GN, *Pindar’s Homer* (1990)

On the *Homeric Hymns*

HH2Demeter.44

*PH* 68: quoting and translating part of the line; comment on *etētuma muthēsasthai* as one of a set of variants in the context of discussing Hesiod, *Theogony* 27-28

HH2Demeter.121

*PH* 68: quoting and translating part of the line; comment on *alēthea muthēsasthai* as one of a set of variants in the context of discussing Hesiod, *Theogony* 27-28

HH2Demeter.262-267

*PH* 140: reference; analysis of a seasonally recurring ritual instituted to compensate for a catastrophic event in the mythical past, with the mock battle to compensate for Demophoon’s death

HH2Demeter.480

*PH* 245: quoted and translated; analysis of *olbios* in the context of the Eleusinian Mysteries

HH2Demeter.486

*PH* 245: reference; other uses of *olbios* in the *Hymn*, connecting to the idea of material wealth as physical manifestation of transcendent bliss

HH2Demeter.488-489

*PH* 245: reference; other uses of *olbios* in the *Hymn*, connecting to the idea of material wealth as physical manifestation of transcendent bliss

HH3Apollo.150

*PH* 375: reference; analysis of a case where the solo singer is represented as potentially becoming attached to a chorus as their *khorēgos*

HH3Apollo.162

*PH* 43: reference; analysis of the sense of *mimeisthai* as a current imitation of earlier reenactments in this *Hymn*, and Barker’s (1984:40n4) interpretation of *krembaliastun*

HH3Apollo.162-164

*PH* 43: reference; analysis of the sense of *mimeisthai* here as a current imitation of earlier reenactments

*PH* 376: reference; analysis of a case where the solo singer is represented as potentially becoming attached to a chorus as their *khorēgos*

HH3Apollo.163

*PH* 43: reference; analysis of the sense of *mimeisthai* here as a current imitation of earlier reenactments

*PH* 375: reference; analysis of a case where the solo singer is represented as potentially becoming attached to a chorus as their *khorēgos*

HH3Apollo.163-164

*PH* 44: reference; analysis of the Deliades’ *mimeēsis* as recognizable and exact (cp. Aristotle’ on ‘this is that’ in *Poetics*)

HH3Apollo.166-176

*PH* 376: reference; analysis of a case where the solo singer is represented as potentially becoming attached to a chorus as their *khorēgos*

HH3Apollo.169-170

*PH* 376: reference; analysis of a case where the solo singer is represented as potentially becoming attached to a chorus as their *khorēgos*

HH3Apollo.171

*PH* 376: reference; analysis of a case where the solo singer is represented as potentially becoming attached to a chorus as their *khorēgos* (here, regarding *hupokrīnasthai*)

HH3Apollo.172

*PH* 22: reference; reference to GN 1979:5, 8-9 and argument that the “signature” in this verse as an idealized self-reference to Homer

HH3Apollo.172-173

*PH* 359: reference; analysis of the self-characterization of the speaker as corresponding to the idealized character of Homer

*PH* 376: reference; analysis of the figure of Homer and his relationship with the Deliades

HH3Apollo.174-175

*PH* 434: reference; analysis of the representation of poets of the polis as Panhellenic figures by way of representing the diffusion of the poetic tradition as a poet’s travels

HH3Apollo.182-206

*PH* 350: reference; analysis of the differentiation of the specialties of the chorus leader (*khorēgos*) and the singers and dancers (*khoros*)

HH3Apollo.189-193

*PH* 351: reference; analysis of the differentiation of the specialties of the chorus leader (*khorēgos*) and the singers and dancers (*khoros*)

HH3Apollo.194

*PH* 351: reference; analysis of the differentiation of the specialties of the chorus leader (*khorēgos*) and the singers and dancers (*khoros*)

HH3Apollo.194-201

*PH* 351: reference; analysis of the differentiation of the specialties of the chorus leader (*khorēgos*) and the singers and dancers (*khoros*)

HH3Apollo.201-203

*PH* 350: reference; analysis of the differentiation of the specialties of the chorus leader (*khorēgos*) and the singers and dancers (*khoros*)

HH4Hermes.51

*PH* 90: reference; comparison of Terpander’s invention of the lyre with that of Hermes in the *Hymn*

HH4Hermes.425-433

*PH* 350: reference; analysis of the differentiation of the specialties of the chorus leader (*khorēgos*) and the singers and dancers (*khoros*), with this passage as an example of undifferentation of these specialties in the representation of Hermes (and Apollo)

*PH* 354: reference; analysis of the *Hymns* and theogonies as morphologically prooimia

*PH* 359: reference; analysis of theogony (as, in this passage, performed by Hermes) as one of the media that evolved out of the prooimion

HH4Hermes.426

*PH* 354, 359: quoting and translating *amboladēn*; analysis of the verse in the context of analyzing of theogony (as in this passage performed by Hermes) as one of the media that evolved out of the prooimion

HH4Hermes.434-512

*PH* 350: reference; analysis of the differentiation of the specialties of the chorus leader (*khorēgos*) and the singers and dancers (*khoros*), with differentiation taking place in this passage as Hermes hands the lyre to Apollo

HH4Hermes.475-476

*PH* 350: reference; analysis of the differentiation of the specialties of the chorus leader (*khorēgos*) and the singers and dancers (*khoros*), with this passage as an example of undifferentation of these specialties in the representation of Apollo

HH4Hermes.476

*PH* 350: reference; analysis of the differentiation of the specialties of the chorus leader (*khorēgos*) and the singers and dancers (*khoros*), with this passage as an example of undifferentation of these specialties in the representation of Apollo (here, with reference to *melpomai*)

HH4Hermes.499

*PH* 90: reference; analysis of the form of *kitharis* and its connections to the Terpander figure from Aeolic Lesbos

HH4Hermes.499-502

*PH* 353: reference; analysis of the differentiation of the roles of the singer/lyre player and the choral group

HH4Hermes.502

*PH* 353: reference; analysis of the differentiation of the roles of the singer/lyre player and the choral group, and Apollo’s performance here as morphologically a prooimion

HH5Aphrodite.293

*PH* 353: reference; analysis of references to shift to the performance proper as indicating that the *Hymns* are morphologically prooimia

HH6.2-3

*PH* 77: quoted and translated (part of the verses); analysis of the passage for traces of Cypriote localization (by Huxley 1969:134-135)

HH6.19

*PH* 353: reference; analysis of use of *agōn* to indicate that the context of the performance of the *Hymns* is a seasonally recurring festival

HH6.19-20

*PH* 77: quoted and translated (part of the verses); analysis of the passage for traces of Cypriote localization (by Huxley 1969:134-135)

*PH* 137, 386: reference; analysis of *agōn* as designating a festival of contests in poetry

HH7Dionysus

*PH* 87: reference; comparison of Arion (in Herodotus) and Dionysus (in this *Hymn*) and their thematic connections (dithyramb)

HH9.9

*PH* 353: reference; analysis of references to shift to the performance proper as indicating that the *Hymns* are morphologically prooimia

HH10.5

*PH* 77: quoted and translated (part of the verses); analysis of the passage for traces of Cypriote localization (by Huxley 1969:134-135)

HH18.11

*PH* 353: reference; analysis of references to shift to the performance proper as indicating that the *Hymns* are morphologically prooimia

HH26.12-13

*PH* 353: reference; analysis of use of *hōrā* to indicate that the context of the performance of the *Hymns* is a seasonally recurring festival

HH31.18-19

*PH* 200: quoting and translating part of the verse; analysis of the *klea (andrōn)* and *hēmitheōn* (in the context of analyzing *Iliad* 9.524-525)

HH32.18-19

*PH* 200: quoting and translating part of the verse; analysis of the *klea (andrōn)* and *hēmitheōn* (in the context of analyzing *Iliad* 9.524-525)

HH32.19

*PH* 150: reference; analysis of *kleos* (and derivatives) as denoting the act of praising