

The Temporality of Aphrodite in Early Greek Epic: Sexuality, Maternity, Mourning

Falling gods & human temporality: Purves 2006; cf. Garcia Jr. 2013, Allen-Hornblower 2014.

Ares: stained with human gore: *μυαιφόνος* (*Il.* 5.842-843, 847-848); wounded by Diomedes: *μιν οὔτα τυχών, διὰ δὲ χρόα καλὸν ἔδαψεν* (5.858); felled by Athena: *λύσε δὲ γυῖα* (21.406), *πεσών* (21.407).

Hephaestus: falls to earth: *κάπτεισον* (*Il.* 1.593); crippled by his fall: *ἀμφιγυήεις* (1.607, 14.239, 18.383, etc.), *κυλλοποδίων* (18.371, 20.270, 21.331), *χώλος* (18.397), *χολεύων* (18.417); difficulty in movement: *ποιπνύοντα* (1.600), *ἰδρῶντα* (18.372).

- (1) “feeling pain is a temporal experience [...] The temporality of being in pain consists of the retention of pains just-passed and the protension of pains yet-to-come: the experience, measured by its own rhythm of throbs and aches, enfolds in a temporal experience of duration [...] when Homer’s gods are forced to suffer physical pain, they become enmeshed in human temporality: no longer outside of time, they feel their pain as duration.” (Garcia Jr. 2013: 29)

(2) *Iliad* 15.18-21 (text = ed. West 1998-2000; translations mine (LG))

<i>ἦ οὐ μέμνη ὅτε τ' ἐκρέμω ὑψόθεν, ἐκ δὲ ποδοῖν ἄκμονας ἦκα δύο, περὶ χερσὶ δὲ δεσμὸν ἦλα χρύσειον ἄρρηκτον; σὺ δ' ἐν αἰθέρι καὶ νεφέλῃσιν ἐκρέμω·</i>	Don't you remember when you were hanging from high, and from your two feet I dropped two anvils, and around your hands I threw a chain, one made of gold and unbreakable? And you hung there in the air and clouds?
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(3) *Iliad* 8.18-27

<i>εἰ δ' ἄγε πειρήσασθε θεοὶ ἴνα εἴδετε πάντες· σειρὴν χρυσεῖην ἐξ οὐρανόθεν κρεμάσαντες πάντες τ' ἐξάπτεσθε θεοὶ πάσαι τε θεαῖναι· ἀλλ' οὐκ ἂν ἐρύσαιτ' ἐξ οὐρανόθεν πεδίονδε Ζῆν' ὑπατον μήστωρ', οὐδ' εἰ μάλα πολλὰ κάμοιτε· ἀλλ' ὅτε δὴ καὶ ἐγὼ πρόφρων ἐθέλοιμι ἐρύσσαι, αὐτῇ κεν γαίῃ ἐρύσαιμι· αὐτῇ τε θαλάσῃ· σειρὴν μὲν κεν ἔπειτα περὶ ῥίον Οὐλύμποιο δησαίμην, τὰ δέ κ' αὐτε μετήορα πάντα γένοιτο· τόσσον ἐγὼ περὶ τ' εἰμὶ θεῶν περὶ τ' εἶμι ἀνθρώπων.</i>	Come, gods, make this trial, so you may all come to know. Hang down a cord of gold from out of the sky and grab hold of it, all you gods and all you goddesses. Not even so could you drag Zeus the high lord of counsel from out of heaven to the ground, not even if you try until you grow very weary. Yet whenever indeed I might strongly be minded to pull you, I could drag you up, along with the earth itself and the sea itself. And then I could tie the cord about the spur of Mount Olympus, so that in turn everything would be dangling in mid air. That's how much I am beyond the gods and how much I am beyond men.
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(4) *h. Aphr.* 196-199 (text = ed. Faulkner 2008; translations mine (LG))

<i>σοὶ δ' ἔσται φίλος υἱὸς ὃς ἐν Τρώεσσιν ἀνάξει καὶ παῖδες παιδεύσσι διαμπερὲς ἐκγεγάονται· τῷ δὲ καὶ Αἰνεΐας ὄνομα ἔσσεται οὐνεκά μ' αἰνὸν ἔσχεν ἄχος ἔνεκα βροτοῦ ἀνέρος ἔμπεσον εὐνή·</i>	But you will have a dear son who will rule among the Trojans, as well as children born to his children continuously. And his name will be Aineias, because an <i>ainon akhos</i> (“terrible grief”) took hold of me because I fell into the bed of a mortal man.
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(5) *h. Aphr.* 1-6

Μοῦσά μοι ἔννεπε ἔργα πολυχρύσου Ἀφροδίτης Κύπριδος, ἣ τε θεοῖσιν ἐπὶ γλυκὺν ἵμερον ὤρσε καὶ τ' ἐδαμάσσατο φύλα καταθνητῶν ἀνθρώπων, οἰωνοὺς τε διπτετέας καὶ θηρία πάντα, ἡμὲν ὅσ' ἤπειρος πολλὰ τρέφει ἠδ' ὅσα πόντος· πάσιν δ' ἔργα μέμηλεν ἐϋστεφάνου Κυθραεῖς.	Muse, tell me the works of Aphrodite, rich in gold, the Cyprian goddess, who for gods stirs up sweet desire and also overcomes the races of mortal men, and birds who fly in the sky and all wild animals, both however many the land and however many the sea foster. The works of the fair-garlanded Cytherea are a concern to all of them.
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(6) “The noun ἵμερος and its cognates are by no means confined to sexual longing (see Fernández-Galiano, *OC* iii.309-10), but combined with γλυκὺς it is on two of four occasions in Homer strongly erotic: the lusty words of Paris to Helen at *Il.* 3.466 [...] and, most strikingly, those same words uttered by Zeus during his seduction of Hera at 14.328.” (Faulkner 2008: 130)

(7) *h. Aphr.* 45-47

Τῇ δὲ καὶ αὐτῇ Ζεὺς γλυκὺν ἵμερον ἔμβαλε θυμῷ ἀνδρὶ καταθνητῷ μυχθήμεναι, ὄφρα τάχιστα μηδ' αὐτῇ βροτῆς εὐνῆς ἀποεργμένη εἴη.	And Zeus cast sweet himeros in her own heart to be mixed with a mortal man, so that as quickly as possible not even she would be set apart from a mortal bed.
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(8) *h. Aphr.* 72-74

ἣ δ' ὀρώσασα μετὰ φρεσὶ τέρπετο θυμῷ καὶ τοῖς ἐν στήθεσσι βάλ' ἵμερον , οἱ δ' ἅμα πάντες σύνδυο κοιμήσαντο κατὰ σκιόεντας ἐναύλους.	And she, when she saw them, took pleasure in her heart, and cast himeros in their breasts, and all of them at once bedded down in pairs throughout the shadowy haunts.
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(9) “Researchers in phenomenology, psychiatry, psychopathology, and neuroscience have distinguished two different temporal modes experienced by patients suffering pain and sorrow: ‘implicit’ and ‘explicit’ temporality. Implicit temporality is the ‘lived time’ we experience when we are engaged in a given task and seem to forget about time or the outside world altogether. Explicit temporality is precisely the opposite: we are unable to engage in our tasks because something is constantly distracting us and dragging us back into the world—namely our own physical body experienced as a distraction, hindrance, or obstacle to our activities. [...] We come to experience time when we are in moments of crisis when we are in need, pain, or shame, and our attention is drawn away from our task at hand, or living and acting in the world, to our own physicality.” (Garcia Jr. 2013: 27-28)

(10) *h. Aphr.* 241-246

ἀλλ' εἰ μὲν τοιοῦτος εἶναι εἶδος τε δέμας τε ζώοις, ἡμέτερός τε πόσις κεκλημένος εἴης, οὐκ ἂν ἔπειτά μ' ἄχος πυκινὰς φρένας ἀμφικαλύπτει. νῦν δὲ σε μὲν τάχα γῆρας ὁμοῖον ἀμφικαλύψει νηλεῆς, τό τ' ἔπειτα παρίσταται ἀνθρώποισιν, οὐλόμενον καματηρόν, ὃ τε στυγέουσι θεοὶ περ.	But if you could live, being such as you are both with respect to your appearance and build, and you would be called my husband, then grief (akhos) would not envelop my subtle mind. But as it is, old age the equalizer will quickly envelop you, pitiless thing, which stands beside men in the time to come, a destructive, wearisome thing, which the gods thoroughly hate.
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