabo’s interpretation of the reference in these verses to a sacrifice to Poseidon *Helikōnios* as referring to the Panionian sacrifice of the Ionians to Poseidon *Helikōnios* in the environs of Priene

I.20.406a-406b

*HPC* 230n19: references to scholia bT for the verses; analysis of the highlighting of the vitality of the bull being sacrificed

I.21.001-004

*HPC* 164: references; analysis of the epic visualization of the Trojan plain and the Trojans’ being pushed back to the Scamander/east of it only when Achilles rejoins battle

I.21.007-021

*HPC* 164: reference; analysis of the epic visualization of the Trojan plain and the Trojans’ being pushed back to the Scamander/east of it only when Achilles rejoins battle

I.21.195

*HPC* 356: reference; Crates’ considering this verse as Homeric (contra Zenodotus and Aristarchus), in the context of the analysis of the Homerus Auctus

I.22.395-405

*HPC* 172: reference; analysis of correlation of Achilles’ dragging Hector’s body behind his chariot with apobatic contest represented in the vase painting on the Boston Hydria

I.22.405-515

*HPC* 173: references; analysis of correlation of Achilles’ dragging Hector’s body behind his chariot with apobatic contest represented in the vase painting on the Boston Hydria (the lamenting of Hecuba, Priam and Andromache)

I.22.437-441

*HPC* 273-374: quoted and translated; analysis of the metaphor of pattern-weaving for Homeric narrative, as exemplified by Andromache’s weaving

I.22.440

*HPC* 302: reference to scholia A for the verse; analysis of Homeric poetry’s picturing Andromache as weaving the plot of the Homeric *Iliad* and Aristarchus’ comment that she must have had a premonition of the news of Hector’s death (in the context of the analysis of the continuity in the references to the craft of pattern-weaving and the power of the craft of Homeric poetry to make contact with the Bronze Age by displaying the craft of captive Aeolian women)

I.22.441

*HPC* 274: references; analysis of *en-passein* and *throna*, in the context of the analysis of the metaphor of pattern-weaving for Homeric narrative, as exemplified by Andromache’s weaving

*HPC* 274nn3, 4: references; comment on the variant readings *porphureē*/*marmareē* for the verse

*HPC* 281: reference; comment on the textual variants in this verse, *porphureē*/*marmareē*, and Zenodotus’, Aristophanes’ and Aristarchus’ preference for *porphureē*

*HPC* 358n81: reference; note on the crossover between the world of weaving and metalwork with regards to *triplax*/*diplax marmareē*

I.22.441d1

*HPC* 275: quoting and translating scholia b for the verse; analysis of *en-passein* as native Cypriote term for *poikillein*, in the context of the analysis of the metaphor of pattern-weaving for Homeric narrative, as exemplified by Andromache’s weaving

I.22.441d2

*HPC* 275: quoting and translating scholia A T for the verse; analysis of *en-passein* as native Cypriote term for *poikillein*, in the context of the analysis of the metaphor of pattern-weaving for Homeric narrative, as exemplified by Andromache’s weaving

I.22.466-471

*HPC* 246: references; analysis of the eroticizing of the image of Andromache lamenting, in the context of the analysis of Briseis, Andromache and Chryseis as Aeolian choral personalities

I.22.470-471

*HPC* 249: reference; analysis of the linking of Andromache to Aphrodite when she performs as the prima donna of the choral ensemble of the Trojan women, in the context of the analysis of Briseis and Andromache as Aeolian choral personalities

I.22.473-514

*HPC* 246: references; analysis of the eroticizing of the image of Andromache lamenting, in the context of the analysis of Briseis, Andromache and Chryseis as Aeolian choral personalities

I.22.477-514

*HPC* 247: reference; analysis of the antiphonal singing of Andromache as the soloist and the chorus of Trojan women, in the context of the analysis of Briseis, Andromache and Chryseis as Aeolian choral personalities

I.22.500

*HPC* 204: reference; contrasting of the narrative in the *Iliad* with Aeolian, Ionian and Dorian versions, here regarding the death/survival of Astyanax/Scamandrius

I.22.506

*HPC* 204: reference; contrasting of the narrative in the *Iliad* with Aeolian, Ionian and Dorian versions, here regarding the death/survival of Astyanax/Scamandrius

I.22.515

*HPC* 247: quoted and translated; analysis of the antiphonal singing of Andromache as the soloist and the chorus of Trojan women, in the context of the analysis of Briseis, Andromache and Chryseis as Aeolian choral personalities

I.23.083-084

*HPC* 150: reference; Iliadic reference to the tomb of Achilles and Patroklos, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion

*HPC* 173: reference; analysis of correlation of Achilles’ dragging Hector’s body behind his chariot with apobatic contest represented in the vase painting on the Boston Hydria, here specifically the representation of the tomb

*HPC* 181: reference; analysis of the identification of the tomb of Achilles and Patroklos as mentioned in the *Iliad* with a tumulus northeast of Sigeion (Athenian version of the tomb of Achilles)

I.23.091-092

*HPC* 150: reference; Iliadic reference to the tomb of Achilles and Patroklos, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion

*HPC* 173: reference; analysis of correlation of Achilles’ dragging Hector’s body behind his chariot with apobatic contest represented in the vase painting on the Boston Hydria, here specifically the representation of the tomb

*HPC* 181: reference; analysis of the identification of the tomb of Achilles and Patroklos as mentioned in the *Iliad* with a tumulus northeast of Sigeion (Athenian version of the tomb of Achilles)

I.23.110-124

*HPC* 150: reference; Iliadic reference to the tomb of Achilles and Patroklos, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion

I.23.125

*HPC* 166: reference; Iliadic reference to the tomb of Achilles and Patroklos, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion

I.23.125-126

*HPC* 150: quoted and translated; Iliadic reference to the tomb of Achilles and Patroklos, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion

*HPC* 166: reference; Iliadic reference to the tomb of Achilles and Patroklos, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion

*HPC* 181: reference; analysis of the identification of the tomb of Achilles and Patroklos as mentioned in the *Iliad* with a tumulus northeast of Sigeion (Athenian version of the tomb of Achilles)

I.23.126

*HPC* 166: reference; Iliadic reference to the tomb of Achilles and Patroklos, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion

I.23.138-151

*HPC* 165: reference; Iliadic reference to the tomb of Achilles and Patroklos, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion

I.23.143

*HPC* 166: reference; Iliadic reference to the tomb of Achilles and Patroklos, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion

I.23.192-230

*HPC* 166: reference; Iliadic reference to the tomb of Achilles and Patroklos, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion

I.23.245-248

*HPC* 150: quoted and translated; Iliadic reference to the tomb of Achilles and Patroklos, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion

*HPC* 173: reference; analysis of correlation of Achilles’ dragging Hector’s body behind his chariot with apobatic contest represented in the vase painting on the Boston Hydria, here specifically the representation of the tomb

*HPC* 181: reference; analysis of the identification of the tomb of Achilles and Patroklos as mentioned in the *Iliad* with a tumulus northeast of Sigeion (Athenian version of the tomb of Achilles)

I.23.340

*HPC* 255: reference; analysis of the metaphorical use of *kuklos* in the sense ‘chariot wheel’ and the epic Cycle as the sum total of Homeric poetry, in the context of analyzing the meaning of *Homēros*

I.24.014-018

*HPC* 173: reference; analysis of correlation of Achilles’ dragging Hector’s body behind his chariot with apobatic contest represented in the vase painting on the Boston Hydria, here specifically the representation of the tomb

I.24.014-022

*HPC* 172: reference; analysis of correlation of Achilles’ dragging Hector’s body behind his chariot with apobatic contest represented in the vase painting on the Boston Hydria

I.24.018-076

*HPC* 173: references; analysis of correlation of Achilles’ dragging Hector’s body behind his chariot with apobatic contest represented in the vase painting on the Boston Hydria, here specifically the intervention of the gods

I.24.143-158

*HPC* 174: reference; analysis of correlation of Achilles’ dragging Hector’s body behind his chariot with apobatic contest represented in the vase painting on the Boston Hydria, here specifically the intervention of the gods

I.24.349-351

*HPC* 164n56: reference; analysis of the topography of the plain of Troy and the movements across Scamander, here with reference to Cuillandre 1944

I.24.735

*HPC* 204: reference; contrasting of the narrative in the *Iliad* with Aeolian, Ionian and Dorian versions, here regarding the death/survival of Astyanax/Scamandrius

I.24.735b

*HPC* 204: reference to scholia T for the verse; contrasting of the narrative in the *Iliad* with Aeolian, Ionian and Dorian versions, here regarding the death/survival of Astyanax/Scamandrius

I.24.776

*HPC* 247n78: reference; comment on the antiphonal response to Helen’s lament as performed not by a stylized chorus of women but the whole *dēmos* of Trojans (in the context of the analysis of Briseis, Andromache and Chryseis as Aeolian choral personalities)

I.24.804

*HPC* 277: reference; comment on *hippodamoi* used here as regularly of the Trojans, but in singular only of Hector (here, also the last word of the *Iliad*), in the context of the analysis of the narration woven into the *diplax* of Helen and its links to that of Andromache and the overall narration of the Homeric *Iliad*