Key word for this dialogue: *memnēmai*, which means ‘I have total recall’ in special contexts and ‘I remember’ in ordinary contexts. The special contexts involve memory by way of song. I will get to the specifics later.

Passage A. *Iliad* IX 527-528

I totally recall [*me-mnē-mai*] this action that happened a long time ago - it is not something new - recalling exactly how it was. I will tell it in your company - since you are all near and dear [*philoi*] to me.

Passage B. *Iliad* IX 524-525

This is the way [*houtōs*] that we [= I, Phoenix] learned it, the glories [*klea*] of men of an earlier time who were heroes [*hērōes*], whenever one of them was overcome by tempestuous anger [*kholos*].

Passage C. *Iliad* II 484-487.

And now, tell me, O Muses, you who live in your Olympian abodes, since you are goddesses and you were there and you know everything, but we [= the Narrator] only hear the kleos and we know nothing - who were the chiefs and princes of the Danaans [= the Greeks]?

Passage D. *Iliad* IX 186-191

When they reached the ships and tents of the Myrmidons, they found Achilles playing on a lyre, a beautiful one, of exquisite workmanship, and its cross-bar was of silver. It was part of the spoils that he had taken when he destroyed the city of Eëtion, and he was now diverting himself with it and singing the glories [*klea*] of heroes. He was alone with Patroklos, who sat facing him and said nothing, waiting till he [= Achilles] would leave off singing. Odysseus and Ajax now came in - Odysseus leading the way - and stood before him. Achilles sprang from his seat with the lyre still in his hand, and Patroklos, when he saw the guests, rose also.

Passage E. *Iliad* IX 550-602
So long as Meleager was in the field things went badly for the Kouretes, and for all their numbers they could not hold their ground under the city walls; but in the course of time anger [kholos] entered Meleager in his thinking [noos], as will happen sometimes even to a sensible man. He was incensed with his mother Althaea, and therefore stayed at home with his wife, whom he had courted as a youth, fair Kleopatra [556], who was daughter of Marpessa daughter of Euenos, and of Idēs a man then living. It was he who took his bow and faced King Apollo himself for fair Marpessa’s sake; her father and mother then named her Alcyone [562], because her mother had lamented with the plaintive strains of the halcyon, a bird of much lamentation [penthos 563], when Phoebus Apollo had carried her off. Meleager, then, stayed at home with wife, nursing the anger which he felt by reason of his mother’s curses. His mother, grieving for the death of her brother, prayed to the gods, and beat the earth with her hands, calling upon Hades and on terrifying Persephone as she went down on her knees, and her bosom was wet with tears as she prayed that they should kill her son - and an Erinys that roam in darkness and knows no mercy heard her, from below in Erebo. Then was heard the din of battle about the gates of Calydon, and the dull thump of the battering against their walls. Now the elders [574] of the Aetolians sought out Meleager; they sent the chief of their priests [575], and begged him to come out and help them, promising him a great reward. They told him to choose fifty acres, the most fertile in the plain of Calydon, the one-half a vineyard and the other an open plough-land. The old warrior Oineus [581] implored him, standing at the threshold of his room and beating the doors in supplication. His sisters [584] and his mother [584] herself implored him over and over again, but he kept on refusing them all the more; those of his comrades [585] who were nearest and dearest [philtatoi 586] to him also implored him, but they could not move him till the enemy was battering at the very doors of his chamber, and the Kouretes had scaled the walls and were setting fire to the city. Then at last his sorrowing wife [590] detailed the horrors that befall those whose city is taken; she reminded him how the men are slain, and the city is given over to the flames, while the women and children are carried off into captivity; when he heard all this, his heart was touched, and he put on his armor to go forth. Thus yielding to his heart he saved the city of the Aetolians; but they now gave him nothing of those rich rewards that they had offered earlier, and though he saved the city he took nothing by it. Do not then, my near and dear one [philos], think this way; do not let an otherworldly being [daimôn] steer you in this direction. When the ships are burning it will be a harder matter to save them.
The ainos requires three qualifications of its listeners in order to be understood:

1. The listeners must be sophoi ‘skilled’ in understanding the message encoded in the poetry. That is, they must be mentally qualified.

2. They must be agathoi ‘noble’. That is, they must be morally qualified.

3. They must be philoi ‘near and dear’ to each other and to the one who is telling them the ainos. That is, they must be emotionally qualified.

Communication is achieved through a special sense of community, that is, through recognizing “the ties that bind.”

klea andrôn
Kleopatra
Patrokleês