V

Περὶ Ἀρίονος[1]

Ἀρίων, ὁ πρῶτος τῶν τότε κιθαρῳδῶν, πολὺν χρόνον ἐν Ἰταλίᾳ διατρίβων ἐν μουσικοῖς ἀγῶσι χρήματα μεγάλα ἐκτήσατο. Κτησάμενος δὲ ἐμισθώσατο πλοῖον ἀνδρῶν Κορινθίων, ἐπεὶ μόνοις τοῖς Κορινθίοις ἐπίστευεν. Οἱ δὲ ναῦται ἐπιβουλεύοντες ἐμέλλησαν τὸν ἄνδρα φονεύσειν καὶ τὰ χρήματα κτήσεσθαι. Τότε δὲ ὁ ποιητὴς ἱκέτευε τοὺς ναύτας μὴ αὐτὸν φονεῦσαι. Ἔπεισε δὲ οὐδαμῶς αὐτούς, ἀλλ᾿ ἐκέλευσαν τὸν Ἀρίονα ἢ φονεῦσαι ἑαυτὸν ἢ εἰς τὴν θάλατταν ἐκπηδῆσαι. Ὁ οὖν Ἀρίων ἱκέτευσεν· «Ὦ ναῦται, ᾄσομαι, εἰ βούλεσθε, τὸ ὕστατον καὶ αὐτίκα με φονεύσω». Συγχωρησάντων δ᾿ αὐτῶν τελευτήσας τὸ ᾆσμα σὺν τῇ σκευῇ πάσῃ εἰς τὴν θάλατταν ἐξεπήδησεν. Καὶ οἱ μὲν ἀπέπλεον εἰς Κόρινθον, τὸν δὲ δελφὶς ὑπέλαβε καὶ εἰς τὴν γῆν ἐκόμισεν.

Δυοῖν κακῶν τὸ μεῖον αἱρετώτερον.[2]

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1. Based on Hdt. I, 23–24.
2. Cf. Arist. *EN* (*Ethica Nicomachea*) I,1 (1094a). "Κακῶν" can be rendered also as "κακοῖν".

Περὶ Ἀρίονος

Vocabulary

Ἀρίων, Ἀρίονος, ὁ	poet and composer (citharode) from Methymna in Lesbos, spent most of his life at the court of the Corinthian tyrant Periander who ruled from about 625 to 585. He was said to have been thrown overboard while returning from a profitable visit to Italy and Sicily, but to have returned to Corinth after being taken by a dolphin to Taenarum (Hdt. 1. 23-24). He seems to have transformed the dithyramb from an improvised processional song into a formal stationary one. This may have been regarded, perhaps rightly, as a step towards the creation of tragedy, which was itself attributed to Arion in the *Suda*. Nothing survives of his work.[3]
κιθαρῳδός, οῦ, ὁ	harper, cithara-player, singer
πολύς, πολλή, πολύ	long
χρόνος, ου, ὁ	time, period
πολὺν χρόνον (acc. temp.)	for a long time
Ἰταλίᾱ (ῐ̆τ), ᾱς, ἡ	Italy (Lat. Italia), the territory of modern Italy. Hellanicus links the name with the term *vitulus* ('calf'), so *vitalia tellus* would be the "Calf Land", a concept that

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3. Since tragedy and theatre are very important in Greek, Bharat Gupt's *Dramatic Concepts, Greek and Indian. A Study in the Poetics and the Naṭyaśāstra* (New Delhi, D.K. Printworld 1994) may be of interest to Indian students. The central idea is that Greek and Indian theater are closer to one another than the Greek and the Western ones. Indeed, Western theatre *eliminated* the dance and the music so important both in India and Greece. A problem arises with the label "Indo-European" given by the Author to this kind of theatre because "Indo-European" is mainly, although not exclusively, a linguistic concept, and brings us to a level *prior* to Greek and Indian. For a critique from a histrionic point of view cf. David L. Gitomer in *Comparative Drama* 31,3, 1997: 459-463 (review available online). It may be remarked that *opera* was born in the West from an attempt at imitating Ancient Greek Theatre.

brings us back to early Mediterranean Mythology[4].

διατρίβω	to spend time
μουσικός, ή, όν	musical, of music
ἀγών, ἀγῶνος, ὁ	contest
χρῆμα, ατος, τό	thing, matter
τὰ χρήματα	property, money
μέγας, μεγάλη, μέγα	big, great
κτάομαι M.	to get, to gain, to acquire
κτησάμενος	having acquired
μισθόω	to let out for hire
μισθόομαι M.	to hire
πλοῖον, πλοίου, τό	ship, vessel
ἀνήρ, ἀνδρός, ὁ	man (Lat. *vir*)
Κορίνθιος, ᾱ, ον	Corinthian
ἐπεί	(causal) since
πιστεύω + dat.	to trust, to believe in
ναύτης, ου, ὁ	sailor
ἐπιβουλεύω + dat.	to have design on/against somebody's life, to have a design on sy, to plan against
μέλλω + inf. fut.	to think of doing, to intend to do, to be about to do
φονεύω	to kill, to murder
φονεύσειν ἐμέλλησαν	they intended to kill
φονεῦσαι	(inf. aor. act. of φονεύω)
κτήσεσθαι	inf. fut. of κτάομαι
ἱκετεύω + acc.	to implore, to entreat
αὐτός, αὐτή, αὐτό	he; self (Lat. ipse)
πείθω	to convince, to persuade
οὐδαμῶς	in no way, by no means
κελεύω	to order one to do, to urge (Lat. *iubeo*, 2)
ἐκέλευσαν τὸν Ἀρίονα φονεῦσαι ἑαυτόν (acc. c. inf.)	they ordered Arion to kill himself
ἤ	or
θάλαττα, θαλάττης, ἡ	sea
ἐκπηδάω	to jump (overboard)
ἐκπηδῆσαι	(inf. aor. act. of ἐκπηδάω)

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4. There seems to have existed a bull cult throughout the early Mediterranean. One remembers the Minotaur, the half-bull monster son of King Minos, the Cretan representations of acrobats jumping, after having grasped their horn, over bulls, whereas on the other edge of the Mediterranean Basin, in Spain, still today, bullfight is a popular pursuit.

ἱκέτευσεν	(ind. aor. act. of ἱκετεύω)
ᾄσομαι	ind. fut. of ᾄδω
βούλομαι P.[5]	to wish, will
τὸ ὕστατον	for the last time[6]
αὐτίκα	immediately, at once
συγχωρέω	to agree, to consent
συγχωρησάντων αὐτῶν (gen. abs.)	
	after they agreed
τελευτάω	to finish, to complete
τελευτήσᾱς	having finished
ᾆσμα, ᾄσματος, τό	song
σκευή, ῆς, ἡ	equipment, dress (Lat. apparatus)
πᾶς, πᾶσα, πᾶν	all, whole
ἐξεπήδησεν	he jumped overboard (ind. aor. act. of ἐκπηδάω)
ἀποπλέω	to sail off, to sail away
ἀπέπλεον	(praet. impf. ind. act. of ἀποπλέω)
Κόρινθος, Κορίνθου, ἡ	Corinth (a rich commercial centre near the Isthmus which joins central Greece to the Peloponnese, with a continuous development from the late 10th c. B.C.)
δελφίς, δελφῖνος, ἡ	dolphin
ὑπολαμβάνω	to take up (by getting under)
ὑπέλαβεν	(ind. aor. act. of ὑπολαμβάνω)
γῆ, γῆς, ἡ	earth; land, country
κομίζω	to carry away, to carry safe away, to save
ἐκόμισεν	(ind. aor. act. of κομίζω)
δυοῖν	(gen. of δύο)
κακός, κακή, κακόν	bad
τὸ κακόν, οῦ	evil, ill
κακοῖν	(gen. dual of κακός)[7]
μείων, μεῖον	less; smaller (comp. of μῑκρός)
αἱρετώτερος, ᾱ, ον	preferable, better, more desirable

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5. Used with passive forms. Explanations will be given later.
6. Cf. Skt. *úttaras* 'upper', 'higher', 'subsequent'.
7. The ending –οῖν is genitive dual, dual being a number, though existing in Greek, rarely found. This form could be applied in the text.
The old dual exists in Latin in remnants only, whereas it is systematically employed in Sanskrit.

Morphological and semantic couples

ᾄδω	–	ᾆσμα	–	κιθαρῳδός
ἀποπλέω	–	πλοῖον		
θέρους	–	θέρμη	–	θερμός
Κόρινθος	–	Κορίνθιος		
Μοῦσα	–	μουσικός	–	μουσικῶς
τρέφω	–	τροφή		

Italia, the ancient name of the Italian peninsula, which is also eponymous of the modern republic, originally applied only to a part of what is now Southern Italy.
(From the Wikipedia-article "Name of Italy; downloaded: 3.12.2020;
Cf. the name "Magna Graecia", A.L.K.)

Flute-player on dolphin

A musician riding a dolphin, on a Red-figure stamnos, 360-340 BC. From Etruria. In this case the musician is a aulete rather than a kitharode, as he is playing the flute (aulos) rather than a kithara.
(Alcestis Group – Marie-Lan Nguyen [User:Jastrow], 2008-05-02)

In light of the above parallels, Walter Burkert interprets the story as a significant development in the history of Dionysiac cult: "Released from this gloomy background, the cheerful and liberating legend of the sixth century further developed the image of the dolphin-rider under the colors of the renewed cult of Dionysus". C. M. Bowra tied the myth to the period following the expulsion from Corinth of the aristocratic Bacchiadae, who traced their descent from Dionysus: "the cult of the god had to develop new and more democratic forms."
Stewart Flory identified Herodotus' characteristic use of the episode in a historicising context as an example of what Flory calls his "brave gestures", a man faced with death performs with calm dignity some spirited but unnecessary gesture that demonstrates contempt for danger.

(Source: Wikipedia-article Arion. Figure and text downloaded 17.12.2020)

Περὶ Ἀρίονος

Grammar

Conjugation of πᾶς, πᾶσα, πᾶν 'all, whole, entire':

πᾶς	πᾶσα	πᾶν	πάντες	πᾶσαι	πάντα
πάντα	πᾶσαν	πᾶν	πάντας	πάσας	πάντα
παντός	πάσης	παντός	πάντων	πασῶν	πάντων
παντί	πάσῃ	παντί	πᾶσιν	πάσαις	πᾶσιν

Conjugation of πολύς, πολλή, πολύ 'much', 'many', 'frequent', 'important':

πολύς	πολλή	πολύ	πολλοί[8]	πολλαί	πολλά
πολύν	πολλήν	πολύ	πολλούς	πολλάς	πολλά
πολλοῦ	πολλῆς	πολλοῦ	πολλῶν	πολλῶν	πολλῶν
πολλῷ	πολλῇ	πολλῷ	πολλοῖς	πολλαῖς	πολλοῖς

Conjugation of μέγας, μεγάλη, μέγα 'large', 'great', 'big':

μέγας	μεγάλη	μέγα	μεγάλοι	μεγάλαι	μεγάλα
μέγαν	μεγάλην	μέγα	μεγάλους	μεγάλας	μεγάλα
μεγάλου	μεγάλης	μεγάλου	μεγάλων	μεγάλων	μεγάλων
μεγάλῳ	μεγάλη	μεγάλῳ	μεγάλοις	μεγάλαις	μεγάλοις

Declension of μείων, μεῖον:

This comparative belongs to ὀλίγος 'few', 'little', 'small' and μικρός 'small', 'short', 'petty', partly synonyms. Some forms of the comparative are infrequent. Grammars do not bring them with consistency. The superlative μεῖστος is very rare. Μείων covers masculine and feminine gender, μεῖον neuter. The accent tends to withdrew towards the beginning of the word as far as possible.

μείων	μεῖον	μείονες/μείους	μείονα/μείω
μείονα/μείω	μεῖον	μείονας/μείους	μείονα/μείω
μείονος	μείονος	μειόνων	μειόνων
μείονι	μείονι	μείοσι	μείοσι

Ἡδίων, ἥδιον ('sweeter' from ἡδύς 'sweet') is similarly declined.

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8. This form entered the English vocabulary as "the hoi polloi" 'the common people', 'the masses', 'the general populace'. First used in English by John Dryden (1631–1700), but in the original form: οἱ πολλοί. J.F. Cooper uses "oi polloi", and finally the phrase became established as "*hoi polloi*" in current English.

Aorist [´eɪ.ərɪst] and future:

   The aorist (*aoristos*) is an important verb category. The name comes from Greek "ἀόριστος" ('indefinite') meaning an "unmarked" form of verb. The name is used, still today, to indicate *past tense*, largely in Modern Greek, and to a lesser extent in other languages. The ancient grammatical tradition, which was not aware of *aspect*, interpreted this as "time", thus they spoke of "ἀόριστος χρόνος" ('indefinite tense').
   Originally, however, aoristos was a "neutral" category in a two-dimensional aspectual system:

perfectum	aoristos	imperfectum
X	X	X

   By the time of Classical Greek, this system was maintained largely in independent instances of the non-indicative moods and in the nonfinite forms. But in the indicative, and in dependent clauses with the subjunctive and optative, the aspects took on temporal significance. In this manner, the aorist was often used as an unmarked past tense, and the perfect came to develop a kind of resultative use – cf. the fact that "perfect"/"Perfekt" etc. in several modern languages indicate past tense.[9]
   In other words, *aorist* has a temporal function in indicative (where normally the *augment* is mandatory) whereas in other moods it has mostly an aspectual function. *Future Tense* is a complicated outcome of *aorist* and is not to be separated from it.
   A good example for *indicativus aoristi* as opposed to *ind. praet. impf.* in Greek can be found in the first sentence of Xenophon's *Memorabilia*:
   Πολλάκις ἐθαύμασα (aor.) meaning 'I was/got amazed many times' whereas ἐθαύμαζον (impf.) means 'I was wondering'.
   An even better example is the *verbum essivum* "βασιλεύω" 'I am king', 'I rule' which in aorist becomes "ἐβασίλευσα" 'I ascended the throne' (i.e. "I began to be a king"). This function is called *inchoative* ('beginning'). By the time the classical Greek language was fully developed, the original fine-graded Indo-European aspectual system (consisting in a number of *aktionsart* the Russian verbal system preserves e.g.) receded and several other functions were united in the aorist. One more important feature is the *punctiform* ('point like') one.

   Aoristos can be *strong* or *weak*. The second one is more frequent, and its formant is a *sigma*, i.e. -σ-, appearing also in future and in other forms, and also extended to -σα- in indicative and in some other forms.[10] The -s- formant originated in an earlier so-called *desiderativum* which had this formant (a category expressing *wish*;

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9.   In the German terminology, "Perfekt" designates, with a surprising inconsequence, 'perfect (tense)' meaning *present perfect*, whereas "Präteritum" designates 'past tense' equalling '(simple) past tense' or 'past continuous'. Native speakers, sometimes, do not perceive semantic difference.
10.   The -α-, frequently appearing together with the aorist-formant -σ- is a reinterpretation of the old e/o alternation (see H. Rix, *Historische Grammatik des Griechischen* 1976: 207[222]).

cf. English "I will go" [=originally 'I want/wish to go']. Also in German frequently enough, e.g. "Wir wollen jetzt essen" (='we want [='will'] now to eat'). In this way, the –s– infix indicating future is well understood.

The *aorist* and the *future* are united in the *instans actio* we also meet in Latin. With regard to Greek, cf. Lesson II above. "Instans", a Latin term, coming from *insto* 1 ('to stand upon', 'to threaten') can be interpreted, as a grammatical term, meaning 'entering'. If we have understood the real nature of future and, at least some, aspects of aorist, this meaning should be clear: the "ἐβασίλευσα"–type means something "entering" in the past (and showing towards present), and future forms like "παιδεύσω" mean something "entering" in the present (and showing towards future, and then reinterpreted as real *future*).

The verb frequently used as an example is παιδεύω ('to educate', 'to teach'). The *indicativus aoristi* is accordingly:

Active voice:

ἐπαίδευσα	ἐπαιδεύσαμεν
ἐπαίδευσας	ἐπαιδεύσατε
ἐπαίδευσε(ν)	ἐπαίδευσαν

The accent, like everywhere in conjugations, tends to recede[11] from the last syllable as far as this is possible. The *indicativus praet. impf.* would be: ἐπαίδευον, ἐπαίδευες, ἐπαίδευεν etc. meaning 'I was teaching' etc.

Another example is πιστεύω ('to believe', 'to trust'):

ἐπίστευσα	ἐπιστεύσαμεν
ἐπίστευσας	ἐπιστεύσατε
ἐπίστευσε(ν)	ἐπίστευσαν

With the Latin verb, the so–called *averbo* (the four forms in a vocabulary entry) traditionally is compulsory. In Greek more forms are needed to have enough information how to conjugate a verb, and *aorist* and *future* are among them, whereas the infinitive is insignificant in this respect.

The *indicativus aoristi*, even if regular, is not always predictable. The augment and the sound changes are similar to the ones seen in the previous lesson:

Thus:		Ind. aoristi:
πλάττω	('to form', 'to shape')	ἔπλασα
πέμπω	('to send', 'to dismiss')	ἔπεμψα
συλλέγω	('to collect', 'to gather')	συνέλεξα
πιέζω	('to press', 'to trouble')	ἐπίεσα
πείθω	('to persuade', 'to impel')	ἔπεισα
κελεύω	('to order one to do', 'to urge')	ἐκέλευσα
ἱκετεύω	('to implore', 'to entreat')	ἱκέτευσα

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11. I.e. is *recessive* (cf. Lesson III).

Verbs with a short vowel stem change the vowel to the long one (with exceptions).
Accordingly[12]:

ποιέω	('to make', 'to do')	ἐποίησα
τελευτάω	('finish', 'to complete')	ἐτελεύτησα
μισθόω	('to let out for hire')	ἐμίσθωσα
συγχωρέω	('to agree', 'to consent')	συνεχώρησα

Forms which do not fit into the categories so far:

μέλλω	('to be about to', 'to be going to')	ἐμέλλησα
ὑπολαμβάνω[13]	('to take up [by getting under'])	ὑπέλαβεν

Future tense:

Active voice:

παιδεύσω	πιστεύσω
παιδεύσεις	πιστεύσεις
παιδεύσει	πιστεύσει
παιδεύσομεν	πιστεύσομεν
παιδεύσετε	πιστεύσετε
παιδεύσουσι(ν)	πιστεύσουσι(ν)

Middle and passive voice go apart in *instans actio*.[14]

Middle voice, aorist:

παιδεύω:	The verb μισθόομαι we find in the text:
ἐπαιδευσάμην	ἐμισθωσάμην
ἐπαιδεύσω	ἐμισθώσω
ἐπαιδεύσατο	ἐμισθώσατο
ἐπαιδευσάμεθα	ἐμισθωσάμεθα
ἐπαιδεύσασθε	ἐμισθώσασθε
ἐπαιδεύσαντο	ἐμισθώσαντο

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12. The historical reality is the opposite one: the aorist-stem is the previous one, *aorist*, being the "original" or "default" form, as numerous cognate nominals show that have always the stem with a long vowel; and, in other cases, those with –s–. E.g. ποίησις 'poetry'.

13. This verb, together with its basis (without preverb) λαμβάνω, has its aorist as ἔλαβον and ὑπέλαβον (1st persons). This is an example of the so-called *strong* aorist.

14. Passive voice will be dealt with later.

Middle voice, future tense:

<div>

παιδεύομαι: μισθόομαι:

</div>

παιδεύσομαι	μισθώσομαι
παιδεύσῃ	μισθώσῃ
παιδεύσεται	μισθώσεται
παιδευσόμεθα	μισθωσόμεθα
παιδεύσεσθε	μισθώσεσθε
παιδεύσονται	μισθώσονται

Infinitives and participles in imperfecta and instans actio:

Active infinitives:

Impf.	παιδεύειν	(cf. φέρειν, Lesson I)
Aor.	παιδεῦσαι	(cf. φονεῦσαι in the text)
Fut.	παιδεύσειν	

Similarly:

πιστεύειν
πιστεῦσαι
πιστεύσειν

Active participles:

Impf.	παιδεύων, παιδεύουσα, παιδεῦον (παιδεύοντος, παιδευούσης)
Aor.	παιδεύσᾱς, παιδεύσᾱσα, παιδεῦσαν (παιδεύσαντος, παιδευσᾱ́σης)
Fut.	παιδεύσων, παιδεύσουσα, παιδεῦσον (παιδεύσοντος, παιδευσούσης)

Similarly:

πιστεύων, πιστεύουσα, πιστεῦον (πιστεύοντος, πιστευούσης)
πιστεύσᾱς, πιστεύσᾱσα, πιστεῦσαν (πιστεύσαντος, πιστευσᾱ́σης)
πιστεύσων, πιστεύσουσα, πιστεῦσον (πιστεύσοντος, πιστευσούσης)

Middle infinitives[15]:

> παιδεύεσθαι
> παιδεύσασθαι
> παιδεύσεσθαι

Middle participles:

> παιδευόμενος, –η, –ον
> παιδευσάμενος, –η, –ον
> παιδευσόμενος, –η, –ον

These verbal categories are rather frequent in the demanding Attic prose, in the works of Xenophon e.g., whose language is also the most suitable for learning purposes.

Among the participles, the *imperfecta* ones convey *identity of tense* or *concurrence*, those of the *aoristos* express *antecedence* or *anteriority* whereas the *futuri* ones express *posteriority*.

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15. Some forms of μισθόομαι show peculiarities which must be discussed before the respective categories can be displayed.

Verba deponentia:

Deponent verbs are those which have no active voice but are used in the middle (or middle and passive) forms with an active sense.

The term comes from Latin *depono 3* ('to lay down/aside') and reflects the belief of the ancient grammarians that such verbs, too, had once active voice but for some reason they "laid it aside".

In our lesson such a verb is βούλομαι ('to want') without active voice but with active meaning. Of similar kind is ἔρχομαι ('to come', even in Modern Greek with the same meaning: "ἔρχομαι"). In Latin, we have seen "relabor 3" ('to slide back', 'to recede', 'to ebb').[16]

The existence of such verbs was the reason to introduce into grammar the categories "voice" (i.e. the endings one can "hear"), and "diathesis" (the "meaning", independently of what one can "hear").

In Latin no middle voice exists, and also "diathesis" is unusual in grammar. With a simplification, "active" and "passive voice" cover the needs. In Greek, even in Modern Greek, the situation is different.

Several other verbs in Ancient Greek are of the same kind. E.g. αἰσθάνομαι ('to feel', with Modern Greek "αισθάνομαι"), αἰτιάομαι ('to accuse', 'to blame', with Modern Greek αιτιώμαι), and others.

A kind of intertwining is present also in Sanskrit: the passive takes its origin in *middle voice* and – morphologically – there are but a few differences between them.

Cf. *Parasmai–pada* (transitive) and *Ātmane–pada* (reflexive).[17]

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16. Course aids and other linguistic reference books apply these categories with some liberty. In Latin, the picture is clear given that no middle voice exists. In Greek, with the three voices, with intertwined semantics, the whole system is more complicated. There exist *deponentia media* (DM), *deponentia passiva* (DP), and *deponentia medio–passiva* (DMP). Indeed, κτάομαι, met in this lesson, is a DMP verb: aor. is ἐκτησάμην, fut.: κτήσομαι. However, beside ἐκτησάμην, ἐκτήθην (passive voice) also exist. Such categorization will be important for a systematic grammar, but the students, at this point, may ignore it. The important feature is to memorize carefully the information given in the lexical entry (the *averbo*). A fluent knowledge will come after sufficient experience acquired through practice when reading Greek texts.

Still in Modern Greek, the inconsistence survives. Though they may speak about *middle* and *passive* voice with *diathesis* (διάθεση, semantics) added, in school practice the usual labeling is "μεσοπαθητική φωνή" for all cases causing difficulties to a foreign learner of Modern Greek, and sometimes not only to foreigners.

17. Cf. MacDonell, *A Sanskrit Grammar for Students*, 2008: 82[121].

The declination of ἀνήρ 'man'; 'warrior', 'hero':

        ἀνήρ[18]
        ἄνδρα[19]
        ἀνδρός
        ἀνδρί
Voc.   ἄνερ (epic: ἆνερ)

        ἄνδρες
        ἄνδρας
        ἀνδρῶν
        ἀνδράσι(ν)

Similarly declined:

	μήτηρ[20]	πατήρ[21]
	μητέρα	πατέρα
	μητρός	πατρός
	μητρί	πατρί
Voc.	μῆτερ	πάτερ[22]
	μητέρες	πατέρες
	μητέρας	πατέρας
	μητέρων	πατέρων
	μητράσι(ν)	πατράσι(ν)

    Ῥήτωρ, ὁ ('orator'), θήρ, ὁ ('wild beast'), ἅλς, ἡ ('salt', 'salt water', 'sea') belong to the same declensional class.

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18. Nom. sg. with lengthening of –ε– (stem ἀνερ–), probably from *–rs. To Greek ανερ– cf. Skt. *nar*, *náras* ('man', 'human') and Latin *Nero* (in Old Latin *nero* meant 'brave', 'valiant'; 'bravery', 'prowess'). The initial α shows that there has been an initial laryngeal: *h_1ner–.
19. –d– (–δ–) is inserted as a linking sound for phonetic reasons instead of ἄν(ε)ρα, ἀν(ε)ρός that also exist. The phenomenon – on phonetic grounds – is the same as with Latin *templum* ('temple') e.g.: instead of *temlom (something 'cut', i.e. a piece of soil cleared for religious purposes), and with various other languages, modern ones included, e.g. French *marbre*, cf. Lat. *marm[or]*). This means that an alveolar or a bilabial stop is inserted between a nasal and a liquid to "bridge the gap" the producing of the two sounds in question offers.
20. 'mother'; cf. Skt. *mātar*, Lat. *māter*, German *Mutter* etc. The forms μητέρος, μητέρι also exist in Homer.
21. 'father'; Cf. Skt. *pitṛ́*, Hindi *pitā'*, Lat. *pater*, German *Vater*, and several other related forms in the related languages.
22. This vocative has been reinterpreted in Modern Greek as nominative, and can be used in both functions (nominative, vocative).

<u>Strong aorist</u>:

A less frequent form of aorist is the so called "strong" or "thematic" aorist, one which came out of the root aorists, a category to be discussed later. The example in the text is "ὑπέλαβε" ('took up'), belonging to ὑπολαμβάνω.

The respective verb is λαμβάνω ('to take', 'to receive') with the preverb ὑπο-. We have seen forms of λαμβάνω in lesson III dealing with the rules of accentuation. The present tense form shows the frequent nasal infix whereas the stem is λαβ-. The stem issue has to do with the Indo-European ablaut system which will be dealt with later. *lab-* (*λαβ-*) represents the zero grade.[23]

The function of the forms is the same as in the "weak" aorist (formant -σα-) but the formations differ in many ways. The future is frequently a medial form with active sense (in this case λήψομαι), the *infinitivus aoristi* is λαβεῖν; the participles are

λαβών, -όντος,
λαβοῦσα, -ούσης,
λαβόν, -όντος.

The *indicativus aoristi activi* of λαμβάνω, formally, resembles the *indicativus imperfecti activi*:

ἔλαβον   ἐλάβομεν
ἔλαβες   ἐλάβετε
ἔλαβε(ν)   ἔλαβον.

The form ὑπέλαβε in the text is regular with the augment coming in between the preverb and the aorist stem.

A similar verb is βάλλω ('to throw', 'to hurl') with the aorist ἔβαλον and the irregular future βαλῶ, βαλεῖς etc.

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23. "Zero grade" will be explained later. Though not exactly the same, "strong" and "weak" aorists can be compared with the past tense of Germanic verbs, e.g. English *sing – sang*, German *singen – sang* being the "strong" forms, and, in English, with past tenses in -*d* or -*ed* endings of the "weak" verbs. To this, in German the -*te* formant corresponds (e.g. *spiel-te* 'played').

Περὶ Ἀρίονος

Exercises

1, Decline the following: πᾶς γεωργός, χρῆμα μέγα, πολὺς χρόνος

τελευτήσας τὸ ᾷσμα, κτησάμενος χρήματα

2, Find of the verbs:

α, *ind. aor. act.* of   μισθόω, παιδεύω, λαμβάνω

β, *ind. aor. med.* of   ποιέω, πέμπω, φονεύω, βάλλω

γ, *ind. fut. act.* of   ὁδεύω, αὐλέω, ἐκπηδάω, συλλέγω

δ, *ind. fut. med.* of   ἄρχω, κτάομαι, πείθω, ἄγω.

3, Translate using a, *ind. praes. impf.*, b, *ind. aor.*, and c, *ind. futuri*:

– The singer (κιθαρῳδός) spends much time in Italy.

– Arion hires a ship.

– The poet implores the sailors.

– The sailors sail off[24] to Corinth.
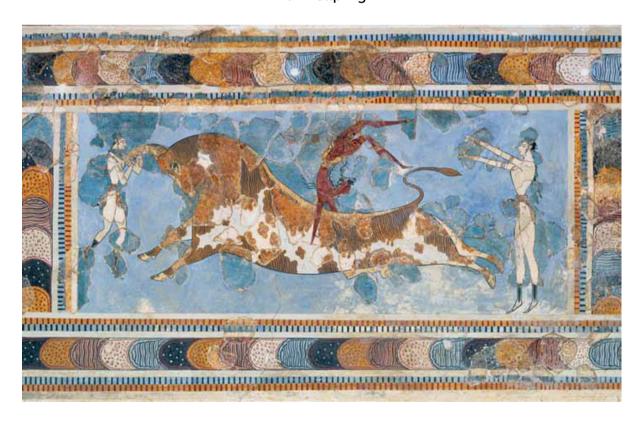
– The ants gather food during the summer.

_____

24. Act. instans: –πλευσ–.

Illustrations

(Arion. Mosaic from Ostia [downloaded 20.0.017] 300x0-is-pid25966)

Bull leaping

(Bull leaping, Fresco, Palace of Knossos, Crete [downloaded 20.9.017])

An Addendum to the bullfight in the Mediterranean

Gebet der Toreros vor dem Kampfe.

Toreadors are praying before the bullfight

(Source: Woerl, L. et al. (eds), *Spanien in Wort und Bild* /'Spain Depicted in Words and Figures'/, Würzburg 1894, picture over cols. 193–194.jpg)

Dionysos

DETAILS

Museum Collection	National Archaeological Museum of Taranto
Catalogue No.	Taranto 8264
Beazley Archive No.	N/A
Ware	Apulian Red Figure
Shape	Krater, Volute

Painter	Name vase of the Painter of the Birth of Dionysos
Date	ca. 405 - 385 B.C.
Period	Late Classical

DESCRIPTION

Dionysus is born from the thigh of Zeus. Hera reaches out to snatch the child as other gods pay witness to the scene including Aphrodite and Eros (upper left), Pan (upper center), Apollo (upper right), Artemis (not shown), the three Nysiad nymphs (lower left), Hermes (lower right) and Silenus (not shown).

Dionysus is depicted as an infant crowned with a wreath of ivy emerging from the thigh of Zeus. He stretches his arms to either ward off or embrace the goddess Hera. Zeus reclines on a hill, decked with a wreath of laurel and bearing a royal sceptre. The god Apollo stands behind him, the shepherd Pan above, and Hermes below. The divine herald stands ready to deliver the infant to the care of Silenus and the Nysiad nymphs. The grasping Hera wears a stephane crown and bracelets and bears a striped royal sceptre with a lotus-shaped head.

(Downloaded: 14.2.2018)

dithyramb, choral song in honour of *Dionysus; the origins of dithryramb, and the meaning of the word itself, have been the subject of speculation since antiquity. There are three phases in the history of the genre: (1) pre-literary dithyramb; (2) the institutionalization of dithyramb in the 6th cent. BC; and (3) the latest phase, which began in the mid-5th cent.

Already in phase (1) dithyramb was a cult song with Dionysiac content. It was sung by a group of singers under the leadership of an *exarchōn*, as shown by the oldest piece of literary evidence, Archilochus fr. 120 West. Phase (2) has its roots in the cultural and religious policies of the tyrants (see TYRANNY; PISISTRATUS) and the young Athenian democracy (see DEMOCRACY, ATHENIAN; TRAGEDY, GREEK). *Herodotus (1) (1. 23) says that *Arion in late 7th-cent. *Corinth was the first to compose a choral song, rehearse it with a choir, and produce it in performance, and that he finally gave the name 'dithyramb' to this new kind of choral song. (Some scholars take *ōnomasanta* to mean 'he gave it a title', but titles are not associated with dithyrambs before the 5th cent.). *Lasus of Hermione is connected with dithyramb at Athens: he organized a dithyrambic contest in the first years of the democracy. Each of the ten Athenian tribes (see PHYLAI) entered the competition with one chorus of men and one of boys, each consisting of 50 singers. The financing of the enterprise (payment

From the mid-5th cent. (phase 3), dithyramb became the playground of the musical avant-garde, as we see from the criticisms of *Pherecrates (fr. 155 K–A) and the reaction of *Pratinas (fr.

708 Page). *Melanippides (2), *Cinesias, *Timotheus (1), and *Philoxenus (1) are the best-known exponents of phase (3): they introduced astrophic form (i.e. their poems were not arranged according to strophe and antistrophe, see METRE, GREEK § 3), instrumental and vocal solos, and 'mimetic' music. In the course of the 4th cent., a recognizably dithyrambic manner and idiom developed, and penetrated other lyric genres also. Songs with dithyrambic content were composed, like Philoxenus' *Banquet*; and in Middle *Comedy (see COMEDY, GREEK (MIDDLE)) we find fairly long passages in dithyrambic style. In the Hellenistic period dithyrambs were performed at the festivals of the Delia and Apollonia on Delos; and at the City Dionysia in Athens until the 2nd cent. AD. But post-Classical fragments (citations) allow no confident judgement about these compositions.

Our knowledge of dithyrambic poetry, esp. Pindar and Bacchylides, is based chiefly on papyrus finds (see PAPYROLOGY GREEK). For phase (3) we are chiefly dependent on citations by *Athenaeus (1) and on the criticisms of the comic poets and *Plato (1).

TEXTS Page, *PMG*.

MODERN LITERATURE H. Froning, *Dithyrambos und Vasenmalerei in Athen* (1971); A. W. Pickard-Cambridge, revised T. B. L. Webster, *Dithyramb Tragedy and Comedy* (1962); B. Zimmermann, *Dithyrambos* (1992). B. Z.

Most scholars think that the word is of pre-Greek origin. W. Brandenstein however, connects it with Skt. *áṅga–* 'member' (in *IF* 54, 1936: 34 ff.) (see Beekes, *Etymological Dictionary of Greek* I, 2010: 334).

The issue is unsolved. Dithyrambos in literature is not more than a choral song dedicated to Dionysos. In Euripides' play we see him personified, as if he were Dionysos himself to be born again. The picture above shows the well-known motif, Dionysos being born from the thigh of Zeus, the chief god. It pays to remind that in Indo-European antiquity, and in some languages until today, the knees (legs) were a euphemism for the *membrum virile*, hence the common origin for concepts like 'generation' (in Russian *pokolenie*, поколение, with *koleno*, колено meaning 'knee').

English translation of a passage from Euripides' *Bacchae*, focusing on lines 526–527 (source: Perseus Classical Library, Tufts University):

CHORUS

Hail to thee, Dirce, happy maid, daughter revered of Achelous!
within thy founts thou didst receive in days gone by the babe of Zeus,
what time his father caught him up into his thigh from out the deathless
flame, while thus he cried: "Go rest, my Dithyrambus, there within thy father's womb; by this name, O Bacchic god, I now proclaim thee to Thebes." But thou, blest Dirce, thrustest me aside, when in thy midst I strive to hold my revels graced with crowns. Why dost thou scorn me? Why avoid me? By the clustered charm that Dionysus sheds o'er the vintage I vow there yet shall come a time when thou wilt turn thy thoughts to Bromius. What furious rage the earth-born race displays, even Pentheus sprung of a dragon of old, himself the son of earth-born Echion, a savage monster in his very mien, not made in human mould, but like some murderous giant pitted against heaven;

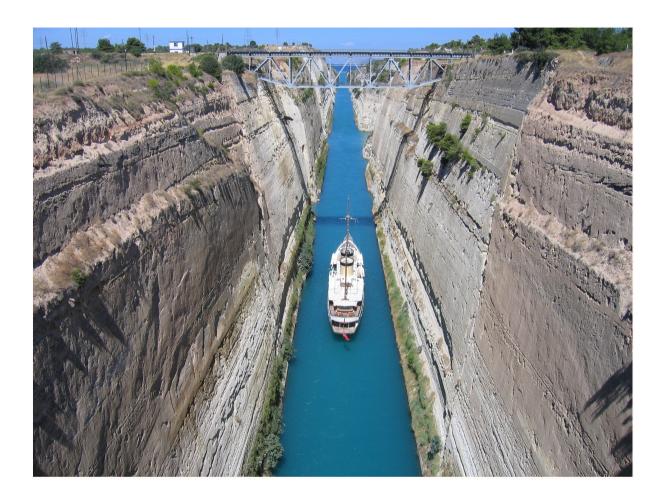Greek original (from the same source):

Χορός

Ἀχελῴου θύγατερ,
520
πότνι᾽ εὐπάρθενε Δίρκα,
σὺ γὰρ ἐν σαῖς ποτε παγαῖς
τὸ Διὸς βρέφος ἔλαβες,
ὅτε μηρῷ πυρὸς ἐξ ἀ-
θανάτου Ζεὺς ὁ τεκὼν ἥρ-
525
πασέ νιν, τάδ᾽ ἀναβοάσας:

Ἴθι, Διθύραμβ᾽, ἐμὰν ἄρ-
σενα τάνδε βᾶθι νηδύν:
ἀναφαίνω σε τόδ᾽, ὦ Βάκ-
χιε, Θήβαις ὀνομάζειν.
530
σὺ δέ μ᾽, ὦ μάκαιρα Δίρκα,
στεφανηφόρους ἀπωθῇ
θιάσους ἔχουσαν ἐν σοί.
τί μ᾽ ἀναίνῃ; τί με φεύγεις;
ἔτι ναὶ τὰν βοτρυώδη
535
Διονύσου χάριν οἴνας,
ἔτι σοι τοῦ Βρομίου μελήσει.

οἵαν οἵαν ὀργὰν
ἀναφαίνει χθόνιον
γένος ἐκφύς τε δράκοντός
540
ποτε **Πενθεύς**, ὃν Ἐχίων
ἐφύτευσε χθόνιος,
ἀγριωπὸν τέρας, οὐ φῶ-
τα βρότειον, φόνιον δ᾽ ὥσ-
τε γίγαντ᾽ ἀντίπαλον θεοῖς:
545
ὃς ἔμ᾽ ἐν βρόχοισι τὰν τοῦ
Βρομίου τάχα ξυνάψει,
τὸν ἐμὸν δ᾽ ἐντὸς ἔχει δώ-
ματος ἤδη θιασώταν
σκοτίαις κρυπτὸν ἐν εἱρκταῖς.
550
ἐσορᾷς τάδ᾽, ὦ Διὸς παῖ
Διόνυσε, σοὺς προφήτας
ἐν ἁμίλλαισιν ἀνάγκας;
μόλε, χρυσῶπα τινάσσων,
ἄνα, θύρσον κατ᾽ Ὄλυμπον,
555
φονίου δ᾽ ἀνδρὸς ὕβριν κατάσχες.

Isthmus (Ἰσθμός) near Corinth

The Korinthos Canal

(Cutting the narrow headland (ἰσθμός), built in 1881-1893, after similar
considerations already in Antiquity,
according to the plans of I. Türr and B. Gertser)

(Source: Public Domain; accessed 2019)

Pentheus torn apart

(Pentheus - Greek Mythology
https://www.greekmythology.com/Myths/Mortals/Pentheus/
pentheus.html)

Pentheus was a king of **Thebes** in Greek mythology, son of Echion, one of the **Spartoi**, and Agave, daughter of **Cadmus** and **Harmonia**. He was the brother of Epeiros.

When **Cadmus** decided to step off the throne of the city due to old age, he gave the reign to his grandson **Pentheus**. One of the first things the new king did was to ban the worship of the god **Dionysus**, his cousin. **Dionysus**, enraged, caused all the women of **Thebes**, including **Pentheus**' mother Agave and aunts **Ino** and **Autonoe**, to go into a frenzy that led them to Mount Cithaeron. **Pentheus** captured **Dionysus**, and thinking he was simply a follower of the cult, imprisoned him; however, the chains would not bind the god and the cell gate would not close.

Dionysus managed to convince **Pentheus** to dress as a woman and go to Cithaeron, in order to see the frenzied women engage in sexual activities. He climbed on a tree to see better, but in their madness, the women thought he was a wild animal. They pulled him off the tree and tore him apart limb from limb. The first to actually attack **Pentheus** was his mother, who only realised what had happened once she had returned to the city.

(Downloaded 27.9.017)

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Pentheus' story is best told perhaps in the play *Bacchae* by Euripides mentioned above.

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Taenarum (Ταίναρον)

(Called Cape Matapan during Middle Ages, an abode of sea pirates until

recent times; the modern name of the region is Mani;

downloaded from the Public Domain, 2019)

Περὶ Ἀρίονος

Reading

At personal deliberation, the students are advised to download and to study the following Wikipedia–articles:

To classicists: Adler, Ada (to Suda)

                                Majumdar, R.C. (Classical Accounts of India)

To classical authors and classical sources:

                                Herodotus

                                Euripides

                                Aristotle

                                Hellanicus

To mythology and realia: Arion

                                Dionysus

                                Pentheus

                                d/Dithyrambus