

9/18/08
revised
11/21/08
11/19/21

Sept 18-19, 2008

GREEK TEMPLE A-1 → 2

GREEK TEMPLE No. 1

Notes: Jan.-March 2008 (Voice review of Sanskrit Theatre)
(A SLIPDRIFT) Sept 16-18, 2008

correlate:
DAY/DAWN/SUNRISE
p. 1
p. 5 bis
p. 8

Unblemished
Flawless
Unflawed
Without Flaw
Where is the Flaw?
Show Me the Flaw

Greek TEMPLE A-1

The ^(Tyrant) King of ^(Corinth) Lykia ^(raised) built a Temple ^(of) to Apollo that was the pride of his city, the envy of his ^(does rivals neighbors) neighbors, and ^(a) ^(milestone capstone) the glory of Greek art.

original choice, but breaks rhythm in final sentence
IF CORINTH used in p. 8

Greek TEMPLE A-2

^{(One day But one day But now Then) one day} word ^(was received arrived) (came down) from Apollo's ^(Sibyl) oracle at Delphi ^(is) so taken ^(is) Lord Apollo the god with ^(his) ^(new) fame that he intends to ^(lift it carry it up) remove ^(translate raise it up to convey it) it to ^(Olympus) heaven ^(on the morrow next morning, at sunrise at sunrise next morning tomorrow at sunrise)

NHA p. 2

NHA p. 2

used in p. 2

DAY/DAWN/SUNRISE
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GREEK TEMPLE A-3

"But," added the {bearer of these tidings} {Delphic {courier} {herald}},
 {through whether} speaking to the god or adding a thought {of his own},
 {whether} continuing to speak for the god {or [merely]}
 {① appending,} a {reflection} {word} of his own,
 {② by way} of a suggestion of his own, {was not clear?} {how be sure?}
 {③ on his own} {authority} {initiative}, {who can say?} {knows}

GREEK TEMPLE A-4

{① "the solution is plain."}
 {② "your {course is} {clear}."}
 {③ "you {are not without} recourse, } Apollo {desires} {wants}

{your} {the} Temple {brought up,} {carried up} {translated} {in heaven} for its perfection.

Do but introduce {a flaw} {borne up} {imperfection} and he {must} {will}

{be content to} {① leave things {as they are} {where they stand}"}
 {② leave it on {earth} {site}"}
 {③ leave it {as} {where} it {is} {stands}."}

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GREEK TEMPLE A-5 → 7

GREEK TEMPLE
p. 3

GREEK TEMPLE A-5

Lykian
 The King ^{(1) breathed again and (called in summoned)}
^{(2) [forthwith]} summoned ^{the Temple's Builder}
 the Architect ^(Builder of) ^(who had designed) the Temple.

GREEK TEMPLE A-6

"You who have ^(devised) ^(fashioned) ^(contrived) this
^(structure) ^(work) without flaw must now ^(devise) ^(fashion) ^(contrive) ^(introduce)
 (the) ^(a) flaw that ^(with) ^(shall) ^(save) ^(secure) ^(preserve) (it).
 Proceed!
 Come, then;
 (Come to it; then!) disfigure! deface!" → Deface! Disfigure!"

NHA
p. 2

GREEK TEMPLE A-7

The ^(distraught) ^(dismayed) Architect, playing for
 time, ^(begged) ^(pleaded) ^(asked) (the King
 his royal patron) for suggestions.

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Instead of its being KING who suggests each defacement in turn and ARCHITECT who rejects each, it should perhaps be ARCH himself who thinks of each defacement - but then can't bring himself to deface own work.
Better, in that it is ARCH who is thus conflicted
But then, what brings ARCH to see solution all by hi-self?

GREEK TEMPLE A-8-9

GREEK TEMPLE
b.4

GREEK TEMPLE A-8

"Oh," says the King, (glancing about, looking around, peering, around),
"you might put a nick or two in (that) you metope (1)"

NOTE: these "Footnote" #s for my use only, refer to "Footnote" at end of paralyse.

GREEK TEMPLE A-9

"My (well-been & deep-carved) metope!" cried the Architect.
"Or (spill some blood or with) (pour some blood over) the tiles of that recessed porch (2)"
"My (firm (set) well-laid square-set) tiles!" the Architect exclaimed.
"Or (chip) (knock a (stretch) bit) of lattice-work (3) off (that) aedicule (4)"

"Thus (running spoiling) (breaking) The (symmetry) (line) of the (entire left) (entire) (peristyle (5)) (portico (6))" the Architect (beware!) (pointed out.)
(left-hand facade, "portico,")
(left facade of the portico")

GREEK TEMPLE A-10

And so it went, the King <sup>{ putting forward
x putting out
proffering
proposing }</sup>

blot ^(upon) blot, the Architect

- ① always finding something to object to
- ② finding something to object to in each

(A until at last) (A) (9) At last) His Majesty lost patience.

GREEK TEMPLE A-11

{ "The choice of ^(blemish) (disfigurement)"
 "What ^(blemish) (disfigurement) ^(to produce) (you ^(must) ^(produce) ^(wrought) ^(introduced))"

he ^(tells) (told) the Architect, "I leave to you."

Only be certain ^(you) (to) have ^(produced) (wrought) it

(by) ^(morning light) (at) ^(break) (dawn) ^(of day) — and ^(locks) (him) ^(praced) (to) lock him

into the ^(Temple) (shrine) overnight.

DAY/DAWN/
SUNRISE
See pp. 1
p. 8

GREEK TEMPLE A-12

Just before ^(dawn) (sunrise) the King ^(returned) (returns)

and ^(unlocks) (the) ^(Temple) (gate) ^(door)

DAY/DAWN/
SUNRISE
See
and
p. 1
p. 8

^(introduced) ^(imposed) ^(produced) "Well," he asks the Architect, ^(and have) "have you a flaw?"

"Look ^(about!) ^(around!)!" ^(urged) (See for yourself!) ^(urged) (quoth) the builder.

OK how
and
p. 7

GREEK TEMPLE A-13

The King ^(inspects, examines, [at first] over) the ^{(premises) (building)}

^(inch by inch)
inch by inch, ^(infinitesimally)
On naos, ^(and) adyton, ^(no mark left,)
(not a mark or scratch).
No harm done to,

from naos ⁽⁷⁾ to adyton ⁽⁸⁾
(so far as he ^(could) ^(tell, see) make out } no ^{([H.A.] BEER) wrought} harm done to }
(so far as he could make out, to)

cella ⁽⁹⁾ or pediment, ⁽¹⁰⁾ Frieze, ⁽¹¹⁾

temenos, ⁽¹²⁾ architraves ⁽¹³⁾ - all ^{(are untouched from at first) as before} intact.

GREEK TEMPLE A-14

"But how is this?"
"Alas!" ^(cried) the King, ^(emerging,)
"But," ^(emerging,)

"You have not lifted ^(your) hand! The Temple
is yet unflawed and will be taken ^(off) from us!"

GREEK TEMPLE A-15

"(Look } again, Sire, " (^{said} ~~quoth~~) the Architect.

Or how
and p. 5?

"True, the Temple remains unflawed and,
as such, ^{(susceptible to removal.} is susceptible to removal. }

But could there
be greater flaw
than - do! - even
this very
susceptibility

GREEK TEMPLE A-16

But ^{surely} this susceptibility ^{to removal} ~~of the temple to flaw~~ to removal is itself
a ^{flaw - and, flawed,} flaw, and, flawed, } the god

will none of it. The ^{edifice} Temple

- ① is saved."
- ② is ^{SAVED} secure."
- ③ remains } below."
- { abides } with us."
- { will bide } "
- { bides here } "
- ④ bides (with us, " } "
- abides below."

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GREEK TEMPLE A-17 → 18

GREEK TEMPLE b. 8

of dawn ^(show) illuminating his Temple, which to this hour bides firm on Lykian ^(earth)

II And to this hour the Temple of Apollo

I "Praise where most due!"
"Praises where due!" (exclaimed / cried out)

OR
glance at the first beams of light in the eastern sky

the grateful King (though not without ^(an anxious) a nervous

glance ^(upward) skyward at the first ^{BEAMS OF LIGHT} rays of

(Approaching day) and ^(passed within triumphantly entered) entered

DAY/DAWN SUNRISE
Scapp. 1
5bis

the Temple of Apollo, which to this

(day hour) → (1) rises on Lykian ^(soil earth ground) Lykian
(2) stands ^(firm on) firm on Lykian
(3) stands ^(firm on) firm on in Corinth town.

if used on p. 1

GREEK TEMPLE ARCHITECTURAL TERMS ALL TAKEN FROM MY COPIES OF

A. Oxford Dict. of Architecture = OXF

B. Pollitt, Art & Architecture in Classical Greece = POLLITT

C. Illustrated Dict. of Historic Architecture = HIST. ARCH.

on p. 4

- 1 metopē OXF p. 484
- 2 recessed porch OXF p. 538 under: "opisthodomos"
- 3 lattice-work POLLITT p. 132
- 4 aedicule OXF p. 9
- 5 portico OXFORD p. 595
- 6 peristyle OXFORD p. 571

on p. 6

- 7 naos OXF p. 516
- 8 adyton OXF p. 9
- 9 cella OXF p. 160
- 10 pediment OXF p. 568
- 11 frieze OXF p. 296
- 12 temenos OXF p. 766
- 13 architrave OXF p. 40

also see general entries for "Temple":

OXF / p. 766

HIST. ARCH. / p. 523