Hour 8: A psychology of signs in ancient Gk Visual arts
[Clip of movie and then slides of artwork]

Film: (Oliver Stone)—about ‘life and times of Jim Morrison’
- Begins: courtship btw Jim and Pam
- Morrison was interested in Gk Tragedy, myth and ritual, Nietzsche’s Birth of Tragedy
- Death and Sex—spoken about in ‘Classical’ way
- Jim Morrison, dead in bathtub, focuses on his face→”beautiful death”, beau mort
- Then graveyard scene and grave of Jim Morrison

Key word: psukhe—essence of life [while alive]; “disembodied conveyor if identity [when dead]”
- Relevant word: Sema: “sign, signal, symbol”; “tomb [of a hero]”.
  o →Video as opposed to audio

“Bittersweet” Moments in Iliad
Bk 6 Btw Hector and Andromache
- Horse-haired helmet, and have a smiling moment; Andromache, “smiling through her tears”
- He goes to war and she goes to her room where she’s weaving; she looks back, but is embarrassed to look back—look back one more time just in case b/c might be last time you see them
- →psychological moment
- Though Hector dies a beautiful death, still in danger of having corpse mutilated by Achilles—but gods intervene to make sure he stays beautiful in death

La belle mort (f. death)
Vs.
Le beau mort (m. corpse)

Painting by Jacques-Louis David: Andromache mourning Hector
Michelangelo, Pietà (pity, arousing songs of lamentation)

Scroll 22, Andromache sees Hector
Andromache described as a maenad (possessed by Bacchus) when she sees Hector dragged around by the chariot
Maenad, just on verge of losing her emotion—hair coming undone, sign that maenadic effect taking place
  • Vase Painting: Dionysus and the Maenad
    o On other side, has ‘superstar’ male singer of Lesbos and the ‘superstar’ female singer of Lesbos, Sappho (they are both identified on the vase)
  • Maenad: under control of Bacchus, loses control of her emotions, X-rated, “erotic hair”
Pictures of Andromache and Hector having classic goodbye
Horse-hair helmet
  • Achaean warrior w/ horse-plumed helmet, example from fresco
  • Also, Hittite graffito
(Back to vase)—Sappho’s hair falling
[today reading ‘video’ of pictures to capture moments of the story telling]

[image from powerpoint]
  • Scene w/ Hector getting on Chariot, Andromache saying goodbye and Astyanax unrealistically on her shoulders

[powerpoint]
  • Eroticized moment of athlete when he jumps off the chariot and starts running; erotic b/c not wearing a breastplate which a warrior would; so stylized rather than realistic, but represents a death defying but also erotic moment

Munster Hydria
  • Achilles running around chariot, has already jumped off
  • Turning pt is tomb of Patroklos and will be tomb of Achilles as well
  • And inscription reads Psukhe→of Achilles and Patroklos both
  • Female figure trying to stop the horses, has an outstretched hand (can tell b/c white skin color used to show female gender, not race)
  • On shoulder of vase is the council of gods (i.e. beginning if Iliad 24, when they’re aghast at the brutality of Achilles)
Zeus, Hermes, Athena, Dionysus (god of possession, being possessed, but also god of being immortalized after death**),
- Tomb of hero and turning point of chariot race
  - Turning point = ‘terma’

Vase of leg of Achilles having jumped off chariot
- Leg is in front of sema and the rest of body is behind the sema
- Impression of circling round and round the terma, which is also the sema, for eternity
- What’s guarding the sema is a snake; in the other what was guiding the sema was a lion
- Grapes, Dionysus, potential for immortalization after death

Achilles, ‘swift of foot’
- Patroklos here has wings; his shield has a ‘running leg’ on it

Dragging of corpse of Hector
- Ritual of chariot racing which is supposed to ‘immortalize’ the hero fused with the myth

Woman trying to stop chariot, pity, and gesture of lament

Snake and immortal psukhe above dead corpse—shows meaning of dead corpse

Iris is the female messenger of the gods
- The way iris behaves in these paintings not as she did in Scroll 24
- Potential paper: compare and contrast ways she behaves in these images and b 24
  - (but have to remember great variety of traditions that existed back then—verbal and visual arts)

Famous Boston Hydria
- Iris sent down again, same gesture of pity and lament
- Achilles seems to be getting off the chariot
- Scene of ultimate pity
  - Priam and Hecuba, making gestures of pity toward Achilles
Iris making that same gesture
Then Achilles jumps off the chariot
huge story and v. different from what we see in b. 24, but
dynamics of pity are comparable
sema no longer center of attention as it was in previous ones
horse pulling chariot also off to the side, they’ve also pulled past
center of attention is moment of sending iris down to ask for pity
Achilles—fierce eye, but nevertheless steps down
In this micronarrative this is the moment of pity—very different from moment and catalyst of pity in Scroll 24

Relief Sculpture—‘horrifying scene’, from the area of Troy
• Human sacrifice of one of daughters of king Priam, Polyxena
• Sacrificed b/c psukhe of Achilles is angry, cut her throat at sema of Achilles—moment of terror and pity; shows how much story telling went on with the pains and sorrows of Troy
• Women w/ erotic hair; one woman falls to knees from weeping
• Aestheticized and eroticized a very brutal moment of wartime

War getting on and off chariot (world of myth, not ritual)

‘Kalos’ like a signal of erotic

Close up of Priam—father standing off to the side weeping because last time will see him
• Sunt lacrimae rerum et mentem mortalia tangunt, Virgil 1.426, when referencing Trojan war
• “there are tears that connect with the universe”
• Liszt, composed a melody that corresponds w/ the Virgilian rhythm

Song of Lamenting mother over beau mort of death of her son