VII

Περὶ τῆς Σφιγγός[1]

Τὸ πάλαι οἱ τῶν Θηβῶν πολῖται χαλεπὰ πάθη ἔπασχον. Ἥρα γὰρ μίσει τῶν Θηβαίων Σφίγγα ἔπεμψεν, ὅπως διαφθείροιντο. Ἡ δὲ Σφὶγξ τέρας θαυμαστὸν ἦν· πρόσωπον μὲν εἶχε γυναικός, στῆθος καὶ πόδας καὶ οὐρὰν λέοντος καὶ πτέρυγας ὄρνιθος. Καθεζομένη δὲ ἐν τῷ ὄρει πρὸ Θηβῶν αἴνιγμα παρεῖχεν. Ἦν δὲ τὸ αἴνιγμα, τί ἐστιν ὃ μίαν ἔχον φωνὴν τετράπουν καὶ δίπουν καὶ τρίπουν γίγνεται; Ἐπεὶ δὲ χρησμὸς ἦν τοῖς Θηβαίοις τότε ἐλευθέρους ἔσεσθαι τῆς Σφιγγός, ὁπότε ἂν τὸ αἴνιγμα λύσωσιν, πολλοὶ ἐπεχείρησαν τὸ αἴνιγμα λῦσαι. Ἀλλὰ οὐδ᾽ εἷς οἷός τε ἦν, ἡ δὲ Σφὶγξ πάντας ἀπὸ τοῦ ὄρους εἰς τὸ βάθος ἔρριψεν.

Τότε δὲ ὁ τῶν Θηβαίων βασιλεὺς ἐκήρυξε τῷ τὸ αἴνιγμα λύσοντι ἐπιτρέψειν τὴν βασιλείαν. Οἰδίπους δὲ ἀκούσας ἔλυσεν εἰπὼν τὸ αἴνιγμα τὸ ὑπὸ τῆς Σφιγγὸς λεγόμενον ἄνθρωπον εἶναι. Παῖδα μὲν γὰρ ὄντα τετράπουν εἶναι, ἄνδρα δὲ δίπουν, γέροντα δ᾽ αὖ τρίπουν βακτηρίᾳ χρώμενον. Ἡ μὲν οὖν Σφὶγξ ἑαυτὴν εἰς τὸ βάθος ἔρριψεν. Οἰδίπους δὲ τὴν βασιλείαν παρεδέξατο.

Ἡ ἀρχὴ ἥμισυ τοῦ παντός.[2]

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1. Based on Apollodorus' *The Library* III, 5,8.
2. Cf. Arist. *EN* (*Ethica Nicomachea*) I,7,23 (1098b).

A red-figure tondo showing Oedipus and the sphinx of Thebes. Vulci, 470 BCE; interior of an Attic red-figured *kylix* (cup or drinking vessel) (in the Gregorian Etruscan Museum, Vatican Museums, Rome)

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(Source: https://www.ancient.eu/image/6240/oedipus--the-sphinx-of-thebes/)

(Downloded: 5.12.2020]

Περὶ τῆς Σφιγγός

Vocabulary

Σφίγξ, Σφιγγός, ἡ	Sphinx, a she-monster, represented as proposing a riddle to the Thebans, and murdering all who failed to guess it. Eventually she met her match in Oedipus who answered her riddle causing her to commit suicide (cf. Apollodorus, *The Library* III.5.8)
τὸ πάλαι	in ancient times, long ago
Θῆβαι, ῶν, αἱ	Thebes (Thēbai), a city in Boeotia, according to the legend, the birthplace of Heracles. As a Prehellenic centre, Thebes was founded in the 3rd millennium B.C. Differently from the city with the same name in Egypt, Boeotian Thēbai had *seven gates*, was ἑπτάπυλοι.[3]
χαλεπός, ή, όν	hard, painful (Lat. *difficilis*)
πάθος, ους, τό	suffering, passion, distress
Ἥρᾱ, ᾱς, ἡ	Hera (Lat. *Iuno*), queen of the gods, daughter of Kronos and Rhea, sister and wife of Zeus. In Indo-European level, the name of the goddess is probably to be interpreted from the name of the "year". Another opinion connects the name with "young" ('youthful strength'), and then the concept would be similar to that of Indic *Śakti* ('divine energy') which is also a derivative of 'strength'. Among the Greeks, marriage is constantly stressed in Hera's myths and cults.
μῖσος, ους, τό	hate, hatred, aversion

3. Michael Astour, in his book *Hellenosemitica*, gives several Greek names a Semitic interpretation. So Thebes themselves should be of Semitic origin and meaning since the respective word means 'boat'. Indeed, he adds, in ancient times the city had the shape of a boat. Astour's views were criticized but it should be borne in mind that Semitic presence on the Greek peninsula is not to be excluded in prehistory and that the Greeks had no problem in Hellenizing foreign names.

Θηβαῖος, ᾱ, ον	Theban
μίσει τῶν Θηβαίων (dat. causae + gen. obj.)	
	out of hatred felt against the Thebans
ὅπως	so as, in order that, to (with subj.; after historical tenses mostly with opt.; Lat. *quo=ut*)
ὅπως διαφθείροιντο (opt. obl.)	
	so that they are destroyed
τέρας, τέρατος, τό	monster
θαυμαστός, ή, όν	admirable, wondrous, wonderful
πρόσωπον, προσώπου, τό	face, visage, countenance
γυνή, γυναικός, ἡ	woman (Lat. *femina*)
στῆθος, στήθους, τό	breast (Lat. *pectus*)
οὐρά, ᾶς, ἡ	tail
πτέρυξ, πρέρυγος, ἡ	wing
ὄρνῑς (ῐ̆), ὄρνῑθος (acc. ὄρνῐθα/ὄρνιν), ἡ	bird
καθέζω	to seat/place/lay (in active sense only in Homer, poets, and in Ionian)
καθέζομαι M	to sit (down), to take one's seat
ὄρος, ὄρους, τό	hill, mountain
πρό + gen.	in front of, before (Lat. *prae* + dat.)
αἴνιγμα, ατος, τό	riddle
παρέχω	to offer, to give
αἴνιγμα παρέχω	to put/propound/pose a riddle to sy, to ask sy a riddle
φωνή, ῆς, ἡ	voice, sound
τετράπους, πουν, -ποδος	four-footed, having four feet (Lat. *quadrupes* with parallels in Ancient Italic languages; cf. Skt. *catuṣpād* 'quadruped', 'animal', 'four-footed animal')
δίπους, ουν, -ποδος	two-footed, having two feet (Lat. *bipes*)
τρίπους, πουν, -ποδος	three-footed/legged, having three feet
γίγνομαι M	to be born, to become
χρησμός, οῦ, ὁ	oracle, oracular response
ἐλεύθερος, ἐλευθέρᾱ, ον (+ gen.)	free (Lat. *liber*)
ἔσεσθαι	(inf. fut. of εἰμί)
ὁπότε	when(ever)
ἄν (+coni.)	if (perchance)
λύω (ῠ̆)[4]	to solve
λῦσαι	(inf. aor. act. of λύω; see Grammar)

4. Before σ long: λύσω, ἔλῡσα.

λύσωσι	(coni. aor. act., 3rd pers. plur.; see Grammar)
ἐπιχειρέω	to attempt
ἀπό + gen.	from (case *unde*)
βάθος, ους, τό	depth
ῥῑ́πτω	to throw, to cast, to hurl
βασιλεύς, έως, ὁ	king
κηρύττω	to proclaim, to announce
βασιλείᾱ, ᾱς, ἡ	kingdom, hereditary monarchy
Οἰδίπους, Οἰδίποδος, ὁ	Oedipus, mythical king of Thebes, son of Laius, the king of Thebes, and Iocasta/Epicasta. Oedipus killed his father and married his mother without knowing it. The name appears to mean 'with swollen foot', but the reason for this is obscure, as the explanation given by ancient authors – that his feet were swollen because his ankles were pierced when he was exposed as a baby – looks like rationalizing invention. O. owes his tragic image and his exceptional status primarily to the dramatic art of Sophocles and the O. trilogy of Aeschylus (still extant *Seven against Thebes*).
ἀκούω	to hear
εἰπών, εἰποῦσα, εἰπόν	having said (part. aor. act. of λέγω)
εἶναι	to be
παῖς, παιδός, ὁ	child
γέρων, γέροντος, ὁ	old man
αὖ	in turn, on the other hand, again
βακτηρίᾱ, ᾱς, ἡ	walking stick, cane
χράομαι M (+ dat.)	to use (Lat. *utor* + abl.)
ἑαυτήν	herself (acc.)
παραδέχομαι M	to receive, to get
ἀρχή, ῆς, ἡ	beginning; origin; first cause
ἥμισυς (ἡμίσεος), ἡμίσεια (ἡμισείᾱς), ἥμισυ (ἡμίσεος)	half (Lat. *sēmis*)[5]

5. The word ἥμισυς is based on the morpheme *hēmi-* (coming out of *sēmi-*, preserved in Latin); and Skt. *sāmi-* is related.

Περὶ τῆς Σφιγγός

Grammar

Nouns with s-stem (word endings in -ος and -ας):

The pertaining nouns we meet in the lesson are πάθος, στῆθος, ὄρος, βάθος, and for the grammar added, γέρας[6] 'gift (of honour)', 'reward'. They are neuter. The ending has been shaped by analogy to -ος, and the original -ες-/-ας-, intervocalically, through -s- > -h- > ø (deletion), led to the various forms we meet in declension.

τὸ	βάθος[7]			
τὸ	βάθος			
τοῦ	βάθους	(from βάθε-h-ος	<	βάθε-σ-ος)
τῷ	βάθει	(from βάθε-h-ι	<	βάθε-σ-ι)
τὰ	βάθη[8]			
τὰ	βάθη			
τῶν	βαθῶν			
τοῖς	βάθεσιν			

Γέρας has its stem-ending in -ας- as shown in some composites like ἀ-γέρας-τος 'without gift of honour' (Il.), and in the frequent Christian name Γεράσιμος.[9]

The word is similarly declined:

τὸ	γέρας
τὸ	γέρας
τοῦ	γέρως
τῷ	γέρᾳ
τὰ	γέρᾱ
τὰ	γέρᾱ
τῶν	γερῶν
τοῖς	γέρασι

Ὄρος has in plur. gen. ὀρῶν/ὀρέων.[10]

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6. Etymologically, related to Latin *grātus* 'agreeable', 'pleasing', 'thankful', 'popular'; also Greek γῆρας 'old age' is related.
7. This type of declension is still frequent in Modern Greek, except for the lack of dative. E.g. βάθος exists with the same meaning, and also figuratively in "εις βάθος" 'thoroughly'.
8. Formation similarly to the shape given in gen. and dative sg. Incontracted βάθεα is still relatively frequent.
9. Cf. to γέρας the cognate Sanskrit feminine noun *jarás-* 'old age'.
10. The noun is etymologically related to ὄρνυμαι, ὀρέσθαι 'to rise', 'to go/run up (to)'. The name Ὀρέστης means 'Highlander', and ὀρεινός means 'mountain(ous)' (is a verbal nominal; cf. DELG 826). Cf. βάθεα above.

Σφίγξ, Σφιγγός[11] is a noun with stem ending in K-sound:

Σφίγξ
Σφίγγα
Σφιγγός
Σφιγγί

The K-sound (κ γ χ) before another K-sound turns into a nasal. Phonetically [ŋ], in school practice "ng".

Gen. and dat. sing. are stressed on the ending according to the rule which predicts that the endings of one syllable words are stressed (see the grammar of lesson IV, the case of νύξ).

11. The etymology of Σφίγξ is controversial. Originally the word form must have been Φίξ or Σφίξ which, by popular etymology, was attached to σφίγγω 'to press', 'to squeeze'. The popularizing interpretation may have been helped, as this writer has shown in phonology, by the tendency of Greek, along its *whole* history, to insert a nasal. (This goes under the principle of *multi-causation*). One example is, in late Greek, the word λάνθος for λάθος 'mistake'.

The optative (εὐκτικὴ ἔγκλισις, modus optativus)[12]

Classical Greek has a separate mood for wish, the *optative*. Normally, the wish of the agent or of the subject is understood. Cf. this sentence in the 2nd lesson: "Εἴθε μίαν μόνην σταφυλὴν ἔχοιμι" – 'I wish I had a grape', 'If only I had a grape'. This mood is shown by an -ι-, and together with the stem vowel this gives -οι-, elsewhere -αι-. The endings in conjugation are partly the secondary ones.

Ἔχοιμι belongs to ἔχω. This would give ἔχοιμι, ἔχοις, ἔχοι etc. 'I wish I had', 'you wish you had' etc.

On the example of παιδεύω:

Opt. impf. act.:	Opt. impf. medio-pass.:	
παιδεύ-οι-μι	παιδευ-οί-μην	
παιδεύ-οι-ς	παιδεύ-οι-ο	(<*παιδεύ-οι-σο)
παιδεύ-οι	παιδεύ-οι-το	
παιδεύ-οι-μεν	παιδευ-οί-μεθα	
παιδεύ-οι-τε	παιδεύ-οι-σθε	
παιδεύ-οι-εν	παιδεύ-οι-ντο	

Like Latin subjunctive, Greek moods, subjunctive and optative can have independent meanings (usages) and dependent ones. The independent optative, the optative proper, is called *optativus cupitivus*. One example is the negative wish ὃ μήποτε γένοιτο – quod numquam fiat! 'What should never happen!'[13]

Optative has also an important role in certain cases of conditionality.

Several other usages will be explained later.

Unlike Latin and English, the sequence of tenses (consecutio temporum) in Geek is not compulsory. The case with optative is an option.

"ὅπως διαφθείροιντο" found in the text is called *optativus obliquus,* an optative depending on the past tense used in the main sentence: "Ἥρα [...] Σφίγγα ἔπεμψεν".

The sentence is a purpose clause which, like in Latin, mostly takes subjunctive. An example showing that in similar cases both subjunctive and optative are possible: Ἐκεῖνος οὐκ ᾔδει, τί εἴπῃ (subj.) or τί εἴποι (opt.) 'He did not know what to say'.[14]

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12. For optative in Sanskrit cf. e.g. Gonda 1986: 43 ff. and Appendix to this Grammar. In Latin, optative has disappeared. In very few words contained in archaic formulas we can detect its former existence, like in the verb form *duint* (belonging to dō 1) 'may (gods) grant'.

13. This type of optative is found also in Modern Greek as a warning: "ο μη γένοιτο!" [ɔ mi ˈʝenitɔ] 'God forbid'. In the language of the under-educated incorrectly but frequently: "ο μη γέννητος" [ɔ mi ˈʝenitɔs], with various deviating spellings both of the vowels and the consonants, given that "οι" and "η" coincided in [i], and simple people don't understand grammatically the phrase. ([ʝ] represents a voiced palatal fricative).

14. ᾔδει is the praet. perf. of οἶδα 'I know' – cf. Skt. véda –, and εἴπῃ and εἴποι are aoristi of the suppletive verb λέγω 'I say', cf. ἔπος 'epic'.

Το παιδεύοιμι and παιδευοίμην (act. and med., present), in future

παιδεύσοιμι	and	παιδευσοίμην
παιδεύσοις		παδεύσοιο
παιδεύσοι		παιδεύσοιτο
παιδεύσοιμεν		παιδευσοίμεθα
παιδεύσοιτε		παιδεύσοισθε
παιδεύσοιεν		παιδεύσοιντο

correspond.

The *optativi aoristi* are

παιδεύσαιμι	παιδευσαίμην
παιδεύσειας (-σαις)	παιδεύσαιο
παιδεύσειε(ν) (-σαι)	παιδεύσαιτο
παιδεύσαιμεν	παιδευσαίμεθα
παιδεύσαιτε	παιδεύσαισθε
παιδεύσειαν (-σαιεν)	παιδεύσαιντο

With regard to the contracta-forms, the rules in the previous lesson are valid. In active voice two forms exist in parallel, of which the first is more frequent. Keeping the three sample verbs τιμάω, κινέω, δηλόω, we have:

<u>Active voice</u>:

τιμα-	οιην	→	τιμῴην	Secondary forms:	τιμῷμι[15]
	οιης	→	τιμῴης		τιμῷς
	οιη	→	τιμῴη		τιμῷ
	οιμεν	→	τιμῷμεν		τιμῴημεν
	οιτε	→	τιμῷτε		τιμῴητε
	οιεν	→	τιμῷεν		τιμῴησαν

15. Cf. ἔχοιμι supra.

κινε-	οιην	→	κινοίην	Secondary forms:	κινοῖμι
	οιης	→	κινοίης		κινοῖς
	οιη	→	κινοίη		κινοῖ
	οιμεν	→	κινοῖμεν		κινοίημεν
	οιτε	→	κινοῖτε		κινοίητε
	οιεν	→	κινοῖεν		κινοίησαν

δηλο-	οιην	→	δηλοίην	Secondary forms:	δηλοῖμι
	οιης	→	δηλοίης		δηλοῖς
	οιη	→	δηλοίη		δηλοῖ
	οιμεν	→	δηλοῖμεν		δηλοίημεν
	οιτε	→	δηλοῖτε		δηλοίητε
	οιεν	→	δηλοῖεν		δηλοίησαν

<u>Medio-passive forms</u>:

τιμα-	οιμην	→	τιμῴμην
	οιο	→	τιμῷο
	οιτο	→	τιμῷτο
	οιμεθα	→	τιμῴμεθα
	οισθε	→	τιμῷσθε
	οιντο	→	τιμῷντο

κινε-	οιμην	→	κινοίμην
	οιο	→	κινοῖο
	οιτο	→	κινοῖτο
	οιμεθα	→	κινοίμεθα
	οισθε	→	κινοῖσθε
	οιντο	→	κινοῖντο

δηλο-	οιμην	→	δηλοίμην
	οιο	→	δηλοῖο
	οιτο	→	δηλοῖτο
	οιμεθα	→	δηλοίμεθα
	οισθε	→	δηλοῖσθε
	οιντο	→	δηλοῖντο

In the *instans actio*, naturally, the lengthening of the stem vowel is realized. This, on the example of verbs already met, together with the regular παιδεύω, and will be discussed later.

The *praeteritum imperfectum act.* of ἔχω:

We met this category in Lesson IV: "οὐδὲν προσεῖχον τοῖς τέττιξι".

The conjugation is:

εἶχον[16] 'I had/I was having' etc.	εἴχομεν
εἶχες	εἴχετε
εἶχε(ν)	εἶχον[17]

Ἐπιτρέψειν in the text is the *infinitivus futuri activi* of ἐπιτρέπω (verb τρέπω) like παιδεύσειν with -p + s- giving, orthograhically, {ψ}.

Ἔρριψεν belongs to ῥίπτω 'to throw' giving the same ψ, whereas a special rule prescribes that word initial -r- (-ρ-) must be doubled. Some critical editions use the two breathings in such cases: ἔῤῥιψεν.[18]

Ὄντα is the part. impf. of εἰμί (see Lesson VI).

Εἰπών is the part. aor. act. of λέγω, the aoristos of which is εἶπον (see Lesson IV).

Ἔσεσθαι is inf. futuri of εἰμί, the future of which is ἔσομαι, ἔσῃ etc. (see Lesson VI).

Γέρων, -οντος belongs to the -nt- (-ντ-) stem nominals as seen in Lesson VI. Its vocative is used sometimes as γέρον.[19]

16. How the form "εἶχον" came about is discussed. Babiniotis, in his *Historical Phonology* (in Greek) takes for its origin an *ε-σεχον, "ει", phonetically, being a long mid-close front vowel [e:] (p. 143[242]), however, on pp. 156-157[269.270] he admits for ε+ε both mid-close and mid-open [ε:] long front vowel (Athens 1985).

17. In Modern Greek similarly: είχα, είχες, είχε, είχαμε, είχατε, είχαν(ε). Etymologically, ἔχω is related to Skt. *sáha-tē* 'he copes with', and Germ. *Sieg* 'victory', and the verb *siegen*.

18. Roots with initial ῥ- go back to original **sr-* and **wr-* which explains later gemination (details e.g. in Chantraine, *Morphologie historique du grec* 1961, § 214, and in the *Grammar* by Eduard Schwyzer).

19. Similarly, the vocative of γίγας is γίγαν.

Syntax

Χαλεπὰ πάθη ἔπασχον: 'they underwent hard sufferings' or 'they were tormented by hard distress'.

The connection of two etymologically related words, a noun being object of a pertaining verb, is familiar in Greek, used frequently as a stylistic tool. Morphologically, this kind of accusative is called *cognate accusative*, whereas in stylistics, the name of the tool is *etymological figure* (ἐτυμολογικὸν σχῆμα or *figura etymologica* in Latin). Here, the common root to verb and noun in Greek is **παθ-* (cf. *pathos*, *pathology*), but further on, in Indo-European level, the root is **k^{w}ent(h)* (*-sḱ-*), cf. EIEC 413. Greek πένθος 'grief, sorrow, mourning for the dead' is also related. The most basic meaning, at least in Greek, seems to be '(to) change from one state to another'. In this sense, πάθος may have the grammatical meaning of 'morphological' or 'sound change'.

Other frequent examples of *figura etymologica* in Greek is κίνδῡνον κινδῡνεύω 'to be in danger', κίνδῡνος meaning 'danger', and ὡς ἔπος εἰπεῖν 'as the saying is'; 'almost'; 'practically'.

The construction continued to be used through the centuries having found its way both into modern languages (e.g. "to die a terrible death", or by semantic affinity, "to run a race", "to fight a battle") and into literature (e.g. "mourir la mort", by P. Verlaine).[20]

Causal dative (dativus causae): "Ἥρα […] μίσει τῶν Θηβαίων Σφίγγα ἔπεμψεν" 'Hera sent a sphinx out of hatred for Thebes'.

Greek causal dative corresponds to Latin *ablativus causae* which, in modern syntax, would be an *adverbial modifier of cause*.

Another example of *dativus causae* is "νόσῳ ἀποθανών" 'having died of disease'.[21]

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20. Antique and modern rhetoric classifies the construction under the *syntactic pleonasm* with stylistic force (see e.g. G. Mounin, *Dictionnaire de la linguistique* 1974: 141.264) but it may well have had its origin in prehistoric magical speech formulas. Cf. also "φορτία φέρειν" in Lesson I where the two words are connected etymologically (root **pher-* ~ **phor-*). Historically, it may be remnant of the fact that accusative served originally to connect the noun, more or less loosely with the verb-idea (cf. J.H. Allen - J.B. Greenough, *New Latin Grammar* 1903: 240[386]).

21. This function, too, was inherited to Modern Greek in expressions like "φυσικώ τω λόγω" 'as is logical' or "λόγω του ότι" 'for the reason that' (*subscriptum* is not indicated in Modern Greek).

Genitivus obiectivus: in μίσει τῶν Θηβαίων we encounter another traditional grammatical category, the *objective genitive* or *genitivus objectivus*. In translation, the preposition "against" may be applied.

Genitivus subiectivus and *genitivus obiectivus*, are structurally the same, and the terms are justified only in each other's relation given that *subiectivus* is much the same as *possessivus*, the basic function of genetive showing possession.

In an expression like ὁ τῶν πολεμίων φόβος 'the enemy's fear', two informations are incorporated:

a, 'the enemy is afraid (e.g. of us)'
b, 'I am/we are afraid of the enemy'.

In other words, the possession comprises some event to which the noun in genitive has either a subjective or an objective relationship. The given context should decide which understanding is valid each time, unless the author deliberately expresses himself ambiguously which is also possible.[22]

Conditionality: casus eventualis

Let's remember that in Greek and Latin no conditional mood exists but conditionality does.

We met *casus eventualis* in Lesson VI: "ἐὰν εἰσδύηται εἰς τὰ ὦτα, τέθνηκα".

We meet another example of *eventualis* in the construction "ὁπότε ἂν τὸ αἴνιγμα λύσωσιν".

What really matters in this case is "ἄν" 'if' used with subjunctive in the clause, and with indicative (mainly future) in the main sentence. The author assumes in the present a case thought to be *probable* (expected), i.e. nothing is assumed as to fulfillment of the condition, and the supposition is followed by any tense in indicative, and mostly future.[23]

22. It may be remarked that such semantic ambiguities were the reason for Noam Chomsky to suppose the concept of the "deep structure". With a Latin example, "*amor patris*" a, 'the love of the father (to his child)' (subjective), b, 'the love towards the father' (objective), clearly, below one surface structure, two "deep" informations (structures) can be detected. To understand this, led to the attempts at a "transformational grammar" in modern linguistics. The model is one more proof of the fact that in linguistic analysis the *formal* (structural) one always precedes and semantics is added as a second component.

23. To this type of conditionality cf. Goodwin, W., *Greek Grammar* 1892: 295-6(1387). 297-8(1393), and A. Tegge, *Langenscheidts Unterrichstbriefe Altgriechisch* (1902), Brief 5, §176.

Ἄν is frequently supported by various particles: the most common case is "εἰ" ('if', 'whether') yielding ἐάν ["α" long], which, again may be continued in (secondary) ἄν, and also ἤν.[24]

Ὁπότε ἄν is a similar instance (ἄν supported by ὁπότε 'when') and constructed with subjunctive. Future is represented in the text by ἔσεσθαι in an *accusativus cum infinitivo* (acc.c.inf.) construction: "χρησμὸς ἦν [...] τότε ἐλευθέρους ἔσεσθαι [...], ὁπότε ἂν [τὸ αἴνιγμα] λύσωσιν".

("χρησμὸς ἦν" equals a *verbum dicendi*, a verb of saying. It is like 'he/they said', 'it was said [by a prophet]'. Cf. the function of "χρή" in the first lesson).

Interpretation of the verb forms λύσωσιν, λῦσαι, λύσοντι:

"λύσωσιν" is *coniunctivus aoristi* and is in the given context, governed by "(ὁπότε) ἂν" to be translated 'when/if (possibly) they solve (the riddle)'.

We met *coniunctivus* or *subjunctive* (in Greek ὑποτακτική) in lesson IV: "συλλεγώμεθα, φέρωμεν, ἔχωμεν, διαφθείρωνται". These were *coniunctivi imperfecti*. The sample verb was φέρω:

Subjunctive, active voice:	φέρω	φέρωμεν	| coniunctivus
	φέρῃς	φέρητε	| imperfectus
	φέρῃ	φέρωσι(ν)	| activi
medio-passive voice:	φέρωμαι	φερώμεθα	| coniunctivus
	φέρῃ	φέρησθε	| imperfectus
	φέρηται	φέρωνται	| medio-passivi

With the verb παιδεύω, used mostly as an example:

Indicative would be:	παιδεύω	
	παιδεύεις	
	etc.	
Coni. impf. act.:	παιδεύω	παιδεύωμεν
	παιδεύῃς	παιδεύητε
	παιδεύῃ	παιδεύωσιν)

24. Εἰ and ἄν occur in parallel, frequently united, with the gradual spreading of ἄν, and εἰ driven into the background. The "real" conditional particle seems to be εἰ (originally a locative of a demonstrative *e-/o-), and ἄν may derive from a false partition of "εἰ κάν", ultimately with the analogical influence of *οὐκ ἄν > οὐ καν. *kn̥* (>*kan*) (DELG 82.316, Beekes I 97) would be an ablaut grade (zero grade) of the full grade *ken ("κεν" is frequent in Homer). More on this later.

Coni. impf. med.-pass.:	παιδεύωμαι	παιδευώμεθα
	παιδεύῃ	παιδεύησθε
	παιδεύηται	παιδεύωνται

We have seen <u>future tense</u> (μέλλον, or μέλλων χρόνος in Greek) in Lesson V:

παιδεύσω	In parallel:	λύσω
παιδεύσεις		λύσεις
παιδεύσει		λύσει
παιδεύσομεν		λύσομεν
παιδεύσετε		λύσετε
παιδεύσουσι(ν)		λύσουσι(ν)

These forms will be: ind. fut. act. As indicated, **coni. futuri* does not exist. What exists is coni. aor. act. and med.-pass., given, that like in Latin, subjunctive and future are related.

Λύσωσιν is then coni. aor. act., and runs in parallel with ind. aor. act. which we have seen in the same lesson:

ἐπαίδευσα	ἐπαιδεύσαμεν
ἐπαίδευσας	ἐπαιδεύσατε
ἐπαίδευσε(ν)	ἐπαίδευσαν

Coni. aor. act.:

παιδεύσω	παιδεύσωμεν
παδεύσῃς	παιδεύσητε
παιδεύσῃ	παιδεύσωσιν

The endings are the same with those in coni. imperfectus, with the difference that the -σ- of the *instans actio* is inserted. Λύσωσιν will correspond to παιδεύσωσιν and should be translated as suggested above. It is not to be forgotten that for *aoristos*, punctuality, with its many characteristics, if not exlusive, is prominent.

Ind. fut. med. (seen in the same lesson) is:

παιδεύσομαι
παιδεύσῃ
παιδεύσεται

παιδευσόμεθα
παιδεύσεσθε
παιδεύσονται

Λύω will be in the same way:

λύσομαι	λυσόμεθα	| {υ}, as indicated, before –σ– is long:
λύσῃ	λύσεσθε	| ῡ
λύσεται	λύσονται	|

Λῦσαι will be like παιδεῦσαι (inf. aor. act.) ‘to solve’, and λύσοντι (dat. of part. fut.), like in the same lesson, ‘for the one who will solve’.

Genitivus sēparātiōnis (=Lat. ablativus separationis): “sēparātiō” = ‘removal’, withdrawal’, ‘drawing away’.

This function of the genitive case expresses *separation* or *liberation* from something. The text has “ἐλευθέρους ἔσεσθαι τῆς Σφιγγός”, ‘to be/become free from the Sphinx’ where the genitive functions as a government of the adjective. English “free from” or “free of” conveys the same concept.

The genitive of separation appears with semantically similar verbs or adjectives, e.g.

ἀπαλλάττω (or ἀπαλλάσσω) + gen. ‘to set free from’.

A Latin example is *procul negotiis* ‘far from troublesome (daily) work’, ‘far from petty annoyances’.

Sanskrit ablative may have similar functions:

virama karmaṇo ‘smāt ‘refrain from this action’

cyutaḥ svarājyāt ‘having been deprived of his wealth’ (Gonda 1968: 87).

Περὶ τῆς Σφιγγός

APPENDIX

Conditionality in Sanskrit:

As it seems, Sanskrit grammatical theory had a looser approach and the language itself is needy with regard to possibilities of expressing modality in comparison with Greek and Latin. From this may follow that modern grammars, too, have difficulties how to handle the respective categories.

Here are three examples from good Sanskrit grammars:

W.D. Whitney, *A Sanskrit Grammar* 1879, pp. 199–200:

581. In all dependent constructions, it is still harder even in the oldest language to establish a distinction between subjunctive and optative: a method of use of either is scarcely to be found to which the other does not furnish a practical equivalent – and then, in the later language, such uses are represented by the optative alone. A few examples will be sufficient to illustrate this:

a. After relative pronouns and conjunctions in general : *yā́ vyūchúr yā́ç ca nūnáṁ vyuchā́n* (RV.), 'which have shone forth [hitherto], and which shall hereafter shine forth'; *yō to jā́yātā asmā́kaṁ sá éko 'sat* (TS.), 'whoever shall be born of her, let him be one of us'; *yó vāi tā́n vidyā́t pratyákṣaṁ sá brahmā́ véditā syāt* (AV.), 'whoever shall know them face to face, he may pass for a knowing priest'; *putrā́ṇaṁ . . . jatā́nāṁ janáyāç ca yā́n* (AV.), 'of sons born and whom thou mayest bear'; *yásya . . . átithir gṛhā́n āgáchet* (AV.), 'to whosesoever house he may come as guest'; *yatamáthā kāmáyeta táthā kuryāt* (ÇB.), 'in whatever way he may choose, so may he do it'; *yárhi hótā yājamānasya nā́ma gṛhṇīyāt tárhi brūyāt* (TS.), 'when the sacrificing priest shall name the name of the offerer, then he may speak'; *svarūpaṁ yadā draṣṭum ichethāḥ* (MBh.), 'when thou shalt desire to see thine own form'.

b. In more distinctly conditional constructions : *yájāma devā́n yádi çaknávāma* (RV.), 'we will offer to the gods if we shall be able'; *yád agne syā́m aháṁ tváṁ tváṁ vā ghā syā́ aháṁ syúṣ ṭe satyā́ ihā́ "cisah* (RV.), 'if I were thou, Agni, or if thou wert I, thy wishes should be realized on the spot'; *yó dyā́m atisārpāt parástān ná sá mucyātāi vāruṇasya rā́jñaḥ* (AV.), 'though one steal far away beyond the sky, he shall not escape king Varuna'; *yód ánaçvān upaváset kṣodhukáḥ syād yád açnīyā́d rudrò 'sya paçū́n abhí manyeta* (TS.), 'if he should continue without eating, he would starve : if he should eat, Rudra would attack his cattle'; *prārthayed yadi māṁ kaççid daṇḍyaḥ sa me pumān bhavet* (MBh.), 'if any man soever should desire me, he should suffer punishment'. These and the like constructions, with the optative, are very common in the Brahmanas and later.

M.R. Kale, *A Higher Sanskrit Grammar* 1961, p. 530 (957):

§ 957. ,– When in a conditional sentence one thing is expressed as depending upon another as effect upon a cause, the Potential or the Simple Future may be used; if he will bow to Krishna he will attain happiness.

E. Guhe, *Einführung in das klassische Sanskrit* 2008, p. 106 (15.4):

Guhe uses the term "conditional": Das Konditional, das die Funktion eines Irrealis der Vergangenheit (manchmal auch der Gegenwart) hat, wird vom augmentierten Futurstamm gebildet ...

It must be kept in mind that classical Greek and Latin grammar are very precise and rigid in this respect and rules and distinctions must be respected meticulously.

One thing is *conditionality*, and another one is how conditionality is rendered. In Greek and Latin the moods used are: indicative, subjunctive, optative (the last one only in Greek, and sporadically in Latin).[25]

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25. A thorough examination of the case for Greek with good examples is: Gerry Wakker, *Conditions and Conditionals.* An Investigation of Ancient Greek. Amsterdam: Gieben, 1994. A more modern survey is given by: Beck, Jana – Malamud, A. Sophia – Osadcha, Iryna, A Semantics for the Particle ἄν. *JGL* 12, 2012, 51–83.

Περὶ τῆς Σφιγγός

Exercises

1. Decline:

τὸ χαλεπὸν πάθος

ὁ θαυμαστὸς ἀνήρ

ἡ κακὴ Σφίγξ

2. Conjugate the verb ῥίπτω in the forms met so far.

(These are the following verbal categories:
Lesson 1:
- praes. impf. ind. act.
- inf. impf. act.
- imp. impf. act. sg. 2

Lesson 2:
- ind. praes. impf. M.-P.

Lesson 3:
- praet. impf. impf. ind. act.
- praet. impf. impf. ind. M.-P.

Lesson 4:
- coni. impf. act.
- coni. impf. M.-P.

Lesson 5:
- ind. aor. act.
- ind. aor. M.-P.
- ind. fut. act.
- ind. fut. M.-P.
- inf. impf. act.
- inf. impf. M.-P.
- inf. aor. act.
- inf. aor. M.
- inf. fut. act.
- inf. fut. M).

(Ignore for the time being the ind. praes. perf. [act.] τέθνηκα)

3. Translate:

The citizens are suffering from a painful distress.

Hera sent a Sphinx so that the citizens perish.

An oracle said that the Thebans would be free if they solved the riddle of the Sphinx.

If only (εἴθε + opt.) someone solved the riddle (with active and passive construction).

But no one was able to solve (it).

Oedipus said the Theban citizens that the riddle was “the man”.

The foreigner (ξένος) solved the difficult riddle of the bad Sphinx.

4. How is the imperfecta actio of (praet. impf. ind. act. and pass.) of δηλόω:

5. How is the future of εἰμί:

6. How is the opt. ind. act. and med. in present, future and aorist with a verb of the non-contracta type:

7. How are the contracted forms of δηλόω in praes. impf. ind. act. and med.:

Περὶ τῆς Σφιγγός

Illustrations

The Theban Cycle is of major importance in the Greek heritage. Were it not for Athens, it gives the impression that Thebes would have attained the leading role in mainland Greece. The cycle has been profusely exploited by tragic poets and other writers. Much later, still in the fourth century B.C., it was Alexander the Great who put a final end to Thebe's power endeavours.

Dirke/Dirce

We find Dirce's name in the second of the five main cycles in the rich Theban Cycle (cf. the chapter "More on Thebes").
With online help, we can reconstruct the following story (mistakes corrected by A.L.K.):

Dirce (/ˈdɜːrsiː/; Ancient Greek: Δίρκη, pronounced [dírkɛː], modern Greek ['dirci], meaning "double" or "cleft") was the wife of Lycus in Greek mythology, and aunt to Antiope.
[The etymology is hardly correct. The name, if not Pre-Greek, may have been influenced folk-etymologically, e.g. by something like 'the seed of a pine'. A.L.K.]

Mythology

After Zeus impregnated Antiope, Antiope fled in shame to King Epopeus of Sicyon, but was brought back by Lycus through force, giving birth to the twins Amphion and Zethus on the way. Lycus gave Antiope to Dirce. Dirce hated Antiope and treated her cruelly, until Antiope, in time, escaped.
In Euripides' lost play *Antiope*, Antiope flees back to the cave where she gave birth to Amphion and Zethus; they are now living there as young men. They disbelieve her claim to be their mother and refuse her pleas for sanctuary, but when Dirce comes to find Antiope and orders her to be killed, the twins are convinced by the shepherd who raised them that Antiope is their mother. They kill Dirce by tying her to the horns of a bull.
Dirce was devoted to the god Dionysus. He caused a spring to flow where she died, either at Mount Cithaeron or at Thebes, and it was a local tradition for the outgoing Theban hipparch to swear in his successor at her tomb. In Statius' *Thebaid*, the spring is a symbol of Thebes, and its name is often used metonymically to refer to the city itself.

In Roman culture

The death of Dirce is depicted in a marble statue known as the Farnese Bull, which is now in the collections of the National Archaeological Museum in Naples. The colossal piece, a first-century-AD Roman copy of a second-century-BC Hellenistic Greek original, was first excavated in the 16th century in the Baths of Caracalla. Some scholars identify it with the statue group mentioned in Pliny's *Natural History*.

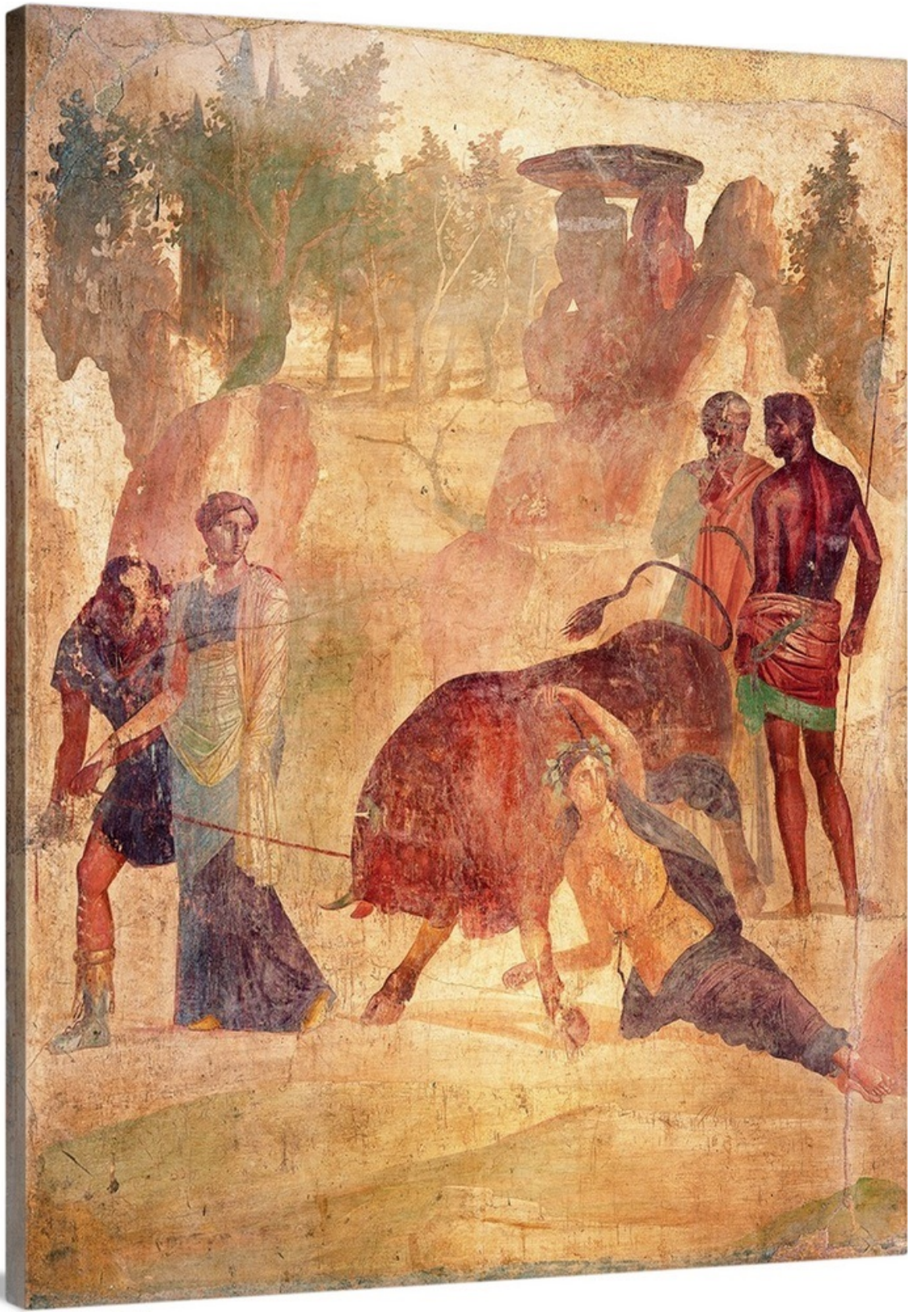
The Farnese Bull

(from the Wikipedia article “Dirce”; downloaded on 9th September 2019)

Below:

Punishment of Dirce, by an unknown artist, c. 40, 1st Century A.D., ripped fresco, 140 x 110 cm – Italy, Campania, Naples, National Archaeological Museum, Room LXXI, inv. 9042. Whole artwork view. Representation of the punishment of Dirce: in the middle of the scene, Dirce is tied to a bull; on the left, her adopted son Zethus, who looks her martyrdom with a macabre interest, while his brother, Amphion, looks indifferent behind the figure of the bull, with an old male character wearing the gown; Antiope, the natural mother of the two young men who are taking vengeance on her, looks at the scene with compassion, before the son Zethus; on the background, a rocky landscape and a forest; from Casa del Granduca di Toscana, Tablinum. – Naples, Italy.

(Source: Public Domain. Downloaded on 9th September 2019)



Dirce's figure is important in Greek mythology, and once more for Roman heritage, and in later times.

Henryk Hektor Siemiradzki (1843–1902) was a Polish painter based in Rome. Most part of his works, he dedicated to classical topics. Whichever his value in art history, his oeuvre, rich in details, is a useful illustrative aid to better understand antique topics.

Below is provided his painting on the Christian Dirce who was martyred for her faith by Emperor Nero.

This painting has a double importance: 1, first the allusion to mythical Dirce, tortured in the same way, is self evident, no explicit mention is needed. 2, Second, for the educated Polish audience, the allusion to the martyrdom of the Polish nation was also evident.

The facial expression of the important participants on the painting (like that of the Emperor) is especially worth of considering.

The life work and influence of Siemiradzki is compared with that of the writer **Henryk Sienkiewicz** (1846–1916). Sienkiewicz's historical novel *Quo vadis* has been translated into many languages of the world.

The novel has two readings: once the Biblical times and the life of Christ, and second, like in the case of Siemiradzki, the martyrdom of the Polish nation. The monumental work ends with the symbolic question: "Domine, quo vadis?" ('Lord, where are you going to?').

Christian Dirce – Henryk Siemiradzki (1890)

Author: Culture.pl [Downloaded: 7.9.2019; underlinings by A.L.K.]

Christian Dirce by Henryk Siemiradzki is a large format composition, showing a scene in a Roman amphitheatre, where Emperor Nero, his court, and spectators, are looking at the corpse of a girl, tortured in a spectacle which has just finished.

The body of the titular Dirce, tied to a bull, is located in the central section of the composition and ever so slightly shifted to the right hand side. To the left, we see Nero accompanied by a centurion, while behind them – members of the imperial court. The far right side of the canvas is filled by the figures of black slaves carrying the emperor's litter and by captives – Christians, who probably took part in the bloody show.

Henryk Siemiradzki's painting is classified as one of the big academic 'machines.' Its grandiosity refers to both the subject and to the format of the canvas, which corresponds with the importance of the content. In the academic hierarchy of genres, storias, i.e. paintings 'narrating' a broadly understood history, including the history of humanity and nations, biblical and mythological events, as well as literary stories, were the most valued.

Details

Christian Dirce meets and exceeds this requirement, as in its representation of the martyrdom of the first Christians sacrificing their life for their faith, it not only refers to the history of ancient Rome in the 1st century AD, but also, through its title, alludes to the Greek mythology: Dirce, second wife of Lycus, the king of Thebes, was tied to the bull's horns by the sons of Antiope, the king's first wife, in an act of revenge for the mistreatment of their mother.

Siemiradzki's work gained additional meanings in the eyes of the Polish audience, which found in it elements relating to the national history and the current political situation in the country. Especially in the context of Henryk Sienkiewicz's book **Quo Vadis**, which was published one year prior, the painting was interpreted as an allegory of the martyrdom of the Polish nation. Not to decide about the artist's intentions, one could safely assume that he did not make any reference to the national history, but the reception of his piece demonstrates how the Polish society projected its own ideas and myths onto it. The art piece perfectly subscribes to the cosmopolitan current of Academicism, as, with its ancient subject, it targets the universal cognitive horizon of the broadest possible group of recipients.

Siemiradzki composed the scene of torture in a theatrical manner, which to some extent allowed the viewer to identify with the work. The large scale of the painting probably also contributed to that, as the observer sees figures which are almost life-size. However, it was the composition – based on diagonals, leading the viewer's sight inside the painting's space – which played a significant role in the process of reception. These solutions cause an 'absorption' of the viewers and create an impression that they are witnesses of the presented scenes – one of the onlookers gathered in the arena, around the girl's body.

The cruel subject of the painting was supposed to move the viewer, inspire empathy, and invite them to reflect on moral issues. This reception is disturbed by the expression of the figures, or rather the lack thereof, which could be considered

– applying the academic criteria of measure and judgment – as the painter's mistake. We see ambivalent faces, lacking any tension, looking indifferently at the deceased Dirce. As much as this manoeuvre could be justified in the case of Nero and his court, whose representatives are portrayed as rotten and emotionless, it is hard to explain its application in the case of the other characters: spectators, and especially the slaves. This complaint was expressed already by the painter's contemporaries, including Stanisław Witkiewicz, in reference to an earlier painting by Siemiradzki, **Nero's Torches**.

The intended emotions and moral agitation are replaced by other impulses. What strikes is the aestheticisation of the whole composition, in which the painter mainly concentrated on reflecting the wealth and splendour of the court. The painting is to captivate through the colours of fabrics and the radiance of marbles and jewels. One could regard them in terms of the academic costume principle, which demanded an almost archeological knowledge of the details, which would allow to recreate a scene in compliance with the historical truths. However, the effort which Siemiradzki put into reflecting the details of the shiny gold on the litters, the contrasting outfits, or complexion of the black slaves, etc., made these details compete with the subject of the artwork, taking over the viewer's attention. This reception, boiled down to an aesthetic contemplation, is furthered by the lack of any kind of tension and/or action, which not only misses a so-called fruitful moment, but any trace of any activity.

The story is 'told' through appealing props, but this narrative refers to something completely different than what the title of the artwork suggests. It is not only the wealth of details, but most of all the visual eroticism which defeats the seemingly noble theme. In the foreground, the statuesque, white and smooth body is juxtaposed with the dark, almost black, and hefty mass of the bull. There is hardly any sign of violence which would mar this nude. There are no wounds on the girl, no traces of dirt or blood on her body. Even though the theme of the painting is death by martyrdom, it is difficult to bear that in mind while looking at the overaestheticised representation of the nude. The lofty theme is a cover for an unsophisticated eroticism.

The essentially trivial message of the art piece, based on the contrast of violence and eroticism, is surprisingly mirrored in the hidden visual source of the composition – a small photograph taken in a Roman abattoir. Siemiradzki commissioned it, as he needed a model for painting the body of a dead bull. The arrival of the photographer was met with curiosity from the employees, who gathered around the animal and therefore got to be documented in the picture. In the painter's studio, the documentary photograph turned into the base of the first sketch, a visual prototype of the painting. The photograph substituted a drawing, which according to the academic theory was supposed to be the initial footprint of a thought appearing in the artist's mind through a divine inspiration. The painter of course sublimated the reality registered on photographic film. His paintbrush obliterated the dirty aprons and common faces, thus changing butchers into courtiers.

In spite of all of its splendour, the importance of the theme, and the canvas's size, Siemiradzki's painting, in the most literal sense, exposes the crisis of academic values at the end of the 19th century. The grand storia turned into a display of eye-catching forms and a show of the painter's technical virtuosity. Their exoticism and

magnificence were merged with eroticism and violence, thus degrading the message to the level of the unsophisticated interpretative powers of the viewer.

It was not only the big subjects and moral missions that gave in to the taste of the already expanding mass audiences of salons and the constantly increasing – predominantly thanks to reproductions – group of art followers. The character of the painting was also determined by the changes in the painter's technique, as he started using new pictorial media and was increasingly aware of the new criteria of artistic evaluation, while still being attached to the outdated rules of Academicism.

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Henryk Siemiradzki

Christian Dirce (original title: Dirce chrześcijańska) 1897
Oil on canvas, 263 x 530 cm
Collection of the National Museum in Warsaw

Author: Magdalena Wróblewska, December 2010, transl. AM, August 2016

(Source: Public Domain)

Important for art history and the evaluation of Siemiradzki's works as may be the above discussion, for the present language course crucial are the illustrative details the student gets about antiquity, Roman and Greek, in all its details.

The complexions criticized above will truly render Nero's and the audience's feeling during "games" in the Colosseum or elsewhere against Christians and other victims.

Give attention to the two lictors to the right of the emperor with the *fasces* discussed in the Latin course!

King Oedipus (Οἰδίπους Τύραννος)

Pier Paolo Pasolini: Edipo Re (1967)

The Play and the Film: Oedipus Rex

Franco Citti as King Oedipus in Pasolini's film:

This shot registers one of the most important and meaningful symbolic images Pasolini creates in the film – Oedipus' obsessive gesture of biting the back of his palm (his destiny) when he feels trapped in it in spite of all his attempts to avoid it.

(Source: http://www.actingoutpolitics.com/pier-paolo-pasolini-edipo-re-oedipus-rex/)

Pasolini appears frequently in his films
(here in the centre):

Pier Paolo Pasolini plays himself episodic role of popular leader who appeals to Oedipus suggesting to him to act in the interests of people, not to try to save his reputation. This person's political position is similar with that of some today's democratic politicians who are interested only in immediate benefit for the people and not with justice to the individual who is marked for destruction by conservative hate – in this case, the king, and who are ready to betray/sacrifice Obama, as they did with Clinton, Gore and Kerry, for the sake of not "distracting attention" from "people's" agenda. Pasolini shows in this character the limitations of mindless or crude type of "humanism" (that is without intellectual sophistication and philosophical perspective).

(Source: http://www.actingoutpolitics.com/pier-paolo-pasolini-edipo-re-oedipus-rex/)

Hera, Heracles and Thebes

(Compiled from various online sources, Wikipedia articles and other, checked, corrected and complemented by A.L.K., Aug. 2018)

Of all the sons Zeus had fathered on other women, Hera hated Heracles most of all, for the seed of Zeus flowed in his veins most copiously. But Heracles grew into the strongest of men and the greatest of all Greek heroes.

The name "Heracles" means 'through Hera famous'. This suggests a deep prehistory in the two divine figures (Hera was a goddess, Heracles a demi-god). Both of them have also an Indo-European dimension; Heracles being - as research remarked - if seen from Greek perspective, "the most Indo-European figure", and if seen in an Indo-European perspective, "the most Greek one".

Here is - according to an Etruscan variant of the myth - how Heracles became famous; an Etruscan bronze mirror from Volterra (c. 325-300 BCE), a detail, and then the whole representation:

Why Hera hated Thebes and Heracles is not clear, although such a question in mythology is mostly difficult to answer. Among the many branches of the entwining story one may assume that she was forced to adopt the hero, her husband's son from another woman, as her son, even if the Etruscan representation does not reveal such an indignation. (In Greek mythology, Hera, a goddess for family and marriage, was *always* dissatisfied by the male exploits of her husband).

The adoption takes place in the solemn presence of the main gods, the first among which from the left is Hermes.

The person who holds the tablet with the legend is Zeus (Tin), the chief god.

The text runs as follows:

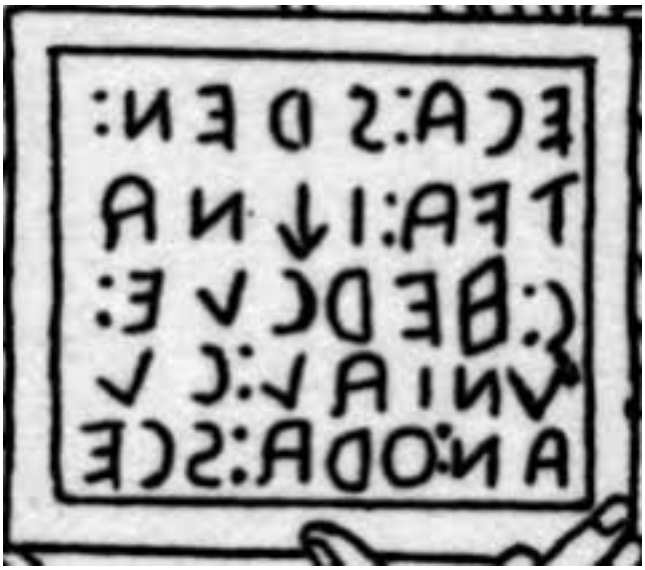
eca: sren: tva: iχnac: hercle: unial: clan: θra: sce

'this image shows how Hercle the son of Uni suckled [milk]'.[26]

(The Etruscan text is published, among others, in the handy collection by M. Pallottino, *Testimonia Linguae Etruscae*, as TLE 399).

Heracles' figure is not important in the Greek mythology only: e.g. Arrianos (*Indica* VIII-IX) has him come even as far as India. One of the most revered scholars, Georges Dumézil, consecrated several studies to his figure, analyzing him within the third Indo-European ideological function, in the warrior(*guerrier*) aspect (within the frame of the *Idéologie tripartie*, introduced by him in the 1960s). As so often, the complicated Greek mythological tableau is not to be separated from either the Greek historical or the large Indo-European context.

Below is the Etruscan text according to the mirror:



26. Hercle=Hercules, Heracles, Uni=Iuno, Hera.

Hera and Heracles

Here is one plausible explanation why Hera hated both Heracles and Thebes:

Hera is the stepmother and enemy of Heracles. The name Heracles means "Glory of Hera". When Alcmene was pregnant with Zeus' child Heracles, Hera tried to prevent the birth from occurring by having Eileithyia[27] tie Alcmene's legs in knots. Her attempt was foiled when Galanthis frightened Eileithyia while she was tying Alcmene's legs and Heracles was born. Hera thus punishes Galanthis by turning her into a weasel.
Hera's wrath against Zeus' son continues and while Heracles is still an infant, Hera sends two serpents to kill him as he lay in his cot. Heracles throttles the snakes with his bare hands and was found by his nurse playing with their limp bodies as if they were a child's toy.

Heracles strangling the snakes sent by Hera, Attic red-figured stamnos, ca. 480–470 BCE. From Vulci, Etruria.

Later she stirred up the Amazons against him when he was on one of his quests.

27. Eileithyia, goddess of birth, was in great esteem both in South Italy and in Etruria.

The Origin of the Milky Way by Jacopo Tintoretto.

One account of the origin of the Milky Way is that Zeus had tricked Hera into nursing the infant Heracles: discovering who he was, she pulled him from her breast, and a spurt of her milk formed the smear across the sky that can be seen to this day. Unlike any Greeks, the Etruscans instead pictured a full-grown bearded Heracles at Hera's breast: this may refer to his adoption by her when he became an Immortal. He had previously wounded her severely in the breast.

Hera assigned Heracles to labor for King Eurystheus at Mycenae. She attempted to make almost each of Heracles' twelve labors more difficult.

When he fought the Lernaean Hydra, she sent a crab to bite at his feet in the hopes of distracting him. When Heracles took the cattle of Geryon, he shot Hera in the right breast with a triple-barbed arrow: the wound was incurable and left her in constant pain, as Dione tells Aphrodite in the *Iliad*, Book V. Afterwards, Hera sent a gadfly to bite the cattle, irritate them and scatter them. Hera then sent a flood which raised the water level of a river so much that Heracles could not ford the river with the cattle. He piled stones into the river to make the water shallower. When he finally reached the court of Eurystheus, the cattle were sacrificed to Hera.

Eurystheus also wanted to sacrifice the Cretan Bull to Hera. She refused the sacrifice because it reflected glory on Heracles. The bull was released and wandered to Marathon, becoming known as the Marathonian Bull.

Some myths state that in the end, Heracles befriended Hera by saving her from Porphyrion, a giant who tried to rape her during the Gigantomachy, and that she even gave her daughter Hebe as his bride. Whatever myth-making served to account for an archaic representation of Heracles as "Hera's man" it was thought suitable for the builders of the Heraion at Paestum to depict the exploits of Heracles in bas-reliefs.

The House of Thebes

According to most popular legend, though there are variations in different sources, Thebes was founded this way. The Phoenician princess Europa was carried off over the sea by a bull, and her father, Agenor, commanded his sons, including Cadmus, to find her. They all failed in their search, and while his brothers went on to found colonies of their own, Cadmus went to Delph;ithwi where the oracle told him to give up the search, find a cow with special markings, follow it, and found a city where it stopped to rest.

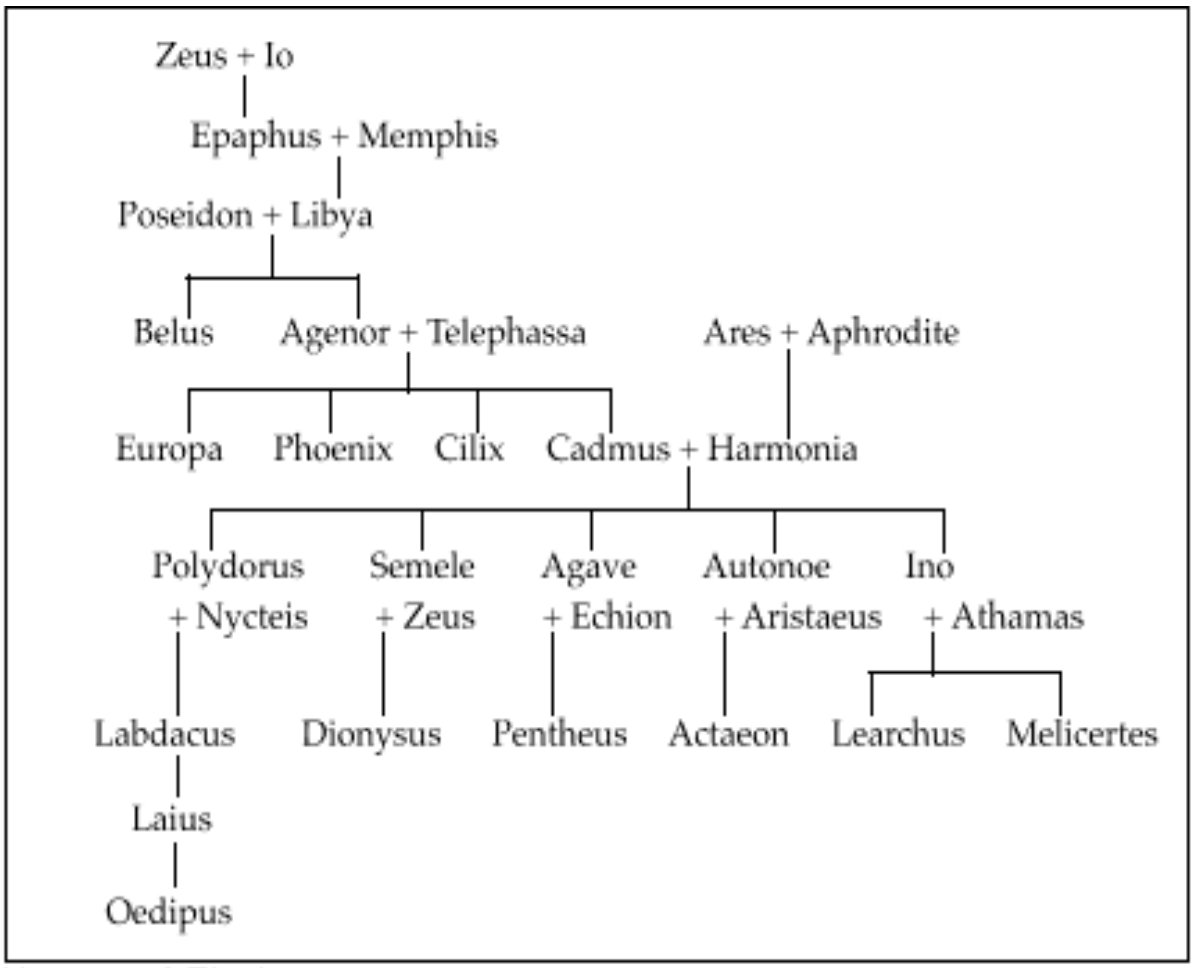
Cadmus wanted to sacrifice the cow to Athena (or Zeus), and sent men to the spring of Aretias to fetch water, but a dragon guarding the place killed them.

Cadmus and the dragon

Cadmus then killed the dragon and, at the suggestion of Athena, sowed half of the dragon's teeth in the ground. Up sprang armed men, and in fear, Cadmus threw a stone in their midst. Each man thought that another one had attacked him, and they all fought. In the end, only five men, Oudaios, Chthonios, Echion, Pelor, and Hyperenor, survived and became the ancestors of the aristocratic families of Thebes.

However, the dragon had been sacred to Ares, and, as punishment, Cadmus had to serve Ares for one year (or eight years). At the end of his servitude, he married Harmonia, the daughter of Ares and Aphrodite. The wedding was a grand spectacle, with the gods, the Muses, and the Charites ("Graces") attending, among others. Aphrodite (or Athena) gave Harmonia a divine necklace made by Hephaestus. This family heirloom brought great misfortune to their descendants.

House of Thebes



House of Thebes source: http://www.oup-usa.org/sc/0195143388/index.html

Semele, mother of Dionysus, was destroyed when Zeus came to her in all his glory with lightning and thunder. Ino killed her children and then threw herself off a cliff. Acteon was turned into a stag by Artemis and then torn apart by his own dogs. Agave killed her son, Pentheus, ruler of Thebes at the time, while under the influence of Dionysus.

After Pentheus died, Cadmus' final child, Polydorus, ascended to the throne of Thebes and married Nycteis. At this point, the legend of Thebes branches off in many directions and has many variants. Most important for us, Polydorus and Nycteis had a son named Labdacus, whose son, Laius, fled Thebes to take refuge with Pelops at Elis in the northwest Peloponnese. There, Laius fell in love with Pelops' son, Chrysippus. He lured Chrysippus out of town and raped him, then fled back to Thebes as Pelops cursed him for his transgression. When he returned, his father's successors to the throne of Thebes were dead, and the Thebans had Laius ascend to the vacant throne, where he married Jocasta. An oracle informed him that he would be killed by his own son, and, as a result, Laius refrained from intercourse with his wife, until one night, in a drunken rage,

he had intercourse with her anyway.

When Jocasta bore a son, Laius had his feet pinned together (to keep his ghost from walking) and ordered a shepherd to abandon the baby on Mount Cithaeron near Thebes. Instead, the shepherd gave the baby to a friend from Corinth. This friend delivered the baby to Polybus, king of Corinth, and he and his wife, Merope, adopted the child, giving him the name "Oedipus", which seems to mean "swollen foot" or "sore foot".

When he was older, a drunken man questioned Oedipus' parentage, though his mother would not speak to him about the matter. Instead, he went to Delphi to learn about his background, where the oracle instead told him that he would kill his father and marry his mother. Horrified, he abandoned Corinth, and headed towards Thebes where he decided to try his luck as an exile. On the way, a chariot ran him off the road and grazed his foot. In anger, Oedipus killed the driver, the passenger, and all of his retainers except one, who escaped.

Upon arriving at Thebes, he encountered the monstrous Sphinx, possibly sent by Hera as punishment against the Thebans for failure to atone for the crimes of Laius. The Sphinx was eating Thebans. Before killing them, the monster posed a riddle: "What goes on four legs in the morning, two at midday, and three in the evening?" Only when the riddle was answered would the Thebans be spared the agony of the Sphinx, but no one had been able to solve the riddle. Laius had gone to Delphi to learn how to rid Thebes of the Sphinx, but reports of his demise by bandits came back to Creon, brother-in-law of Laius and acting ruler of Thebes. Creon decreed that whoever could solve the riddle would become the next king. Oedipus encountered the Sphinx and quickly realized that the answer was "man". The Sphinx, in her anger, threw herself off a cliff.

Oedipus became king of Thebes and married Jocasta. She bore two sons, Polynices and Eteocles, and two daughters, Antigone and Ismene. A plague followed and the stage was set for the action of Sophocles' Oedipus Rex. (for a summary of the action of the play, see Outline of Oedipus Rex.)

Oedipus et al receive news from Corinth.

Sicilian crater, third quarter of the fourth century BC.

Following Oedipus' exile, his sons agreed to share the rule of Thebes, alternating in rule every year. However, Eteocles refused to give up his power after the first year and drove out Polynices. He fled to Argos, taking with him the gifts which the gods had given Harmonia at her wedding, including the necklace.

Meanwhile, in Argos, Adrastus, king of Argos, had learned from an oracle that he must "yoke his daughters to a boar and a lion." Confused at the oracle, he did not act upon it until one night when he heard a clamor coming from the court outside of his palace. He saw Polynices and Tydeus, an exile from Calydon, fighting. One of them had a boar painted on his shield, the other a lion. Adrastus immediately recognized the true meaning of the oracle, stopped the fight, and married his daughters to them. He further agreed to restore them to their homelands, starting with Thebes.

Adrastus summoned heroes from Argos to lead the campaign against Thebes. Meanwhile, the exiled Oedipus, accompanied only by Antigone, made his way to the Grove of the Furies at Colonus, territory under the control of Athens. The inhabitants demanded that he leave before he defiled the grove, and they summoned Theseus, ruler of Athens. Ismene arrived, reporting on the fighting between Polynices and Eteocles, and she revealed that the Delphic oracle has declared that the city which possessed the bones of Oedipus could not be captured. Creon and Polynices both arrived to kidnap Oedipus, but Theseus made them leave, though not before Oedipus could curse Polynices. He then withdrew, blessed his daughters, and vanished before Theseus.

As Adrastus and the army approached Thebes, they sent Tydeus on ahead to try to talk Eteocles into abdicating the throne. He entered the city, defeated all the best Thebans at wresting, and killed all but one of the fifty men who were set in ambush to overwhelm him.

In the battle at Thebes, there were seven heroes on each side, and seven gates of the city. The Thebans learned from the seer Tiresias that only if Menoeceus, Creon's son, were sacrificed to Ares could they win the war. Menoeceus gladly killed himself outside the city. The Thebans drew lots to determine which gates they would defend. Eteocles wound up defending the gate which his brother, Polynices, was attacking.

Below the Seven against Thebes (Ἑπτὰ ἐπὶ Θήβας)

[Painter of Bologna 450 BC. high classical Volute krater from east Italy at Spina. Seven against Thebes. Amphiaraos sinking into the earth in a chariot 6 pairs of people fighting (Source: https://quizlet.com/163963287/thebes-ii-flash-cards/. Information found: 5.12.2020, A.L.K.)]

Seven against Thebes

The Thebans were soon forced from the battlefield into the city. One hero climbed atop the walls and proclaimed that even Zeus could not stop him. Shortly thereafter, he was struck by lightning. The tide of battle then began to turn against the Argives. Melanippus, one of the Theban heroes, dueled with Tydeus and both were mortally wounded. Athena obtained from Zeus a potion of immortality for Tydeus, but Amphiaraus, still angry at him for favoring the war, knew what was happening. He cut off Melanippus' head and gave it to Tydeus, who, in his rage, scooped out the brains and drank down the blood. Athena saw this when she arrived and dropped the potion in her disgust. Tydeus died, and Amphiaraus fled the scene. He was about to take a spear in the back when Zeus opened up the earth and had him swallowed alive. In classical times, a shrine was established there which housed his oracle.

Eteocles and Polynices met in combat and killed each other. The battle raged on, and only Adrastus escaped death. What happened next is recounted in Sophocles' Antigone.

Adrastus fled to Athens. Theseus took pity on him, and led an expedition to Thebes, where he forced the Thebans to allow the Argives to bury their dead.

Ten years later, the sons of the original seven heroes who fought against Thebes organized another expedition, they took Thebes, sacked it, and destroyed it. The city is not heard from again.

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More on Thebes

Thebes (/θiːbz/; Ancient Greek: Θῆβαι, *Thēbai*, Ancient Greek pronunciation: [tʰɛ̂ːbai̯]; Greek: Θήβα, *Thíva* [ˈθiva]) is a city in Boeotia, central Greece. It played an important role in Greek myths, as the site of the stories of Cadmus, Oedipus, Dionysus and others. Archaeological excavations in and around Thebes have revealed a Mycenaean settlement and clay tablets written in the Linear B script, indicating the importance of the site in the Bronze Age.

Thebes was the largest city of the ancient region of Boeotia and was the leader of the Boeotian confederacy. It was a major rival of ancient Athens, and sided with the Persians during the 480 BC invasion under Xerxes. Theban forces under the command of Epaminondas ended the power of Sparta at the Battle of Leuctra in 371 BC. The Sacred Band of Thebes (an elite military unit) famously fell at the Battle of Chaeronea in 338 BC against Philip II and Alexander the Great. Prior to its destruction by Alexander in 335 BC, Thebes was a major force in Greek history, and was the most dominant city-state at the time of the Macedonian conquest of Greece. During the Byzantine period, the city was famous for its silks.

The modern city contains an Archaeological Museum, the remains of the Cadmea (Bronze Age and forward citadel), and scattered ancient remains. Modern Thebes is the largest town of the regional unit of Boeotia.

The record of the earliest days of Thebes was preserved among the Greeks in an abundant mass of legends that rival the myths of Troy in their wide ramification and the influence that they exerted on the literature of the classical age. Five main cycles of story may be distinguished:

1 The foundation of the citadel Cadmea by Cadmus, and the growth of the Spartoi or "Sown Men" (probably an aetiological myth designed to explain the origin of the Theban nobility which bore that name in historical times).
2 The building of a "seven-gated" wall by Amphion, and the cognate stories of Zethus, Antiope and Dirce.
3 The tale of Laius, whose misdeeds culminated in the tragedy of Oedipus and the wars of the "Seven Against Thebes", the Epigoni, and the downfall of his house; Laius' pederastic rape of Chrysippus was held by some ancients to have been the first instance of homosexuality among mortals, and may have provided an etiology for the practice of pedagogic pederasty for which Thebes was famous. See Theban pederasty and Pederasty in ancient Greece for detailed discussion and background.
4 The immolation of Semele and the advent of Dionysus.
5 The exploits of Heracles.

The Greeks attributed the foundation of Thebes to Cadmus, a Phoenician king from Tyre (now in Lebanon) and the brother of Queen Europa. Cadmus was famous for teaching the Phoenician alphabet and building the Acropolis, which was named the Cadmeia in his honor and was an intellectual, spiritual, and cultural center.

Early history

Archaeological excavations in and around Thebes have revealed cist graves dated to Mycenaean times containing weapons, ivory, and tablets written in Linear B. Its attested name forms and relevant terms on tablets found locally or elsewhere include *te-qa-i*,

understood to be read as **Tʰēgʷai̯s* (Ancient Greek: Θήβαις, *Thēbais*, i.e. "at Thebes", *Thebes* in the dative-locative case), *te-qa-de*, for **Tʰēgʷasde* (Θήβασδε, *Thēbasde*, i.e. "to Thebes"), and *te-qa-ja*, for **Tʰēgʷaja* (Θηβαία, *Thēbaia*, i.e. "Theban woman").

It seems safe to infer that **Tʰēgʷai* was one of the first Greek communities to be drawn together within a fortified city, and that it owed its importance in prehistoric days — as later — to its military strength. Deger-Jalkotzy claimed that the statue base from Kom el-Hetan in Amenhotep III's kingdom (LHIIIA:1) mentions a name similar to Thebes, spelled out quasi-syllabically in hieroglyphs as *d-q-e-i-s*, and considered to be one of four *tj-n3-jj* (Danaan?) kingdoms worthy of note (alongside Knossos and Mycenae). **Tʰēgʷai* in LHIIIB lost contact with Egypt but gained it with "Miletus" (Hittite: *Milawata*) and "Cyprus" (Hittite: *Alashija*). In the late LHIIIB, according to Palaima, **Tʰēgʷai* was able to pull resources from Lamos near Mount Helicon, and from Karystos and Amarynthos on the Greek side of the isle of Euboia. As a fortified community, it attracted attention from the invading Dorians, and the fact of their eventual conquest of Thebes lies behind the stories of the successive legendary attacks on that city.

The central position and military security of the city naturally tended to raise it to a commanding position among the Boeotians, and from early days its inhabitants endeavoured to establish a complete supremacy over their kinsmen in the outlying towns. This centralizing policy is as much the cardinal fact of Theban history as the counteracting effort of the smaller towns to resist absorption forms the main chapter of the story of Boeotia. No details of the earlier history of Thebes have been preserved, except that it was governed by a land-holding aristocracy who safeguarded their integrity by rigid statutes about the ownership of property and its transmission over time.

As attested already in Homer's *Iliad*, Thebes was often called "Seven-Gated Thebes" (Θῆβαι ἑπτάπυλοι, *Thebai heptapyloi*) (*Iliad*, IV.406) to distinguish it from "Hundred-Gated Thebes" (Θῆβαι ἑκατόμπυλοι, *Thebai hekatompyloi*) in Egypt (*Iliad*, IX.383).

In the late 6th century BC, the Thebans were brought for the first time into hostile contact with the Athenians, who helped the small village of Plataea to maintain its independence against them, and in 506 BC repelled an inroad into Attica. The aversion to Athens best serves to explain the apparently unpatriotic attitude which Thebes displayed during the Persian invasion of Greece (480–479 BC). Though a contingent of 400 was sent to Thermopylae and remained there with Leonidas before being defeated alongside the Spartans, the governing aristocracy soon after joined King Xerxes I of Persia with great readiness and fought zealously on his behalf at the Battle of Plataea in 479 BC. The victorious Greeks subsequently punished Thebes by depriving it of the presidency of the Boeotian League and an attempt by the Spartans to expel it from the Delphic amphictyony was only frustrated by the intercession of Athens.

In 457 BC Sparta, needing a counterpoise against Athens in central Greece, reversed her policy and reinstated Thebes as the dominant power in Boeotia. The great citadel of Cadmea served this purpose well by holding out as a base of resistance when the Athenians overran and occupied the rest of the country (457–447 BC). In the Peloponnesian War, the Thebans, embittered by the support that Athens gave to the smaller Boeotian towns, and especially to Plataea, which they vainly attempted to reduce in 431 BC, were firm allies of Sparta, which in turn helped them to besiege Plataea and allowed them to destroy the town after its capture in 427 BC. In 424 BC, at the head of the Boeotian levy, they inflicted a severe defeat on an invading force of Athenians at the Battle of Delium, and for the first time displayed the effects of that firm military organization that eventually raised them to predominant power in Greece.

Silver stater of Thebes (405-395 BC). Obverse: Boeotian shield, reverse: Head of bearded Dionysus.

After the downfall of Athens at the end of the Peloponnesian War, the Thebans, having learned that Sparta intended to protect the states that Thebes desired to annex, broke off the alliance. In 404 BC, they had urged the complete destruction of Athens; yet, in 403 BC, they secretly supported the restoration of its democracy in order to find in it a counterpoise against Sparta. A few years later, influenced perhaps in part by Persian gold, they formed the nucleus of the league against Sparta. At the Battle of Haliartus (395 BC) and the Battle of Coronea (394 BC), they again proved their rising military capacity by standing their ground against the Spartans. The result of the war was especially disastrous to Thebes, as the general settlement of 387 BC stipulated the complete autonomy of all Greek towns and so withdrew the other Boeotians from its political control. Its power was further curtailed in 382 BC, when a Spartan force occupied the citadel by a treacherous coup-de-main. Three years later, the Spartan garrison was expelled and a democratic constitution was set up in place of the traditional oligarchy. In the consequent wars with Sparta, the Theban army, trained and led by Epaminondas and Pelopidas, proved itself formidable (see also: Sacred Band of Thebes). Years of desultory fighting, in which Thebes established its control over all Boeotia, culminated in 371 BC in a remarkable victory over the Spartans at Leuctra. The winners were hailed throughout Greece as champions of the oppressed. They carried their arms into Peloponnesus and at the head of a large coalition, permanently crippled the power of Sparta, in part by freeing many helot slaves, the basis of the Spartan economy. Similar expeditions were sent to Thessaly and Macedon to regulate the affairs of those regions.

However, the predominance of Thebes was short-lived, as the states that she protected refused to subject themselves permanently to her control. Thebes renewed rivalry with Athens, who had joined with them in 395 BC in fear of Sparta, but since 387 BC had endeavored to maintain the balance of power against her ally, prevented the formation of a Theban empire. With the death of Epaminondas at the Battle of Mantinea (362 BC), the city sank again to the position of a secondary power.

In the Third Sacred War (356—346 BC) with her neighbor Phocis, Thebes lost her predominance in central Greece. By asking Philip II of Macedon to crush the Phocians, Thebes extended the former's power within dangerous proximity to her frontiers. The revulsion of popular feeling in Thebes was expressed in 338 BC by the orator Demosthenes, who persuaded Thebes to join Athens in a final attempt to bar Philip's advance on Attica. The Theban contingent lost the decisive battle of Chaeronea and along with it every hope of reassuming control over Greece.

Philip was content to deprive Thebes of her dominion over Boeotia; but an unsuccessful revolt in 335 BC against his son Alexander the Great while he was campaigning in the north was punished by Alexander and his Greek allies with the destruction of the city, except,

according to tradition, the house of the poet Pindar and the temples, its territory divided between the other Boeotian cities. Moreover, the Thebans themselves were sold into slavery.

Alexander spared only priests, leaders of the pro-Macedonian party and descendants of Pindar. The end of Thebes cowed Athens into submission. According to Plutarch, a special Athenian embassy, led by Phocion, an opponent of the anti-Macedonian faction, was able to persuade Alexander to give up his demands for the exile of leaders of the anti-Macedonian party, and most particularly Demosthenes and not sell the people into slavery.

More on Cadmus

Cadmus fighting the dragon. Painting from a krater in the Louvre Museum.

In Greek mythology, **Cadmus** (/ˈkædməs/; Greek: Κάδμος *Kadmos*), was the founder and first king of Thebes. Cadmus was the first Greek hero and, alongside Perseus and Bellerophon, the greatest hero and slayer of monsters before the days of Heracles. Initially a Phoenician prince, son of king Agenor and queen Telephassa of Tyre and the brother of Phoenix, Cilix and Europa, he was originally sent by his royal parents to seek out and escort his sister Europa back to Tyre after she was abducted from the shores of Phoenicia by Zeus. Cadmus founded the Greek city of Thebes, the acropolis of which was originally named *Cadmeia* in his honour.

Cadmus was credited by the ancient Greeks (such as Herodotus c. 484–c. 425 BC, one of the first Greek historians, but one who also wove standard myths and legends through his

work) with introducing the original alphabet to the Greeks, who adapted it to form their Greek alphabet. Herodotus estimates that Cadmus lived sixteen hundred years before his time, or around 2000 BC. Herodotus had seen and described the Cadmean writing in the temple of Apollo at Thebes engraved on certain tripods. He estimated those tripods to date back to the time of Laius the great-grandson of Cadmus. On one of the tripods there was this inscription in Cadmean writing, which, as he attested, resembled Ionian letters: Ἀμφιτρύων μ' ἀνέθηκ' ἐνάρων ἀπὸ Τηλεβοάων (*"Amphitryon dedicated me [don't forget] the spoils of [the battle of] Teleboae."*).
Although Greeks like Herodotus dated Cadmus's role in the founding myth of Thebes to well before the Trojan War (or, in modern terms, during the Aegean Bronze Age), this chronology conflicts with most of what is now known or thought to be known about the origins and spread of both the Phoenician and Greek alphabets. The earliest Greek inscriptions match Phoenician letter forms from the late 9th or 8th centuries BC—in any case, the Phoenician alphabet properly speaking was not developed until around 1050 BC (or after the Bronze Age collapse). The Homeric picture of the Mycenaean age betrays extremely little awareness of writing, possibly reflecting the loss during the Dark Age of the earlier Linear B script. Indeed, the only Homeric reference to writing was in the phrase "γράμματα λυγρά", *grámmata lygrá*, literally "baneful drawings", when referring to the Bellerophontic letter. Linear B tablets have been found in abundance at Thebes, which might lead one to speculate that the legend of Cadmus as bringer of the alphabet could reflect earlier traditions about the origins of Linear B writing in Greece (as Frederick Ahl speculated in 1967). But such a suggestion, however attractive, is by no means a certain conclusion in light of currently available evidence. The connection between the name of Cadmus and the historical origins of either the Linear B script or the later Phoenician alphabet, if any, remains elusive. However, in modern-day Lebanon, Cadmus is still revered and celebrated as the 'carrier of the letter' to the world.
According to Greek myth, Cadmus's descendants ruled at Thebes on and off for several generations, including the time of the Trojan War.

The etymology of Cadmus' name remains uncertain. Possible connected words include the Semitic triliteral root *qdm* (the word in Ugaritic signifies "east" (In Hebrew, *qedem* means "front", "east"; the verb *qadam* (Syriac: ܩܕܡ) means "to be in front"), and the Greek *kekasmai* (<**kekadmai*) "to shine". Therefore, the complete meaning of the name might be: "*He who excels, from the east*".[28]

After his sister Europa had been carried off by Zeus from the shores of Phoenicia, Cadmus was sent out by his father to find her, and enjoined not to return without her. Unsuccessful in his search—or unwilling to go against Zeus—he came to Samothrace, the island sacred to the "Great Gods" or the Kabeiroi, whose mysteries would be celebrated also at Thebes.
Cadmus did not journey alone to Samothrace; he appeared with his mother Telephassa in the company of his nephew (or brother) Thasus, son of Cilix, who gave his name to the

28. R. Beekes (Etymological Dictionary of Greek (I, 2010: 614) writes : •ETYM The connection with ▸κέκασμαι is certainly wrong. The name is found for a river in Thesprotia and for a mountain and a river in Caria. Therefore, the word is without a doubt Pre-Greek, and of unknown meaning (Beekes *Mnem.* 57 (2004): 465ff. and Beekes *Kadmos* 43 (2004): 172f. This is confirmed by the name Καδμῖλος which has a suffix -ιλ-, which is well known in Anatolia. The structure of the name agrees with that of Πάτμος, Λάτμος, Λάκμος. There is no further support for the gloss κάδμος· δόρυ, λόφος, ἀσπίς (H.). Cf. on ▸Καδμῖλος.

island of Thasos nearby. An identically composed trio had other names at Samothrace, according to Diodorus Siculus: Electra and her two sons, Dardanos and Eetion or Iasion. There was a fourth figure, Electra's daughter, Harmonia, whom Cadmus took away as a bride, as Zeus had abducted Europa.
The wedding was the first celebrated on Earth to which the gods brought gifts, according to Diodorus and dined with Cadmus and his bride.

Founder of Thebes

Cadmus came in the course of his wanderings to Delphi, where he consulted the oracle. He was ordered to give up his quest and follow a special cow, with a half moon on her flank, which would meet him, and to build a town on the spot where she should lie down exhausted.
The cow was given to Cadmus by Pelagon, King of Phocis, and it guided him to Boeotia, where he founded the city of Thebes.
Intending to sacrifice the cow to Athena, Cadmus sent some of his companions to the nearby Ismenian spring for water. They were slain by the spring's guardian water-dragon (compare the Lernaean Hydra), which was in turn destroyed by Cadmus, the duty of a culture hero of the new order.

Cadmus Sowing the Dragon's teeth, by Maxfield Parrish, 1908.

He was then instructed by Athena to sow the dragon's teeth in the ground, from which there sprang a race of fierce armed men, called the *Spartoi* ("sown"). By throwing a stone among them, Cadmus caused them to fall upon one another until only five survived, who assisted him to build the Cadmeia or citadel of Thebes, and became the founders of the noblest families of that city.

Thebes, remains of Cadmeia

The dragon had been sacred to Ares, so the god made Cadmus do penance for eight years by serving him. According to Theban tellings, it was at the expiration of this period that the gods gave him Harmonia ("harmony", literally "well put together", or "well assembled") as wife. At Thebes, Cadmus and Harmonia began a dynasty with a son Polydorus, and four daughters, Agave, Autonoë, Ino and Semele.
At the wedding, whether celebrated at Samothrace or at Thebes, all the gods were present; Harmonia received as bridal gifts a *peplos* worked by Athena and a necklace made by Hephaestus. This necklace, commonly referred to as the Necklace of Harmonia, brought misfortune to all who possessed it. Notwithstanding the divinely ordained nature of his marriage and his kingdom, Cadmus lived to regret both: his family was overtaken by grievous misfortunes, and his city by civil unrest. Cadmus finally abdicated in favor of his grandson Pentheus, and went with Harmonia to Illyria, to fight on the side of the Enchelii. Later, as king, he founded the city of Lychnidos and Bouthoe.
Nevertheless, Cadmus was deeply troubled by the ill-fortune which clung to him as a result of his having killed the sacred dragon, and one day he remarked that if the gods were so enamoured of the life of a serpent, he might as well wish that life for himself. Immediately he began to grow scales and change in form. Harmonia, seeing the transformation, thereupon begged the gods to share her husband's fate, which they granted (Hyginus).
In another telling of the story, the bodies of Cadmus and his wife were changed after their deaths; the serpents watched their tomb while their souls were translated to the fields. In Euripides' *The Bacchae*, Cadmus is given a prophecy by Dionysus whereby both he and his wife will be turned into snakes for a period before eventually being brought to live among the blest.
In Phoenician, as well as Hebrew, the Semitic root *qdm* signifies "the east", the Levantine origin of "Kdm" himself, according to the Greek mythographers; the equation of *Kadmos* with the Semitic *qdm* was traced to a publication of 1646 by R. B. Edwards. The name *Kadmos* has been thoroughly Hellenised. The fact that Hermes was worshipped in Samothrace under the name of Cadmus or Cadmilus seems to show that the Theban Cadmus was interpreted as an ancestral Theban hero corresponding to the Samothracian. Another Samothracian connection for Cadmus is offered via his wife Harmonia, who is said by Diodorus Siculus to be daughter of Zeus and Electra and of Samothracian birth.
Some modern scholars argue that Cadmus was originally an autochthonous Boeotian hero and that only in later times, did the story of a Phoenician adventurer of that name become current, to whom was ascribed the introduction of the alphabet, the invention of agriculture and working in bronze and of civilization generally. The "Wedding of Cadmus and Harmonia" is considered as a conceptual symbolic coupling of Eastern (Phoenician) learning with Western (Greek) love of beauty.

Hittite records controversy

It has been argued by various scholars, that in a letter from the King of Ahhiyawa to the Hittite King, written in the Hittite language in ca. 1250 BC, a specific Cadmus was mentioned as a forefather of the Ahhijawa people. The latter term most probably referred to the Mycenaean world (Achaeans), or at least to a part of it. Nevertheless, this reading about a supposed Cadmus as historical person is rejected by most scholars.

Reading

At personal deliberation, the students are advised to download and to study the following online materials:

To classical authors:	Apollodorus
	Aristotle
To history:	Thebes
To mythology and literature:	The Theban Cycle
	Kadmos
	Hera
	Heracles
	Dirce
	Sphinx
	Oedipus
	Tiresias
	Amphiaraos
	etc.