NATHAN SELF
nwsel@wm.edu
March 28, 2009
Eta Sigma Phi
Memphis, TN

• STAIRWAY TO HOMER •

νῦν αἰρειμένης τῆς ῥίστης,
ήμιν θυμοὶ μενοῦσ’ αἰεί.

νῦν ἡ γυνὴ ἐπιφάνης
λαμποῦσ’ ἐν ἦμιν βαδίζει.

ὁ ἡλίος λάμπει φαίνοντ’
τοῖς τεθειμένοις πάλαι.

tελὸς δὲ ἐρχεται αὐτός’
πάντ’ ἄστι ἐν’ ἐν ἄστι πάντ’.

ἐλαία λίθος ὡστ’ οὐ κινεῖν

[Images of symbols]
If I had a hammer
I’d hammer in the morning
I’d hammer in the evening
Everywhere on land
I’d hammer out danger
I’d hammer out warning
I’d hammer out a love between the brothers and the sisters, everywhere on land

If I had a bell
I’d ring it in the morning
I’d ring it in the evening
Everywhere on land
I’d ring out danger
I’d ring out warning
I’d ring out a love between the brothers and the sisters, everywhere on land

If I had a song,
I’d sing it in the morning
I’d sing it in the evening
Everywhere on land
I’d sing out danger
I’d sing out warning
I’d sing out a love between the brothers and the sisters, everywhere on land

If I had a hammer
I’d hammer in the morning
I’d hammer in the evening
Everywhere on land
It’s the hammer of justice
It’s the bell of freedom
It’s a song of love between the brothers and the sisters everywhere on land.
The Continuing Story of Pericles
or How I Learned to Stop Shouting and Love the Rocks

Somewhere in the hills of Attica there lives
A certain young man, Pericles.
One day his hare was killed
By a pretty guy.

Pericles,  
Shouting in rage,  
He only found Aristotle.

Pericles stood up,  
And no I ain’t lyin’,’
To fight bravely against Aristotle’s wife.

This very beautiful woman
Lifts up her spear
And changes Pericles into a rock.

Do do do...

Now, the doctor came in,  
Saying “I am indeed drunk, Now I will dance to Apollo.”

Pericles,  
Forgetting his rage,  
He only found Aristotle.

Athena sent him,  
I know not from where,  
To come to the aid of Pericles.

Do do do...

1-4: The prologue sets up the scene in the same way as in RR. The protagonist is introduced and something bad happens to him (the loss of his hare).
4: ταυτ’ ύπο: Though typical Greek prosody rules would aspirate this tau to a theta, the tau is retained here for an edgier sound.
5-20: The first part of the song proper, up to the first instrumental break, tells of Pericles’ rage and consequent confrontation.
7: cf. Beat. RR 9 “only to find Gideon’s Bible”
8-10: cf. Beat. RR 10-11 “Rocky had come, equipped with a gun / to shoot of the legs of his rival.”
9: άδύνατος ού: litotes
11-12: γυνή ... Τάκη: a rhyme as banal as the original (Beat. RR 16): “now she and her man who called himself Dan”
19-20: Pericles is turned into a rock. cf. Beat. RR 20 “Rocky collapsed in the corner.”
22-30: The final part tells the story of the doctor and includes a Hellenized version of the original’s moralizing conclusion.
28: έπεμψαν: sup. ‘Αριστοτέλης, also cf. Beat. RR 29: “Gideon checked out and left in no doubt.”
30: βοήθη: sup. ‘Αριστοτέλης

4: ταυτ’ ύπο: Though typical Greek prosody rules would aspirate this tau to a theta, the tau is retained here for an edgier sound.
5-20: The first part of the song proper, up to the first instrumental break, tells of Pericles’ rage and consequent confrontation.
7: cf. Beat. RR 9 “only to find Gideon’s Bible”
8-10: cf. Beat. RR 10-11 “Rocky had come, equipped with a gun / to shoot of the legs of his rival.”
9: άδύνατος ού: litotes
11-12: γυνή ... Τάκη: a rhyme as banal as the original (Beat. RR 16): “now she and her man who called himself Dan”
19-20: Pericles is turned into a rock. cf. Beat. RR 20 “Rocky collapsed in the corner.”
22-30: The final part tells the story of the doctor and includes a Hellenized version of the original’s moralizing conclusion.
28: έπεμψαν: sup. ‘Αριστοτέλης, also cf. Beat. RR 29: “Gideon checked out and left in no doubt.”
30: βοήθη: sup. ‘Αριστοτέλης

1-4: The prologue sets up the scene in the same way as in RR. The protagonist is introduced and something bad happens to him (the loss of his hare).
4: ταυτ’ ύπο: Though typical Greek prosody rules would aspirate this tau to a theta, the tau is retained here for an edgier sound.
5-20: The first part of the song proper, up to the first instrumental break, tells of Pericles’ rage and consequent confrontation.
7: cf. Beat. RR 9 “only to find Gideon’s Bible”
8-10: cf. Beat. RR 10-11 “Rocky had come, equipped with a gun / to shoot of the legs of his rival.”
9: άδύνατος ού: litotes
11-12: γυνή ... Τάκη: a rhyme as banal as the original (Beat. RR 16): “now she and her man who called himself Dan”
19-20: Pericles is turned into a rock. cf. Beat. RR 20 “Rocky collapsed in the corner.”
22-30: The final part tells the story of the doctor and includes a Hellenized version of the original’s moralizing conclusion.
28: έπεμψαν: sup. ‘Αριστοτέλης, also cf. Beat. RR 29: “Gideon checked out and left in no doubt.”
30: βοήθη: sup. ‘Αριστοτέλης

1-4: The prologue sets up the scene in the same way as in RR. The protagonist is introduced and something bad happens to him (the loss of his hare).
4: ταυτ’ ύπο: Though typical Greek prosody rules would aspirate this tau to a theta, the tau is retained here for an edgier sound.
5-20: The first part of the song proper, up to the first instrumental break, tells of Pericles’ rage and consequent confrontation.
7: cf. Beat. RR 9 “only to find Gideon’s Bible”
8-10: cf. Beat. RR 10-11 “Rocky had come, equipped with a gun / to shoot of the legs of his rival.”
9: άδύνατος ού: litotes
11-12: γυνή ... Τάκη: a rhyme as banal as the original (Beat. RR 16): “now she and her man who called himself Dan”
19-20: Pericles is turned into a rock. cf. Beat. RR 20 “Rocky collapsed in the corner.”
22-30: The final part tells the story of the doctor and includes a Hellenized version of the original’s moralizing conclusion.
28: έπεμψαν: sup. ‘Αριστοτέλης, also cf. Beat. RR 29: “Gideon checked out and left in no doubt.”
30: βοήθη: sup. ‘Αριστοτέλης

1-4: The prologue sets up the scene in the same way as in RR. The protagonist is introduced and something bad happens to him (the loss of his hare).
4: ταυτ’ ύπο: Though typical Greek prosody rules would aspirate this tau to a theta, the tau is retained here for an edgier sound.
5-20: The first part of the song proper, up to the first instrumental break, tells of Pericles’ rage and consequent confrontation.
7: cf. Beat. RR 9 “only to find Gideon’s Bible”
8-10: cf. Beat. RR 10-11 “Rocky had come, equipped with a gun / to shoot of the legs of his rival.”
9: άδύνατος ού: litotes
11-12: γυνή ... Τάκη: a rhyme as banal as the original (Beat. RR 16): “now she and her man who called himself Dan”
19-20: Pericles is turned into a rock. cf. Beat. RR 20 “Rocky collapsed in the corner.”
22-30: The final part tells the story of the doctor and includes a Hellenized version of the original’s moralizing conclusion.
28: έπεμψαν: sup. ‘Αριστοτέλης, also cf. Beat. RR 29: “Gideon checked out and left in no doubt.”
30: βοήθη: sup. ‘Αριστοτέλης

1-4: The prologue sets up the scene in the same way as in RR. The protagonist is introduced and something bad happens to him (the loss of his hare).
4: ταυτ’ ύπο: Though typical Greek prosody rules would aspirate this tau to a theta, the tau is retained here for an edgier sound.
5-20: The first part of the song proper, up to the first instrumental break, tells of Pericles’ rage and consequent confrontation.
7: cf. Beat. RR 9 “only to find Gideon’s Bible”
8-10: cf. Beat. RR 10-11 “Rocky had come, equipped with a gun / to shoot of the legs of his rival.”
9: άδύνατος ού: litotes
11-12: γυνή ... Τάκη: a rhyme as banal as the original (Beat. RR 16): “now she and her man who called himself Dan”
19-20: Pericles is turned into a rock. cf. Beat. RR 20 “Rocky collapsed in the corner.”
22-30: The final part tells the story of the doctor and includes a Hellenized version of the original’s moralizing conclusion.
28: έπεμψαν: sup. ‘Αριστοτέλης, also cf. Beat. RR 29: “Gideon checked out and left in no doubt.”
30: βοήθη: sup. ‘Αριστοτέλης
1-15: **Part One** describes Orpheus’ trip to the Underworld to attempt to buy a way back to life for Eurydice.

1. cf. Zep. *StoH* 1 “There’s a lady who’s sure”
2. άναβασιν τοῖς ξωοῖς ᾧνεῖται.
3. άναβασιν τοῖς ξωοῖς: an ascent back to the living
4. άφικ’μενος = άφικόμενος, ἐκεῖ = the Underworld
5-6: άθυμοι' εἰ ... κτίσεται: mixed simple conditional: if they are in a continuous state of despondency, he will in the future be able to get her for whom he comes.
5: άθυμοι' = άθυμοι, εἰ: anastrophe
6: sup. οὕτων, referring to Eurydice, as object of κτίσεται

9: Orpheus is almost out of the Underworld when he looks back, not trusting the word of Pluto.
10: κατ’ ὤρον: idiom meaning correctly
11: έν τῷ δέντρῳ Ἐλρακὸς... ὅρνις ἥδς: modify.
12: According to Ovid et al. Orpheus was from Thrace and died there.
13: ποιοίμεν ἀπερ: anastrophe
14: ἀπερ οὐδενός
15: There a man who is sure.
16: Everything belongs to love.
17: And he’s buying a stairway to the living.

When he gets there he knows,
If their souls are cold,
With a song he can get whom he came for.

Ooooooo...
And he’s buying a stairway to the living.

Having come almost to the top
But he has to be sure,
For sometimes there are two meanings to a word.

In a Thracian tree,
A sweet bird singing,
All which we might do is worth nothing.

Ooooooo.... it makes me wonder.
(It must be wondered at by me.)

When I look to the west,
My spirit is wanting to leave here

Seeing there (in the west)
The brightly burning things
And the voices of those who are also looking.

Now it’s whispered,
If we all do the rites,
Then the watchman will lead us to heaven.

We will be reborn
(We who watched of old
And the trees will be laughing with laughter.

If everyone keeps on muttering to you
“It is hopeless”
It is possible to find hope there.

16-48: **Part Two** describes a man searching and wishing for something more and he comes to find the cult of Orpheus. The protagonist has changed from Orpheus to some unspecified male.

18: Some liberties were taken with the form άφθωμαι.
19: While in proper Greek poetry the omicron would not contract, here it has, aspiring the pi. cp. 4.
20: Some liberties were taken with the form άφθωμαι.
21: άφθωμαι: describes the subject of άφθωμαι.
22: άφθωμαι: zeugma with καίμεναι and φωναί.
23: άφθωμαι: substantive, the brightly burning things. Also note άφθωμαι* framing this stanza.

27: τελόμεναι: In this context means to perform ceremonial rites. Future more vivid protasis with ἐλει, ἀνάγγειλομεθ’ and γελάσαται.
28: ἐπόπτης: an overseer, but also the lead figure of a mystery cult, i.e. Orpheus.
29: άναγγείλομεθ’ = άναγγείλοντομαι: continuation of the apodosis from the previous stanza (26-29). Future indicative indicates rebirth is likely, cf. Zep. *StoH* 30 “a new day will dawn”
30: πάλαι θεώμενοι: cp. 18-20 and cf. Zep. *StoH*
31: “those who stand long”
32: γελάται: cognate dative of means with γελάσαται
33: As the May Queen’s bustling (Zep. *StoH* 35-37) is alarming, so too may malicious whisperings dissuade potential cult members from finding salvation. Future less vivid conditional.

1: cf. Zep. *StoH* 1 “There’s a lady who’s sure”
2: άναβασιν τοῖς ξωοῖς ᾧνεῖται.
3: άναβασιν τοῖς ξωοῖς: an ascent back to the living
4: άφικ’μενος = άφικόμενος, ἐκεῖ = the Underworld
5-6: άθυμοι' εἰ ... κτίσεται: mixed simple conditional: if they are in a continuous state of despondency, he will in the future be able to get her for whom he comes.
5: άθυμοι' = άθυμοι, εἰ: anastrophe
6: sup. οὕτων, referring to Eurydice, as object of κτίσεται

9: Orpheus is almost out of the Underworld when he looks back, not trusting the word of Pluto.
10: κατ’ ὤρον: idiom meaning correctly
11: έν τῷ δέντρῳ Ἐλρακὸς... ὅρνις ἥδς: modify.
12: According to Ovid et al. Orpheus was from Thrace and died there.
13: ποιοίμεν ἀπερ: anastrophe
14: ἀπερ οὐδενός
15: There a man who is sure.
16: Everything belongs to love.
17: And he’s buying a stairway to the living.

When he gets there he knows,
If their souls are cold,
With a song he can get whom he came for.

Ooooooo...
And he’s buying a stairway to the living.

Having come almost to the top
But he has to be sure,
For sometimes there are two meanings to a word.

In a Thracian tree,
A sweet bird singing,
All which we might do is worth nothing.

Ooooooo.... it makes me wonder.
(It must be wondered at by me.)

When I look to the west,
My spirit is wanting to leave here

Seeing there (in the west)
The brightly burning things
And the voices of those who are also looking.

Now it’s whispered,
If we all do the rites,
Then the watchman will lead us to heaven.

We will be reborn
(We who watched of old
And the trees will be laughing with laughter.

If everyone keeps on muttering to you
“It is hopeless”
It is possible to find hope there.
Indeed there are two paths lying before you
If you hurry,
It is possible to change that by which you go

(Your) head is crazy, it will not stop
Before you hear that,
The overseer/master is calling you to himself.

O dear one, do you hear the wind blow
Your ascent
Is that of the whispering wind

Now with the noble being taken up,
The souls to us remain forever
Now the woman, remarkable/“coming suddenly into view”,
Shining, walks among us.
The sun shines brightly
For those having looked(perfect) of old
He comes at last
All is one and one is all
To be a rock (and) not to roll.