GN, *Pindar’s Homer* (1990)

On the *Odyssey*

O.01.001

*PH* 361: reference; analysis of choral leadership of Apollo and the Muses

*PH* 425: reference; analysis of *polutropos*, Odysseus’ epithet, in the context of analyzing the multiplicity of *ainos* and comparison with Theognis 215-218 and Pindar F 43 SM

O.01.001-010

*PH* 231: reference; parallelism between the prooemium and Teiresias’ instructions concerning *nostos* (O.11.100-118)

O.01.002

*PH* 231: reference; analysis of the language of the prooemium in comparison with Herodotus (his appropriation of Homer)

O.01.003

*PH* 231: quoted and translated; analysis of the language of the prooemium in comparison with Herodotus (his appropriation of Homer)

*PH* 232: references; interpretation of *sēma*, *noos*, and the meaning of the line

*PH* 236: translation; analysis of the analogous nature of Odysseus’ and Herodotus’ privileged position of knowledge deriving from their travelling through many cities

O.01.006-007

*PH* 242: reference; note that O.01.033-034 should be understood in conjunction with this passage in the context of the analysis of the juridical distinction between being the cause of misfortunes and being legally responsible (*aitios*) for them

O.01.009

*PH* 222: quoting part of the line; examples of transition from prooemium to narrative proper by way of repetition

O.01.013

*PH* 222: quoting part of the line; examples of transition from prooemium to narrative proper by way of repetition

O.01.032-034

*PH* 241: quoted and translated; analysis of the juridical distinction between being the cause of misfortunes and being legally responsible (*aitios*) for them

O.01.033-034

*PH* 242: reference; note that this passage should be understood in conjunction with O.01.006-007 in the context of the analysis of the juridical distinction between being the cause of misfortunes and being legally responsible (*aitios*) for them

O.01.153

*PH* 90: reference; analysis of *kitharis*, its accentuation follows a clearly Aeolic pattern in Homeric diction

O.01.155

*PH* 360: reference; analysis of solo-performances that developed out of the *prooimion* of the *kitharōidos* with Phemios as an example

O.01.326

*PH* 69: reference; analysis of application of the concept *neo*- ‘new’ to refer to the appropriateness of the myth to the situation in the here and now (in the context of giving illustrations of the concept of *alētheia* as a Panhellenic truth-value)

O.01.338

*PH* 150: reference; example of *kleos* (or *kleiō*) denoting the act of praising in Homeric epic

O.01.347-348

*PH* 238: reference; analysis of the theme of the Will of Zeus as the plot of the *Iliad* and reflections of it in the *Odyssey*

O.01.351-352

*PH* 69: quoted and translated; analysis of application of the concept *neo*- ‘new’ to refer to the appropriateness of the myth to the situation in the here and now (in the context of giving illustrations of the concept of *alētheia* as a Panhellenic truth-value)

O.02.007

*PH* 251: reference; analysis of *agorā*, *dēmos*, and *piphauskesthai* (etc. – the distinction between public and private business) in the context of the analysis of the litigation scene on Achilles’ shield

O.02.010

*PH* 251: reference; analysis of *agorā*, *dēmos*, and *piphauskesthai* (etc. – the distinction between public and private business) in the context of the analysis of the litigation scene on Achilles’ shield

O.02.015

*PH* 251: reference; analysis of *agorā*, *dēmos*, and *piphauskesthai* (etc. – the distinction between public and private business) in the context of the analysis of the litigation scene on Achilles’ shield

O.02.026

*PH* 251: reference; analysis of *agorā*, *dēmos*, and *piphauskesthai* (etc. – the distinction between public and private business) in the context of the analysis of the litigation scene on Achilles’ shield

O.02.032

*PH* 251: reference; analysis of *agorā*, *dēmos*, and *piphauskesthai* (etc. – the distinction between public and private business) in the context of the analysis of the litigation scene on Achilles’ shield

O.02.044

*PH* 251: reference; analysis of *agorā*, *dēmos*, and *piphauskesthai* (etc. – the distinction between public and private business) in the context of the analysis of the litigation scene on Achilles’ shield

O.02.045

*PH* 251: reference; analysis of *agorā*, *dēmos*, and *piphauskesthai* (etc. – the distinction between public and private business) in the context of the analysis of the litigation scene on Achilles’ shield

O.03.036

*PH* 155, 192: references; analysis of plural patronymic names of aristocratic lineages linking them to a cult of a given hero, here specifically regarding Peisistratos/Peisistratidai, and the presence of the name in the Homeric tradition

O.03.112

*PH* 155: reference; analysis of plural patronymic names of aristocratic lineages linking them to a cult of a given hero, here specifically regarding Antilokhos, and the presence of the name in the Homeric tradition

O.03.262

*PH* 138: reference; analysis of the meaning of *aethlos*, here as the martial efforts of the Achaeans

O.03.267-271

*PH* 392: reference; analysis of the two-sidedness of *ainos* (as both praise and blame) and therefore the poet as the watchdog of ritual and ethical correctness (here the poet whom Agamemnon leaves to watch over Clytemnestra as an example)

O.03.270-271

*PH* 392: reference; analysis of the two-sidedness of *ainos* (as both praise and blame) and therefore the poet as the watchdog of ritual and ethical correctness (here the poet whom Agamemnon leaves to watch over Clytemnestra as an example)

O.04.017-019

*PH* 352: reference; analysis of *huporkhēma* and lead dancers (*exarkhontes*) as distinguished from other dancers (and the singer/lyre player)

O.04.170

*PH* 138: reference; discussion of the meaning of *aethlos*, here as the martial efforts of Odysseus in particular

O.04.186-188

*PH* 208: reference; analysis of the connections between Antilokhos and Thrasyboulos in Pindar *Pythian* 6, and here, Antilokhos’ demise (and comparison with Diomedes as a stand-in for Antilokhos in driving Nestor’s chariot and saving him)

O.04.227

*PH* 346: reference; analysis of Helen and the Leukippides and their associations with dawn, and here, on Helen as *Dios thugatēr*

O.04.227-230

*PH* 420: reference; analysis of Herodotus’ argument that the poet of the *Cypria* is not Homer based on the sidetracking of Paris and Helen on their way to Troy

O.04.251-52

*PH* 420: reference; analysis of Herodotus’ argument that the poet of the *Cypria* is not Homer based on the sidetracking of Paris and Helen on their way to Troy

O.04.261

*PH* 242: reference; analysis of (the divergences in the use of) *atē* in the *Iliad* and the *Odyssey*

O.05.274

*PH* 232: reference; analysis of *sēma* and *noos* (having to know the *noos* of the encoder to decode his *sēma*) and coming to know one’s own *noos* through that of others

O.05.432-433

*PH* 425: reference; analysis of *polutropos*, Odysseus’ epithet, and his comparison to an octopus, in the context of analyzing the multiplicity of *ainos* and comparison with Theognis 215-218 and Pindar F 43 SM

O.05.493

*PH* 139: transliterating part of the line (*dus-ponos kamatos*); analysis of *ponos* and *kamatos* as designating the life-and-death struggles of a hero

O.07.215-221

*PH* 190: reference; analysis of *gastēr* as a foil and symbol for the dependence of the poet on the patronage of a localized audience

O.08.076

*PH* 221: quoting and translating part of the line; analysis of the parallels between the *prooimion* in Herodotus and Homer (here, use of relative clauses as indirect questions)

O.08.256-265

*PH* 352: reference; analysis of *huporkhēma* and lead dancers (*exarkhontes*) as distinguished from other dancers (and the singer/lyre player)

*PH* 353: reference; analysis of the distinction between different patterns of accompaniment, song responding to lyre and dance responding to song

O.08.266

*PH* 360: reference; analysis of solo-performances that developed out of the *prooimion* of the *kitharōidos* with Demodokos as an example

O.08.267

*PH* 360: reference; analysis of solo-performances that developed out of the *prooimion* of the *kitharōidos* with Demodokos as an example

O.08.489

*PH* 145: reference; analysis of the meaning of *kosmos*, and here, example of it being the beautiful ‘arrangement’ of song

O.08.499

*PH* 360: reference; analysis of solo-performances that developed out of the *prooimion* of the *kitharōidos* with Demodokos as an example

O.08.579-580

*PH* 238: reference; analysis of the theme of the Will of Zeus as the plot of the *Iliad* and reflections of it in the *Odyssey*, here in particular the idea of the plot (and motivation) of a poem deriving from the gods’/Zeus’ will

O.09.003-011

*PH* 198: reference; analysis of the evolution of poetic performance from the occasionality of the *ainos* to the universalism of the epic of Homeric poetry, and the idealized vision of compensation in a deed’s requiting in song, which in turn is requited by way of a *kharis*

O.09.005

*PH* 198: quoted and translated; analysis of the evolution of poetic performance from the occasionality of the *ainos* to the universalism of the epic of Homeric poetry, and the idealized vision of compensation in a deed’s requiting in song, which in turn is requited by way of a *kharis*

O.09.006

*PH* 198: reference; analysis of the evolution of poetic performance from the occasionality of the *ainos* to the universalism of the epic of Homeric poetry, and the idealized vision of compensation in a deed’s requiting in song, which in turn is requited by way of a *kharis*

O.11.075-078

*PH* 232: reference; analysis of the quest Teiresias formulates for Odysseus (different levels of interpretation) and Elpenor’s burial (*sēma*, *noos*, *ainos*)

O.11.099

*PH* 163: reference; analysis of *mantis* and *prophētēs*, here, this passage as an example of their undifferentiation, as opposed to later differentiation in function

O.11.100-118

*PH* 231: reference; parallelism between the prooemium of the *Odyssey* and Teiresias’ instructions concerning *nostos*

O.11.119-120

*PH* 231: reference; analysis of the quest Teiresias formulates for Odysseus (different levels of interpretation and *sēma*, *noos*, *ainos*)

O.11.121-137

*PH* 232: reference; analysis of the quest Teiresias formulates for Odysseus (different levels of interpretation and *sēma*, *noos*, *ainos*)

O.11.126

*PH* 232: reference; analysis of the quest Teiresias formulates for Odysseus (different levels of interpretation and *sēma*, *noos*, *ainos*)

O.11.129

*PH* 232: reference; analysis of the quest Teiresias formulates for Odysseus (different levels of interpretation and *sēma*, *noos*, *ainos*)

O.11.137

*PH* 246: reference; reference to N 1981.116n22 on the implications of *olbios* in this verse

O.11.300

*PH* 458: quoted and translated; as an example in the context of discussing the non-attestation of hexameter in Stesichorus

O.11.558-560

*PH* 238: reference; analysis of the theme of the Will of Zeus as the plot of the *Iliad* and reflections of it in the *Odyssey*, here in particular the question of who is *aitios* (Zeus, in the case of Ajax’s tragic misfortune)

O.11.622, 624

*PH* 138: references; discussion of the meaning of *aethlos*, here as life-and-death struggle

O.12.013-015

*PH* 232: reference; analysis of the quest Teiresias formulates for Odysseus (different levels of interpretation) and Elpenor’s burial (*sēma*, *noos*, *ainos*)

O.12.184

*PH* 237: reference; analysis of Odysseus’ ability with *ainoi* and his epithet *poluainos*

O.14.124-125

*PH* 190: reference; analysis of *gastēr* as a foil and symbol for the dependence of the poet on the patronage of a localized audience

O.14.462-506

*PH* 236: reference; analysis of Odysseus’ ability with *ainoi*, here specifically the one he tells Eumaios

O.14.508

*PH* 197: reference; analysis of *ainos* and epic’s referring to it without identifying itself with it

*PH* 237: reference; analysis of Odysseus’ ability with *ainoi*, here specifically the one he tells Eumaios

O.15.526

*PH* 463: reference; *tachus aggelos* as an example of the hexameter accommodating phraseology corresponding to findings in the *glyc@2da*

O.17.262

*PH* 360: reference; analysis of solo-performances that developed out of the *prooimion* of the *kitharōidos* with Phemios as an example

O.17.381-385

*PH* 56: reference; analysis of the *aoidos* as *dēmiourgos* and the connection with Panhellenic synthesis of the Homeric traditions

O.18.019

*PH* 248: reference; analysis of *olbos* and here, references to it in the context of the struggle of the righteous Odysseus against the unrighteous suitors in the *Odyssey*

O.19.109-114

*PH* 248: reference; analysis of *olbos* and here, the image of material security as prevailing under a righteous king

O.21.026

*PH* 250: quoted and translated; analysis of the semantics of *history* and its connections with *idein* and *eidenai*, and here, *epi-histōr* as to be derived from *ep-idein*

O.22.376

*PH* 86: reference; analysis of the programmatic use of *terpein* in poetry to describe the effects of poetry, and here, in Phemios’ patronymic Terpiadēs

O.23.265-284

*PH* 232: reference; analysis of the quest Teiresias formulates for Odysseus (different levels of interpretation and *sēma*, *noos*, *ainos*)

O.23.267-268

*PH* 231: quoted and translated; analysis of the analogous nature of Odysseus’ and Herodotus’ privileged position of knowledge deriving from their travelling through many cities

*PH* 236: translation; analysis of the analogous nature of Odysseus’ and Herodotus’ privileged position of knowledge deriving from their travelling through many cities

O.23.273

*PH* 232: reference; analysis of the quest Teiresias formulates for Odysseus (different levels of interpretation and *sēma*, *noos*, *ainos*)

O.24.016

*PH* 211: reference; analysis of Antilokhos’ status as Achilles’ *therapōn* and parallelism with Patroklos

O.24.058-061

*PH* 36: references; examples of epic’s imitating song, and analysis of the distinction between *thrēnos* and *goos*

O.24.077-079

*PH* 54: reference; example of cross references in epic, here the description of Achilles’ funeral in this passage making references to Patroklos and Antilokhos in a way that indicates the *Odyssey*’s following the *Iliad* tradition rather than the *Aithiopis* tradition

O.24.080-084

*PH* 330: reference; association of the Hellespont with Achilles, whose tomb is located there, in the context of analyzing the scattering of the Persian fleet by the *Hellēspontiēs* in Herodotus 1.188.2