VI

Λέων καὶ Προμηθεὺς καὶ ἐλέφας[1]

Λέων κατεμέμφετο Προμηθέα πολλάκις, ὅτι αὐτὸν μέγαν καὶ καλὸν ἐποίησεν, ὅμως δὲ τὸν ἀλεκτρυόνα φοβεῖται. Καὶ ὁ Προμηθεύς· «Τί με μάτην αἰτᾷ, ἔφη, τὰ γὰρ ἐμὰ πάντα ἔχεις, ὅσα πλάττειν οἷός τε ἦν. Τοῖς μὲν τοῦ στόματος ὀδοῦσιν, τοῖς δὲ τῶν ποδῶν ὄνυξι πάντων τῶν θηρίων δυνατώτερόν σε ἐποίησα. Μόνον πρὸς τοῦτο μαλθακὸς ἔσῃ». Ἔκλαιεν οὖν ἑαυτὸν ὁ λέων καὶ τῆς δειλίας κατεμέμφετο καὶ τέλος ἀποθανεῖν ἤθελεν. Ταύτην δὲ τὴν γνώμην ἔχων ἐλέφαντι ἐμπίπτει καὶ διαλεγόμενος ὁρᾷ αὐτὸν ἀεὶ τὰ ὦτα κινοῦντα καὶ ἐρωτᾷ· «Τί πάσχεις, ὠγαθέ, καὶ τί κινεῖς τὸ οὖς;» Καὶ ὁ ἐλέφας τῷ ἐρωτῶντι· «Ὁρᾷς, ἔφη, τοῦτον τὸν κώνωπα; Καίπερ ὅμοιος ὢν τοῖς γίγασιν, ἐὰν εἰσδύηται εἰς τὰ ὦτα, τέθνηκα». Καὶ ὁ λέων· «Τί οὖν ἐθέλω ἀποθνήσκειν τοσοῦτος ὢν καὶ ἐλέφαντος τοσούτῳ εὐτυχέστερος, ὅσῳ κρείττων κώνωπος ὁ ἀλεκτρυών;»

Ἐξ ὄνυχος λέοντα.[2]

Modern retelling:

The Lion and the Elephant

Lion was proud of being such a great animal. As he walked among the other animals he knew that he was King of Beasts, no one could possibly rival him. However there was one thing that frightened him, that he never told any of the other animals about. He was too ashamed to admit it. He was utterly terrified of cockerels and shivered with fear just thinking about them. If he ever saw one, he pretended not to have seen it and walked rapidly in the opposite direction.
One day he was strolling through the grass when he came across Elephant, standing stock still, looking utterly terrified.
"What can possibly be bothering a great creature like you, Elephant?"
"There is a gnat buzzing near my ear!" whispered Elephant, trembling all over. "If it gets into my ear … I just couldn't stand it! The buzzing! And if it died in there I could get an infection and then I would die!"
Lion smiled to himself, reached up and swatted the gnat away.
"Oh! Thank you! Thank you!" sighed Elephant in relief.
Lion walked away. 'A cockerel is far scarier than a gnat!', he thought to himself with satisfaction.
(Source: *Aesop's Fables*. Retold and Illustrated by Alice Shirley. London, Pavilion Children's Books, 2009: 15).

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1. Aesop's tale. Text based on Halm (1889) 261, and B. Edwin Perry (1952) 259.
2. Based on Plutarch's *Moralia*. According to the TLG (Diogenes): Plutarchus Biogr., Phil., De defectu oraculorum (409e–438d) (0007: 092) "Plutarchi moralia, vol. 3", Ed. Sieveking, W., Leipzig: Teubner, 1929, Repr. 1972. Stephanus page 410, section C, line 2.
  Θαυμασάντων δὲ τῶν παρόντων, τοῦ δὲ Δημητρίου | καὶ γελοῖον φήσαντος εἶναι ἀπὸ μικρῶν πραγμάτων οὕτω | μεγάλα θηρᾶν, οὐ κατ' Ἀλκαῖον (fr. 113) 'ἐξ ὄνυχος τὸν | λέοντα' γράφοντας ...

Λέων καὶ Προμηθεὺς καὶ ἐλέφας

Vocabulary

λέων, λέοντος, ὁ	lion[3]
Προμηθεύς, Προμηθέως, ὁ	divine figure associated with the origin of fire and with Hephaestus, developed by Hesiod into a figure of greater weight. The name, to be attached to the verb μανθάνω ('to learn'), was given the sense 'Forethought' by Hesiod, who added a contrasting figure Epimetheus ('Thinking after the event'). His father is the Titan Iapetus. (A 19th cent. suggestion connecting Προμηθεύς with Indian *Agni Pramathi* has been challenged).
ἐλέφᾱς, ἐλέφαντος, ὁ	elephant
καταμέμφομαι M (+acc. +gen.; or a clause)	to blame heavily, to accuse
πολλάκις	often, many times
ὅτι	(causal) that (Lat. *quod*)
ὅμως	nevertheless, however, but
ἀλεκτρυών, ἀλεκτρυόνος, ὁ	cock
φοβέω	to frighten, to scare
φοβέομαι P. (+ acc.)	to be afraid of, to be/feel frightened of
αἰτιάομαι M (+ acc.)	to blame, to accuse
ἔφη	he/she/it said (aorist of φημί; cf. Lat. *fama*)
τὰ ἐμὰ πάντα	everything I have (see πᾶς)
οἷος, οἵᾱ, οἷον	such as, what sort of
οἷός τέ ἐστιν (+ inf.)	he/she/it is able to, can
ἦν	I was (ind. impf. of εἰμί)
ὀδούς, ὀδόντος, ὁ	tooth (Lat. *dens, dentis*, Skt. *dán*, acc. *dántam*, Hindi *dā̃t*)
πούς, ποδός, ὁ	foot (Lat. *pēs, pedis*, Skt. *pāt, padas*)
ὄνυξ, ὄνυχος, ὁ	nail, claw (cf. Skt. *nakhám*, m., Lat. *unguis*, Germ. *Nagel*, m., English *nail*)
θηρίον, θηρίου, τό	(wild) animal, (wild) beast
δυνατός, ή, όν	strong, mighty, able

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3. Lat. *leō* is a borrowing from Greek. The origin of the word is unknown. It may be Semitic (cf. Beekes 2010: 854).

δυνατώτερος, ᾱ, ον (+ gen.)	(comp. of δυνατός)
σέ (encl.)	you (acc. of σύ)
μόνον	only, alone (Lat. *solum*)
πρὸς τοῦτο	with this, in this regard
μαλθακός, ή, όν	soft, week, faint-hearted, mild
ἔσῃ	you'll be (fut. of εἰμί)
κλαίω	to weep, to lament, to cry
δειλίᾱ, ἡ	cowardice, shyness
τέλος	in the end; at last
ἀποθνῄσκω	to die
ἀποθανεῖν	(inf. aor. of ἀποθνῄσκω)
ἐθέλω	(=θέλω) to wish, to want, to desire
γνώμη, ης, ἡ	purpose
διαλέγομαι (DMP)[4]	to discuss, to talk, to converse with
ὁράω	to see, to observe
ἀεί	always, all the time
οὖς, ὠτός, τό	ear (Lat. *auris*)
κῑνέω	to move, to rock
ἐρωτάω	to ask, to question
πάσχω	to suffer, to be in a situation
τί πάσχεις;	what is the matter with you?
ἀγαθός, ή, όν	good, brave (Lat. *bonus*)
ὠγαθέ	=ὦ ἀγαθέ
κώνωψ, κώνωπος, ὁ	mosquito, gnat (Lat. *culex*)
καίπερ	although, albeit
ὅμοιος, ᾱ, ον (+ dat.)	similar, like, resembling (Lat. *similis*)
ὤν, οὖσα, ὄν (ὄντος, οὔσης)	being (part. impf. of εἰμί)
γίγᾱς, γίγαντος, ὁ	giant (mostly in plural: Γίγαντες – Giants); the Giants were believed to have been a race of monstrous appearance and great strength. The Gigantomachy, the war between the Giants and the gods, was one of the most popular myths in Greece. According to the commonest myth, they attempted unsuccessfully to deprive Zeus and the Olympians from power. Probably since the late archaic period, the myth had been politically interpreted as the victory of Greeks over threats from Barbarians. In the Hellenistic period the myth is related in

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4. Cf. to this concept, the previous lesson.

a mythological manner to natural phenomena like the volcanoes of Campania and is set in the Campi Phlegraei.[5]

ἐάν (conjunction in conditional clauses, followed by subj.)	if, if it is the case that, as often as, whenever
εἰσδύομαι (ῠ) M	to go/get into
τέθνηκα	I am dead (ind. perf. of ἀποθνῄσκω)
τοσοῦτος, τοσαύτη, τοσοῦτο	=τόσος (with a stronger demonstrative force), so great, so strong, so important
τοσούτῳ ... ὅσῳ	so much more/-er as
εὐτυχής, εὐτυχές	happy, fortunate, lucky
εὐτυχέστερος, εὐτυχεστέρᾱ, ον	(comp. of εὐτυχής)
κρείττων, κρεῖττον (+ gen.)	stronger, mightier, more powerful (comp. of the rare adjective κρατύς, 'strong, mighty')
ἐξ + gen.	(cf. Lat. *e, ex*) out of, from

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5. The Phlegraean Plain where, according to the mythic tradition, the Giants were defeated by Zeus (Iupiter) is located either in Campania (South Italy) or in Thrace (Northern Greece), and is called, accordingly, either Campi Phlegraei (Φλέγραια πεδία or τὰ Φλεγραῖα) for Italy, or Φλεγραίας πεδίον for Thrace.

Λέων καὶ Προμηθεὺς καὶ ἐλέφας

Grammar

The contracta-group of verbs:

Contracta means verbs with stem ending in a short vowel which, together with the endings frequently undergoes *synaeresis* (συναίρεσις) or contraction, given that hiatus (gap between two vowels) usually is unwanted. The issue extends to the whole *imperfecta actio*, so also to the moods not yet dealt with, and is best memorized if one first memorizes the cases of contraction and then conjugates the verbs in incontracted and contracted forms in parallel. Sometimes, contraction happens also in Latin (e.g. with the 1st conjugation: *laudō* going back to lauda-ō) but the case is much more important in Greek, affecting the verbs ending in αω, εω, οω.[6]

The cases:

–άω:

α + ε,η	→	ᾶ
α + ει, ῃ	→	ᾷ
α + ο, ου, ω	→	ω
α + οι	→	ῷ

–έω:

ε + ε	→	ει
ε + ει	→	ει
ε + η	→	η
ε + ῃ	→	ῃ
ε + ο	→	ου
ε + ου	→	ου
ε + ω	→	ω

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6. This category gives historically the groups of verbs in Modern Greek stressed on the endings like αγαπώ, άς ('to love'), διατηρώ, είς ('to maintain') in the first two, whereas the third category developed to verbs in –ώνω, e.g. δηλώνω ('to declare') going back to δηλόω.

–ό<u>ω</u>:

ο + ε, ο, ου	→	ου
ο + η, ω	→	ω
ο + ει, οι, ῃ	→	οι

Some general remarks:

The accent mark remains at the point where it is supposed to stand. The syllables which came out of contraction get the circumflex if the *first* vowel was stressed, and they get the acute if the *second* vowel was stressed.
The *ny ephelkystikon* can appear with the incontracted forms

ἐτίμαεν αὐτόν, ἐποίεεν αὐτό,

but not in the contracta-forms:

ἐτίμα αὐτόν, ἐποίει αυτό.

With regard to phonetics, as a general tendency, the open or low vowels gain over the high or closed ones:

– when o-sounds and e-sounds meet, the second ones are elided;
– if a and e meet, the first one prevails.

As always, there are "exceptions". E.g. the important verb ζάω ('to live') does not contract as supposed. These cases are to be memorized in the course of study.

Several verbs of Lesson 5 and 6 belong to the Contracta-Group: they can be both active and medio-passive.[7]

αω: εω: οω:

ἐρωτάω   κινέω   μισθόω
ἐκπηδάω   συγχωρέω
τελευτάω   φοβέω

αἰτιάομαι
κτάομαι

The verbs used as examples are traditionally τῑμάω ('to estimate', 'to esteem'), κῑνέω ('to move', 'to shake'), δηλόω ('to show', 'to manifest', 'to explain').[8]

Survey of the *verba finita* in *imperfecta actio*.
τιμάω:

τιμα–	ω	→	τιμῶ
	εις	→	τιμᾷς
	ει	→	τιμᾷ
	ομεν	→	τιμῶμεν
	ετε	→	τιμᾶτε
	ουσι(ν)	→	τιμῶσι(ν)
ἐτιμα–	ον	→	ἐτίμων
	ες	→	ἐτίμας
	ε	→	ἐτίμα
	ομεν	→	ἐτιμῶμεν
	ετε	→	ἐτιμᾶτε
	ον	→	ἐτίμων

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7. At a later stage, the *averbo* of the verbs is carefully to be memorized because the categories are not always predictable. Thus, πλέω ('to sail') and ὁράω ('to see', to look [to]') are "irregular". The aorist of πλέω e.g., is ἔπλευσα, the future πλεύσω, whereas in the *imperfecta actio* they behave partly "regularly".
8. The *general tendency* that the stress goes as far back from the end of the verb as possible is operative in this case, too. This is understood *before* the outcomes of contractions.

<u>κινέω</u>:

κινε‑ ω   →   κινῶ
          εις   →   κινεῖς
          ει   →   κινεῖ

          ομεν   →   κινοῦμεν
          ετε   →   κινεῖτε
          ουσι(ν) →   κινοῦσι(ν)

ἐκινε‑ ον   →   ἐκίνουν
          ες   →   ἐκίνεις
          ε   →   ἐκίνει

          ομεν   →   ἐκινοῦμεν
          ετε   →   ἐκινεῖτε
          ον   →   ἐκίνουν

<u>δηλόω</u>:

δηλο‑ ω   →   δηλῶ
          εις   →   δηλοῖς
          ει   →   δηλοῖ[9]

          ομεν   →   δηλοῦμεν
          ετε   →   δηλοῦτε
          ουσι(ν) →   δηλοῦσι(ν)

ἐδηλο‑ ον   →   ἐδήλουν
          ες   →   ἐδήλους
          ε   →   ἐδήλου

          ομεν   →   ἐδηλοῦμεν
          ετε   →   ἐδηλοῦτε
          ον   →   ἐδήλουν

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9. Cf. the praes. imp. ind. med.

The same conjugations in medio-passive voice:

<u>τιμάω</u>:

τιμα– ομαι   →   τιμῶμαι
         η̨   →   τιμᾳ̃
         εται   →   τιμᾶται[10]

         όμεθα   →   τιμώμεθα
         εσθε   →   τιμᾶσθε
         ονται   →   τιμῶνται

ἐτιμα– όμην   →   ἐτιμώμην
          ου   →   ἐτιμῶ
          ετο   →   ἐτιμᾶτο

          όμεθα   →   ἐτιμώμεθα
          εσθε   →   ἐτιμᾶσθε
          οντο   →   ἐτιμῶντο

<u>κινέω</u>:

κινε– ομαι   →   κινοῦμαι
         η̨   →   κινῇ[11]
         εται   →   κινεῖται

         όμεθα   →   κινούμεθα
         εσθε   →   κινεῖσθε
         ονται   →   κινοῦνται

ἐκινε– όμην   ἐκινούμην
          ου   ἐκινοῦ
          ετο   ἐκινεῖτο

          όμεθα   ἐκινούμεθα
          εσθε   ἐκινεῖσθε
          οντο   ἐκινοῦντο

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10. This verb form, as "τιμάται" in Modern Greek, survives meaning 'is priced', 'costs'. As explained in the previous lesson, the form is given as belonging to "μεσοπαθητική φωνή" in the dictionary of Modern Greek by G. Babiniotis.

11. Secondarily, the ending –εῖ is also possible.

<u>δηλόω</u>:

δηλο–	ομαι	→	δηλοῦμαι
	ῃ	→	δηλοῖ[12]
	εται	→	δηλοῦται
	όμεθα	→	δηλούμεθα
	εσθε	→	δηλοῦσθε
	ονται	→	δηλοῦνται

ἐδηλο–	όμην		ἐδηλούμην
	ου		ἐδηλοῦ
	ετο		ἐδηλοῦτο
	όμεθα		ἐδηλούμεθα
	εσθε		ἐδηλοῦσθε
	οντο		ἐδηλοῦντο

Reminder:

  The *imperfecta actio* is not finished. Three other moods, the participles and the verba infinita will follow.

    Students are advised to follow the course offered by this writer. However, there are many sources online. If interested, students can consult these sites. Some *caution* is recommended because online offerings are not always guarantied as absolutely reliable.

<u>In English</u>
Part I: https://ancientgreek.pressbooks.com/chapter/17/
Part II: https://ancientgreek.pressbooks.com/chapter/18/

<u>In German</u>
    Germans have a thorough tradition both in historical linguistics, in grammar and in philology. Perhaps these sites are more suitable:

<u>Active</u>:
https://www.gottwein.de/GrGr/GGrKonj21.ph
<u>Passive</u>:
https://www.gottwein.de/GrGr/GGrKonj22.php

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12. Cf. the praes. impf. ind. act.

Conjugation of the copula 'to be' in three languages:

Present[13]:	cf. Latin	Sanskrit[14]
εἰμί	sum	asmi
εἶ	es	asi
ἐστί(ν)	est	asti
ἐσμέν	sumus	smaḥ
ἐστέ	estis	stha
εἰσί(ν)	sunt	santi[15]

Past:

ἦν/ἦ	eram[16]	āsam
ἦσθα	eras	āsīh
ἦν	erat	āsīt
ἦμεν	eramus	āsma
ἦ(σ)τε	eratis	āsta
ἦσαν	erant	āsan

Future:

ἔσομαι	ero	–sya/–ṣya[17]
ἔσῃ/ἔσει	eris	
ἔσται	erit	
ἐσόμεθα	erimus	
ἔσεσθε	eritis	
ἔσονται	erunt	

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13. All the forms of present, if having two syllables, are enclitic.
14. For the Sanskrit forms cf. e.g. M. Mayrhofer, *Sanskrit-Grammatik*, 1965: 72–73.
15. Sanskrit has also dual which is not shown here. Dual exists in Greek in a restricted way.
16. The r-sounds in the Latin forms are the outcome of an s>r change, the so-called rhotacism. Cf. English I wa*s* – we we*r*e, German ich wa*r* – wir wa*r*en.
17. For future, Sanskrit has either the formants –sya/–ṣya, or can be periphrastic. To the formant cf. Gk –σα– for instans, and –σ– for future (which is part of instans).

<u>Declinations of nominals</u>:

Nouns with stem ending in –ντ:

λέων	γίγας	ὀδούς	ἐλέφας
λέοντα	γίγαντα	ὀδόντα	ἐλέφαντα
λέοντος	γίγαντος	ὀδόντος	ἐλέφαντος
λέοντι	γίγαντι	ὀδόντι	ἐλέφαντι
λέοντες	γίγαντες	ὀδόντες	ἐλέφαντες
λέοντας	γίγαντας	ὀδόντας	ἐλέφαντας
λεόντων	γιγάντων	ὀδόντων	ἐλεφάντων
λέουσι(ν)	γίγασι(ν)	ὀδοῦσι(ν)	ἐλέφασι(ν)

Other nouns:

ὄνυξ	πούς	οὖς	κώνωψ
ὄνυχα	πόδα	οὖς	κώνωπα
ὄνυχος	ποδός	ὠτός	κώνωπος
ὄνυχι	ποδί	ὠτί	κώνωπι
ὄνυχες	πόδες	ὦτα	κώνωπες
ὄνυχας	πόδας	ὦτα	κώνωπας
ὀνύχων	ποδῶν	ὤτων	κωνώπων
ὄνυξι	ποσί	ὠσί	κώνωψι

κρείττων:[18]

κρείττων	κρεῖττον
κρείττονα/κρείττω[19]	κρεῖττον
κρείττονος	κρείττονος
κρείττονι	κρείττονι
κρείττονες/κρείττω	κρείττονα/κρείττω
κρείττονας/κρείττω	κρείττονα/κρείττω
κρειττόνων	κρειττόνων
κρείττοσι	κρείττοσι

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18. An older form is κρείσσων. Cf. the noun κράτος.
19. The forms ending in –ττω belong to the elevated Attic prose, to the language of the public speakers, statesmen, orators.

The verb 'to die':

  This verb is "irregular". The normal form in Attic prose has a preverb: ἀποθνήσκω (instead of θνήσκω which also exists). The future (θανοῦμαι) has a feature to be dealt with later.
The aorist is a strong one ἀπέθανον (from which ἀποθανεῖν, inf. aor.), and the *praesens perfectum* is the same with the "regular" verbs.

  The praesens perfectum has the formant –κ–/–κα– (which reminds of –σ–/–σα– of the aorist. The –κ– formant has cognancy with /h/, and this will be seen sometimes as simple –α, in other cases as special juncture features. Besides, there is also a reduplication (τε–θνη–), which is normal in perfect aspect. For dissimilatory reasons, the reduplicated consonant appears always without aspiration.

  Praesens perfectum could be translated as 'I am dead' etc., and is as follows:

        τέθνηκα
        τέθνηκας
        τέθνηκε(ν)

        τεθνήκαμεν
        τεθνήκατε
        τεθνήκασι(ν)

  Perfectum forms will be discussed later.

<u>Προμηθεύς</u>: Prometheus was made a "cultural heros" by Hesiod interpreting his name as 'Forethought'. It can be both a name and a common noun (hence it can have also a plural, though infrequent).

Declension:

Προμηθεύς
Προμηθέᾱ
Προμηθέως
Προμηθεῖ

The declension of βασιλεύς ('king') is similar:

βασιλεύς   βασιλεῖς
βασιλέᾱ   βασιλέᾱς
βασιλέως   βασιλέων
βασιλεῖ   βασιλεῦσι(ν)

   The stem ends in –ευ which was originally –ηυ, hence the length of ᾱ, as a result of metathesis.

   The vocative is –εῦ in both cases: Προμηθεῦ, βασιλεῦ.

Syntax:

Conditionality:

   In the classical languages there is no conditional as a mood but conditionality can be expressed.
   The mood may be a simple indicative as seen in the first lesson: Εἰ ἄμφω τὰ φορτία φέρομεν … . This, in English, is the *real case* (rendered with simple present tense), and is the *casus realis* for the classical languages. For the various other instances, in Latin the subjunctive, in Greek the subjunctive and the optative are used.
   The construction in our text, ἐὰν εἰσδύηται εἰς τὰ ὦτα, τέθνηκα (ἐὰν+subjunctive) is, for the conditionality, a *casus eventualis*, and for the whole of the conditional sentence, the so-called *protasis*, with a *casus mixtus*, given that the main sentence has the indicative. The *casus eventualis* can best be translated as "in the event of" or "in the case of" ("this and this happens").
   The mood used in the conditional clause is *coniunctivus imperfectus* (we remember that in instans there is no tense except for the indicative mood).

Accusative with the participle (AcP):

ὁρᾷ αὐτὸν τὰ ὦτα κινοῦντα:

   the name of this construction is *accusativus cum participio* (AcP). Accusative here is αὐτὸν as the direct object of the verb ὁράω, and κινοῦντα is an attribute to the direct object in agreement, hence "cum participio" because the attribute appears as a participle. More technically, the participle is a *predicative adjunct* (adiunctum praedicativum) and the whole construction is equivalent to an object clause: "I see/know etc. that … (object clause)".
   The construction occurs with verbs of perception, cognition, knowledge. In English the infinitive is used, without "to": e.g. I see him come. ("I see him coming" would be ambiguous).
   Another example:

ὁρῶμεν τὸν δοῦλον πλησιάζοντα – 'we (can) see the servant coming (as he is drawing near)'; in Latin, this would be "videmus servum appropinquantem".

In Latin, thus, the same construction is used: Video te venientem 'I see you come', etc.

In Sanskrit, the formants for participles are less frequent in active voice, and more numerous in middle voice.

For the verb *kṛ–* 'to do' in active *–ant* is added, i.e. etymologically the same formant with Greek and Latin: *kr–ánt–* 'doing'.
(Cf. W. Morgenroth, *Lehrbuch des Sanskrit*, 1989: 254[411]).

To the verb 'to see', in Sanskrit, *paśyāmi*/*paśyati* correspond: *candram paśyati* 'he sees/can see the moon'.

With verbs of perception the same construction is to be found as in Greek and Latin.

The issue is part of syntax. Whereas Latin and Greek accusative with infinitive does not seem to be attested in Sanskrit, the construction *accusative with participle* after verbs of sensual and mental perception is frequent:

tam āgacchantam apaśyam 'I saw him coming'. This construction exactly corresponds to the Greek and Latin ones.

The so called double accusative is also much used and is an exact parallel to Latin and Greek:

tam balinam apaśyam 'I saw that he was strong'.

(Cf. Ian Gonda, *A Concise Elementary Grammar of the Sanskrit Language*. University of Alabama Press 1968, p. 85).

Genitivus comparationis:

In the last sentence "*ἐλέφαντος* τοσούτῳ εὐτυχέστερος, ὅσῳ κρείττων *κώνωπος* ὁ ἀλεκτρυών" we find two genitive cases (ἐλέφαντος, κώνωπος) in connection with two comparatives: εὐτυχέστερος and κρείττων.

The comparison (in English with *comparative* + *than*: 'bigger than', 'more beautiful than' etc.) happens with genitive: the term of comparison takes genitive case.

To the same function in Latin *ablativus comparationis* corresponds:

Liberis (abl. plur.) nihil carius (comparative) humano generi (dativus) est – For/to humans nothing is dearer than (their) children.

Similarly in Greek:

διαφέρω τινός 'to be different from someone'.

There are also other ways to express comparisons both in Greek and Latin.

Λέων καὶ Προμηθεὺς καὶ ἐλέφας

Exercises

1. Conjugate τελευτάω in *imperfecta actio*, in active voice (in incontracted and contracted forms):

2. Conjugate ποιέω in *imperfecta actio*, in active and middle voice (in incontracted and contracted forms):

3. Decline ὁ κρείττων βασιλεύς:

4. Translate:

– the teeth of the mouth of the lion

– the elephant moving (participle) its ears

– the lions, luckier (adjective) than the elephants

– The lion and the elephant were created by Prometheus (active and passive voice).

– I did what I could (I was able).

– With regard to his teeth and claws, the lion is stronger than the elephant.

– Why did the lion blame Prometheus?

– (Even=καί) the elephants are afraid of the gnats.

– If we carry the burden together we arrive at the market quickly.

– If (in the event …) the gnat enters my ear I am dead.

– We see the servants coming (participle).

– The lion sees the elephant move (participle) (its) the ears all the time.

Titan, name inherited by *Hesiod for gods of the generation preceding the Olympians (see OLYMPIAN GODS). There is no plausible etymology unless once it meant 'king' (Hesychius interprets a word *titēnai* as 'queens'). Apart from *Cronus, there is practically no cult. Hesiod seems to have padded them out into a set of

twelve (West 36): *Oceanus, Coeus, Crius, *Hyperion, *Iapetus, Theia, Rhea, *Themis, Mnemosyne, *Phoebe, *Tethys, *Cronus. (For other Titan names, see *RE* 6 A 1506–8.)

Mythologically, it is no less important to have former gods (Titans) than to have former people (*Pelasgians) so that the current order may be defined (Dowden, 135–6), hence the battle between the two sides, the 'Titanomachy'. Hittite mythology too had its 'former gods' and the imprisonment of the Titans in *Tartarus by *Zeus has its parallel (at least) in Marduk's treatment of the children of Tiamat in the Babylonian creation-epic, Enūma Eliš (cf. West on *Theogony* 133).

In 'Orphic' theology (see ORPHISM), as known to *Plato (1) and even more to Neoplatonic commentators (see NEOPLATONISM), the Titans destroyed the child *Dionysus as he played with toys and were blasted by Zeus' thunderbolt. We are, however, partly made out of their soot and as a result have a compulsive tendency to crime, to destroying the Dionysus within us, re-enacting the crimes of the Titans.

In Roman poets, Titan and Titanis are Hyperion and Phoebe, Sun and Moon. Our modern word 'titanic' derives from the monstrous power and size of the creatures preceding the rule of Zeus.

M. L. West, *Hesiod: Theogony* (1966); E. Wüst, *RE* 6 A (1937), 1491–1508; K. Dowden, *Uses of Greek Mythology* (1992).   K. D.

Archaeological Museum of Corfu:

A possible Titanomachy: A beardless Zeus is depicted launching a thunderbolt against a kneeling figure (a Titan?) at the Gorgon pediment from the Temple of Artemis in Corfu as exhibited at the Archaeological Museum of Corfu

(Source: Wikipedia article Titanomachy; dowloaded 11.4.2018)1

Prometheus

DETAILS

Museum Collection	Vatican Museums, Vatican City
Catalogue No.	-
Beazley Archive No.	N/A
Ware	Laconian Black Figure
Shape	Amphoriskos
Painter	-
Date	ca. 530 B.C.
Period	Archaic

DESCRIPTION

The Titans Atlas and Prometheus suffer torments. Atlas bears the rock of heaven upon his shoulders and is tormented by the Hesperian dragon. Prometheus is tied to a post and has his heart pecked by the Caucasian eagle.

Source: http://www.theoi.com/Gallery/T20.1.html

(Downloaded: 3.2.2018)

Herakles and Antaios

Hercules faces the giant Antaios on a calix krater, c. 515–510 BC.

File: Herakles Antaios Louvre G103.jpg

Title	***Attic red-figure calyx-krater***
Genre	red-figure pottery
Medium	terracotta
Dimensions	Height: 44.8 cm (17.6 in); Diameter: 55 cm (21.6 in)
Current location	Department of Greek, Etruscan, and Roman Antiquities of the Louvre Room 652
Place of discovery	Cerveteri [antique Caere, Etruria, Italy]

(Downloaded and edited from Wikipedia–article "Giant"; 4.12.2020)

Λέων καὶ Προμηθεὺς καὶ ἐλέφας

Reading

At personal deliberation, the students are advised to download and to study the following Wikipedia–articles, or items found in other online sources:

To classicists: Halm, Karl Felix
                                        Perry, Ben Edwin
                                        Perry Index
                                        Sieveking, Wilhelm (+ Plutarch, Moralia)
                                        Stephanus, Henricus (Estienne, Henri)

To classical authors and classical sources:

                                        Aesop (see above)
                                        Hesiod
                                        Plutarch

To mythology and realia: Prometheus
                                        Hephaestus (Hephaistos)
                                        Iapetus
                                        Titans
                                        Titanomachy
                                        Giant
                                        Gigantomachy
                                        Agni Pramat(h)i