Notes for Dialogue 04
9/14/11
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The Lyric Hero

*Aphthiton*: unwilting, imperishable

A victory ode honoring the athlete Kleandros of Aegina and commemorating his cousin, the athlete Nikokles.

Pindar’s songs and dances (the odes that have been preserved) that celebrate the athletic victories of various (including Olympics)
- The victorious athlete won in the athletic event of the pankration, a particularly combination of boxing and wrestling. [[GN adds note to self: I should not have said that it combined five athletic events.]]

Kleandros (named after the concept of klea andrôn)

“It’s fortunate being the winner—losing was most awkward in this zero sum mentality of winning”
- Sometimes in Pindar’s songs there are chilling references to how it feels to lose in an athletic context, how losers are afraid to go back home

Comparison:
- Big football star- that was the pride and joy of his country. Celebrated.
  - Then one break or make – autogol-
  - Cancels everything he has accomplished
  - flies back home and is assassinated by a fan
- You’ll see all sorts of Greek heroes like that

This is the ONLY song of Pindar’s that the name of the athlete is the *first word* of the song-
- the name MUST be significant
- so the agenda of the song- is not just to describe athletic feat
  - it’s a supervictory- the song puts his name right at the beginning- it’s not just the historical name it’s the meaning of his name
    - connected organically to the klea andrôn

Review from Hour 3 Passage B Iliad IX
Hour Passage D Iliad IX
Achilles himself singing klea andrô̅n
- And now we have (in the historical present) a song celebrating athletic

Hour 3 Passage A, Pindar Isthmian
- --the gutty crying
- Singing a lament for Achilles
- As he is about to be lit up

Achilles wilts like a beautiful flower (built in to this song)
- all of us mortals wilt, Achilles gets an unwilting kleos
- so does the athlete

Go to another part of the Greek speaking world
Sappho: Greatest female verbal artist of history
- her reputation in civilizations today: as good as it gets. Composing of songs and power of the songs

We look at Sappho's Song 44, the Wedding of Hector and Andromache. -we like them (moderns don't like Achilles as much)

Understand them better:
- Andromache princess from Asia Minor (Greek speaking).
- Hector marries her.
- Super charismatic sexy couple has a kleos that will never wilt.
- They are doomed though—because of Achilles.

Greek culture loves sad endings- aesthetic and erotic

Greek wedding
- Numphe means both bride and goddess
- (fav word) - local goddess in ancient Greek
- because at the moment that you are getting married, you ARE a goddess
- elelu—This is “ululation.” Performed by women to express extreme joy/sorrow - song and dance one word tag for a lot of things that are going on
- in terms of the song (ritual and context) they are gods

- this particular way of describing a bride and groom is reserved for only Achilles in the Iliad
he has that special charisma of a lyric hero/ideal bridegroom
  - they look like gods because they are in the moment of wedding
  - "he's handsome everyday as he should be on his wedding day"
  - Russian weddings - should be happy but 90% of songs, sad, about losing your lover, etc. but they think it's sexy, wonderful experience
  - Lyric hero: man of constant sorrow-

Mesa: midmost land of Lesbos
  - Sappho was a Lesbian in the sense of 'from Lesbos'
  - "middle place"

[picture of Sappho]
  - the letters on the right side spell out her name
  - she is a superstar in all realm of song making
  - 8 strings
  - beautiful women who sings and dances - choral performance
  - will talk about her medium and how it changed

There is a painting on the other side of the vase, featuring Dionysus and a Maenad. Our Maenad is starting to lose control of her hair

What does Sappho’s hair look like? - she's starting to morph too- “a hint”

  - Epiphany of the bridegroom
    - The word “epiphany” is often misused today - its real meaning refers to the moment when a superhuman makes an appearance in everyday life - supernatural in the ordinary
      - Direct contact with the DIVINE
    - Auto-epiphany: notice final phainomal ‘I appear to myself’
    - Bridegroom morphs into a god; bride morphs into a goddess
    - Achilles as the epic hero but ALSO the IDEAL lyric hero—and the ideal bridegroom
    - The bridegroom IS a god (not LIKE)
“I have the symptoms of death→ epiphany→ I’m morphing into a god myself
killing me softly syndrome
sex and death—a lot of in this course

Passage D:
Sappho's vision of the bride as an apple (notice in general the plant imagery)

[reads Hour 04 Passage D. Sappho Fragment 105a]

- Shooters (burst of energy and one shoot of the apple tree reaches for the sky and then the apple on top of that is impossible to reach
  - gardeners prune the shooters
  - the shooter branch is interfering with the production of apples of the other branches
--shows Sappho’s skill, depth, etc.

Comparison:
- Apache young women—is in initiated girl→goddess→woman
- T.S. Elliot - you are the music while the music lasts
  - “And when the music is over- you are just... e.g. Greg”

Lament of Thetis
- Patrokllos dies and Achilles feels the pain of the death and Thetis acts as if Achilles is dead
  - Thetis cradles his head as if Achilles were dead
- Lament can be for someone who is not dead, as when Andromache laments Hector in Rhapsody VI
  - → preview of lament
  - like the Korean woman- acts like he is already dead?
- PREVIEW LAMENT
  - I raise you so that you go to war and die?
  - Classic lament (even though Achilles isn't dead)
- Michelangelo's Pietà... in the sense of pity not piety - climactic sorrow
- Jacques-Louis David (prerevolutionary phase)
  Andromache lamenting the body of Hector
- Eroticizing the dead male body—concepts of the hero

Odyssey:
Achilles's death: the lament of the daughters of the Old One of the sea and the lament of the Nine Muses

Pindar’s song -
- full circle-
when he is about to be lit up, the song of the muses starts up

Connection:
One of the most erotic laments: the lament of Briseis (she is an Aeolic princess, like Andromache)
  - She is lamenting Patroklos - is the alter-ego of Achilles (modern way)
  - When she laments Patroklos, she is previewing lamenting Achilles
  - She looks just like Aphrodite (erotic)

Beauty of lament-
  - You are internalizing all of your memories and experiences - sorrows on a personal level so it can be very very very subjective
  - It’s the whole community that participates

Korean video:
  - The woman does not die- she is carried off - but a lament starts by a “crazy” woman who is singing in the mode of a choral lyric

Glory of the past goes into the historical present