X

Περὶ τῶν Ἡρακλέους ἄθλων[1]

Ἡρακλέους νεογενοῦς ὄντος Ἥρα δύο δράκοντας ἔπεμψεν, ἵνα τὸν νεογενῆ παῖδα διαφθείραιεν. Ὁ δὲ παῖς οὐκ ἐφοβήθη ἀλλὰ ταῖς χερσὶν ἀποπνίξας τοὺς δράκοντας τότε ἤδη ἐδήλωσε τὴν ὕστερον ἰσχύν. Φανερὸς δὴ ἦν παῖς Διὸς ὤν, ὃς πράξεσιν ἐπιφανέσιν δόξαν ἀθάνατον κτήσεται.

Ἔφηβος δὲ ὢν εἰς Δελφοὺς ἐπορεύθη ὡς ἐρωτήσων τὸν θεόν, ποῦ κατοικήσειεν. Καὶ ἡ Πυθία· «Τέλεσον, ὦ Ἡράκλεις, ἔφη, δώδεκα ἄθλους προστάττοντος Εὐρυσθέως, τῶν δὲ ἄθλων τελεσθέντων ἀθάνατος ἔσῃ».

Ταῦτα ἀκούσας ὁ Ἡρακλῆς εἰς Τίρυνθα, εἰς τὴν πόλιν τοῦ Εὐρυσθέως ἐπορεύθη καὶ ἐν ταύτῃ τῇ πόλει ἔλαβε τὸν πρῶτον ἆθλον ἀποκτεῖναι τὸν ἐν Νεμέᾳ λέοντα καὶ τὴν δορὰν κομίσαι. Τοῦτον δὲ ὁ Ἡρακλῆς πολὺν χρόνον διώξας ἀπέπνιξεν, τῇ δὲ δορᾷ κατεκαλύψατο τὸ σῶμα.

Τὸν δὲ Ἡρακλέα θαυμάσαιμεν ἂν οὐ μόνον τῇ ἰσχύι, ἀλλὰ καὶ τῇ ἐπινοίᾳ. Ὁ γὰρ Εὐρυσθεὺς πέμπτον προσέταξεν αὐτῷ ἆθλον τὴν αὐλὴν τοῦ Αὐγείου, τοῦ βασιλέως τῆς Ἤλιδος, καθῆραι. Ταύτην δὲ κόπρου πολλῶν ἐτῶν μεστὴν καθῆραι τοῖς ὤμοις ὁ ἥρως οὐκ ἠξίωσεν. Ἐπήγαγεν οὖν τὸν Ἀλφειὸν ποταμὸν ἐπὶ τὴν αὐλὴν καὶ οὕτω καθήρας αὐτὴν χωρὶς ὕβρεως συνετέλεσε τὸν ἆθλον ἡμέρᾳ μιᾷ.

Τῆς ἀρετῆς ἱδρῶτα θεοὶ προπάροιθεν ἔθηκαν[2].

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1. Based on Diodorus Siculus (D.S., Gk Διόδωρος Σικελιώτης, c. 80 B.C. – c. 29. B.C.) IV, 9 ff. D.S.' record has the title "*Historical Library*" (Βιβλιοθήκη Ἱστορική), and he writes, among many others, also about India.
2. Hesiod, *Works and Days* (Ἔργα καὶ ἡμέραι) 289 (in the rendering by Glenn W. Most (Loeb 2006): 'in front of Excellence the immortal gods have set sweat'.

Περὶ τῶν Ἡρακλέους ἄθλων

Vocabulary

Ἡρακλῆς, Ἡρακλέους, ὁ	Heracles, son of Zeus and Alcmena (Ἀλκμήνη), the most famous of the Greek heroes (Lat. Hercules). In his myths, which have not resulted in any outstanding work of poetry that is focussed on him, he is connected especially to Thebes, Argos and the countryside around Trachis; in the cult he is honoured almost panhellenically, without being any place being able to display a hero's grave. His name is that of a mortal (cf. Diocles), and has been interpreted as 'Glorious through Hera'. However, there is no agreement over the etymology of the name, an alternative version deriving its first element from 'Hero'.[3] Heracles shared the characteristics of, on the one hand, a hero, on the other, a god. It has been remarked that he is both the "most Greek" hero if regarded from an Indo-European dimension, and the "most Indo-European" warrior like hero if regarded from a Greek perspective.
ἆθλος, ἄθλου, ὁ	labour, (hard) work; contest; task
νεογενής, ές, οῦς	new-born
Ἡρακλέους νεογενοῦς ὄντος	(gen. abs.) when Heracles was a child
δράκων, δράκοντος, ὁ	dragon, serpent of huge size, python
φοβέομαι P.	to (be seized with) fear, to be afraid of
οὐκ ἐφοβήθη	he was not scared
χείρ, χειρός, ἡ	hand
ἀποπνίγω	to suffocate, to strangle
ἤδη	already, by this time

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3. Cf., however, Lesson 7 ("Περὶ τῆς Σφιγγός") where Hera "μίσει τῶν Θηβαίων Σφίγγα ἔπεμψεν, ὅπως διαφθειροίντο".

δηλόω	to reveal, to show, to make manifest/visible
ὕστερος, ὑστέρᾱ, ον	later, coming after
ἰσχύς, ἰσχύος, ἡ	might, power, force
φανερός, ά, όν	manifest, obvious, evident

φανερὸς ἦν Διὸς παῖς ὤν (*participium praedicatum*)
clearly, he was a child/son of Zeus

δή	(particle to give greater exactness to the word or words which it influences) now, indeed, really
πρᾶξις, πράξεως, ἡ	act, achievement, deed, feat
ἐπιφανής, ές, οῦς	remarkable, distinguished
ἀθάνατος, ον	immortal, of immortal/imperishable fame
ἔφηβος, ἐφήβου, ὁ	adolescent, ephebe, a boy of 16 to 18 years old
Δελφοί, ῶν, οἱ	Delphi, a city with one of the four great pan-Hellenic sanctuaries having the famous oracle of Apollo in Phocis (Φωκίς, ίδος, ἡ) at the foot of Parnassus, above the gulf of Corinth, having also the older, special name *Pytho* (Πῡθώ). The name Δελφοί can be reconstructed as an original *g^welb^hu*- meaning 'womb', and the place was originally called so after the shape of the land. The older name has no satisfactory etymology. The antique opinion that connected it with 'to cause to rot' cannot be accepted. The origins of the Delphic oracle are dated to the 9th cent. B.C., and eventually Delphi developed into the most important Greek oracle. It was consulted by *poleis* (cities) as well as individuals. The story that Apollo was not the original owner of the oracle seems to express the perception that at Delphi the chthonian, dangerous and disorderly aspects of the cosmos have been defeated by, and subordinated to the celestial guide and lawgiver.
πορεύω	to make to go, to carry, to convey

πορεύομαι P.	to go, to walk, to march
κατοικέω	to inhabit, to dwell, to reside, to settle
Πῡθίᾱ, ᾱς, ἡ	(sc. ἱέρεια) The *Pythia*, priestess/ prophetess of the Pythian Apollo at Delphi, who served for life and remained chaste throughout her service. She had prepared herself by purification at the nearby Castalian Spring, crowned with laurel, sat on the tripod, became possessed by the god, and shaking a laurel, prophesied under divine inspiration – a state which may correspond to what in non–religious explanatory models would be considered a self–induced trance. Her pronouncements were then shaped by the *prophētai* (προφῆται), 'the gods' interpreters', 'the prophets'.
τελέω	to perform, to do, to complete, to fulfill
ἐτέλεσα	(ind. aor. act.)
δώδεκα	twelve
προστάττω	to assign to, to order, to command, to give as a command, to prescribe
Εὐρυσθεύς, Εὐρυσθέως, ὁ	Eurystheus, in mythology son of Sthenelus (Σθένελος) and Nicippe (Νῑκίππη), and granted rule of the Argolid by Zeus through Hera's trickery (*Il.* 19, 95–125). Heracles was enslaved to him while he performed his twelve Labours, on the orders of the Delphic oracle and as a punishment for killing his wife and children in a fit of madness. In art E. is depicted as a coward, hiding fearfully in a great jar when Heracles delivers e.g. the Erymanthian boar. Even after Heracles' death, E. persecuted his descendants (cf. Euripides play *Heraclidae*).
προστάττοντος Εὐρυσθέως	having received a command from Eurystheus; Eurystheus enjoined upon him (as a labour), E. ordered him to ...
Τίρῡνς, Τίρυνθος, ἡ	a city on a low rocky hill in the Argive plain, about 4 km. north of Nauplia and 1.5 km. from the sea. It became an

extensive and important Early Helladic[4] II settlement, and in later Mycenaean times it produced several Linear B texts. Archaeological excavations at the settlement began in 1878 lead by H. Schliemann, and later by W. Dörpfeld. The name has no etymology.[5] The ancient tradition connects it with a hero who is said to have given his name to the settlement.

λαμβάνω	to receive, to (under)take
ἔλαβε	(ind. aor. act. of λαμβάνω)
ἀποκτείνω	to slay, to kill
ἀποκτεῖναι	(inf. aor. act. of ἀποκτείνω)
Νεμέα, ᾶς, ἡ	fertile upland valley in the NW Argolid, between the territories of ancient Phlius and Cleonae; legendary scene of

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4. "Early Helladic" refers to a period *before* 1600 B.C., the date roughly when Greek presence on the peninsula is manifest for the first time also linguistically.

5. M. Astour, in his *Hellenosemitica* (1965) believes to have proved a number of proper names in Greece (Θῆβαι, Thebes and Mount Cithaeron/Kithairon, Gk Κιθαιρών included) to originate in Semitic settings. Though disputed, to the Semitic presence on Greek territory one cannot be disposed in an offhand manner. On Tyrins' name, Astour has no hypothesis, but the following could be a guess (p. 329):

> Besides, I must immediately exclude here the hypothesis of dependence on Hittite military architecture. It seems to me more probable that the Anatolians [5] have borrowed the essential elements of their fortification system from North Syria, to which they were indebted for so much other knowledge . . . [The wall] reminds us evidently of analogous defense walls of Tiryns and Mycenae.[6]

This would imply, in this context, that Tiryns and Mycenae, too, followed the North Syrian fortifications pattern, which requires to assume the presence of trained North Syrian architects and builders in the construction of Mycenaean defense walls. On more than one page of R. W. HUTCHINSON's recent survey architectural and artistic parallels between Minoan Crete and Syria-Palestine may be found.[7]

What is important here, is "the presence of trained North Syrian architects and builders". So, a convincing Semitic etymology some day cannot be excluded. Astour discusses Tiryns on pp. 256.351 again.

Moreover, it is conspicuous that the vowel in the penultimate has acute whereas it should have a circumflex. This has led to the conclusion that the ultimate must have been phonetically [y:s].

	Heracles' encounter with the lion; site of the Panhellenic sanctuary of Zeus.
διώκω	to hunt, to chase
κομίζω	'to fetch', 'to bring', 'to transport'
κατακαλύπτω	to cover (up)
σῶμα, σώματος, τό	body
θαυμάζω	to admire
θαυμάσαιμεν ἄν τῇ ἐπινοίᾳ	we may marvel at the ingenuity, we can admire for the ingenuity
οὐ μόνον ..., ἀλλὰ καί	not only … but also
ἐπίνοια, ἐπινοίᾱς, ἡ	ingenuity, inventiveness, power of thought
πέμπτος, η, ον	fifth
αὐλή, ῆς, ἡ	(court-)yard, cattle-yard, stables
Αὐγείᾱς, ου, ὁ	Augeias, Augeas. King of the Epeians, (*Il.* 11, 701), often of the Eleans (Ἦλις) or of Ephyra (Ἐφύρᾱ). Legend has that his stable, left neglected for 30 years, was finally cleaned by Hercules. Hence: "Augean task", an extremely formidable or difficult, and occasionally distasteful task. "Augean stable": a condition or place marked by great accumulation of filth or corruption, usually used in pl. ("every government should attend to cleaning its own *Augean stable*").
καθαίρω	to cleanse, to purge
καθῆραι	(inf. aor. act. of καθαίρω, cf. καθήρᾱς)
κόπρος, ου, ὁ	dung, manure
μεστός, ή, όν (+ gen.)	full of
ὦμος, ὤμου, ὁ	shoulder, arms (Lat. humerus); shoulder with the upper arm
τοῖς ὤμοις	upon his shoulders, ≈with his hands/ arms
ἀξιόω	to think/deem worthy of
οὐκ ἠξίωσεν	declined as unworthy of him
ἐπάγω	to bring to, to lead in/upon
ἐπήγαγεν	(ind. aor act. of ἐπάγω)
ἐπήγαγεν τὸν Ἀλφειὸν ποταμὸν ἐπὶ τὴν αὐλήν	
	he turned the course of the Alpheius river into the stables
Ἀλφειός, οῦ, ὁ	Alpheus, Alpheius, the largest river of the Peloponnese, rises in south Arcadia near Asea (Ἀσέα, ἡ) and flows past

Olympia to the Ionian sea. As early as in Homer (*Il.* 11, 726–728), Alpheus was also a river-god, son of Oceanus (cf. Hes. *Theog.* 338). Late cult for him is attested at Olympia and Sparta.

ποταμός, οῦ, ὁ	river, stream
καθήρᾱς	(part. aor. act. of καθαίρω, cf. καθῆραι)
χωρίς + gen.	without
ὕβρις[6], ὕβρεως, ἡ	insolence, (wanton) violence, insult, humiliation, humbling, transgression; arrogance, lust, lewdness
χωρὶς ὕβρεως	without suffering any insult/humiliation
συντελέω	to accomplish, to complete (cf. τελέω)
οὕτως	=οὕτω
ἀρετή, ῆς, ἡ	excellence, prowess, virtue
ἱδρῶς, ῶτος, ὁ	sweat (Lat. sudor)
προπάροιθεν + gen.	before, in front of
τίθημι[7]	to set, to put, to place
ἔθηκαν	(ind. aor. act. of τίθημι)

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6. *Hybris* or *hubris* is important in Greek thinking and literature, not unknown to Bharat Gupt who (in his *Dramatic Concepts, Greek and Indian*, 2006 [©1993]) discusses the category in the context of *hamartia*, *miasma* and *katharsis*, and states that "*hubris* and *koros* [κόρος, '(the consequence of) *satiety* or *insolence*] [may] lead a great man to his downfall" (pp. 46–47). Wikipedia discusses the concept under "*Hubris*" and equals it to *arrogance*. In modern Greek, the word, in the form of ὕβρη means 'vituperation', 'damning', 'abuse', 'blasphemy', and as βρισιά, means 'scolding', 'curse'.

7. Τίθημι, in Indo-European terms, belongs to the most important verbs. Ἔθηκαν reflects k-aorist (root aorist without -k- is also attested) whereas k-aorist is to be detected also in the related Latin fēcit (verb facio, 3). Sanskrit dhā 'to put', 'to lay down' is related, and *da-dhā-mi* corresponds exactly to Greek τί-θη-μι. PIE root is *dʰeh₁- with the meaning 'to put/lay down' and similar. Τι- in τίθημι is a so-called present reduplication.

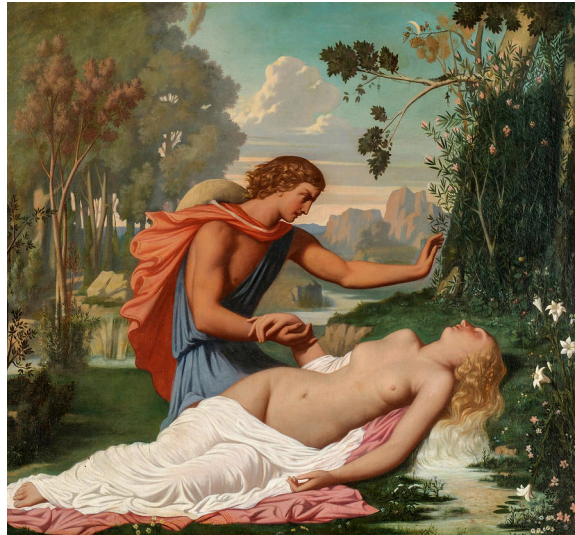Ὁ Ἀλφειὸς ποταμός – The Alpheios (Alfios) River

A tetradrachm of Gelon, tyrant of Syracuse, minted c. 485 BC. The obverse depicts
Alpheus, referring to the foundation myth of Syracuse.

Arethusa and Alpheus, 1846 is a painting by Leopold Burthe, uploaded on June 3rd, 2019. (Dowloaded from the Public Domain: 18 July, 2020)

   In Greek mythology, **Alpheus** was the river god of the eponymous river, the modern-day Alfeios River in Greece. He was the son of the **Titans Oceanus** and **Tethys**, and he married Telegone, with whom he had a son, King Orsilochus.
   He was an avid hunter and fell in love with the nymph Arethusa. However, she managed to evade him and went to the island of Ortygia, where she turned into a well. **Alpheus** then transformed himself into a river and flowing under the Peloponnese all the way to Ortygia, he was able to reunite with her. According to a different myth, **Alpheus** fell in love with the goddess **Artemis**, whom he pursued, but she managed to evade him by covering her face in mud. Finally, in the story of the **Twelve Labours of Heracles**, the mythical **hero** rerouted the flow of the river **Alpheus**, so that it would pass through the Augean Stables to clean them from the filth in one day.

(Source: www.greekmythology.com. Accessed: 18 July 2020)

File:Herakles strangling snakes. Louvre G192.jpg

From Wikimedia Commons, the free media repositor

Artist	**Berlin Painter**
Description	**English:** The infant Herakles strangling the snakes sent by the goddess Hera (a woman protects Iphikles on the right). Detail from an Attic red-figured stamnos, ca. 480–470 BC. From Vulci, Etruria. **Español:** El niño Heracles estrangulando las serpientes enviadas por Hera (mujer protege Ificles a la derecha). Detalle de un ático de figuras rojas stamnos, ca. 480-470 antes de Cristo. Procedente de Vulci, Etruria. **Français :** Héraclès enfant étouffant les serpents envoyés par Héra (une femme protège Iphiclès à droite). Détail d'un stamnos attique à figures rouges, ca. 480-470 av. J.-C. Provenance : Vulci, Étrurie.

Date	between circa 480 and circa 470 BC
Medium	red-figure pottery
Dimensions	Height: 51 cm (20 in); Width: 41.5 cm (16.3 in); Diameter: 33.8 cm (13.3 in)
Collection	**Louvre Museum** (**Inventory**)
Current location	Department of Greek, Etruscan and Roman Antiquities, Sully, first floor, room 43, case 23
Accession number	G 192
Object history	discovered (Vulci)
Credit line	1836: sale of the collection of Edme-Antoine Durand
References	• Beazley, *ARV²* 208, 160 John Beazley, *Attic Red-Figure Vase Painters*, 2ⁿᵈ edition, Oxford: Clarendon Press, 1963 • Musée du Louvre, Atlas database: entry 7613

Photograph

Photographer	Marie-Lan Nguyen
Date	2007
Source/Photographer	Own work
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<u>"A woman protects Iphikles on the right"</u>:

Iphicles was the son of <u>Alcmene</u> and her human husband <u>Amphitryon</u>, whereas Heracles was her son by <u>Zeus</u>. He also had a sister, <u>Laonome</u> who married <u>Euphemus</u> or <u>Polyphemus</u>. Iphicles was the father of Heracles' charioteer <u>Iolaus</u> by his first wife, Automedusa, daughter of <u>Alcathous</u>. Afterwards, he fathered by <u>Pyrrha</u>, the younger daughter of <u>Creon</u>, two children.

Iphicles was one night younger than his half-brother Heracles, who strangled the snakes which had been sent by <u>Hera</u> or by Amphitryon, and at which Iphicles was frightened. Iphicles, like his famous brother, grew into a strong man but could not match him in terms of strength. When Heracles was made insane once again by Hera, the hero threw into the fire his brother's two offspring by Pyrrha, who perished as a result.

Nevertheless, Iphicles went with Heracles on a punitive expedition against Troy, because King Laomedon refused to give Heracles the mares he had promised him before. Arriving in Troy, Iphicles and Telamon were sent by Heracles to the city to claim the mares, but they were thrown into prison by Laomedon. But Priam, the son of the king, disagreed with the decision of his father, sent two swords to the two heroes, and revealed the plans that Laomedon had for Heracles. As soon as Iphicles and Telamon heard this they killed their guards with the swords and returned to Heracles for the plans of Laomedon to be revealed. Then Heracles and his men went to the king and eventually slew him.

When Heracles ended his twelve labours, King Eurystheus accused him of killing him from the throne, and ordered that he, together with Alcmene and Iphicles, leave Tiryns. This is how Iphicles ended up in Arcadia where he joined Heracles on a punitive expedition against the <u>Hippocoon</u> of <u>Sparta</u>. In the ensuing battle, Iphicles was killed and Heracles was inconsolable over the death of his half-brother, and voluntarily went into exile to another city.

In some accounts, Iphicles fought in the first battle of Heracles against the <u>Eleans</u> and <u>Augeas</u>, and was wounded by the <u>Molionides</u> of <u>Elis</u>. In a fainting condition, Iphicles was carried by his relatives to <u>Pheneus</u>, home of his grandmother <u>Laonome</u>, where he was carefully nursed by <u>Buphagus</u>, a citizen of Pheneus, and by his wife Promne. They buried him when he died of his wound and was honoured with a heroum.

(Quoted after the Wikipedia-article "Iphicles"

Dowloaded: 11.9.2020)

Περὶ τῶν Ἡρακλέους ἄθλων

Grammar

Aoristos and *futurum passivi*

As explained earlier, passive voice has distinct characteristics only in *instans actio*. "Medio-passive", as used frequently, applies to all the other categories, and, besides, has only in grammar a sense. In concrete contexts, a form is either – according to its function – passive or middle (*medium*).

Passive voice has emerged from middle voice, and this explains its restricted, as to formal characteristics, presence. Its use, however, is quite broad.

It is useful to acquire a picture through the conjugation of a "regular" verb like παιδεύω, and it is recommended to learn conjugational patterns (paradigms) *by heart* rather than to learn rules to which there are always "exceptions".

The most frequent mark is the infix –θ– together with a conjunction vowel, e.g. –θη–.

Thus: ἐ-παιδεύ-θ-η-ν 'I was/got educated/instructed'.

It is supposed that the infix –θ– is relatively late and has its origin in some substrate language on the Greek mainland.

A root-like –η– for passive is also attested, e.g. ἐ-γράφ-η-ν 'I was written'.

Examples with παιδεύω:

Ind. aor. pass.:[8]

ἐπαιδεύθην	ἐπαιδεύθημεν
ἐπαιδεύθης	ἐπαιδεύθητε
ἐπαιδεύθη	ἐπαιδεύθησαν[9]

Coni. aor. pass.:[10]

παιδευθῶ	('so that I am/get educated/instructed')
παιδευθῇς[11]	
παιδευθῇ	

παιδευθῶμεν
παιδευθῆτε
παιδευθῶσι(ν)

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8. This type of aoristos is also called *weak aoristos*.
9. The ending –ησαν has analogical origin.
10. This verbal category, with some modifications in meaning and function, remains very important also in Modern Greek.
11. Observe, in the second and in the third person, the *subscriptum*.

Opt. aor. pass.:

παιδευθείην | '(so that) I might be/get educated/instructed'
παιδευθείης | (meaning and application according to the rules for
παιδευθείη | *optative* in syntax)

παιδευθεῖμεν/παιδευθείημεν |(cf. the contracta-verbs for similar
παιδευθεῖτε/παιδευθείητε | alternations)[12]
παιδευθεῖεν/παιδευθείησαν |

Imp. aor. pass.:

παιδεύθητι   'get/you must (sing.) be educated/instructed'
παιδευθήτω   'he/she must get/be educated/instructed', 'let him/her …'

παιδεύθητε   'get/you must (plur.) be educated/instructed'
παυδευθέντων   'they must get/be educated/instructed', 'let them …'

Inf. aor. pass.:

παιδευθῆναι   'to get/become educated/instructed' (cf. German erzogen
                     werden/worden sein)

Part. aor. pass.:

παιδευθείς, παιδευθέντος | 'educated' (one that has been given
παιδευθεῖσα, παιδευθείσης | education)
παιδευθέν, παιδευθέντος |

Ind. fut. pass.:[13]

παιδευθήσομαι   'I will be educated' etc.
παιδευθήσῃ/παιδευθήσει
παιδευθήσεται

παιδευθησόμεθα
παιδευθήσεσθε
παιδευθήσονται

Coni. fut. pass.: does not exist

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12. The forms referred to belong to Lesson 6 where, however, the system – for pedagogical reasons – is not finished. The *optativus* is offerred in Lesson 7.
13. This type of *futurum* is also called *weak future.*

Opt. fut. pass.:

παιδευθησοίμην | ('that) I would be educated' – cf. the *aoristos*;
παιδευθήσοιο | cf. also the *opt. imperfectus* in Lesson 7.
παιδευθήσοιτο | *Opt. futuri* is used in indirect speech.[14]

παιδευθησοίμεθα
παιδευθήσοισθε
παιδευθήσοιντο

Imp. fut. pass.: does not exist

Inf. fut. pass.:

παιδευθήσεσθαι 'to be educated (in future)'

Part. fut. pass.:

παιδευθησόμενος 'one that will be educated'
παιδευθησομένη
παιδευθησόμενον

Conjugations with predictable sound changes:

For this, additionally, the following types of "sounds" must be taken into consideration:

K–sound:[15] /κ γ χ/ before –θη– they change into χ | ἄγω: → ἀχθη–
P–sound: /π β φ/ before –θη– they change into φ | πέμπω: → πεμφθη–
T–sound: /τ δ θ/ before –θη– they change into σ[16] | πείθω: → πεισθη–

It should be noticed at this point that at a later stage the student is supposed to memorize the *averbo* of the verbs which contains all the necessary information on forming the various verb categories like *aorist*, future, passive, as well all the forms which either morphologically or semantically, or both, are "irregular", or whatever else is necessary for the correct use of the verb in question. They outnumber the Latin forms, whereas infinitive, in this regard, unlike, Latin, is not informative.

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14. For *opt. futuri* with the verb παιδεύω (παιδεύσοιμι, act. and παιδευσοίμην, med.), see Lesson 7.
Its use is explained by Schwyzer (*Griechische Grammatik*) and by Goodwin (*Greek Grammar*). Schwyzer (II, p. 337) gives a good example from Xenophon: "[Orontes, the Parthian king] γράφει (*praes. historicum*) ἐπιστολὴν παρὰ Βασιλέα [the Persian king], ὅτι ἥξοι ἔχων ἱππέας […] πλείστους" (Xen. An. I,6,3).
15. Cf. the grammar of Lesson 7.
16. With dissimilation (while there is assimilation with K and P).

<u>ἄγω</u>

Ind. aor. pass.:

ἤχθην	'I was led' etc.	ἤχθημεν
ἤχθης		ἤχθητε
ἤχθη		ἤχθησαν

Opt. aor. pass.:[17]

ἀχθείην	ἀχθείημεν/ἀχθεῖμεν
ἀχθείης	ἀχθείητε/ἀχθεῖτε
ἀχθείη	ἄχθείησαν/ἀχθεῖεν

Imp. aor. pass.:[18]

ἄχθητι[19]	ἀχθήτω
ἄχθητε	ἀχθέντων/ἀχθήτωσαν

Inf. aor. pass.:   ἀχθῆναι

Part. aor. pass.:

ἀχθείς,	ἀχθέντος
ἀχθεῖσα,	ἀχθείσης
ἀχθέν,	ἀχθέντος

Ind. fut. pass.:

ἀχθήσομαι	ἀχθησόμεθα
ἀχθήσῃ	ἀχθήσεσθε
ἀχθήσεται	ἀχθήσονται

Opt. fut. pass.:

ἀχθησοίμην	ἀχθησοίμεθα
ἀχθήσοιο	ἀχθήσοισθε
ἀχθήσοιτο	ἀχθήσοιντο

---

17. Cf. *opt. imperfectus* (Lesson IX).
18. A full picture of imperative with recapitulation will be given later.
19. Cf. γράφηθι below.

Inf. fut. pass.:

ἀχθήσεσθαι

Part. fut. pass.:

ἀχθησόμενος
ἀχθησομένη
ἀχθησόμενον

Second type of aorist and future (also called "strong"):

<u>γράφω</u>

Ind. aor. pass.:

ἐγράφην	ἐγράφημεν
ἐγράφης	ἐγράφητε
ἐγράφη	ἐγράφησαν

Coni. aor. pass.:

γραφῶ	γραφῶμεν
γραφῇς	γραφῆτε
γραφῇ	γραφῶσιν

Opt. aor. pass.:

γραφείην	γραφεῖμεν/γραφείημεν
γραφείης	γραφεῖτε/γραφείητε
γραφείη	γραφεῖεν/γραφείησαν

Imp. aor. pass.:

γράφηθι[20]	γράφητε
γραφήτω	γραφέντων

Inf. aor. pass.:

γραφῆναι[21]

Part. aor. pass.:

γραφείς	γραφέντος
γραφεῖσα	γραφείσης
γραφέν	γραφέντος

---

20. There is no dissimilation, unlike in ἄχθητι, because no –θ– precedes the ending –θι (θ+θ would not be tolerated).

21. While the verb γράφω and the noun γραφή are frequent in the classical language (γραφή meaning frequently a *written document*, *official letter*, *written law*, *catalogue*, *list* and similar), the infinitive seems to be attested in later documents, mainly in papyri, and in Christian texts. Thus in a papyrus from Egypt (2nd cent. B.C.): "κελε]ῦσαι <u>γραφῆναι</u>" where it is about an order.

To be noted that the indictment against Socrates in Athens was a "γραφὴ ἀσεβείας", a charging of the jury with Socrates' "ungodliness" and "disloyalty".

Ind. fut. pass.:

γραφήσομαι   γραφησόμεθα
γραφήσῃ   γραφήσεσθε
γραφήσεται   γραφήσονται

Opt. fut. pass.:

γραφησοίμην   γραφησοίμεθα
γραφήσοιο   γραφήσοισθε
γραφήσοιτο   γραφήσοιντο

Inf. fut. pass.:

γραφήσεσθαι

Part. fut. pass.:

γραφησόμενος
γραφησομένη
γραφησόμενον

Declension of nouns ending in –κλῆς:

   The ending –κλῆς contains κλέος (–klewes–), and these nouns have also their stems ending in –σ, like βάθος and γέρας met in Lesson 7.

Ἡρακλῆς:

        Ἡρακλῆς
        Ἡρακλέα
        Ἡρακλέους
        Ἡρακλεῖ
Voc.   ὦ Ἡράκλεις

Nouns with stems in –ι and –υ:

ἡ πόλις 'citadel', 'fort', 'city (community)', 'state':[22]

        πόλις   πόλεις
        πόλιν   πόλεις
        πόλεως[23]   πόλεων
        πόλει   πόλεσι(ν)
Voc.   ὦ πόλι

ἡ ἰσχύς:[24] 'strength', 'power', 'might':

        ἰσχύς   ἰσχύες
        ἰσχύν   ἰσχῦς[25]
        ἰσχύος   ἰσχύων
        ἰσχύι   ἰσχύσι(ν)

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22.   As hinted at earlier, Skt *pū́r*, gen. *puraḥ* (f.) is related. The original meaning must have been 'hill top', a meaning supported by Old Irish and Old North linguistic parallels. Cf. also *akropolis* (ἀκρόπολις).
23.   The ending –έως came from –ηjος with quantitative metathesis (*metathesis quantitatis*).
24. –υ– is long; but in the forms with three syllables, it is short.
25. –ῦς is the original ending (long –ū–/–ū̄–). Alternations with nominals of the kind (e.g. ὁ ἰχθῦς 'fish'; –ū–/–ū̄– also long in disyllabic cases) are possible but are not attested for this noun (cf. P. Chantraine, *Grammaire homérique* I, 1988, p. 222[95]).

<u>Declension of πρᾶξις</u>:

πρᾶξις[26]
πρᾶξιν
πράξεως[27]
πράξει[28]

πράξεις[29]
πράξεις[30]
πράξεων[31]
πράξεσι(ν)

This noun is connected to the verb πράσσω (Attic πράττω) 'to do', 'to accomplish', 'to exact'; the original meaning was 'to pass through', 'to travel' (found in Homer). The semantic bridge could have been 'to come to and end', 'to succeed', 'to act'.

The whole morphological and semantic group is reduced to the IE root *per-*.

Infrequent enclitic *περ* is attested in Greek, too (=Lat. *per*), and through this path it has etymological cognates in a number of languages, e.g. Russian перед (pered) 'before' and Skt. *pári*. Through related πείρω (<*perjo-) 'to pervade', 'to pierce' we arrive at more relatives, like Skt. *píparti* (3sg.act.pres.) and aor. *párṣ-* 'to bring across', Lat. *portāre*, German *fahren* 'to travel', English *fare*.

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26. Long -ᾱ-, hence circumflex.
27. Ending with *metathesis quantitatis* (<πράξηj-ος). The intervocalic -j- was deleted.
28. < πράξεj-ι (see preceding fn.). Contraction of ε and ι.
29. < πράξεj-ες (see preceding fn.). Contraction of ε and ε.
30. Analogical levelling: the acc. follows the nominative.
31. Accentuation like in the genitive singular.

SYNTAX

Cases of conditionality and potentiality met so far:[32]

– Εἰ ἄμφω τὰ φορτία φέρομεν, ταχέως εἰς τὴν ἀγορὰν ἥκομεν   (Lesson I)

– Οἱ ἵπποι φορτία οὐ φέρουσιν, εἰ καὶ ὑμεῖς φορτία φέρετε   (Lesson I)

– εἰ θέρους ηὔλεις, χειμῶνος ὀρχοῦ   (Lesson IV)

– ᾄσομαι, εἰ βούλεσθε, τὸ ὕστατον   (Lesson V)

– ἐὰν εἰσδύηται εἰς τὰ ὦτα, τέθνηκα   (Lesson VI)

– ὁπότε ἂν τὸ αἴνιγμα λύσωσιν   (Lesson VII)

– εἰς ὅσον ἂν χρόνον ζῇ τὸ τέρας   (Lesson VIII)

– Ἐὰν μὲν νικήσω τὸν Μινώταυρον   (Lesson VIII)

– ἐὰν δὲ μή [νικήσω]   (Lesson VIII)

– Ἐὰν ὁ ταῦρος [...] ἐπὶ τοῖς κέρασιν ἔχῃ τοὺς ὀφθαλμούς   (Lesson IX)

– οἷός τε εἴη βλέπειν   (Lesson IX)

– ἐὰν πονηρόν τις γείτονα ἔχῃ   (Lesson IX)

– θαυμάσαιμεν ἂν[33]   (Lesson X)

– θαυμάζοιμεν ἄν   (Lesson X)

_____
32. See also Lesson IX ("More on optative, and moods").
33. Diacritics according to the textbook.

Participium praedicativum (predicative participle):

Φανερὸς δὴ ἦν παῖς Διὸς ὤν – indeed/really, he was appearing/obvious(ly) (as) being Zeus' child (it was obvious that he was a child of Zeus; clearly, he was/appeared as a child of Zeus)

  This construction, traditionally, is labelled – if the participle is considered – a "predicative participle" (i.e., "ὤν" to which "φανερὸς" is applied predicatively, "ὤν" itself being also predicative). The construction is most frequent with "φανερὸς" and "δῆλος", hence the two adjectives may appear in the index of grammars individually together with "εἰμί" ('I am'). The difference between Greek and modern renderings is that Greek constructs personally, and modern translations prefer impersonal renditions.

  Goodwin[34] connects the phenomenon with indirect discourse and calls it "participle in indirect discourse":

  Such verbs are chiefly *to see, to hear, to learn, to perceive, to know, to be ignorant of, to remember, to forget, to show, to appear, to prove, to acknowledge and ἀγγέλλω announce.*

[....]

δῆλος ἦν οἰόμενος[35] 'it was evident that he thought (like δῆλον ἦν ὅτι οἴατο).

  In English, the semantically similar verb to *seem* behaves likewise:

the tale seems incredible
it seems that the weather is improving
it seemed as though

  The formula "I seem" gives the impression that it came into existence under Latin influence:

I seem to remember that

I do not seem to like him

Cf. Latin mihi videor (= 'I seem to me' = 'it seems to me that'):

Videor mihi strepitum audire	'I think/have the impression (that) I hear a noise'
Mihi visum est scribere	'I saw it/had it for better to write'
sibi videtur	'he thinks', 'he prefers'.

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34. *Greek Grammar* (©1892;1900), pp. 341–342 (§§ 1588,1589).
35. Οἴομαι: one more verb with irregular *averbo*. Οἴω/οἴομαι/οἶμαι/+, 'to think', 'to believe'. In Attic, mainly οἶμαι.

The case of τελέω:

The text has "τέλεσον δώδεκα ἄθλους" and "συνετέλεσε τὸν ᾶθλον".

Τελέω belongs, seemingly, to the contracta group, and, indeed, there is also a *praeteritum imperfectum* ἐτέλουν (which, in other cases, in Homer appears as τέλεον, without augment) but the word (verb and related noun) has a stem ending in –s-: cf. τὸ τέλος 'the end' the ending -ος of which came out analogically to other nouns, as -os instead of -es.

This explains that we encounter in the *instans actio* –τελεσ-: τέλεσον (imp. aor. act.) and συνετέλεσε (ind. aor. act.).

The case appears clearer if we have on mind double /ss/ for *instans*: stem ending + instans formant: *eteles-sa* (ἐτέλεσσα), of which usually, but not always, one fricative /s/ has been kept in pronunciation and writing.

In cases, however, in Homer and in dialects, the situation is not this. Cf. Hom. Il. XII 196:
 οὐδ᾽ ἐτέλεσσε φέρων δόμεναι τεκέεσσιν ἑοῖσιν
neither finished he his course, to bring and give it to his little ones.

One could formulate rules like if the verbal stem ends in a short vowel (ᾰ and ε) (e.g. γελᾰσ-, τελεσ-) these short vowels appear also in the non-imperfect stems, or give linguistic explanations (like τελέω < *tel-es-i̯ō[36]; and *τελεσ-ος > τέλεος > τέλους) but rules may be formulated endlessly, and there always will be an "exception". Linguistics, on the other hand, naturally, is always useful, but cannot be the aim of beginners' classes.

Once again, it is more useful to carefully learn by heart the informations given in the entry forms, and what regards verbs, the *averbo.*

At this point, we are near in our classes to understand and to comprise all the necessary forms, which show a different way from the Latin experience.

For τελέω e.g., τελέω, ἐτέλεσα, (future different, not explained yet), τετέλεκα (praes. perf., like τέθνηκα in lesson 6), ἐτελέσθην (ind. aor. pass.), and other forms will have to be taken into consideration.

The student is advised *to learn very well all the information* given in the vocabulary together with the main entry. This will be an immense help in following the course of studies in the future.

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36. Cf. Helmut Rix, *Historische Grammatik des Griechischen*, 1976: 201[215a].

The heroic hexametre (or –meter)

The text has this passage from Hesiod: Τῆς ἀρετῆς ἱδρῶτα θεοὶ προπάροιθεν ἔθηκαν.

Hesiod, being an epic poet, applied naturally the metric form which was usual in epics: the hexameter. There is much to be learned about this metrical form the real carriers of which are the Homeric poems and their Roman imitations, but some basics can be expounded also at this point.

A hexameter consists of six feet (units), hence "hexa–", for one line in the poem. Normally, one foot contains one long syllable ("–") and one equivalent to it, having two short (˘) syllables. The quantity of the vowels, both for Greek and for Latin, must be known for rendering the meter correctly, but it is really the *syllable* which must be long or short. A long vowel, normally, produces a long syllable, but even a short one can yield a long syllable, depending on its consonantal environment.

An average line consisting of six feet has this form:

–́ ∪∪	–́ ∪∪	–́ ∪∪	–́ ∪∪	–́ ∪∪	–́ ∪∪
1.	2.	3.	4.	5.	6.

One unit of this kind is called dactyle (*dactylus*), hence the line is a "dactylic hexameter".

The two short ones can be replaced by *a single* long one (which give two long units in one foot). This can happen anywhere, but rarely in the fifth foot. If yes, the line is called a *versus spondaicus* (a *versus*, 'a returning', to be reminded, originally was *one* line only). The last unit was free; it can be also incomplete.

As is natural, to read a poem as if it were prose is a harsh killing of the poetic nature of the text, given the fact that even an antique prose could be rhythmic! The original function of rhythm was, however, one among many others, an aid, for the minstrels to keep the long epic poems in mind. It is also natural that there was a kind of weight (stress) on the first syllable each time, not indicated above. What is indicated by an acute accent ("´") is a so-called *ictus*, a beat which came as additional to the original stress. Not everyone accepts the existence of an *ictus*.[37] I suggest that the students apply it. As a least gain, even if it is disputed, is a further colour in the oral performance which was the normal practice in antiquity. According to this, one puts an enhanced weight on the very first syllable as indicated, a lesser one in the second foot, again an intensified one in the third, the same with the third on the fourth, a lesser one in the fifth, and again an enhanced one in the beginning last syllable. With the following line in the epic, the same procedure (performance) begins, and so on.

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37. E.g., Bernhard Forssmann in Berlin, during one of the Indo-European Summer Courses, said that "he did not believe in ictus". He was not convincing.

An Indian Addendum to metre

(From: Maurice Winternitz, *A History of Indian Literature* I, 1977 (©1927),
pp. 62–63).

Notice how important metre (rhythm) is, and how it is dated to "times immemorial". No doubt, a common feature between Greek and Indian tradition, but not in the sense that either of them influenced the other. This is not possible. But a common source, from which the two traditions took a different direction is well thinkable.

Rhythm, metre, generally, "bound speech", was basic in antiquity, and before. Mysticism of numbers was present also in Greek poetry and tradition.

(Further, the battles the "Aryans" fought against the "Non–Aryans" recall the fights the "immigrants" on Greek soil fought with pre–Greek inhabitants).

How much, in old Indian metres, everything depends on the number of syllables,[1] is proved by the oft-recurring speculations, in the Brāhmaṇas and Upaniṣads, on the mystical significance of the metres, where the mysticism of numbers comes into play, when, for example, it is said, with strange logic : " The words bhūmi (earth), antarikṣa (atmosphere), and dyu (sky) form eight syllables. A Gāyatrī-Pāda consists of eight syllables. Therefore he who knows the Gāyatrī gains the three worlds." [2] But that the metres play such a highly important part in the mysticism of ritual, that considered as divine beings, they even receive sacrifices,[3] that mythology concern itself with them, especially with the

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[1] See *Weber*, Ind. Stud. 8, 178 f., and H. *Weller* ZTT, 1, 1922, 115 ff.
[2] Bṛhadāraṇyaka-Upaniṣad V, 15. Dyu is to be pronounced as " diu."
[3] Vāsiṣṭha-Dharmasūtra, XIII, 3 and elsewhere.

Gāyatrī, which in the form of a bird fetches the Soma from heaven, that they are *created* like other beings by Prajāpati,[1] —all this indicates the great age of these metres which were thought to have originated in times immemorial. Thus the age of the metres is also a proof of the age of the hymns themselves.[2]

The best idea, however, of the great age of these hymns is vouchsafed us by a glance at the geographical and cultural conditions of the time of which they tell us. There we see above all, that the Aryan Indians, at the time when the hymns of the Ṛgveda arose, had not nearly as yet spread over the whole of India. We find them still domiciled in the river-land of the Indus (Sindhu), the present Punjab.[3] From the West, over the passes of the Hindukush, Aryan tribes had penetrated into " the land of the five rivers," and in the songs of the Ṛgveda we still hear of the battles which the Aryans[4] had to fight with the Dasyu, or the "black skin", as the swarthy aboriginal inhabitants were called. Only slowly amidst continuous fighting against the hated " non-Aryans " (anārya)—the Dasyus or Dāsas, who know no gods, no laws, and no sacrifices—do they press forward towards the East up

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[1] See for instance, Śatapatha-Brāhmaṇa VIII, 1, 1-2. How great a rôle the metres play in the symbolism and mysticism of the ritual, may be seen from numerous passages in the liturgical Saṃhitās and in the Brāhmaṇas : See A. *Weber*, Ind. Stud. 8, pp. 8 ff., 28 ff.

[2] See E. V. *Arnold*, " Vedic Metre," Cambridge 1905, and A. B. *Keith and Arnold*, JRAS, 1906, 484 ff., 716 ff., 997 ff. on the metre of the Ṛgveda as a criterion of its age.

[3] According to E. W. *Hopkins* (the Punjab and the Ṛgveda, JAOS., 19, 1898, 19-28) the habitations of the Aryan Indians at the time when the majority of the hymns were composed, should be sought in the neighbourhood of Amballa, between the rivers Sarasouti and Ghuggar. The rivers of the Punjab are praised in the famous " Praise of the Rivers " (nadīstuti), Ṛv. X, 75. Cf. A. *Stein*, JRAS. 1917, 91 ff. *Hertel* has not yet convinced me that the oldest parts of the Ṛgveda were composed in Irān and not in India (Indo-german. Forschungen, 41, 1923, p. 188).

[4] Ssk. ārya = Avestic airya = Old Pers. ariya, " the faithful ones," " the people of the same race." Herodotus (VII, 62) says that the Medes called themselves Άριοι. Thus " Aryan " is the common designation of Indians and Iranians. On the close relationship between the language of the Veda with the old Iranian, see above, p. 41.

Apollo/Ἀπόλλων in grammar and in mythology

<u>Declension</u>:

> Ἀπόλλων
> Ἀπόλλωνα/Ἀπόλλω[38]
> Ἀπόλλωνος
> Ἀπόλλωνι
> ὦ Ἄπολλον[39]

The antique tradition and paramountly the playwrights connected this name with the verb ἀπόλλυμι (cf. ὅλλυμι – a –mi–verb like Vedic bhara–mi) meaning 'to destroy' given that Apollon is not only that beautiful and benevolent god we meet him mostly. As so often, in his figure several traits have been united. He is even connected with wolves: Ἀπόλλων Λύκειος.

In tragic poetry there can be an invocation to his destructive nature in the form of a pun: "μὲ ἀπώλεσας" 'you distroyed me'.

In mythology, he is the twin–brother of Artemis, both of them born on Delos, and son of Zeus and Leto.

Linguistics does not accept the connection (see DELG and Beekes svv.). There are name variants like Ἀπέλλων and Ἄπλουν. He might be of Asia Minor origin though, this too, is uncertain. In a Hittite treaty between Alaksandus (=Ἀλέξανδρος), king of Wilusa (=Ἴλιον, Troy) and the Hittite king, an *Appaliunaš* is mentioned which might be Apollon.

The verb ὅλλυμι (to which cf. ἀπόλλυμι) 'to ruin', 'to destroy', 'to lose'[40] has an IE etymology, and is cognate with verbs meaning 'to fall'. Beside English, Old High German "fallan", and Modern German "fallen" 'to fall' belong here.
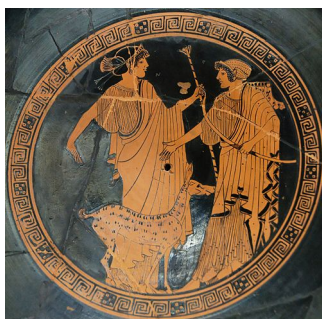
Apollo (left) and Artemis. Brygos (potter signed), tondo of an Attic red-figure cup c. 470 BC,

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38. Cf. βελτίω, κακίω as accusatives in comparative.
39. In poetry, we meet also ὤπολλον or Ὤπολλον.
40. In Modern Greek, still today, *Τμήμα Απολεσθέντων Αντικειμένων* 'Lost Property Office' ("Απολεσθέντων" from ἀπόλλυμι 'to lose').

Paris, Musée du Louvre.

God of music, poetry, art, oracles, archery, plague, medicine, sun, light and knowledge

Apollo Belvedere, ca. 120–140 CE (Rome, Vatican Museum;)

Artist	after Leochares
Abode	Mount Olympus
Symbol	Lyre, laurel wreath, python, raven, bow and arrows
Parents	Zeus and Leto
Siblings	Artemis
Children	Asclepius, Troilus, Aristaeus, Orpheus
Roman equivalent	Apollo

Marsyas' terrible punishment: he dared to challenge Apollo. For this reason, the god hung him up and flayed him alive

Marsyas under Apollo's punishment, İstanbul Archaeology Museum

Apollo Lykaios:

Another Apollo Lykaios? This seems to be a representation of the Apollo statue from Tarsus (Cilicia). Here, Apollo seems to be holding two wolves at their forelegs, one in each hand (c. A.D.235–238; SNG Paris 1590). We also find 5th–century BC obols from Tarsus showing the god Ba'al and the forepart of a wolf (SNG Paris 444 var.).

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Apollo Belvedere (above; same source)

The **Apollo Belvedere** (also called the **Pythian Apollo** or **Apollo of the Belvedere**) is a celebrated marble sculpture from Classical Antiquity.

The *Apollo* is now thought to be an original Roman re-creation of Hadrianic date (*ca.* 120–140). The distinctively Roman foot-wear is one reason scholars believe it is not a copy of an original Greek statue. It was rediscovered in central Italy in the late 15th century during the Italian Renaissance and was placed on semi-public display in the Vatican Palace in 1511, where it remains. It is now in the *Cortile del Belvedere* of the Pio-Clementine Museum of the Vatican Museums complex.

From the mid-18th century it was considered the greatest ancient sculpture by ardent neoclassicists, and for centuries it epitomized the ideals of aesthetic perfection for Europeans and westernized parts of the world.

Mythology

Herakles and the Nemean Lion

Herakles' first ἆθλος was to slay the Nemean Lion (usually: Νέμεος, not Νεμέος, Λέων, see Wikipedia-article). Commonly conceived as a dangerous real lion, frequently also a kind of monster understood in different ways. Herakles killed the monster, and covered his body with its skin. This was the λεοντῆ or λεοντέη (sc. δορά), his distinctive garment (coat) through all his life.

Scholarship maintains that lions, not present any more in Greece, were a living animal population until about 100 B.C.

Painter of London B 620:

Herakles and the Nemean Lion. Attic white-ground black-figured oinochoe, ca. 520–500 BC. From Vulci.

British Museum, Current location: Main floor, room 14, Greek & Rome.

   One of the most venerable myths of ancient Greece is that of the first labor of Herakles, the slaying of the Nemean Lion. The skin of this beast was impenetrable, and Herakles was forced to wrestle and finally strangle him. Using the lion's own claws, he removed the skin and then wore it as a coat of armor.

Herakles and the Nemean Lion from an Attic Black-Figure amphora by Psiax, (Vulci, Latium), ca. 525 B.C.

Detail from an Athenian black-figure clay vase, about 520 B.C. Brescia, Museo Civico Romano. © *Brescia, Museo Civico Romano.*

Περὶ τῶν Ἡρακλέους ἄθλων

Exercises

Translate:

Herakles revealed his future strength.

As a new-born, already, he strangled the serpents sent by Hera.

When he was an adolescent, on the order of Apollon (having received a command of) (ὁ Ἀπόλλων, -ωνος) he completed twelve labours.

Decline:

ἡ ἐπιφανὴς πρᾶξις

ὁ μέγας λέων

τὸ καλὸν σῶμα

Find the parts of body met so far adding the attributes that are known and applicable:

Find the forms of verbs met so far:

ἐπιβουλεύω and δηλόω (3rd person sing):

παιδεύω, κινέω, δηλόω (2nd person plur.):

<u>Write something about Herakles</u>:

<u>Write something about Tiryns</u>:

Reading

Students are advised to consult in online or other sources:

To authors: Diodorus Siculus

                                      Hesiod (see above)

To mythology: Apollo

                                      Auge(i)as

                                      Heracles (see also above)

                                      Alpheios river

To metrics: metre (in poetry)

                                      hexametre