GN, *Homer the Preclassic* (2010)

On the *Odyssey*

O.01.002

*HPC* 102: reference; comment on Odysseus’ *kleos* depending on his *nostos*, not on the credit he is given for the destruction of Troy, in the context of analyzing the *agōn* between Demodokos and Odysseus as a confrontation of preregular and regular forms of Homeric poetry

O.03.088

*HPC* 16n25: reference; comment on *apeuthēs*, here in the sense of ‘without information’, as understood to be a synonym of *aphēmōs* ‘without naming names’, in the context of analyzing HHApollo.3 (and Thucydides on it)

O.03.130

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

O.03.170-174

*HPC* 227: reference; example of the comparatively lesser shading over of the island Ionians,in the context of the analysis of the shading over by the Panathenaic Homer of the Ionians and the cities in the Ionian Dodecapolis

O.03.184

*HPC* 16n25: reference; comment on *apeuthēs*, here in the sense of ‘without information’, as understood to be a synonym of *aphēmōs* ‘without naming names’, in the context of analyzing HHApollo.3 (and Thucydides on it)

O.04.017-018

*HPC* 300n87: quoted and translated; Aristarchus accepting the wording in these verses while rejecting the same at I.18.604-605, in the context of the analysis of the medieval manuscript tradition’s not attesting I.18.604-605, their restoration based on Athenaeus, and authentication on the basis of O.13.027-028

O.04.018

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

O.04.227-230

*HPC* 75-77: 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*

O.04.351-352

*HPC* 75-77: 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*

O.05.437

*HPC* 45n33: reference; comment on *epiphrosunē* in the sense of ‘impulse of wisdom’

O.06.160

*HPC* 227: reference; example of the comparatively lesser shading over of the island Ionians,in the context of the analysis of the shading over by the Panathenaic Homer of the Ionians and the cities in the Ionian Dodecapolis

O.06.231

*HPC* 296n80: quoting and translating part of the verse; comparison of the simile of hyacinth blossom for hair in these verses with the simile of myrtle blossoms for Euphorbos’ hair in I.17.051-052

O.07.058-062

*HPC* 283n38: reference; comment on the naming of the king of Giants as Eurymedon here (in the Phaeacian genealogy), the context of the analysis of the Panathenaic Peplos and the representation of the charter myth of the Gigantomachy on it

O.07.321

*HPC* 227: reference; example of the comparatively lesser shading over of the island Ionians,in the context of the analysis of the shading over by the Panathenaic Homer of the Ionians and the cities in the Ionian Dodecapolis

O.08.028-033

*HPC* 85: reference; analysis of the *dais* of the Phaeacians as a stylized festival

O.08.038

*HPC* 85: reference; analysis of the *dais* of the Phaeacians as a stylized festival

*HPC* 101: reference; analysis of the god who is the hymnic subject of Demodokos’ ongoing *humnos* and presides over the festival as Zeus

O.08.042-045

*HPC* 85: references; analysis of the *dais* of the Phaeacians as a stylized festival

O.08.059-061

*HPC* 85: references; analysis of the *dais* of the Phaeacians as a stylized festival

*HPC* 91: reference; animal sacrifice marking the ritual start of the festival, in the context of analyzing the description of the festival as *agōn* – between Demodokos and Odysseus

O.08.061

*HPC* 93: reference; analysis of the restarting of the *dais* that begins at this verse on the next day/in O.13, and the ring composition articulating it

O.08.062-094

*HPC* 96-98: quoted and translated; analysis of Demodokos’ third song as a restarting of the first and the parallel restarting of Odysseus’ tears in response to it

O.08.071-82

*HPC* 85: reference; analysis of the *dais* of the Phaeacians as a stylized festival

O.08.071-072

*HPC* 81: reference; analysis of the Phaeacians’ *dais* as a stylized festival beginning in *Odyssey* 8

O.08.072

*HPC* 85n13: reference; analysis of the *dais* of the Phaeacians as a stylized festival

O.08.073-082

*HPC* 115-116: quoted and translated; comparison of Demodokos’ first song with the newer *Iliad*, both featuring Zeus as the implicit hymnic subject of the epic about the Trojan War, inspired by a singular Muse and subsuming the divine agency of Apollo under the Plan of Zeus

O.08.073-083

*HPC* 101: references; analysis of Demodokos’ first and third song as parts of the same *humnos*, restarted, provoking the same response of tears in Odysseus, and Zeus as the cause of the pains and as the ultimate hymnic subject

O.08.076

*HPC* 85n13: reference; analysis of the *dais* of the Phaeacians as a stylized festival, here with reference to its epithet *thaleiēi*

O.08.082

*HPC* 103: references; argument that a hymnic *prooimion* is not obligatory if Zeus is the implied hymnic subject authorizing the epic, here exemplified by Demodokos’ first and third song

*HPC* 122: reference; comparison of the *Cypria* and Demodokos’ first and third song in terms of the Plan of Zeus as the frame of narration for the Trojan War

*HPC* 126: reference; analysis of the Plan of Zeus as a sign of Homeric poetry

*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, and its being connected with the Plan of Zeus in the singing of Demodokos

O.08.086

*HPC* 101: quoting and translating part of the verse; analysis of Demodokos’ first and third song as parts of the same *humnos*, restarted, provoking the same response of tears in Odysseus, and Zeus as the cause of the pains and as the ultimate hymnic subject

O.08.090

*HPC* 80: reference; analysis of the continual deferral of the end of the *humnos* performed by Demodokos and its restarting, matched by the restarting of Odysseus’ response of lamenting

*HPC* 98: reference; analysis of Demodokos’ third song as a restarting of the first and the parallel restarting of Odysseus’ tears in response to it

*HPC* 122: reference; comparison of the *Cypria* and Demodokos’ first and third song in terms of the Plan of Zeus as the frame of narration for the Trojan War and the continuum of Demodokos’ songs being marked by *aps arkhesthai*

O.08.091

*HPC* 93: reference; analysis of the restarting of the *dais* that begins at O.08.061 on the next day/in O.13, and the ring composition articulating it, here regarding *terpesthai*

*HPC* 102: reference; analysis of the *agōn* between Demodokos and Odysseus as a confrontation of preregular and regular forms of Homeric poetry

O.08.092

*HPC* 80: reference; analysis of the continual deferral of the end of the *humnos* performed by Demodokos and its restarting, matched by the restarting of Odysseus’ response of lamenting

*HPC* 98: reference; analysis of Demodokos’ third song as a restarting of the first and the parallel restarting of Odysseus’ tears in response to it

O.08.093-095

*HPC* 80: reference; analysis of the continual deferral of the end of the *humnos* performed by Demodokos and its restarting, matched by the restarting of Odysseus’ response of lamenting

O.08.098-099

*HPC* 80: reference; analysis of the continual deferral of the end of the *humnos* performed by Demodokos and its restarting, matched by the restarting of Odysseus’ response of lamenting

*HPC* 85: reference; analysis of the *dais* of the Phaeacians as a stylized festival

*HPC* 94, 95: references; analysis of the metabasis and the different forms of poetry exemplified by Demodokos’ second song on the one hand (exemplified by the *Homeric Hymns*)and first and third song combined on the other (exemplified by the epic Cycle)

*HPC* 99: reference; analysis of Demodokos’ third song as a restarting of the first and the parallel restarting of Odysseus’ tears in response to it

O.08.099

*HPC* 85n13: reference; analysis of the *dais* of the Phaeacians as a stylized festival, here with reference to its epithet *thaleiēi*

O.08.100-101

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

*HPC* 85: reference; analysis of the *dais* of the Phaeacians as a stylized festival

O.08.103

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

O.08.120-130

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

O.08.186

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

O.08.186-233

*HPC* 85: references; analysis of the Phaeacians’ *dais* as a stylized festival

O.08.206

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

O.08.215-233

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

O.08.230-233

*HPC* 86: reference; analysis of the rhetoric of competition in Alkinoos’ boasting of the Phaeacians’ prowess as linking between anterior and posterior details in the narration (regarding running and sailing), in the context of the analysis of the Phaeacians’ *dais* as a stylized festival

*HPC* 90: reference; analysis of the pertinence of the second song of Demodokos to the ongoing story of Odysseus (parallels between the slowness of Hephaistos and Odysseus, Ares’s swiftness and Penelope’s suitors/fleet-footedness of the young Phaeacians)

O.08.246

*HPC* 85: reference; analysis of the rhetoric of competition in Alkinoos’ boasting of the Phaeacians’ prowess as linking between anterior and posterior details in the narration (regarding running and sailing), in the context of the analysis of the Phaeacians’ *dais* as a stylized festival

O.08.247

*HPC* 85: reference; analysis of the rhetoric of competition in Alkinoos’ boasting of the Phaeacians’ prowess as linking between anterior and posterior details in the narration (regarding running and sailing), in the context of the analysis of the Phaeacians’ *dais* as a stylized festival

*HPC* 90: reference; analysis of the pertinence of the second song of Demodokos to the ongoing story of Odysseus (parallels between the slowness of Hephaistos and Odysseus, Ares’s swiftness and Penelope’s suitors/fleet-footedness of the young Phaeacians)

O.08.248-249

*HPC* 86: quoted and translated; analysis of the rhetoric of competition in Alkinoos’ boasting of the Phaeacians’ prowess as linking between anterior and posterior details in the narration (regarding *dais*, *kitharis* and *khoroi*), in the context of the analysis of the Phaeacians’ *dais* as a stylized festival

O.08.250-269

*HPC* 86-87: quoted and translated; analysis of the rhetoric of competition in Alkinoos’ boasting of the Phaeacians’ prowess as linking between anterior and posterior details in the narration (regarding *khoroi*), in the context of the analysis of the Phaeacians’ *dais* as a stylized festival

O.08.256-266

*HPC* 300n88: reference; comparison with the scenario here, in the context of the analysis of the variant readings *exarkhontos* and *exarkhontes* in I.18.606 and O.04.018

O.08.259

*HPC* 91: reference; Demodokos’ second song, a hymnic *prooimion*, not followed by epic but by choral dancing and perhaps singing described as *agōn*

*HPC* 93: reference; analysis of Odysseus’ performance as implicitly competitive (*agōn*) and the competition between Demodokos and Odysseus as taking place in the context of an ongoing festival

O.08.260

*HPC* 91: reference; Demodokos’ second song, a hymnic *prooimion*, not followed by epic but by choral dancing and perhaps singing described as *agōn*

*HPC* 93: reference; analysis of Odysseus’ performance as implicitly competitive (*agōn*) and the competition between Demodokos and Odysseus as taking place in the context of an ongoing festival

O.08.266

*HPC* 87-88: references; analysis of Demodokos’ second song as a hymnic *prooimion*

O.08.267

*HPC* 88: references; analysis of Demodokos’ second song as a hymnic *prooimion*

*HPC* 88n20: references; comment on the linking of the concept of *Philotēs* in Empedocles DK B 35 with the *philotēs* of Ares and Aphrodite here

O.08.276

*HPC* 90: reference; analysis of the pertinence of the second song of Demodokos to the ongoing story of Odysseus (parallels between the slowness of Hephaistos and Odysseus, Ares’s swiftness and Penelope’s suitors/fleet-footedness of the young Phaeacians)

O.08.329-331

*HPC* 90: references; analysis of the pertinence of the second song of Demodokos to the ongoing story of Odysseus (parallels between the slowness of Hephaistos and Odysseus, Ares’s swiftness and Penelope’s suitors/fleet-footedness of the young Phaeacians)

O.08.368

*HPC* 89: reference; analysis of Odysseus’ reaction to Demodokos’ second song (*terpesthai*) and its the pertinence to the ongoing story of Odysseus (parallels between the slowness of Hephaistos and Odysseus, Ares’s swiftness and Penelope’s suitors/fleet-footedness of the young Phaeacians)

O.08.370-380

*HPC* 91: references; Demodokos’ second song, a hymnic *prooimion*, not followed by epic but by choral dancing and perhaps singing described as *agōn*

O.08.380

*HPC* 93: reference; analysis of Odysseus’ performance as implicitly competitive (*agōn*) and the competition between Demodokos and Odysseus as taking place in the context of an ongoing festival

O.08.381-384

*HPC* 91: reference; analysis of the interconnections of *dais*, *terpesthai* and *humnos*, in the context of the analysis of the Phaeacians’ *dais* as a festival and an *agōn*

O.08.395

*HPC* 81: reference; analysis of the Phaeacians’ *dais* as a stylized festival beginning in *Odyssey* 8

O.08.417

*HPC* 81: reference; analysis of the Phaeacians’ *dais* as a stylized festival beginning in *Odyssey* 8

O.08.428

*HPC* 91: reference; analysis of the interconnections of *dais*, *terpesthai* and *humnos*, in the context of the analysis of the Phaeacians’ *dais* as a festival and an *agōn*

O.08.429

*HPC* 81: quoted and translated; analysis of the festival of the Phaeacians as an *agōn*, here both athletic and poetic, and analysis of the competitive rhetoric of Odysseus

*HPC* 85: reference; analysis of the combination of the words *humnos* and *dais* and the Phaeacians’ *dais* as a stylized festival

*HPC* 89: reference; analysis of Odysseus’ reaction to Demodokos’ second song, *terpesthai* (and its the pertinence to the ongoing story of Odysseus) and Alkinoos use of the word in collocation with *humnos*

*HPC* 91-92: reference; analysis of the interconnections of *dais*, *terpesthai* and *humnos*, and the analysis of the Phaeacians’ *dais* as a festival and an *agōn* between Demodokos and Odysseus

O.08.484-485

*HPC* 81: reference; analysis of the Phaeacians’ *dais* as a stylized festival beginning in *Odyssey* 8

O.08.485-498

*HPC* 93-94: quoted and translated; analysis of the metabasis as signaling a poetic crisis in the ongoing *humnos*

O.08.487-498

*HPC* 125: reference; analysis of the relevance of the simile of the lamenting woman to Odysseus’ sorrows and the realization of epic *telos* in the *Odyssey* in retrospective

O.08.488

*HPC* 107, 109: quoted and translated, references; analysis of the correlation of Apollo and the Muses with Zeus as transcendent hymnic subjects

O.08.492

*HPC* 93-94: references; analysis of the metabasis as signaling a poetic crisis in the ongoing *humnos*

O.08.496-498

*HPC* 107-109: quoted and translated, references; analysis of the correlation of Apollo and the Muses with Zeus as transcendent hymnic subjects

O.08.499

*HPC* 101: references; analysis of Demodokos’ first and third song as parts of the same *humnos*, restarted, provoking the same response of tears in Odysseus, and Zeus as the cause of the pains and as the ultimate hymnic subject

*HPC* 103: references; argument that a hymnic *prooimion* is not obligatory if Zeus is the implied hymnic subject authorizing the epic, here exemplified by Demodokos’ first and third song

O.08.499-500

*HPC* 109: quoted and translated; analysis of the correlation of Apollo and the Muses with Zeus as transcendent hymnic subjects

O.08.499-533

*HPC* 99-101: quoted and translated; analysis of Demodokos’ first and third song as parts of the same *humnos*, restarted, provoking the same response of tears in Odysseus, and Zeus as the cause of the pains and as the ultimate hymnic subject

O.08.521

*HPC* 102: reference; analysis of the *agōn* between Demodokos and Odysseus as a confrontation of preregular and regular forms of Homeric poetry

O.08.521-530

*HPC* 248-249: quoted and translated; 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

O.08.521-531

*HPC* 125: reference; analysis of the relevance of the simile of the lamenting woman to Odysseus’ sorrows and the realization of epic *telos* in the *Odyssey* in retrospective

O.08.522

*HPC* 101: references; analysis of Demodokos’ first and third song as parts of the same *humnos*, restarted, provoking the same response of tears in Odysseus, and Zeus as the cause of the pains and as the ultimate hymnic subject

O.08.527

*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

O.08.531

*HPC* 101: references; analysis of Demodokos’ first and third song as parts of the same *humnos*, restarted, provoking the same response of tears in Odysseus, and Zeus as the cause of the pains and as the ultimate hymnic subject

O.09.003-004

*HPC* 91: reference; analysis of the Phaeacians’ *dais* as a festival and an *agōn* between Demodokos and Odysseus

*HPC* 380: reference; analysis of the *kharis* that Homer was understood to possess by the ancients (including Aristarchus and others in applying the term *khariestera* to variants they deemed more likely to be Homeric) and the imperial *kharis* of the Athenians predicated on it

O.09.003-011

*HPC* 91-92: quoted and translated; analysis of the Phaeacians’ *dais* as a festival and an *agōn* between Demodokos and Odysseus

*HPC* 380-381: quoted and translated; analysis of the *kharis* that Homer was understood to possess by the ancients (including Aristarchus and others in applying the term *khariestera* to variants they deemed more likely to be Homeric) and the imperial *kharis* of the Athenians predicated on it

O.09.005-012

*HPC* 91: reference; analysis of the Phaeacians’ *dais* as a festival and an *agōn* between Demodokos and Odysseus

*HPC* 380: reference; analysis of the *kharis* that Homer was understood to possess by the ancients (including Aristarchus and others in applying the term *khariestera* to variants they deemed more likely to be Homeric) and the imperial *kharis* of the Athenians predicated on it

O.09.007

*HPC* 91: reference; analysis of the Phaeacians’ *dais* as a festival and an *agōn* between Demodokos and Odysseus

*HPC* 380: reference; analysis of the *kharis* that Homer was understood to possess by the ancients (including Aristarchus and others in applying the term *khariestera* to variants they deemed more likely to be Homeric) and the imperial *kharis* of the Athenians predicated on it

O.11.568-571

*HPC* 365: reference; analysis of Hippias of Elis’ evoking a Homeric vision of King Minos, in the context of the analysis of the ring of Minos as a symbol of *cosmos and imperium*

O.11.631

*HPC* 353: reference; comment on Hereas of Megara’s accusing Peisistratos of adding this verse about Theseus, in the context of the analysis of the selective adjustment of repertoire

O.13.023

*HPC* 92-93: references; analysis of the restarting of the *dais* that begins in O.08, the ring composition articulating it, and the interconnections of *dais*, *terpesthai* and *humnos*

*HPC* 126: reference; analysis of the transcendence of Zeus as the hymnic subject as a sign of Homeric poetry

O.13.024

*HPC* 92: reference; analysis of the restarting of the *dais* that begins in O.08, the ring composition articulating it, and the interconnections of *dais*, *terpesthai* and *humnos*, and the analysis of the Phaeacians’ *dais* as a festival

O.13.025

*HPC* 92: reference; analysis of the restarting of the *dais* that begins in O.08, the ring composition articulating it, and the interconnections of *dais*, *terpesthai* and *humnos*, and the analysis of the Phaeacians’ *dais* as a festival

*HPC* 101: reference; analysis of Demodokos’ first and third song as parts of the same *humnos*, restarted, provoking the same response of tears in Odysseus, and Zeus as the cause of the pains and as the ultimate hymnic subject

*HPC* 109: reference; analysis of the correlation of Apollo and the Muses with Zeus as transcendent hymnic subjects

O.13.026

*HPC* 92: reference; analysis of the restarting of the *dais* that begins in O.08, the ring composition articulating it, and the interconnections of *dais*, *terpesthai* and *humnos*

O.13.027

*HPC* 92-93: references; analysis of the restarting of the *dais* that begins in O.08, the ring composition articulating it, and the interconnections of *dais*, *terpesthai* and *humnos*

*HPC* 102: reference; analysis of the *agōn* between Demodokos and Odysseus as a confrontation of preregular and regular forms of Homeric poetry

O.13.027-028

*HPC* 93: references; analysis of the restarting of the *dais* that begins in O.08, the ring composition articulating it, and the interconnections of *dais*, *terpesthai* and *humnos*

*HPC* 300n87: quoted and translated; Aristarchus accepting the wording in O.04.017-018 while rejecting the same at I.18.604-605, in the context of the analysis of the medieval manuscript tradition’s not attesting I.18.604-605, their restoration based on Athenaeus, and authentication on the basis of O.13.027-028

*HPC* 300n88: quoted and translated; comparison with the scenario here, in the context of the analysis of the variant readings *exarkhontos* and *exarkhontes* in I.18.606 and O.04.018

O.13.081-083

*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

O.14.216

*HPC* 290: reference; analysis of the pairing of Ares and Athena as martial divinities as traceable back to the Bronze Age and their Cretan connection as attested here (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*)

O.19.188

*HPC* 301n90: reference; Amnisos as a case in point for Homeric poetry’s showing continuity with the Bronze Age

O.23.147

*HPC* 87n15: reference; comment on *paizein* as ‘perform a sportive dance’

O.23.158

*HPC* 296n80: quoting and translating part of the verse; comparison of the simile of hyacinth blossom for hair in these verses with the simile of myrtle blossoms for Euphorbos’ hair in I.17.051-052

O.23.296

*HPC* 120: reference; comment on Aristophanes of Byzantium deciding the *Odyssey* ended here, in the context of the analysis of the transmission of the Homeric poems

O.24.076-079

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

O.24.080-084

*HPC* 149-150: quoted and translated; reference to the tomb of Achilles and Patroklos in the *Odyssey*, in the context of the analysis of the Aeolian and Athenian rival sites for the tomb, *Akhilleion* and Sigeion