

CLAS109.05 LOVE & STRIFE

M Maurizio ch.5.1 HISTORY—*Homeric Hymn to Aphrodite*
synchronous

before class: skim HISTORY for context; refer to leading questions; focus on ancient texts

Active Reading **FOCUS** • *H.Hom.5* (aka *H.Hom.Ven.* – Lat Venus), p.219-226

cf. **CR05** Nagy translation

NB read for one hour, taking notes (fill in active reading worksheet)

RAW notes & post discussion question • B4@11h00

T PEER EDIT 01 • B4@23h59 • following peer edit worksheet

W Maurizio ch.5.3 COMPARE—*Descent of Ishtar to the Netherworld*
synchronous

before class: skim COMPARE for context; refer to leading questions; focus on ancient text

Active Reading **FOCUS** • **CR05** *CoS* 1.108 *Descent of Ishtar* (NOT Maurizio)

cf. cdli.ucla.edu/search/search_results.php?SearchMode=Text&ObjectID=P497322

NB read for one hour, taking notes (fill in worksheet); finish previous as necessary

WATCH Lecture 05.2 • B4@11h00

RAW notes & post discussion question • B4@11h00

Q04 • MAP & ID QUIZ

F CONVOCATION

no class meeting

FINAL notes • B4@23h59

ESSAY 01 • B4@23h59 • following guidelines

APHRODITE, HEPHAESTUS & HADES

How does myth represent love and lust?

How does myth represent religious ritual?

How does myth represent social order (e.g. marriage)?

The Descent of Ishtar to the Underworld (CoS 1.108)

Stephanie Dalley

commentary

The Akkadian story is first attested in Late Bronze Age texts, in both Babylonia and Assyria, and later from the palace library at Nineveh. It is a short composition of some 140 lines, and seems to end with ritual instructions for the *taklimtu*, an annual ritual known from Assyrian texts, which took place in the month of Dumuzi (Tammuz = June/July) and featured the bathing, anointing, and lying-in-state of a statue of Dumuzi in Nineveh, Arbela, Assur and Kalah.⁴ Weeping for Tammuz was observed in Jerusalem in the 6th century BCE according to Ez 8:14.

The Sumerian version, *The Descent of Inanna*, is attested earlier, and is much longer, consisting of some 410 lines. It is a fuller, more detailed account, and shows clearly that Dumuzi periodically died and rose, causing seasonal fertility, a fact which had been doubted until 1963, when a newly published fragment disclosed the crucial evidence. This version contains no ritual or incantation. However, like the Akkadian story, it seems to represent the goddess as a cult statue, and it has been suggested that the goddess's statue makes a ritual journey from Uruk, her home town, to Kutha, seat of Underworld deities.

There is an obvious similarity in basic theme to the Greek myth of Persephone, who was abducted by Hades. He periodically released her to her mother Demeter, thus causing fertility on earth to be seasonal, but of course there are many major differences between the Greek and the Akkadian myths.

Certain lines of text in *The Descent of Ishtar* are also found in *Nergal and Ereshkigal* and in *Gilgamesh*.

To Kurnugi, land of [no return],⁵
Ishtar daughter of Sin was [determined] to go;⁶
The daughter of Sin was determined to go
To the dark house, dwelling of Erkalla's god,
To the house which those who enter cannot leave,
On the road where travelling is one-way only,
To the house where those who enter are deprived of light,
Where dust is their food, clay their bread.
They see no light, they dwell in darkness,
(10) They are clothed like birds, with feathers.⁷
Over the door and the bolt, dust has settled.
Ishtar, when she arrived at the gate of Kurnugi,
Addressed here words to the keeper of the gate,
"Here gatekeeper, open your gate for me,
Open your gate for me to come in!
If you do not open the gate for me to come in,
I shall smash the door and shatter the bolt,
I shall smash the doorpost and overturn the doors,⁸
I shall raise up the dead and they shall eat the living:
(20) The dead shall outnumber the living!"⁹
The gatekeeper made his voice heard and spoke,
He said to great Ishtar,
"Stop, lady, do not break it down!
Let me go and report your words to queen Ereshkigal."
The gatekeeper went in and spoke to [Ereshkigal],
"Here she is, your sister Ishtar [...]"

⁴ Farber 1977:122–123; Stol 1988:127–128.

⁵ This passage occurs almost verbatim in *Nergal and Ereshkigal* (see CoS.1.109).

⁶ Ishtar is named as daughter of Sin rather than daughter of Anu, as she is in *Gilgamesh*. This may imply that the story is not closely associated with the literary traditions of Uruk.

⁷ Underworld creatures are often represented with feathers in Mesopotamian iconography.

⁸ The tablet from Assur adds an extra line: "I shall break the hinges(?) and tear out the knob(?)."

⁹ The same threat is made by Ereshkigal in *Nergal and Ereshkigal* if the sky gods do not send Nergal back down to the Underworld, and by Ishtar in *Gilgamesh*.

Who holds the great keppū-toy,¹⁰
 Stirs up the Apsu in Ea's presence [...]?"
 When Ereshkigal heard this,
 Her face grew livid as cut tamarisk,
 (30) Her lips grew dark as the rim of a *kunīnu*-vessel.¹¹
 "What brings her to me? What has incited her against me?
 Surely not because I drink water with the Anunnaki,
 I eat clay for bread, I drink muddy water for beer?
 I have to weep for young men forced to abandon sweethearts.¹²
 I have to weep for girls wrenched from their lovers' laps.¹³
 For the infant child I have to weep, expelled before its time.¹⁴
 Go, gatekeeper, open your gate to her.
 Treat her according to the ancient rites."
 The gatekeeper went. He opened the gate to her.
 (40) "Enter, my lady: may Kutha give you joy,¹⁵
 May the palace of Kurnugi be glad to see you."
 He let her in through the first door, but stripped off (and) took away the great crown on her head.
 "Gatekeeper, why have you taken away the great crown on my head?"
 "Go in, my lady. Such are the rites of the Mistress of Earth."
 He let her in through the second door, but stripped off (and) took away the rings in her ears.
 "Gatekeeper, why have you taken away the rings in my ears?"
 (50) "Go in, my lady. Such are the rites of the Mistress of Earth."
 He let her in through the third door, but stripped off (and) took away the beads around her neck.
 "Gatekeeper, why have you taken away the beads around my neck?"
 "Go in, my lady. Such are the rites of the Mistress of Earth."
 He let her in through the fourth door, but stripped off (and) took away the toggle-pins at her breast.¹⁶
 "Gatekeeper, why have you taken away the toggle-pins at my breast?"
 "Go in, my lady. Such are the rites of the Mistress of Earth."
 He let her in through the fifth door, but stripped off (and) took away the girdle of birth-stones¹⁷ around her
 waist.
 "Gatekeeper, why have you taken away the girdle of birthstones¹⁸ around my waist?"
 "Go in, my lady. Such are the rites of the Mistress of Earth."
 He let her in through the sixth door, but stripped off (and) took away the bangles on her wrists and ankles.
 "Gatekeeper, why have you taken away the bangles on my wrists and ankles?"
 "Go in, my lady. Such are the rites of the Mistress of Earth."

¹⁰ *keppū*-toy: perhaps a whipping top. The old interpretation of *keppū* as a skipping rope was based on a misinterpretation of a glyptic scene, and should be abandoned. It may be a whipping-top (a spinning top lashed into faster gyrations with a cord) which is shown in action at Carchemish on a mural sculpture in relief, dating to the early first millennium BCE.

¹¹ Namtar's reactions in *Nergal and Ereshkigal*, when he saw Nergal at the gate, are expressed in identical similes. The *kunīnu* was a particular kind of vessel often made of reeds, of which the rim was coated with bitumen, thus black-lipped.

¹² Alternatively these lines may be interpreted as rhetorical questions.

¹³ Alternatively these lines may be interpreted as rhetorical questions.

¹⁴ Alternatively these lines may be interpreted as rhetorical questions

¹⁵ Buccellati suggested that the Sum. *Descent of Inanna* is based on the ritual journey made by a statue of the goddess from Uruk to Kutha (Buccellati 1982), and George remarked that the goddess is described as if she were a statue in this version. The reference to Kutha here may be a relic of the journey theme in the Sum. version; or since *Kutha had Nergal* as patron god, the city name may be used as a name for the Underworld as Nergal's dwelling (George 1985:109–113).

¹⁶ The identification of *tudittu* as "toggle-pin" rather than "pectoral" was made by Klein 1983.

¹⁷ Or: "the girdle with the birthstone."

¹⁸ Or: "the girdle with the birthstone."

(60) He let her in through the seventh door, but stripped off (and) took away the proud garment of her body.

“Gatekeeper, why have you taken away the proud garment of my body?”

“Go in, my lady. Such are the rites of the Mistress of Earth.”

As soon as Ishtar went down to Kurnugi,¹⁹

Ereshkigal looked at her and trembled before her.

Ishtar did not deliberate (?), but threatened her.

Ereshkigal made her voice heard and spoke,

Addressed her words to Namtar her vizier,

“Go, Namtar [] of my []

Send out against her sixty diseases [] Ishtar;

(70) Disease of the eyes to her [eyes],

Disease of the arms to her [arms],

Disease of the feet to her [feet],

Disease of the heart to her [heart],

Disease of the head [to her head],

To every part of her and to [].”

After Ishtar the mistress of (?) [had gone down to Kurnugi],

No bull mounted a cow, [no donkey impregnated a jenny],

No young man impregnated a girl [in the street (?)],

The young man slept in his private room,

(80) The girl slept in the company of her friends.

Then Papsukkal, vizier of the great gods, hung his head, his face [became gloomy];

He wore mourning clothes, his hair was unkempt.

Dejected (?), he went and wept before Sin his father,

His tears flowed freely before king Ea.

“Ishtar has gone down to the Earth and has not come up again.

As soon as Ishtar went down to Kurnugi

No bull mounted a cow, no donkey impregnated a jenny,

No young man impregnated a girl in the street,

The young man slept in his private room,

(90) The girl slept in the company of her friends.”

Ea, in his wise heart, created a person.²⁰

He created Good-looks the playboy.²¹

“Come, Good-looks, set your face towards the gate of Kurnugi.

The seven gates of Kurnugi shall be opened before you.

Ereshkigal shall look at you and be glad to see you.

When she is relaxed, her mood will lighten.

Get her to swear the oath by the great gods.

Raise your head, pay attention to the waterskin,²²

Saying, ‘Hey, my lady, let them give me the waterskin, that I may drink water from it.’ ”

¹⁹ Note that Ishtar does not cross the river in order to reach the Underworld, nor does Nergal in *Nergal and Ereshkigal*.

²⁰ Pun on *zikru*, “word, name” and *zikaru/zikru*, “man, male,” as also in Gilgamesh Tab.II.

²¹ Lit., “His appearance is bright.” he may have been a boy castrated as an act of devotion. Such a practice is described by Lucian *The Syrian Goddess* (Attridge and Oden 1976). The name may be an intentional play on a name of the moon-god, who like the boy could travel to and from the Underworld without being harmed. In the Sum. version of the story, two impotent creatures are sent down to the Underworld and they take a plant of life and water of life with them.

²² Kilmer suggests this is a cryptic reference to Ishtar’s corpse. *halziqqis* a very rare word for a waterskin, and a pun may be intended on the two words *alû* (“ghost”) and *ziqqu* (“gust” 1971:229–311); I suggest this to support her idea.

(And so it happened. But)
 (100) When Ereshkigal heard this,
 She struck her thigh and bit her finger.
 “You have made a request of me that should not have been made!
 Come, Good-looks, I shall curse you with a great curse.²³
 I shall decree for you a fate that shall never be forgotten.
 Bread (gleaned [?]) from the city’s ploughs shall be your food,²⁴
 The city drains shall be your only drinking place,
 The shade of a city wall your only standing place,
 Threshold steps your only sitting place,
 The drunkard and the thirsty shall slap your cheek.”
 Ereshkigal made her voice heard and spoke;
 (110) She addressed her words to Namtar her vizier,
 “Go, Namtar, knock (?) at Egalgina,
 Decorate the threshold steps with coral,²⁵
 Bring the Anunnaki out and seat (them) on golden thrones,²⁶
 Sprinkle Ishtar with the waters of life²⁷ and
 conduct her into my presence.”
 Namtar went, knocked at Egalgina,
 Decorated the threshold steps with coral,
 Brought out the Anunnaki, seated (them) on golden thrones,
 Sprinkled Ishtar with the waters of life and brought her to her (sister).
 He let her out through the first door, and gave back to her the proud garment of her body.²⁸
 (120) He let her out through the second door, and gave back to her the bangles for her wrists and ankles.
 He let her out through the third door, and gave back to her the girdle of birth stones²⁹ around her waist.
 He let her out through the fourth door, and gave back to her the toggle pins at her breast.
 He let her out through the fifth door, and gave back to her the beads around her neck.
 He let her out through the sixth door, and gave back to her the rings for her ears.
 He let her out through the seventh door, and gave back to her the great crown for her head.
 “Swear that (?) she has paid you her ransom, and give her back (in exchange) for him.³⁰
 For Dumuzi, the lover of her youth.
 Wash (him) with pure water, anoint him with sweet oil,
 Clothe him in a red robe, let the lapis lazuli pipe play (?).³¹
 (130) Let party-girls raise a loud lament (?).³²
 Then Belili tore off (?) her jewelry,
 Her lap was filled with eyestones.
 Belili heard the lament for her brother, she struck the jewelry [from her body],

²³ The same line is used in *Gilgamesh* Tab.VII.i.

²⁴ Similar formulation of the curse, and two identical lines, are found in Enkidu’s curse of Shamhat in *Gilgamesh* Tab.VII.i. The Sum. version does not include any cursing. “City’s ploughs”: the variant, “city’s bakers,” may be due to mis-hearing by oral tradition, since “bakers” and “plough” are both Akk. words beginning *epi*.

²⁵ “Coral” or “cowries”; the meaning of the noun is not quite certain.

²⁶ Possibly a reference to a ritual against seizure by ghosts. See Introduction to *Nergal and Ereshkigal*. Akk. *kussû* is both a chair and a throne. In the Sum. story the Anunnaki seize the goddess, demand a substitute for her, and send her out of the Underworld with demons who are to bring her back if their demand is not met.

²⁷ Waters of life also feature in the myth of *Adapa*; and in John 4:10.

²⁸ Either Namtar or the doorkeeper is the subject.

²⁹ Or: “the girdle with the birthstone.”

³⁰ Equivalent instructions are given to the demons in the Sum. story. A variant Akk. text gives the information that Ereshkigal is speaking to Namtar.

³¹ “Party girls”: attached to the staff of Ishtar’s temples.

³² Probably beads of banded agate and similar stones, which were often inscribed with the name of the donor; see Lambert 1969b:65–71.

The eyestones with which the front of the wild cow was filled.³³

“You shall not rob me (forever) of my only brother!

On the day when Dumuzi comes back up, (and) the lapis lazuli pipe and the carnelian ring
come up with him,³⁴

(When) male and female mourners come up with him,

The dead shall come up and smell the incense offering.”

(3 lines missing)

text: Borger *BAL* 2 1:95–104, 2:340–343

bibliography

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Lambert, W. G. 1969. An Eyestone of Esarhaddon’s Queen and Other, Similar Gems. *Revue d’Assyriologie* 63:65-71.

³³ Corpses were wrapped in red cloth for burial; traces have occasionally been recovered by excavations.

³⁴ In the Sum. story Dumuzi’s sister Geshtin-anna pleads for his periodic release. Also in the Sum. story, Inanna took the “rod and ring,” emblems of kingship, down to the Underworld; this may be a reference to those emblems.

Homeric Hymn to Aphrodite (*HHomVen*)

translated by Gregory Nagy

Muse, tell me the things done by golden Aphrodite,
the one from Cyprus, who arouses sweet desire for gods
and who subdues the races of mortal humans,
and birds as well, who fly in the sky, as well as all beasts
5 —all those that grow on both dry land and the sea [*pontos*].
They all know the things done by the one with the beautiful garlands, the one from Kythera.¹
But there are three whose *phrenes* she cannot win over or deceive.
The first is the daughter of aegis-bearing Zeus, bright-eyed Athena.
For she takes no pleasure in the things done by golden Aphrodite.
10 What does please her is wars and what is done by Ares,
battles and fighting, as well as the preparation of splendid pieces of craftsmanship.
For she was the first to teach mortal humans to be craftsmen
in making war-chariots and other things on wheels, decorated with bronze.
And she it is who teaches maidens, tender of skin, inside the palaces,
15 the skill of making splendid pieces of craftsmanship, putting it
firmly into each one's mind [*phrên*].
The second is the renowned Artemis, she of the golden shafts: never
has she been subdued in lovemaking [*philotês*] by Aphrodite, lover of smiles [to whom smiles are *phila*].
For she takes pleasure in the bow and arrows, and the killing of wild beasts in the mountains,
as well as lyres, groups of singing dancers, and high-pitched shouts of celebration.
20 Also shaded groves and the city of *dikaioi* men.
The third one not to take pleasure in the things done by Aphrodite is that young Maiden full of *aidôs*,
Hestia,² who was the first-born child of Kronos, the one with the crooked *mêtis*,
as well as the last and youngest,³ through the Will [*boulê*] of Zeus, holder of the aegis.
She was the Lady who was wooed by Poseidon and Apollo.
25 But she was quite unwilling, and she firmly refused.
She had sworn a great oath, and what she said became what really happened.
She swore, as she touched the head of her father Zeus, the aegis-bearer,⁴
that she would be a virgin for all days to come, that illustrious goddess.
And to her Father Zeus gave a beautiful honor, as a compensating substitute for marriage.
30 She is seated in the middle of the house, getting the richest portion.⁵
And in all the temples of the gods she has a share in the *tîmê*.
Among all the mortals, she is the senior goddess.
These are the three [goddesses] that she [Aphrodite] could not persuade in their *phrenes*.
As for all the rest, there is nothing that has escaped Aphrodite:
35 none of the blessed gods nor any of mortal humans.
She even led astray the *noos* of Zeus, the one who delights in the thunder,
the one who is the very greatest and the one who has the very greatest *tîmê* as his share.
But even his well-formed *phrenes* are deceived by her, whenever she wants,
as she mates him with mortal women with the greatest of ease,
40 unbeknownst to Hera, his sister and wife,
who is the best among all the immortal goddesses in her great beauty.
She was the most glorious [*kudos*-filled] female to be born to Kronos, the one with the crooked *mêtis*,
and to her mother, Rhea. And Zeus, the one whose resources are inexhaustible [*a-phthi-ta*],

¹ Cyprus and Kythera were both particularly famous for their cults of Aphrodite. This is acknowledged regularly, even on the pan-Hellenic level.

² Hestia [Ionic *Histiê*] means 'hearth, fireplace'.

³ A reference to the myth, as we find it in the *Theogony* of Hesiod (495-497), that tells how Kronos swallowed his children, only to disgorge them later. The first-born Hestia was the first to be swallowed and the last to be disgorged. It is a common theme in the myths of many societies that fire is simultaneously very old and very young.

⁴ This gesture reflects the custom of touching a *philon* part of a *philos* person in order to perform a *philon* act corresponding to the *phila* words addressed to that person.

⁵ The hearth is the focus of sacrificial offerings.

made her his honorable wife, one who knows the ways of affection.
45 But even upon her [Aphrodite] Zeus put sweet desire in her *thûmos*
—desire to make love to a mortal man, so that
not even she may go without mortal lovemaking
and get a chance to gloat at all the other gods,
with her sweet laughter, Aphrodite, lover of smiles,
50 boasting that she can make the gods sleep with mortal women,
who then bear mortal sons to immortal fathers,
and how she can make the goddesses sleep with mortal men.
And so he [Zeus] put sweet desire in her *thûmos*—desire for Anchises.
At that time, he [Anchises] was herding cattle at the steep peaks of Mount Ida, famous for many springs.
55 To look at him and the way he was shaped was like looking at the immortals.
When Aphrodite, lover of smiles, saw him,
she fell in love with him. A terrible desire seized her in her *phrenes*.
She went to Cyprus, entering her temple fragrant with incense,
to Paphos.⁶ That is where her sacred precinct is, and her altar, fragrant with incense.
60 She went in and closed the shining doors.
Then the *Kharites* [‘Graces’] bathed her and anointed her with oil
—the kind that gives immortality, glistening on the complexion of the gods, who last for all time.
Immortal it was, giver of pleasures, and it had the fragrance of incense.
Then she wrapped all her beautiful clothes around her skin.
65 She was decked out in gold, Aphrodite, lover of smiles.
She rushed toward Troy, leaving behind fragrant Cyprus.
Making her way with the greatest of ease, high up among the clouds.
She arrived at Mount Ida, famous for its many springs, nurturing mother of beasts.
She went straight for the herdsmen’s homestead, up over the mountain. Following her came
70 gray wolves and lions with fierce looks, fawning on her;
bears too, and nimble leopards, who cannot have their fill of devouring deer,
came along. Seeing them, she was delighted in her *thûmos*, inside her *phrenes*,
and she put desire where their hearts were. So they all
went off in pairs and slept together in shaded nooks.
75 She in the meantime came to the well-built shelters
and found him [Anchises] left all alone at the herdsmen’s homestead,
that hero [*hêrôs*] Anchises, who had the beauty of the gods.
All the others [the other herdsmen] went after the herds, along the grassy pastures,
while he was left all alone at the herdsmen’s homestead,
80 pacing back and forth, playing tunes on his lyre that pierce the inside.
She stood before him, the daughter of Zeus, Aphrodite,
looking like an unwed maiden in size of length⁷ and appearance.
She did not want him to notice [verb of *noos*] her with his eyes and be frightened of her.
When Anchises saw her he was filled with wonder as he took note
85 of her appearance and size of length and splendid clothes.
For she wore a robe that was more resplendent than the brightness of fire.
She had twisted brooches, and shiny earrings in the shape of flowers.
Around her tender throat were the most beautiful necklaces.
It [her robe] was a thing of beauty, golden, decorated with every sort of design. Like the moon
90 it glowed all around her tender breasts, a marvel to behold.
Seized with love, Anchises said to her:
“Hail, my Lady, you who come here to this home, whichever of the blessed ones you are,
Artemis or Leto or golden Aphrodite
or Themis of noble birth or bright-eyed Athena.
95 Or perhaps you are one of the *Kharites*, you who have come here. They are the ones

⁶ Paphos is a city on the island of Cyprus.

⁷ Ordinarily, gods would be larger-than-life-size.

who keep company with all the gods and are called immortal.
Or you are one of those Nymphs who range over beautiful groves,
or one of those Nymphs who inhabit this beautiful mountain,
and the fountainheads of rivers and grassy meadows.

100 For you, on some high peak, in a spot with a view going all round,
I will set up an altar, and I will perform for you beautiful sacrifices
every year as the season [*hôrâ*] comes round. And I wish that you in turn may have a kindly-
disposed *thûmos* towards me.

Grant that I become a man who is distinguished among the Trojans.

105 Make the genealogy that comes after me become a flourishing one. And make me
live a very long life and see the light of the sun,
blessed [*olbios*] in the midst of the people. And let me arrive at the threshold of old age.”⁸

Then Aphrodite, daughter of Zeus, answered him:

“Anchises, most glorious of earth-born men!

I am no goddess. Why do you liken me to the female immortals?

110 No, I am a mortal. The mother that bore me was a woman.
My father is Otreus, famed for his name.⁹ Maybe you have heard of him.
He rules over all of Phrygia, with its strong-walled fortresses.
But I know your language as well as my own.¹⁰

115 The nursemaid who brought me up in the palace was a Trojan.¹¹ Ever since I was a small child,
she brought me up, having taken me from my *philê* mother.
That is why I know your language as well as my own.

But then, the one with the golden wand, the Argos-killer [Hermes], abducted me,
taking me from a festival of song and dance in honor of Artemis, the one with the golden arrows.
There were many of us nymphs there, maidens worth many cattle as bride-price.

120 We were having a good time, and a crowd so large that you couldn’t count them was standing around
us in a circle.

Then it was that the one with the golden wand, the Argos-killer, abducted me.

He carried me over many fields of mortal humans
and over vast stretches of land unclaimed and unsettled, where wild beasts,
eaters of raw flesh, roam about, in and out of their shaded lairs.

125 I thought that my feet would never again touch the earth, grower of grain.
And he [Hermes] said that I, in your bed, the bed of Anchises, would be called your
lawfully-wedded wife, and that I would give you splendid children.

But once he [Hermes] pointed this out and made note of it, straightaway
he went back, that powerful Argos-killer, to that separate group, the immortals.

130 I in the meantime reached you here, and there is an overpowering compulsion that I have in me.
In the name of Zeus, in the name of your parents, I appeal to you as I touch your knees.
Your parents must be noble, for base ones could never have conceived such a one as you.¹²

Take me, virgin that I am, inexperienced in making love [*philotês*],
and show me to your father and to your caring mother

135 and to your brothers, those born from the same parents.
I will not be an unseemly in-law for them, but a seemly one indeed.

And send a messenger quickly to the Phrygians, trainers of swift horses,
to tell my father and my mother, however much she grieves.

They will send you plenty of gold, and woven clothing as well.

140 Take these abundant and splendid things as dowry.
After you have done so, prepare a lovely wedding-feast
that gives *tîmê* to both humans and immortals.”

⁸ Anchises may be formulating his request in an “incorrect” order of preference.

⁹ The name seems to mean: “he who impels, he who gives impulse.”

¹⁰ The Phrygian tongue would be foreign to Greeks.

¹¹ From the standpoint of this poem, it seems that Trojans are “Greeks.”

¹² By implication, the disguised Aphrodite is saying that Anchises surely must have some divine ancestry himself. She almost gives herself away here.

After she said these things, she put sweet desire in his *thûmos*,
 and Anchises was seized with love. He said these words, calling out to her:
 145 “If you are mortal, and if a woman was the mother who gave birth to you,
 and if Otreus is your father, famed for his name, as you say he is,
 and if you have come here because of the Immortal Conductor [of *psûkhai*],
 Hermes, and if you are to be called my wife for all days to come,
 then it is impossible for any god or any mortal human
 150 to hold me back, right here, from joining with you in making love [*philotês*],
 right now, on the spot—not even if the one who shoots from afar, Apollo himself,
 takes aim from his silver bow and shoots his arrows that bring misery.
 Then, O lady who looks like the gods, I would willingly,
 once I have been in your bed, go down into the palace of Hades below.”
 155 So saying, he took her by the hand. And Aphrodite, lover of smiles,
 went along, with her face turned away and her eyes downcast,
 towards the bed, all nicely made, which had already been arranged for the lord,¹³
 all nicely made with soft covers.¹⁴ And on top lay skins of
 bears and lions, who roar with their deep voices,
 160 which he himself had killed on the lofty mountainsides.
 And when they went up into the sturdy bed,
 he first took off the jewelry shining on the surface of her body
 —the twisted brooches and the shiny earrings in the shape of flowers.
 Then he undid her girdle and her resplendent garments.
 165 He stripped them off and put them on a silver-studded stool,
 Anchises did. And then, by the will of the gods and by fate [*aisa*],
 he lay next to the immortal female, mortal male that he was. He did not know what he was really doing.
 But when the time comes for herdsmen to drive back to the fold
 their cattle and sturdy sheep, back from the flowery pastures,
 170 then it was that she [Aphrodite] poured sweet sleep over Anchises,
 sweet and pleasurable. She in the meantime put back on her beautiful clothes, which covered again
 the surface of her body.
 Now that her skin was again beautifully covered over, the resplendent goddess
 stood by the bed, and the well-built roof-beam
 —her head reached that high up.¹⁵ And beauty shone forth from her cheeks
 175 —an immortal beauty, the kind that marks the one with the beautiful garlands, the goddess from
 Kythera.
 Then she woke him from his sleep and called out to him, saying:
 “Rise up, son of Dardanos! Why do you sleep such a sleep without awakening?
 See if I look like
 what you noticed [verb of *noos*] when you first saw me with your eyes.”
 180 So she spoke, and he, fresh out of his sleep, straightaway heeded her word.
 As soon as he saw the neck and the beautiful eyes of Aphrodite,
 he was filled with fright and he turned his eyes away, in another direction.
 Then he hid his beautiful face with a cloak [*khlaina*],
 and, praying to her, addressed her with winged words:
 185 “The first time I ever laid eyes on you, goddess,
 I knew you were a god. But you did not speak to me accurately.
 Now I appeal to you by touching your knees, in the name of Zeus the holder of the aegis,
 don’t let me become disabled [without *menos*],¹⁶ don’t let me live on like that among humans!
 Please, take pity! I know that no man is full of life, able,¹⁷
 190 if he sleeps with immortal goddesses.”

¹³ The epithet *anax* ‘lord’ is appropriate both to persons of royal ancestry and to cult-heroes.

¹⁴ The word *khlaina* ‘cloak, cover’ seems to be used consistently in contexts where an *ainos* is at work.

¹⁵ The goddess here resumes her divine dimensions.

¹⁶ A euphemism, replacing words that are clearly better left unsaid.

¹⁷ Again, a matter of euphemism.

He was answered by the daughter of Zeus, Aphrodite:
 “Anchises, most glorious of mortal humans!
 Take heart, and do not be too afraid in your *phrenes*.
 You should have no fear of that I would do any kind of bad thing to you,
 195 or that any of the the other blessed ones would. For you are *philos* indeed to the gods.
 And you will have a *philos* son, who will be king among the Trojans.
 And following him will be generations after generations for all time to come.
 His name will be Aineias [Aeneas], since it was an unspeakable [*ainos*]¹⁸ *akhos* that took hold of me—
 grief that I had fallen into the bed of a mortal man.
 200 And yet, of all mortal humans, the closest to the gods by far
 are those who come from your family line,¹⁹ both in looks and in constitution.²⁰
 Why, there was blond Ganymede, whom Zeus the master of *mētis*
 abducted on account of his beauty, so that he may be together with the immortal ones,
 as wine-pourer for the gods in the palace of Zeus,²¹
 205 a wonder to behold, given his share of *tímē* by all the immortals,
 pouring red nectar from a golden mixing-bowl.
 Tros [Ganymede’s father] was gripped in his *phrenes* by a *penthos* that is beyond forgetting. He did
 not know
 where the miraculous gust of wind took his *philos* son, abducting him.
 He [Tros] mourned him [Ganymede] without pause, for all days,
 210 and Zeus took pity on him: he gave him a compensation for his son,
 a set of high-stepping horses whom the gods use for their travels.
 These horses he [Zeus] gave him [Tros] as a gift to keep. And he [Tros] was told all the details of what
 happened,
 at the behest of Zeus, by the Argos-killer, the Conductor [of *psûkhai*].
 He was told that he [Ganymede] would be immortal and ageless, just like the gods.
 215 And when he [Tros] heard the message of Zeus,
 he no longer lamented but was happy within his *phrenes*,
 and merrily did he ride around, in a chariot drawn by horses with feet swift as a gust of wind,
 In much the same way was Tithonos abducted by Eos [the Dawn Goddess], she of the golden
 embroidery.²²
 He too belonged to your family line, looking like the immortal ones.
 220 Then she went with a request to the Son of Kronos [Zeus], him of the dark clouds,
 asking that he [Tithonos] become immortal and live for all days to come.²³
 Zeus nodded yes to her and brought to fulfillment the words of her wish.
 Too bad that her thinking was disconnected! The Lady Eos did not notice [verb of *noos*] in her *phrenes*
 that she should have asked for adolescence [*hêbê*] and a stripping away of baneful old age.
 225 Well, for a while he [Tithonos] held on to adolescence [*hêbê*],
 enjoying Eos, the one with the gold embroidery,²⁴ the one early-born.
 He lived at the streams of the Okeanos, and the ends of the earth.
 But when the first strands of gray hair started growing
 from his beautiful head and his noble chin,
 230 then the Lady Eos stopped coming to his bed.
 But she nourished him, keeping him in her palace,
 with grain and ambrosia. And she gave him beautiful clothes.
 But when hateful old age was pressing hard on him, with all its might,

¹⁸ This is the adjective *ainos* [‘unspeakable, causing nervousness, fear, terror, terrible’], not the noun *ainos* [designates a mode of discourse that contains within it more than one message, and where only one of the messages is true]. What we see here is a “folk etymology”: Aphrodite is deriving the name Aineias from *ainos*.

¹⁹ This reflects, I think, on the name Ankhisês, which I take to be a conflation of the epithets *ankhitheos* ‘close to the gods’ and *isotheos* ‘equal to the gods’. Both of these epithets reflect the theme of god-hero antagonism.

²⁰ In other words, it is in these two respects that Anchises and the other males in his family line come closest to the gods.

²¹ So the gods too, like the Greeks, have wine-pourers; as we shall now see, however, what is poured for the gods is not exactly wine.

²² Alternatively, ‘she of the golden throne’.

²³ Eos botches the wording of her request. As we shall now see, the ruined formula produces ruinous results

²⁴ Alternatively, ‘her of the golden throne’.

and he couldn't move his limbs, much less lift them up,
 235 then in her *thûmos* she thought up this plan, a very good one indeed:
 she put him in her chamber, and she closed the shining doors over him.
 From there his voice pours out—it seems never to end—and he has no strength at all,
 the kind he used to have in his limbs when they could still bend.
 I would not choose that you [Anchises] be that way, amongst the immortal ones,
 240 immortal and living for all days to come.²⁵
 If you could only stay the way you are, in looks and constitution,
 staying alive as my lawfully-wedded husband,
 then *akhos* would not have to envelop me and my sturdy *phrenes*.²⁶
 But now wretched old age will envelop you,
 245 pitilessly, just as it catches up with every man.
 It is baneful, it wears you down, and even the gods shrink back from it.
 As for me, I will have a great disgrace [*oneidos*], in the eyes of the immortal ones,
 a disgrace that will last for all days to come, without end, all on account of you.
 My trysts and stratagems [*mêtis* pl.] with which I used to get all
 250 the immortal gods mated with mortal women,
 used to be feared by them [the gods]. For my power of *noos* used to subdue all of them.
 But now my mouth can never again boast
 about this among the immortals. I have gone very far off the track,
 in a wretched and inexcusable way. I have strayed from my *noos*.
 255 I got myself a child beneath my girdle, having slept with a male mortal.
 As for him [the child], the moment he sees the light of the sun,
 Nymphs, living in the mountains and wearing low-slung girdles, will raise him
 —Nymphs that live on this great and fertile mountain.
 They associate neither with mortals nor with immortals,
 260 they live for a long time, and they eat immortal food.
 They put on a beautiful song and dance, even by the standards of the immortals.
 They mate with *Seilênoi*²⁷ or with the sharp-sighted Argos-killer,
 making love [*philotês*] in the recesses of lovely caves.
 When they are born, firs and oaks with lofty boughs
 265 spring out of the earth, that nurturer of men.
 Beautiful trees, flourishing on high mountains,
 they stand there pointing to the sky, and people call them the sacred places
 of the immortal ones. Mortals may not cut them down with iron.
 But when the fate [*moira*] of death is at hand for them,
 270 these beautiful trees become dry, to start with,
 and then their bark wastes away, and then the branches drop off,
 and, at the same time, the *psûkhê* goes out of them, as it leaves the light of the sun.
 These [the Nymphs] will raise my son, keeping him in their company.
 And when adolescence [*hêbê*], full of loveliness, first takes hold of him,²⁸
 275 the goddesses [the Nymphs] will take him here to you and show you your child.
 As for you, in order that I may tell you in the proper order everything that I have in my *phrenes*,
 I too will come back to you as the fifth anniversary approaches, bringing you your son.
 And the moment you see this young seedling [Aineias/Aeneas] with your eyes,
 you will be happy to look at him. For he will be very godlike.
 280 And straightaway you shall take him to windy Ilion.
 And if any mortal human asks you
 what mother got your *philos* son beneath her girdle,
 keep in mind [root *mnê-*] to tell him as I command you.
 Say that he is the offspring of one of the flower-faced Nymphs

²⁵ Aphrodite repeats the botched formula of Eos.

²⁶ But, as she has already said, Aphrodite *will* have sorrow from this affair.

²⁷ These are satyr-like beings.

²⁸ What seems to be meant is the very first signs that differentiate pre-adolescents from children.

285 who live on this beautiful mountain, shaded over by forests.
But if you say out loud and boast, with a *thûmos* bereft of *phrenes*,
that you made love [*philotês*] to the Lady of Kythera, the one with the beautiful garlands,
then Zeus in his anger will smite you with a smoking thunderbolt.
Now then, everything has been said to you. You take note [verb of *noos*] in your *phrenes*.
290 And refrain from naming me. Avoid the *mênis* of the gods.”
So saying, she bolted away towards the windy sky.

 I wish you *kharis* [‘I wish you pleasure and happiness from our relationship, starting now’], goddess,
 you who rule over beautifully-colonized Cyprus.
Having started with you, I will now go on to the rest of my performance.