

⚡₄₈ Bounce Back

Big Sean

Produced By [Amaire Johnson](#), [Metro Boomin](#) & [Yung](#)
Album [I Decided](#).



VERIFIED COMMENTARY & LYRICS BY
Big Sean ✓

BOUNCE BACK LYRICS

[Intro: Future]

If Young Metro don't trust

[Hook: Big Sean]

Last night took a L, but to

Wake up every morning, I

Knew that ass was real w

(You ain't getting checks)

Last night took a L, but to

Hypothes.is – same idea as Rap Genius, allows for line by line annotation

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⚡₉₇₉ No Role Modelz

J. Cole

Produced By [Phonix Beats](#)
Album [2014 Forest Hills Drive](#)

NO ROLE MODELZ LYRICS

[Produced by Phonix Beats and J. Cole]

[Intro]

First things first: Rest In Peace Uncle Phil, for real

You the only father that I ever knew



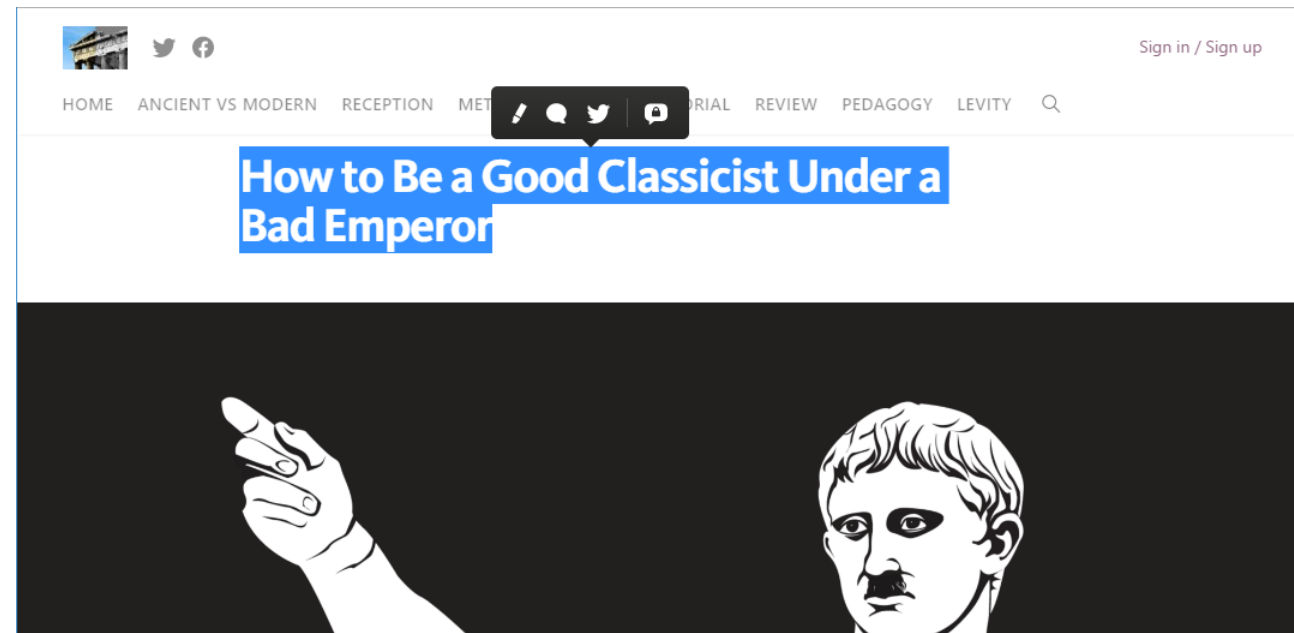
0:00

Genius Annotation [8 contributors](#)

Cole's only father figure growing up was the fictional character [Uncle Phil](#) from *The Fresh Prince of Bel-Air*. The actor who played him, James Avery, died on December 31st, 2013, just a year before this song was released. Cole leaped

Con: Has some limitations

- Designed primarily for work with websites – not well-designed for content you might want to create for your students.
 - PDFs need to be hosted somewhere
 - BUT they are integrated with most LMSes
- Notifications are only when someone responds to *you* specifically
- Integration is hit or miss with Medium sites
- Hard to use with image-based content – only works for OCR'd text



The big and overwhelming pro: Hypothes.is allows for collaborative reading and analysis!

mmnewman has replied to your annotation Inbox x

Hypothesis <no-reply@hypothes.is> [Unsubscribe](#) 10:58 AM (2 hours ago) ☆

to me ▾

[mmnewman](#) has [replied to your annotation](#) on "[sappho-and-catullus.pdf](#)":

On 08 February at 17:23 [apistone](#) commented:

I really like the possible resonance here with biting, though I'm not really convinced of it, philologically. Esp. with torpet in Catullus. I didn't look for this GRBS article, but I did dig into torpeo a bit, and this is sort of intriguing, in terms of the etymological cognates: Sanscr. root tarp-, to satiate; Gr. τέρπω. Do we think that torpeo gets its meaning from a sort of sluggishness born of (over)satiety? If so, that's a really interesting word choice, given that he introduces otium later, since otium seems right in that same ballpark.

On 09 February at 15:58 [mmnewman](#) replied:

I agree re biting/breaking; tongues just don't seem liable to fall into dysfunction with ἄγγυμι. And there certainly is a liquidity to them (or their produce). I'm curious where you found that etymology. The semantics seem to be a bit of a stretch. I don't have a Latin etymological dictionary in front of me, but the *EDoG* doesn't include Latin *torp-* among the cognates of Greek τέρπ-. (It does include the Skt. you mention.) [etymonline.com](#) connects Greek στέρ-, which works better semantically, but the phonology doesn't make as much sense. The *EDoG* does not include *torp-* among its cognates either.

[View the thread and respond.](#)

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ERobert 07 Feb 2017
in **Demo Group for Classics**

Cicero included

Name dropping Cicero but not actually giving us any text seems weird and difficult to navigate honestly.

Obviously this is easier said than done, but I'm assuming that, like with a lot of political reception, we could try to disambiguate how Cicero is a product of his time, map him against a historical context and then from there move to understand how he is making arguments about torture relative to modern ethics.

Like holding him accountable for torture in a society that uniformly believed in common slavery seems...a little disingenuous

apistone 07 Feb 2017
in **Demo Group for Classics**

brings to mind Greco-Roman practice

apistone 07 Feb 2017
in **Demo Group for Classics**

In the attempts to combat the threat of terrorism, wrong information is deadly.

Do we think this is actually a useful comparison to make? Does Cicero really add anything to our understanding of modern torture?

Visit annotations in context

Annotators
ERobert
apistone

URL
timesonline.typepad.com/dons_life/2017/01/trump-and-cicero-on-torture.html

↑ Collapse view

Sappho

φαίνεται μοι κήνος ἴσος θεοῖσιν
 ἔμμεν' ἄνηρ, ὅστις ἐναντίας τοι
 ἰσθάνει καὶ πλάσιον ἄδου φανεί-
 σαις ὑπακούει
 καὶ γελᾷσσις ἡμέροσιν, τὸ μ' ἤ μόν
 καρδίαν ἐν στήθεσιν ἐπόσεισεν,
 ὥς γὰρ ἔς σ' ἴδω βρόγχε' ὥς με φάναι-
 σ' οὐδ' ἐν ἔτ' εἰκεῖ.

ἀλλ' ἄκαν μὲν γλῶσσοσσι λεπτόν
 δ' αὐτὰκα γράει πῦρ ὑποδεδρόμηκεν,
 ὀππότεσσι δ' οὐδ' ἐν ὄρημ', ἐπιρρόμ-
 βεισι δ' ἄκουσι,

ἐκαθε μ' ἰδρωσσι ψύγροσσι κακχέεται τρόμοσσι δέ
 παῖσιν ἀγρει, γρηγοράτερά δέ ποίασσι
 ἔμμεν, τεθνήκην δ' ὀλίγωσσι πιδεύσσι
 φαίνομ' ἐμ' αὐτοσσι

ἀλλὰ πᾶν τολμάτων ἐπει τῆκαί πένητα...

He seems to me equal to gods that man
 whoever he is who opposite you
 sits and listens close
 to your sweet speaking
 and lovely laughing—oh it
 puts the heart in my chest on wings
 for when I look at you, even a moment, no speaking
 is left in me

no: tongue breaks and thin
 fire is racing under skin
 and in eyes no sight and drumming
 fills ears

and cold sweat holds me and shaking
 grips me all, greener than grass
 I am and dead—or almost
 I seem to me

But all is to be dared, because even a person of
 poverty...

*Catullus 51*

Ille mi par esse deo videtur,
 ille, si fas est, superare divos,
 qui sedens adversus identidem te
 spectat et audit

dulce ridentem, misero quod omnes
 eripit sensus mihi: nam simul te,
 Lesbia, aspexi, nihil est super mi
 <votis in ore>

lingua sed torpet, tenuis sub artus
 flamma demanat, sonitu suoapte
 tintinant aures geminae, teguntur
 lumina nocte

otium, Catulle, tibi molestum est:
 otio exsultas nimiumque gestis:
 otium et reges prius et beatas
 perdidit urbes

That man sees 2
 he even seems, bless
 who sits beside you
 sees and he
 laughing sweetly—ft
 away my senses: for
 as I've looked at you
 left in me

but my tongue turns
 flame pulses through
 on their own, double
 my 11

Idleness, Catullus, is
 you revel and delight
 Before this idleness I
 and kingdoms



jpincus

5 hrs

Demo Group for Classics

otium et reges prius et beatas perdidit urbes

Catullus broadens the scope of the poem to be almost historiographical, pointing to famous examples that he should avoid. Who might he be referencing here?

Hide replies (2)



mmnewman

5 hrs

Demo Group for Classics

On one level, the Trojan War, D'Angour reconstructs the last stanza of Sappho based on this, I think. (Sappho 16 comes to mind, as well.)



apistone

1 hr

Demo Group for Classics

Are you thinking in terms of Rome positioning itself as a second/better Troy? "This ruined our line once before, but we (should) know better now"? I'm thinking of it in relation to Greece as a whole maybe -- otium has made Greeks soft and idle, that's why Rome pwned them so hard.

On that reading, Catullus is sort of winking at this, because he's engaged in an explicitly Greek poetic pastime, while talking about the dangers of Greek leisurely literary pursuits?



Sappho

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 ἰσθάνει καὶ πλάσιον ἄδου φωνή-
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 ὡς γὰρ ἔς σ' ἴδω βρόχε' ὡς με φώνου-
 σ' σὺδ' ἐν ἔτ' εἴκει,
 ἀλλ' ἄκαν μὲν γλῶσσοι ἴσαγγε λεπτόν
 δ' αὐτοῖα χρῶσι πῦρ ὑποδεδρόμηκεν,
 ὀππάτεσαι δ' οὐδ' ἐν ὄρημι', ἐπιρρόμ-
 βησαι δ' ἄκουαι,
 ἕκαδε μ' ἰώρας νύχρος κοκχέεται τρόμος δέ
 παῖσαν ἄρει, χλωροτέρα δέ ποῖας
 ἔμμι, τεθνάσθη δ' ὀλίγω' πιδεύης
 φαίνου' ἔμ' αὐταί·
 ἀλλὰ πάν τάλματον ἐπεὶ ἴκαι πένητα]

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 Before this idleness I
 and kingdo



cbosak

Feb 7

Demo Group for Classics

χλωροτέρα

Color problems! I think this means pale? Must check color book and/or ask Ellen

Hide replies (2)



mmnewman

Feb 8

Demo Group for Classics

Tots. It's the color of fear! (I wonder if it's both pale and clammy?)



apistone

Feb 8

Demo Group for Classics

I was digging around online and found this piece, which is pretty interesting:

<http://www.antrocom.net/upload/sub/antrocom/100214/09-Antrocom.pdf>

Another particularly important example of the union of color and non-color concepts comes from ancient Greek: the adjective χλωρός, *cloros*, usually translated 'green', refers to both wood and sea water, but also to sand, people, cheese, fish, flowers, fruits, gold, blood and tears (Liddell, Scott & Jones 1968 sv). In fact, this use suggests a range that goes from pale green to greenish yellow to yellow, and involves more or less any pale color. The explanation lies in its proto-Indo-European root *ghlo-, *ghel*-2 variant of *ǵʰloū- sparkle, shine, connected with χλοερός, *cloeròs*, green, and χλόη, *klon*, the green of new growth. Words such as yellow, gold,

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January 29, 2017

Trump (and Cicero) on torture



Mr Trump's confidence that torture works (and Mr Nuttall's suggestion that he would be 'OK' with waterboarding) brings to mind Greco-Roman practice.

Leaving aside the issue of torture as punishment (and the most gruesome 'executions' in amphitheatres amounted to that), the most striking and disconcerting use of torture in both Athens and Rome was that applied to slaves – in particular the apparent insistence that slaves could *only* give evidence in judicial cases under torture (that is: not that it was *allowed* to torture them, but that torture was *obligatory*).

There has been all kind of modern debate on this. Was the rule, if

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ERobert Feb 7

Demo Group for Classics

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Hide replies (1)

apistone Feb 7

Demo Group for Classics

If I'm being honest, this smacks a bit of the kind of reception work that I would describe as "inserting Classics into debates just so that everything is secretly about Classics." I don't know that she's done the necessary work here to make it clear how using Cicero here adds anything to our understanding of either Cicero or torture in the modern context.

I think there's an interesting point here about whether any information obtained via torture is reliable, but she doesn't really center this piece on that question. Like, I'd prefer this if it came from the angle of "if *even the ancients*, who were totes ok with torture and slaves, recognized that there were problems with the kind of information obtained through torture" and then used that to highlight how much better we

Brown

www.e

CL

SU

In the latest e Dallas talk to Foer's gr 1 what makes C being impris truth.

2