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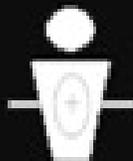
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ETA SIGMA PHI

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· STAIRWAY TO HOMER ·

νῦν αἰρειμένης τῆς ῥίστης,
ἡμῖν θυμοὶ μενούσ' αἶει.
νῦν ἡ γυνὴ ἐπιφανῆς
λαμποῦσ' ἐν ἡμῖν βαδίξει.
ὁ ἥλιος λαμπρὸν φαείνωσ
τοῖς τεθεαμένοις πάλαι.
τέλος δὲ ἔρχεται αὐτός·
πάντ' ἐστὶ ἐν' ἐν ἐστὶ πάντ'·
εἶναι λίθος ὥστ' οὐ κινεῖν



If I Had a Hammar

si malleum habuissem	If I had a hammer
cudissem mane	I'd hammer in the morning
cudissem vespera	I'd hammer in the evening
ubique in terra	Everywhere on land
cudissem periculum	I'd hammer out danger
cudissem monitum	I'd hammer out warning
cudissem amorem in fratres sorores	I'd hammer out a love between the brothers and
ubique in terra	the sisters, everywhere on land

si campanam habuissem	If I had a bell
tinnivissem mane	I'd ring it in the morning
tinnivissem vespera	I'd ring it in the evening
ubique in terra	Everywhere on land
tinnissem periculum	I'd ring out danger
tinnissem monitum	I'd ring out warning
tinnissem amorem in fratres sorores	I'd ring out a love between the brothers and the
ubique in terra	sisters, everywhere on land

si cantum habuissem	If I had a song,
cantavissem mane	I'd sing it in the morning
cantavissem vespera	I'd sing it in the evening
ubique in terra	Everywhere on land
cantassem periculum	I'd sing out danger
cantassem monitum	I'd sing out warning
cantassem amorem in fratres sorores	I'd sing out a love between the brothers and the
ubique in terra	sisters, everywhere on land

si malleum habuissem	If I had a hammer
cudissem mane	I'd hammer in the morning
cudissem vespera	I'd hammer in the evening
ubique in terra	Everywhere on land
aequitatis malleus	It's the hammer of justice
libertatis campana	It's the bell of freedom
cantus amoris in fratres sorores	It's a song of love between the brothers and the
ubique in terra	sisters everywhere on land.

*The Continuing Story of Pericles
or How I Learned to Stop Shouting and Love the Rocks*

<p>ἐν τοῖς ὄρεσ' που Ἰατρικῆς οἰκεῖ νεανίας τις Περικλῆς, λαγῶς ποτ' ἀπέθανε ἑαυτ' ὑπο καλοῦ.</p>	<p>1-4:</p>	<p>The prologue sets up the scene in the same way as in <i>RR</i>. The protagonist is introduced and something bad happens to him (the loss of his hare). 1-2: cf. Beat. <i>RR</i> 1-2 "mountain hills of Dakota" 4: ἑαυτ' ὑπο: Though typical Greek prosody rules would aspirate this tau to a theta, the tau is retained here for an edgier sound.</p>	<p>Somewhere in the hills of Attica there lives A certain young man, Pericles. One day his hare was killed By a pretty guy.</p>
<p>ὁ Περικλῆς βόησας ὀργῆ μόνον εὔρεν Ἀριστοτ'λη.</p>	<p>5</p>	<p>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. <i>RR</i> 9 "only to find Gideon's Bible"</p>	<p>Pericles, Shouting in rage, He only found Aristotle.</p>
<p>ὁ Περικλῆς οὖν ἀδύνατος οὐ τέμνειν κεφαλὴν Ἀριστοτ'λους.</p>	<p>10</p>	<p>8-10: cf. Beat. <i>RR</i> 10-11 "Rocky had come, equipped with a gun / to shoot of the legs of his rival." 9: ἀδύνατος οὐ: litotes</p>	<p>Pericles Was not unable To cut (off) the head of Aristotle.</p>
<p>ὁ δὲ καὶ γυνή ὀνόματι Τάκη ἐν ᾧ ἔχουσ' οἶνον πινεῖν</p>	<p>11-12:</p>	<p>γυνή... Τάκη: a rhyme as banal as the original (Beat. <i>RR</i> 16): "now she and her man who called himself Dan"</p>	<p>Aristotle and his wife, Who called herself Take, Have it in mind to drink wine.</p>
<p>ὁ δὲ ἀνθίστασθαι καὶ δὴ οὐ ψεύδομαι, μέλλ' αὐτοῦ γυναικὶ ἀνδρείως</p>	<p>15</p>	<p>Pericles stood up, And no I ain't lyin,' To fight bravely against Aristotle's wife.</p>	
<p>ἡ κάλλιστη τὸ δόρυ αἶρει αὐτὸν εἰς πέτραν ἀλλάσσει</p>	<p>20</p>	<p>19-20: Pericles is turned into a rock. cf. Beat. <i>RR</i> 20 "Rocky collapsed in the corner."</p>	<p>This very beautiful woman Lifts up her spear And changes Pericles into a rock.</p>
<p>δοῦ δοῦ δοῦ...</p>	<p>22-30:</p>	<p>The final part tells the story of the doctor and includes a Hellenized version of the original's moralizing conclusion. 22-24 : cf. Beat. <i>RR</i> 22-23: "The doctor came in stinking of gin / and proceeded to lie on the table."</p>	<p>Do do do...</p>
<p>ὁ νῦν ἰατρὸς εἴσηλθε λέγων "μεθύω δὴ, νῦν δὲ χωρεύσω Ἀπόλλωνι"</p>	<p>25</p>	<p>Pericles, Forgetting his rage, He only found Aristotle.</p>	
<p>Ἰατρικῆς ἐπιλαθὼν ὀργῆς μόνον εὔρεν Ἀριστοτ'λη</p>	<p>28: ἐπεμψεν: sup. Ἰατροτέλη, also cf. Beat. <i>RR</i> 29: "Gideon checked out and left in no doubt." 30: βοήθη: sup. Ἰατροτέλης</p>	<p>Athena sent him, I know not from where, To come to the aid of Pericles.</p>	
<p>δοῦ δοῦ δοῦ...</p>	<p>Do do do...</p>	<p>Do do do...</p>	

Anabasin

ἀνὴρ τις γιγνώσκων
πάντα τῷ ἔρωτί
ἀναβάσιν τοῖς ζῳοῖς ὠνεῖται.

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"
3: ἀναβάσιν τοῖς ζῳοῖς: an ascent back to the living

4: ἀφικ'μενος = ἀφικόμενος, ἐκεῖ = the Underworld
5-6: ἀθυμοῦσ' εἰ ... κτήσεται: 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: ἀθυμοῦσ' = ἀθυμοῦσι, εἰ: anastrophe
6: sup. αὐτήν, referring to Eurydice, as object of κτήσεται

There a man who is sure,
Everything belongs to love,
And he's buying a stairway to the living.

ἀφικ'μενος ἐκεῖ
γιγνώσκ' ἀθυμοῦσ' εἰ, 5
τῷ ὕμνῳ κτήσεται ἥπερ ἦκει.

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

οὔν...
ἀνάβασιν τοῖς ζῳοῖς ὠνεῖται.

Oooooooooo...
And he's buying a stairway to the living.

ἐγγύς ἔλθων ᾿ς ἄκρον,
ἄκουσε κατ' ὀρθόν; 10
λογῶ γὰρ ποτὲ δύο δυνάμεις.

9: Orpheus is almost out of the Underworld when he looks back, not trusting the word of Pluto.

10: κατ' ὀρθόν: idiom meaning correctly

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

ἐν τῷ δένδρῳ Θρακῶ
ὄρνις ἡδὺς ἄδων
πάντα ποιούμεν
ἄπερ οὐδενός. 15

12: According to Ovid et al. Orpheus was from Thrace and died there.

15: ποιούμεν ἄπερ: anastrophe

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

οὔν..... ἐμοὶ θαυμαστέον
οὔν..... ἐμοὶ θαυμαστέον

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 ἀφ'θεῶμαι. While in proper Greek poetry the omicron would not contract, here it has, aspirating the pi. cp. 4.

18-20: cf. Zep. *StoH* 18-20

21: θεώμενος describes the subject of ἀφ'θεῶμαι.

21: θεώμενος: zeugma with καίόμεν' and φωναὶ
22: τὰ λευκῶς καιόμενα: substantive, the brightly burning things. Also note θεώμεν* framing this stanza.

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

ἀφ'θεῶμαι ὅταν
τὰ δὲ ἐσπέρια,
ἐμοὶ θυμὸς βούλεται ἀπειναι· 20

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

θεώμενος ἐκεῖ
τὰ λευκῶς καιόμεν'
καὶ δὲ φωναὶ ἄλλων θεωμένων.

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

οὔν..... ἐμοὶ θαυμαστέον
οὔν..... ἐμοὶ θαυμαστέον 25

νῦν ψιθυρίζεται,
ἐὰν τελῶμεθα,
οὐρανὸν πάντας ἐπόπτης ἔλει·

27: τελῶμεθα: In this context means to perform ceremonial rites. Future more vivid protasis with ἔλει, ἀναγεννησ'μεθ', and γελάσεται.

28: ἐπόπτης: an overseer, but also the lead figure of a mystery cult, i.e. Orpheus.

30: ἀναγεννησ'μεθ' = ἀναγεννησόμεθα: 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"

31: πάλαι θεώμενοι: cp. 18-20 and cf. Zep. *StoH*

32 "those who stand long"

32: γελωτι: cognate dative of means with γελάσεται

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

ἀναγεννησ'μεθ' οἱ 30
πάλαι θεώμενοι·
τὰ δ' δένδρα γελάσεται γελωτι·

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

οὔν..... ἐμοὶ θαυμαστέον
ᾧ

εἰ πάντες σοι ἀναγρυζοῖεν 35
ἀνέλπιστον,
δύναιο ἕλπίδα ἐκεῖ εὐρεῖν.

35-37: 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.

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

δύο δὴ ὁδοὶ κείσθον πρό σου,

ἐὰν σπεύδῃς,
δυνήσῃ ἄλλαχαι ἢ ἴοις.

40

οὖν..... ἐμοὶ θαυμαστέον
ὦ

κεφαλῆς μαίνεσαι, οὐ παύσει
πρὶν ἄκούῃς
ἐπόπτην καλεῖν σε παρ'
αὐτῷ.

45

ὦ φιλε, ἄνεμον ἀκούεις;
ἀνάβασις
ψιθυρίζοντος ἔστ' ἀνέμου.

νῦν ἀρειμένης τῆς ῥίστης,
ἡμῖν θυμοὶ μενοῦσ' αἰεὶ.
νῦν ἡ γυνὴ ἐπιφανῆς
λαμποῦσ' ἐν ἡμῖν βαδίζει.
ὁ ἥλιος λάμπει φαείνῳς
τοῖς τεθεαμένοις πάλαι.
τέλος δε ἔρχεται αὐτός·
πάντ' ἔστ' ἐν· ἐν ἔστ' πάντ'·
εἶναι λίθος ὥστ' οὐ κινεῖν.

50

55

ἀνάβασιν τοῖς ζωοῖς ὠνεῖται

37: ἐκεῖ: i.e. with Orpheus
38: κείσθου: The dual emphasizes the existence of only two roads, Good (i.e. joining the Orphic cult) and Evil (i.e. not joining).
40: sup. τὸν ὁδόν

43: κεφαλῆς: genitive of respect

45: αὐτῷ: note the rough breathing

46: ὦ φιλε: The apostrophe is to Orpheus.

49-57: **Part Three** describes the joy and salvation achieved after choosing to join the cult.
49: sup. ὁδοῦ, ῥίστης = ἀρίστης
51: ἡ γυνη: Eurydice
53: φαείνῳς: synesthesia
54: τοῖς τεθεαμένοις: cf. 18, 21-23
55: cf. Zep. *StoH* 55 "the tune will come to you at last"
56-58: cf. Zep. *StoH* 56-58

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.

