

- 1) End of book XII: the 'halfway' point in the epic. [455] These doors were double and high, and were kept closed by two cross-bars to which there was but one key. When he had got close up to them, Hektor strode towards them that his blow might gain in force and struck them in the middle, leaning his whole weight against them. He broke both hinges, and the stone fell inside by reason of its great weight. The portals re-echoed with the sound, the bars held no longer, and the doors flew open, one one way, and the other the other, through the force of the blow. Then brave Hektor leaped inside with a face as dark as that of fleeing night. The gleaming bronze flashed fiercely about his body and he had two spears in his hand. None but a god could have withstood him as he flung himself into the gateway, and his eyes glared like fire. Hektor now in ascension: Achilles has rejected the embassy and now Hektor is the 'best of the Trojans' (and the Achaeans!).
- 2) In book XVI, Patroklos comes into (and snaps out of) his own. Look at weird opening entrance of P. at the beginning of the book: Then Patroklos drew near to Achilles with tears welling from his eyes, as from some spring whose crystal stream falls over the ledges of a high precipice. When Achilles saw him thus weeping he was sorry for him and said, “Why, Patroklos, do you stand there weeping like some inept child that comes running to her mother, and begs to be taken up and carried—she catches hold of her mother’s dress to stay her though she is in a hurry, and looks tearfully up until her mother carries her—even such tears, Patroklos, are you now shedding.

I. A. Richard's components of *metaphor*:

Tenor: the thing being compared

Vehicle: the thing to which it is compared

Ground: the common traits between the tenor and vehicle

- 3) In terms of the heroic narrative, Patroklos will become the substitute for Achilles in the ritual of war. See XVI.218ff. (Achilles:) I shall stay here at my assembly [*agôn*] of ships, but I shall send my comrade into battle at the head of many Myrmidons. Grant, O all-seeing Zeus, that victory may go with him; put your courage into his heart that Hektor may learn whether my attendant [*therapôn*] is man enough to fight alone, or whether his might is only then so indomitable when I myself enter the turmoil of war. Afterwards when he has chased the fight and the cry of battle from the ships, grant that he may return unharmed, with his armor and his comrades, fighters in close combat.” [249] Thus did he pray, and all-counseling Zeus heard his prayer. Part of it he did indeed grant him—but not the whole. He granted that Patroklos should thrust back war and battle from the ships, but refused to let him come safely out of the fight.
- 4) Working definition of *therapôn*: **therapôn**, pl. **therapontes** ‘attendant, minister; ritual substitute’.
 - a) as attendants: 1.315. But Agamemnon did not forget the threat that he had made Achilles, and called his trusty messengers and attendants [*therapontes*] Talthybios and Eurybates.
 - b) warriors as attendants: “My friends,” he said, “heroes, attendants [*therapontes*] of Ares, Zeus the son of Kronos has tied me down with *atê*. (Same also 6.66, Nestor to Greeks. Other instances *passim* through the epic.)
 - c) after Patroklos puts on A.’s armor, he becomes a “*therapôn* of the fleet descendant of Aeacus” (16.155).
- 5) Patroklos takes on the functions—including the deadly functions—of Achilles in Book XVI. See 16.20: Then, O horseman Patroklos, with a deep sigh you answered,

“Achilles, son of Peleus, foremost champion of the Achaeans, do not be angry, but I feel grief [*akhos*] about the disaster that has now befallen the Argives.” Now, Patroklos is becoming the one who grieves (*akhos*) for the people (*laos*), thereby embodying the name of *Akhi-Ileus*.

- 6) Achilles' *akhos* is still out-of-synch, like the hero himself: he tells Patroklos (16.46): "I know no prophecies which I am heeding, nor has my mother told me anything from the mouth of Zeus, but I feel grief [*akhos*] that one of my own rank should dare to rob me because he is more powerful than I am. This grief [*akhos*], after all that I have gone through, is more than I can endure." Achilles' grief is inward-center, not outward.
- 7) Patroklos' transformation begins earlier than 11, but during A's withdrawal from battle: [11.596] He called from the ship to his comrade Patroklos, who heard him in the tent and came out looking like Ares himself—here indeed was the beginning of the ill that presently befell him.
- 8) Note that he's not a *therapôn* of Ares: but he is *equal to [isos]* Ares. The beginning of the end: Patroklos is beginning his transformation into a *daimôn*, a supernatural being, a god.
- 9) The framework of *ritual* begins to invoke the secondary, archaic meaning of *therapôn*, the ritual of king-replacement. In Anatolian cognates, *therapôn* means a ritual substitute for the king, one who is slain/sacrificed on an annual basis – *hōra*. [This is also the basis of much of Frazer's *The Golden Bough*, which analyzes (among other things) the phenomenon of sacrifice (and regal sacrifice) in a variety of world cultures.)]
- 10) The ritual of arming: 16.131. [131] As he spoke Patroklos put on his armor. First he greaved his legs with greaves of good make, and fitted with ankle-clasps of silver; after this he donned the cuirass of the son of Aeacus, richly inlaid and studded. He hung his silver-studded sword of bronze about his shoulders, and then his mighty shield. On his comely head he set his helmet, well wrought, with a crest of horse-hair that nodded menacingly above it. He grasped two redoubtable spears that suited his hands ...
- 11) Why such a lengthy, almost clinical description? Because war is treated by Homer as *ritual*, sacred space, and the arming of Patroklos signifies that the *therapôn* will be a *ritual* substitution; death of P. for death of Achilles.
- 12) The substitution works: 16.275. The ships rang again with the cry which the Achaeans raised, and when the Trojans saw the brave son of Menoitios and his *therapôn* all gleaming in their armor, they were daunted and their battalions were thrown into confusion, for they thought the fleet son of Peleus must now have put aside his anger, and have been reconciled to Agamemnon; every one, therefore, looked round about to see where he might flee for safety. Patroklos is mistaken for Achilles. (And note that Automedon has taken Patroklos' old position.)
- 13) Patroklos has an *aristeia*. Definition: **aristos** 'best', superlative of **agathos**; **aristeia**: designates the hero's great epic moments that demonstrate his being **aristos**. [16.692] Who then first, and who last, was slain by you, O Patroklos, when the gods had now called you to meet your doom? First Adrestus, Autoonoo, Eheklos, Perimus the son of Megas, Epistor and Melanippus; after these he killed Elasmus, Mulus, and Pylartes. These he slew, but the rest saved themselves by flight.

In an *aristeia*, the hero surpasses his mortal constraints and becomes truly godlike: he becomes 'the best' (*aristos*) of those around him. An instance of martial fury:

[477] Sarpedon now took a second aim at Patroklos, and again missed him, the point of the spear passed over his left shoulder without hitting him. Patroklos then aimed in his turn, and the spear sped not from his hand in vain, for he hit Sarpedon just where the midriff surrounds the ever-beating heart. He fell like some oak or silver poplar or tall pine to which woodsmen have laid their axes upon the mountains to make timber for ship-building—even so did he lie stretched at full length in front of his chariot and horses, moaning and clutching at the blood-stained dust. As when a lion springs with a bound upon a herd of cattle and fastens on a great black bull which dies hellowing in its clutches—even so did the leader of the Lycian warriors struggle in death as he fell by the hand of Patroklos.

- 14) Homer is here playing with narrative time: instead of giving one line to Sarpedon's death (e.g. 'and then Sarpedon got bonked on the head'), Homer *slows down* the narrative by *expanding* the description. In this case, he uses not one, but two metaphors: the simile of the tree and the simile of the bull. Expansion is often used for *emphasis*: means that something important or crucial is happening in the narrative. In this instance, Patroklos earns additional *kleos* – and is nearing the point of being superhuman.
- 15) [698] The sons of the Achaeans would now have taken Troy by the hands of Patroklos, for his spear flew in all directions, had not Phoebus Apollo taken his stand upon the wall to defeat his purpose and to aid the Trojans. Thrice did Patroklos charge at an angle of the high wall, and thrice did Apollo beat him back, striking his shield with his own immortal hands. When Patroklos was coming on like a *daimôn* for yet a fourth time, Apollo shouted to him with an awful voice and said, "Draw back, noble Patroklos, it is not your lot to destroy the city of the Trojan chieftains, nor yet will it be that of Achilles who is a far better man than you are." On hearing this, Patroklos withdrew to some distance and avoided the anger [*mênis*] of Apollo.
- 16) Every hero has an antagonistic god: Herakles – Hera; Odysseus – Athena; Achilles – Apollo. See *Aithiopsis* 13: Achilles, while routing the Trojans and rushing into the citadel, is killed by Paris and Apollo. Part of being a hero is this inexorable draw towards the antagonist god, a god who is most like the hero. Apollo is a god of war (cf. the beginning of the *Iliad* and particularly *Iliad* 16!) but also the god of song. Achilles too is a warrior and singer – compare the scene in *Iliad* IX.186: [The lyre] was part of the spoils which he had taken when he destroyed the city of Eetion, and he was now diverting himself with it and singing the glories [*klea*] of heroes. Perfect juxtaposition of war and song.
- 17) The antagonist god Apollo is ready to kill off Achilles – or at least his *therapôn* Patroklos: 15.777. Then Patroklos sprang like Ares with fierce intent and a terrific shout upon the Trojans, and thrice did he kill nine men; but as he was coming on like a *daimôn*, for a fourth time, then, O Patroklos, was the hour of your end approaching, for Phoebus [Apollo] fought you in fell earnest. Patroklos did not see him as he moved about in the crush, for he was enshrouded in thick darkness, and the god struck him from behind on his back and his broad shoulders with the flat of his hand, so that his eyes turned dizzy. Phoebus Apollo beat the helmet from off his head, and it rolled rattling off under the horses' feet, where its horse-hair plumes were all begrimed with dust and blood. Never indeed had that helmet fared so before, for it had served to protect the head and comely forehead of the godlike hero Achilles. ... The bronze-shod

spear, so great and so strong, was broken in the hand of Patroklos, while his shield that covered him from head to foot fell to the ground as did also the band that held it, and Apollo undid the fastenings of his chest-armor.

- 18) Lots going on here. At the hour (*hōra*) of death, Patroklos is equal to (*isos*) both Ares and a *daimôn*. He has become a god, but with one caveat: he can die. The 'unfastening' of the armor reverses its fastening. On = greaves; breastplate; shield; helmet. Off = helmet; shield; breastplate. Apollo is ending the ritual, and now Patroklos is vulnerable: a terrifying moment.
- 19) Patroklos' final speech (16.843): "I say further, and lay my saying to your heart, you too shall live but for a little season; death and the day of your doom are close upon you, and they will lay you low by the hand of Achilles son of Aeacus." When he had thus spoken his eyes were closed in death [*telos*], his soul [*psukhê*] left his body ..."
- 20) A working definition: **telos** 'coming full circle, rounding out, fulfillment, completion, ending, end; successfully passing through an ordeal; ritual, rite'. Compare English *teleology*: The doctrine or study of ends or final causes, esp. as related to the evidences of design or purpose in nature. A hero doesn't just die: as a person out-of-synch, he (or she) instead has a *telos*, a death by higher, heroic, design.
- 21) Patroklos in turn becomes yet another implement/instrument for *kleos*. Euphorbus 17.1: I was first of the Trojans and their brave allies to drive my spear into Patroklos, let me, therefore, have my full glory [*kleos*] among the Trojans, or I will take aim and kill you."
- 22) Discussion: J. T. Kakridis' *ascending scale of affection*. What was Meleager's ascending scale of affection? What is Achilles' ascending scale? Who ranks as a *philos* (and where?)