VIII.

Περὶ Θησέως[1]

Μίνωος, τοῦ τῆς Κρήτης βασιλέως υἱὸν ἀνήρ τις Ἀθηναῖος ἐφόνευσεν. Ὁ οὖν Μίνως τὸν Αἰγέα, τὸν ἐν Ἀθήναις βασιλέα, ἐκέλευσεν ἑπτὰ νεανίας καὶ ἑπτὰ παρθένους κατ᾽ ἔτη ἐννέα τῷ Μινωταύρῳ βορὰν πέμψαι, εἰς ὅσον ἂν χρόνον ζῇ τὸ τέρας. Ὅτε δὲ τὸ δεύτερον χρῆν τοὺς νέους πέμψαι τῷ τέρατι, Θησεὺς πρὸς τὸν πατέρα· «Ὦ πάτερ, ἔφη, τὴν πόλιν τοῦ βαρέος κακοῦ ἐλευθερῶσαι βούλομαι. Εἶμι καὶ ἐγὼ εἰς Κρήτην τὸν Μινώταυρον φονεύσων. Ἐὰν μὲν νικήσω τὸν Μινώταυρον, λευκοῖς ἱστίοις ἀπονοστήσομεν, ἐὰν δὲ μή, μέλανα ἱστία τῆς δυστυχοῦς ἐπιχειρήσεως σημεῖα ἔσται». Ἐν δὲ Κρήτῃ Ἀριάδνη, ἡ τοῦ βασιλέως θυγάτηρ, τὸν θρασὺν καὶ εὐφυῆ ἥρωα ἔσωσεν. Ὑφηγήσατο γὰρ τῷ Θησεῖ τὴν ἔξοδον τὴν ἐκ τοῦ λαβυρίνθου. Ἐπεὶ δὲ ὁ Θησεὺς τὸν Μινώταυρον ἐφόνευσεν, ἀπενόστησεν μὲν εἰς Ἀθήνας, ἠμέλησεν δὲ τοῦ συνθήματος. Ὁ δὲ πατὴρ ἐκ τῆς ἀκροπόλεως θεασάμενος τὰ μέλανα ἱστία ἀπὸ τοῦ ὄρους εἰς τὴν θάλατταν ἑαυτὸν ἔρριψεν.

Χάρις μὲν χάριν, ἔρις δὲ ἔριν τίκτει.[2]

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1. Based on Apollodorus, *The Library* 3, 16,1 ff., Plutarch, *Theseus*; and others.
2. Based on early Greek wisdom and scholiasts. See e.g. *Suidae Lexicon* (s.v. χάρις).

(See further: http://heml.mta.ca/lace/sidebysideview2/4170633).

Earliest securely dated labyrinth, incised on a clay tablet from Pylos, ca 1200 BC
(Source: Wikipedia-article “Labyrinth”; Dowloaded 6.12.2020)

Περὶ Θησέως

Vocabulary

Θησεύς, Θησέως, ὁ — Theseus, a legendary king of Athens. His prominence in Athenian tradition seems not to pre-date the 6th cent. B.C., and his figure indicates a very different one from older Athenian heroes such as Cecrops or Erechtheus. According to myth, he grew up in Troezen[3] with his grandfather Pittheus, mythical founder and ruler of Troezen. The major exploit of his life was the journey to Crete and killing of the Minotaur. In revenge for the death of his son Androgeos[4], King Minos had laid upon Athens an annual tribute of seven youths and seven maidens to be given to the Minotaur. Theseus escaped from the labyrinth where the monster Minotaur was kept with the help of a thread given to him by Minos' daughter Ariadne. Then he fled Crete with Ariadne, but for reasons variously given abandoned her on Naxos. After his father's death he became king of Athens. An ancient temple in Athens was connected with his name as Theseion[5] but it turned out to have been a temple dedicated to Hephaestus. The hero's name is thought to be of pre-Greek origin.

3. Τροιζήν, ῆνος, ἡ, a city in Argolis. Though Doric in dialect, it had links through myth and cult with Athens.
4. Ἀνδρόγεως, Son of King Minos who died an untimely death in Athens, either treacherously killed by his defeated rivals in the Panathenaic Games, or sent by Aegeus against the Marathonian bull and killed by it.
5. Θησεῖον. This name is used in Athens until this day, though the educated audience knows that the name-giving has been false.

Μίνως, Μίνωος, ὁ	legendary king of Crete who lived three generations before the Trojan War.[6] He was a son of Zeus and Europa whom Zeus had carried to Crete in the shape of a bull. According to scholars, Minos may have been a dynastic title rather than a person's name.
Κρήτη, Κρήτης, ἡ	Crete, the largest Greek island, to the south of the country, with an east-west extension of 250 km and a north-south extension of max. 60 km.[7]
υἱός, οῦ, ὁ	son (Lat. *filius*; akin to Skt. *sutá*-)
Ἀθηναῖος, ᾱ, ον	Athenian, of/from Athens
Αἰγεύς, Αἰγέως, ὁ	Aegeus, Athenian hero, father of Theseus. As son of Pandion and brother of Pallas, Nisus and Lycus, he received at the division of Attica the area around Athens. Theseus grew up with Pittheus because Aegeus abandoned the pregnant Aethra in the light of an oracular prophecy. When Theseus returned from Crete he or his steersman forgot to raise the agreed sign on the ship, and Aegeus, thinking his son was dead threw himself off the

6. The *logographoi* (λογογράφοι, logographers) put the sack of Troy into 1184 B.C. This date is to be considered as a mere indication. (These are earlier Greek historians previous to Herodotus, though Thucydides (1.21) applies the name logographer to all historians previous to himself, and thus includes Herodotus among the number. The Ionians were the first of the Greeks who cultivated history; and the first logographer, who lived about Olymp. 60, was Cadmus, a native of Miletus, who wrote a history of the foundation of his native city. The characteristic feature of all the logographers previous to Herodotus is, that they seem to have aimed more at amusing their hearers or readers than at imparting accurate historical knowledge. They wrote in the unperiodic style called λέξις εἰρομένη. They described in prose the mythological subjects and traditions which had previously been treated of by the epic and especially by the cyclic poets. The omissions in the narratives of their predecessors were probably filled up by traditions derived from other quarters, in order to produce, at least in form, a connected history. In many cases they were mere collections of local and genealogical traditions. (Thirlwall, Hist. of Greece, ii. p. 127, &c.; Müller, Hist. of Greek Lit. i. p. 206, &c.; Wachsmuth, Hellen. Alterth. 2.2, p. 443; Curtius, Hist. of Greece, translated by Ward, ii. p. 499). (Source: http://www.hellenicaworld.com/Greece/WS/en/Logographi.html; accessed 13.11.2020)

7. Crete was the land of the Pre-Hellenic Minoan Civilization. Its name is unexplained and must be of pre-Greek origin. Possibly, it has to do with the Semitic (Hebrew) Kaphtōr, mentioned in the Old Testament as the homeland of the Philistines. It is assumed that the Philistines, so dangerous for Palestine in early Biblical times, was an Indo-European population which gave the name even to the river Jordan but who, in the end, failed to conquer Palestine. (The Philistines are mentioned, in the Bible, for the first time in Gen. 10,13 – for the complicated issue of their origin, cf. the Wikipedia-article "Philistines").

Acropolis or into the sea (in this version called ‘Aegean’, Αἰγαῖον, after him).

Ἀθῆναι, ῶν, αἱ — Athens, the primary location of the ancient territory of Attica, and lies on the plain of the Pedion, surrounded by the mountains Aegaleos, Parnes, Pentelicon, and Hymettus. Tradition held that Theseus was responsible for the synoecism (*synoikismos*), in the political rather than the physical sense, of the Athenian (Attic) state. More prosaically put, this would imply a unified kingdom, centered on Athens, in the late bronze age. The city never lost its importance, and presently is the capital of the Modern Greek state. The name has the same semantic element with Athene/Athena (the goddess), and seems to be of pre-Greek origin.

ἑπτά — seven (Lat. *septem*, Skt. *saptá*)

παρθένος, ου, ἡ — virgin, maiden

ἔτος, ἔτους, τό — year (cf. Lat. *vetus*)

ἐννέα — nine (Lat. novem, Skr. *náva*)

κατ᾽ ἔτη ἐννέα — every nine years

εἰς ὅσον χρόνον — as long as

Μινώταυρος, ου, ὁ — Minotaur(us), ‘(the) Bull of Minos’ (pronounced [’mainətɔ:] or [minə’tɔr]), hybrid of man and bull, with the animal part generally more prominent. The Minotaur is the product of the union of Pasiphae, the wife of Minos, with the bull that Poseidon sends to Minos to consolidate his rule. Daedalus prepares Pasiphae a hollow wooden cow as a disguise to enable congress with the bull. Minos shuts the resulting Minotaur up in the labyrinth, where either it is generally fed with human flesh or at least it eats the young Athenians it is sent as a tribute. Theseus manages to kill the monster in the Labyrinth.

βορᾱ́, ᾶς, ἡ	meat, food; prey
ζάω	to live
ὅτε	(relat. adv. of time) when (Lat. *quum*, *cum*, *quando*)
δεύτερος, δευτέρᾱ, ον	second, next
τὸ δεύτερον	for the second time
χρῆν	(=χρὴ ἦν) they had to, it was necessary that
πατήρ, πατρός, ὁ	father (Lat. *pater*, Skt. *pitā́r-*)
πόλις, πόλεως, ἡ	city (Skt. *pūr*)
βαρύς, βαρεῖα, βαρύ	heavy (etymologically related to Skt. *gurú-*)
ἐλευθερόω (+ gen.)	to free, to set free
εἶμι[8]	(perfective) to go, to come (Lat. *e-ō*, *i-s*, *i-t*, Skt. *é-mi*; *éma* 'way')
εἶμι φονεύσων	I am going to kill
νῑκάω	to be victorious, to win, to prevail
λευκός, ή, όν	white (cf. Skt. adj. *rocá-* 'brilliant', Lat. *lūcus*, and Skt. noun *loká-*)
ἱστίον, ου, τό	sail
ἀπονοστέω	to return, to come home
ἐὰν δὲ μή	if not, if I/we don't
μέλας, μέλαινα, μέλαν	black, dark
δυστυχής, δυστυχές	unfortunate, unlucky, unhappy
ἐπιχείρησις, ἐπιχειρήσεως, ἡ	attempt
σημεῖον, σημείου, τό	sign, signal
ἔσται	(ind fut. of εἰμί)
Ἀριάδνη, ης, ἡ	Ariadne, daughter of Minos and Pasiphae. She fell in love with Theseus and gave him a thread of wool to escape from the Labyrinth, after killing the Minotaur. Theseus fled with Ariadne but abandoned her on Naxos, either by choice or because the gods commanded him. Dionysos found and married her there. A. already appears in the Iliad where the dance floor built for her by Daedalus is mentioned. The etymology of her name is controversial.[9]
θυγάτηρ, θυγατρός, ἡ	daughter (Skt. *duhitár-*)

8. εἶμι often serves as fut. to ἔρχομαι: i.e. 'I shall go', 'I shall come'.
9. *Ari-* should be Indo-European (cf. ἀρι- in a number of Greek compounds and Engl. *ari-sto-cracy* etc.), but the rest of her name is unexplained. See more in Lesson 8 (Appendix).

θρασύς[10], εῖα, ύ	brave, courageous, gallant (Lat. *audax*)
εὐφυής, εὐφυές	valiant, brave, stalwart
ἥρως, ἥρωος, ὁ	hero, lord, brave man (Lat. *vir*)
σῴζω	to save, to rescue
ὑφηγέομαι	to show, to explain
ἔξοδος, ου, ἡ	the way out, exit
λαβύρινθος, ου, ὁ	labyrinth, maze; the Cretan Labyrinth: a complex building constructed by Daedalus, the legendary artist, craftsman and inventor, for king Minos of Crete and commonly identified with the Minoan palace of Cnossus. The labyrinth's confusing system of passages from which no one could escape, concealed the Minotaur which fed on human victims until destroyed by Theseus.[11]
ἀμελέω (+ gen.)	to neglect, to be careless, to forget
σύνθημα, συνθήματος, τό	agreement, signal, sign
ἀκρόπολις, ἀκροπόλεως, ἡ	the Acropolis (of Athens), the upper city, citadel (Lat. *arx*). The Athenian

10. Skt. *dhr̥̥ṣ-ṇ-ó-ti* 'is audacious/bold' (perf. *da-dharṣa*) is related; English *dare, durst*, and some Slavic forms have also the same etymology.

11. The name with its ending -ινθος is certainly Pre-Greek. Since the so-called "Double Axe" (a sign of royalty) is present in Cnossos and on Crete (λάβρυς would mean πέλεκυς, 'axe'), there are speculations that "Labyrinthos" might mean 'House of the Double Axe'. The name is attested in Mycenaean as *da-pu₂-ri-to-jo* (dap^{h}urint^{h}oio), genitive case.

The Cretan Labrys
(Source: https://itsallgreeklondon.wordpress.com/2014/10/24/the-significance-of-the-labrys-in-the-minoan-civilisation/; accessed 13.11.2020)

Acropolis, the central fortress and principal sanctuary of Athena (patron goddess of the city), dates back to prehistoric times. In the later 13th cent. BC the steep hill was enclosed by a massive wall.

θεάομαι M. to see, to behold, to catch sight of
χάρις, χάριτος, ἡ gratitude, thanks; lovability
ἔρις, ἔριδος, ἡ discord, quarrel, argument
τίκτω to bear, to beget, to produce

Carving showing the warrior Abhimanyu entering the *chakravyuha* – Hoysaleswara temple, Halebidu, India

Labyrinths appear in Indian manuscripts and Tantric texts from the 17th century onward. They are often called "Chakravyuha" in reference to an impregnable battle formation described in the ancient Mahabharata epic. Lanka, the capital city of mythic Rāvana, is described as a labyrinth in the 1910 translation of Al-Beruni's *India* (c. 1030 AD) p. 306 (with a diagram on the following page).

(Source: Wikipedia-article “Labyrinth”; Dowloaded 6.12.2020)

Περὶ Θησέως

Grammar

Declensions

Consonantal stems: liquidae

πατήρ:[12]	μήτηρ:	θυγάτηρ:	γαστήρ: ‘stomach’
πατήρ	μήτηρ	θυγάτηρ	γαστήρ
πατέρα	μητέρα	θυγατέρα	γαστέρα
πατρός	μητρός	θυγατρός	γαστέρος/γαστρός
πατρί	μητρί	θυγατρί	γαστρί
πάτερ	μῆτερ	θύγατερ	
πατέρες	μητέρες	θυγατέρες	γαστέρες
πατέρας	μητέρας	θυγατέρας	γαστέρας
πατέρων	μητέρων	θυγατέρων	γαστέρων
πατράσι(ν)	μητράσι(ν)	θυγατράσι(ν)	γαστράσι(ν)

Μίνως:[13]

Μίνως
Μίνωα/Μίνων/Μίνω
Μίνωος/Μίνω
Μίνῳ

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12. These words belong to the basic stock of the Indo-European languages and have the formant -ter- indicating consanguinity, cf. Engl. and German father, Vater, mother, Mutter etc.

13. This name is of pre-Greek origin and may have some connection with μνῴα, f., (name of a serf population of Crete). With regard to grammar, it may have been influenced by the so-called “Attic declension, ending in -(ε)ως”. According to uncertain assumptions, it may have meant either ‘king’, or - considering Μινώταυρος - perhaps ‘bull’; and Μινώταυρος could mean “bull-man”.

As a matter of curiosity, it may be mentioned that in the 19th century there were attempts to connect Minos with Manu. One such connection can be read in B.W. Leist’s *Alt-arisches Jus Gentium* (1889: 248; Facsimile 1978 by W. Meid; see also Schlerath’s critique in the Foreword to the Facsimile, pp. 2-3). Leist’s point is that both Manu and Minos were law-givers, and besides, Leist places Minos into the Greek tradition. Linguistically, the connection can’t be proved, and the Minoan culture, without doubt, was not Greek. The chronology is not certain but there seem to be at least 1000 years between the two prophetic personalities (if Manu as the Author of the Laws is considered). However, given the great time-depths we face in Indo-European issues and Manu as the progenitor of mankind, and the fact that Crete had always had a mixed population, the matter might be kept for further thinking. The rather peaceful Minoan civilization, it is assumed, was destroyed by a seismic sea-wave caused by the huge Thera eruption around the middle of the second millennium B.C., which was followed by a Mycenaean invasion. On the Cycladic island Thera (Santorini) the volcano is active until this day. The island today has the shape of a semi-circle whereas its ancient name was “Strongyle” (‘circular’, ‘round’). This gives an idea of the tremendous energy of the eruption.

Stem -εF- (-ευ-/-ηυ-):

βασιλεύ-ς
βασιλέ-ᾱ (<-ῆFᾰ)
βασιλέ-ως (<-ῆος)
βασιλεῖ
βασιλεῦ

βασιλεῖς/βασιλῆς
βασιλέ-ᾱς (<-ῆFᾰς)
βασιλέ-ων (<-ήων)
βασιλεῦ-σι
βασιλεῖς

This noun is a substrate word, and belongs to the youngest in Greek in the row that mean 'king' or 'ruler', attested however already in Mycenaean as qa-si-re-u. The peculiarities in its declension may be due to its foreign origin. However it makes up one class with other nouns ending in -εύς.

The endings -έ-ως, -έ-ων, -έ-ᾱ, and -έ-ᾱς have long last vowel owing to *metathesis quantitatis*. (Homer still has -ῆος, -ῆα, -ῆας, but -ήων became -έων).

The archaic βασιλῆς goes back to βασιλῆFες; βασιλεῖς was formed later and could be used both for plur. nom. and acc.[14]

For the cases (-έ-ως < -ῆος), (-έ-ων < -ήων) the traditional (and imprecise) rule prescribes that *vocalis ante vocalem corripitur* (long vowel before another vowel becomes short). The event is valid for Latin, too, but not only for the case described by the old rule.

Βασιλεῖ and βασιλεῖς show that contraction is possible only into -ει but dual βασιλέε ('two kings') remains unchanged.[15]

Vocative is the stem with circumflex: βασιλεῦ (oh, King!).[16]

Similarly declined:

ἱερεύς 'priest': stem alternation ἱερευ- (ἱερεF-)/ἱερηυ- (ἱερηF-)

ἱερεύς 'priest'		ἱερεῖς	< ἱερέFες
ἱερέα	< ἱερῆFα	ἱερέᾱς	< ἱερῆFας
ἱερέως	< ἱερῆFος	ἱερέων	< ἱερέFων
ἱερεῖ[17]	< ἱερέFι	ἱερεῦσι(ν)	

14. Βασιλεῖς in Modern Greek (with actual orthography βασιλείς) is both nominative and accusative plural with no differentiation.
15. Dual will be dealt with later.
16. In spite of the fact that the Mycenaean world, based on palatial structures, gives the impression of a centralized state (much so linguistically with only small territorial differences), the nature of leadership is still disputed. *Wanaktes* (class. ἄνακτες) or *qa-si-re-wi-jo-te* /gʷasilewjontes/ (class. βασιλεύοντες) or both? In any case, the chief leader in the Iliad, though not a positive one, is an ἄναξ, and is Agamemnon: "ἄναξ ἀνδρῶν Ἀγαμέμνων". His name seems to mean 'very persisting', 'stubborn' (verb μένω).
17. Contraction into ει only.

Declension of υἱός (‘son’) (cf. “βασιλέως υἱόν” in the text), and ἡδύς (<ἡδεF-):

υ(ἱ)ός	ἡδύς	ἡδεῖα	ἡδύ
υ(ἱ)όν	ἡδύν	ἡδεῖαν	ἡδύ
υ(ἱ)οῦ/υ(ἱ)έος	ἡδέος	ἡδείᾱς	ἡδέος
υ(ἱ)ῷ/υ(ἱ)εῖ	ἡδεῖ	ἡδείᾳ	ἡδεῖ
υ(ἱ)έ	ἡδύ	ἡδεῖα	ἡδύ
υ(ἱ)οί/υ(ἱ)εῖς	ἡδεῖς	ἡδεῖαι	ἡδέα
υ(ἱ)ούς/υ(ἱ)εῖς	ἡδεῖς	ἡδείᾱς	ἡδέα
υ(ἱ)ῶν/υ(ἱ)έων	ἡδέων	ἡδειῶν	ἡδέων
υ(ἱ)οῖς/υ(ἱ)έσι	ἡδέσι	ἡδείαις	ἡδέσι

Traditionally, it is assumed that this word had the older stem υἱεF- (like ὑδύς). Usually it is declined according to the second declension, but the declension according to υἱε(F)- is also possible. Moreover, all forms may occur also without -ι). The rough breathing sign is placed then above υ.[18] (See ἡδύς also in Lesson V).

Adjectives with stem in -σ- and -υ-:

δυστυχής	δυστυχές	εὐτυχής, -ές, meaning the opposite,	
δυστυχῆ	δυστυχές	‘lucky’, ‘happy’, ‘successful’ is declined	
δυστυχοῦς	δυστυχοῦς	in the same way.	
δυστυχεῖ	δυστυχεῖ		
δυστυχεῖς	δυστυχῆ		
δυστυχεῖς	δυστυχῆ		
δυστυχῶν	δυστυχῶν		
δυστυχέσι(ν)	δυστυχέσι(ν)		

βαρύς	βαρεῖα	βαρύ	βαρεῖς	βαρεῖαι	βαρέα
βαρύν	βαρεῖαν	βαρύ	βαρεῖς	βαρείᾱς	βαρέα
βαρέος	βαρείᾱς	βαρέος	βαρέων	βαρειῶν	βαρέω
βαρεῖ	βαρείᾳ	βαρεῖ	βαρέσι(ν)	βαρείαις	βαρέσι(ν)[19]

18. The Indo-European approach is the following: they reckon with a root **sū-* (more precisely **suH-*), and to this, various stem-formants were added: PIE *suH-iu-, *suH-nu-. From *sū- we have Skt. sū́te ‘to bear’ and sutá ‘son’. *suH-nu- gives Skt. sūnú ‘son’ and, e.g., Russian сын (syn). *suH-iu- yielded Tocharian B soy, Toch. A se, gen. seyo. Mycenaean i-jo /ʰīos/, i-yu /ʰīus/, -u-jo /ʰūjōi/ are explained by Lejeune, Leukart and others.
PIE *suH-iu-, *suH-nu- must be interpreted as ‘produce of the body’. All this also means that Greek υἱεF- is an innovation in IE terms.
The absence of the suffix *-ter- in *son* is striking. This must mean that *suH-iu-, *suH-nu- replaced a different word for ‘son’, the one continued in Skt. putrá-, and Avestan puθra-. The reason is discussed. It may have to do with the male-line descent in the IE extended family.

19. Besides Skt. *gurú-*, Latin *gravis* and *brūtus* are also related; but *brūtus* is an Oscan loanword in Latin. The Greek root βρι- (βριαρός, βρίθω) (concept of great strength, fierceness), is also supposed to belong to the word family.

The verb ‘to live’ ζῇν:[20]

ζώω/ζάω/ζῶ (ind. and coni.)
ζῇς
ζῇ

ζῶμεν
ζῆτε
ζῶσιν

Praet. impf.:

ἔζων
ἔζης
ἔζη

ἐζῶμεν
ἐζῆτε
ἔζων

Opt. impf.:

ζῴην etc.

Inf.:

ζῆν (<ζήειν)

Imp.

ζῆ
ζήτω

Fut.:

ζήσω/-ομαι / βιώσομαι etc.

Aor.:

ἔζησα / ἐβίων etc.

20. This verb is based on the alternating ablaut roots *g^{w}eih$_3$-, *g^{w}ieh$_3$-, and shows a considerable variety in its forms, incontracted ones, as seen in Homer, included. Βίος ‘life’ is based on the same zero grade root *g^{w}ih$_3$. Outcomes of the zero grade can be seen e.g. in Skt. jīvá, Lat. vīvus ‘living’, Russian жить (žit‘) ‘to live’ etc.

The verb εἶμι ‘to go’, ‘to be going to’:[21]

εἶ-μι	Inf. impf.: ἰ-έναι
εἶ	Adj. verbale: ἰ-τέον (‘there is need to go’)
εἶ-σι(ν)	
ἴ-μεν	Part. impf.: ἰ-ών, ἰ-οῦσα, ἰ-όν[22], ἰ-όντος, ἰ-ούσης
ἴ-τε	
ἴ-ᾱσι(ν)	|This verb, in Attic prose, always has an *instans* (“future”)
	|semantics: ‘I will go’, ‘I am going to go’, ‘I have on my
	|mind to go’.
Praet. impf.:	|For *imperfectum* sense the verb ἔρχομαι is used.
ᾖ-α/ᾖ-ειν	|Aorist is rare, occurring in Homer only, and praet. impf.
ᾔ-ει-ς/ᾔ-ει-σθα	|is used instead, or the forms of ἔρχομαι.
ᾔ-ει/ᾔ-ειν	|Employing ἄγω is late. Cf. the words of Jesus in the New
	|Testament: ἄπαγε, Σατανᾶ! = Vada retro, Satana!
ᾖ̃-μεν/ᾖ-ει-μεν	|(In Modern Greek ἔρχομαι [érxomai] means mainly ‘I
ᾖ̃-τε/ᾖ-ει-τε	|come, I am coming’, and for ‘to go’ forms of ἄγω [áɣo]
ᾖ̃-σαν /ᾖ-ε-σαν	|are used).
Coni. impf.:	
ἴ-ω	| To εἶ-μι, cf., in parallel, Latin and Sanskrit:
ἴ-ῃς	|
ἴ-ῃ	| Latin: eo, is, it, imus, itis, eunt
ἴ-ω-μεν	| Sanskrit: émi, éṣi, éti, imás, ithá, yánti
ἴ-η-τε	| Sanskrit has also dual:
ἴ-ωσι(ν)	| ivás, ithás, itás
Opt. impf.	|
	| (Sanskrit has developed a full conjugational system.
ἴ-οι-μι/ἰ-οί-ην	| Optative is absent in Latin, but subjunctive is operative:
ἴ-οι-ς	|
ἴ-οι	| eam, eas, eat, eamus, eatis, eant;
	| irem, ires, iret, iremus, iretis, irent;
ἴ-οι-μεν	| i(v)erim, i(v)eris, i(v)erit, i(v)erimus, i(v)eritis, i(v)erint;
ἴ-οι-τε	| i(vi)ssem, i(vi)sses, i(vi)sset,
ἴ-οι-εν	| i(vi)ssemus, i(vi)ssetis, i(vi)ssent etc.)
Imp. impf.:	
ἴ-θι ‘go’ (sg.)	ἴ-τε ‘go’ (pl.)
ἴ-τω ‘let him go’	ἰ-όντων/ἴ-τωσαν) ‘let them go’, ‘they should go’

21. The system is not complete with regard to morphology. Homeric and dialect forms may differ. This will be discussed later again. Εἶμι (phonetically [‘eimi] (cf. οἴμη, οἶμος ‘way’, used figuratively) is not to be confused with εἰμί (phonetically [e:‘mi]).

22. The neuter form of this participle gives the international word *ion*, in chemistry and physics, being the particle with electric charge.

φημί – φᾰ́ναι: ‘to say’, ’to assert’, cf. Lat. *for – fārī*. A secondary form is, φάσκω, ‘to maintain’, ‘to assert’. Ἀγορεύω and λέγω also mean ‘to speak’, ‘to say’.
This verb is both suppletive and defective. As an infinitive, they frequently put φᾰ́ναι (short α), but to which the praes. impf. φάσκω is also appropriate.

As the ending shows, this is a -mi verb, -mi (-μι) being a secondary ending, yet frequent in Sanskrit:

e.g. émi ‘I go’ above, and bha-rā-mi = φέρ-ω (with the so-called primary ending -ō), and Latin ferō.

Ind. praes. impf.

φη-μί
φή-ς/φῄς
φη-σί(ν)

φᾰ́-μέν
φᾰ́-τέ
φᾱ́-σί(ν)

Ind. praet. impf.

ἔ-φη-ν | In traditional grammar, these forms are listed as *praeteritum*
ἔ-φη-σθα | *imperfectum*, added always that the the forms frequently have
ἔ-φη | aoristic meaning.

ἔ-φᾰ́-μεν | In this usage, ἔφη reminds of Latin *ait* (āiō) which is also
ἔ-φᾰ́-τε | defective
ἔ-φᾰ́-σαν | ἔ-φᾰ́-σαν is not to be confused with ἔ-φη-σα-ν (see below).

Ind. aor.

ἔ-φη-σα
ἔ-φη-σα-ς
ἔ-φη-σε(ν)

ἐ-φή-σα-μεν
ἐ-φή-σα-τε
ἔ-φη-σα-ν

More forms will be dealt with later.

With regard to etymology, the PIE root *b^heh_2-/*b^hh_2- is posited. This would give cognate Armenian verb *bam-* ‘to say’, Russian (баю) *báju* ‘I talk’, ‘I speak’, Lat. *fātur*, *fās*, *fātum*, *fābula*, *fācundus*, dialectical Lesbian φαι ‘you say’, and many more.
Given that Sanskrit *bhā-ti* ‘to light’, ‘to shine’, is resting on he same root, a common semantics, in parallel with common morphology, is not excluded. ‘Say’ < ‘explain’, ‘make clear’. Cf. Lat. *dēclārō*, *arguō* etc.

Nouns with stem in -ω and -οι/oj-:

ἥρω-ς	| ἠχώ ('echo', 'ringing sound', fem.)[23]
ἥρω-ᾰ/ἥρω	| ἠχώ[24] <ἠχόj-α
ἥρω-ος	| ἠχοῦς <ἠχόj-ος
ἥρω-ι	| ἠχοῖ <ἠχόj-ι
ἥρω-ς[25]	| ἠχοῖ[26]
	| πειθώ ('Persuasion [as a goddess]',
ἥρω-ες	| 'persuasiveness', 'obedience')
ἥρω-ᾰς/ἥρως	| πειθώ[27]
ἡρώ-ων	| πειθοῦς/πειθόος
ἥρω-σι(ν)	| πειθοῖ

Nouns of the ἥρως-type are rare, and are masculin.

For ἥρως, the older school grammars supposed a stem in -F: ἥρωF-. This is now ruled out because of the Mycenaean form ti-ri-se-ro-e (=tris-ērō^{h}es). Thus, either the word is of Pre-Greek origin or has to do with the name Ἥρᾱ, with the root *ser- (cf. Lat. *servare*). Given that the word is very frequent in Greek, numerous compounds included, the IE interpretation seems more probable.

Nouns ending in -ώ are attested in singular only, and are feminine. Vocative, if attested, ends in -οῖ. Cf. the goddess Λητώ with the voc. Λητοῖ.[28]

The word ἠχώ (through forms like *Fᾱχᾱ and other) seems to have a common origin with Latin vāgiō 4 ('to wail', 'to lament').

Πειθώ (through the verb πείθομαι) is based on the root *bh(e)idh- and is related to Latin *fīdus* 'faithful', 'reliable'. The English verb *to bid* (disputed etymology) may belong - through Old English, Gothic and German parallels - to the group.

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23. The nouns ἠχώ and πειθώ have no plural.
24. School grammars give the rule that accusative and nominative are identical. The linguistic explanation can be found e.g. in H. Rix, *Historische Grammatik*, 1976: 30(§33b). 146(§160e3).
25. The vocative is identical with the nominative.
26. ὦ ἠχοῖ - voc. = stem with circumflex.
27. See above (acc. of ἠχώ).
28. In Greek mythology, **Leto** is a daughter of the Titans Coeus (Κοῖος) and Phoebe (Φοίβη), the sister of Asteria, and the mother of Apollo and Artemis. The island of Kos is claimed, among others, as her birthplace. Classical Greek myths record little about her other than her pregnancy by Zeus and her search for a place where she could give birth to Apollo and Artemis, since Hera in her jealousy caused all lands to shun her. Finally, she found an island that was not attached to the ocean floor so it was not considered land and she could give birth.

Syntax

ἑπτὰ νεανίας [...] βορὰν πέμψαι: in this construction, there are two accusative cases. In syntactic level, the direct object is νεανίας, and the second one is an interpretation to which various names have been given. The simplest one is "double accusative" but this is imprecise and does not explain the essence of the construction. Usually they call it *accusativus praedicativus* (the second accusative functions in *predicative* sense, and generally does not have article) or – more in terms of syntax – *obiectum praedicativum* ("object" appearing again in the place of a predicate). In this sense, the "real" object is – in the above case – the first accusative, and the "predicate" is the second.

The principle and the respective constructions are familiar in many languages, most explicitly in inflectional ones like Greek and Latin.

A further Greek example is Οἱ Πέρσαι Κῦρον εἵλοντο βασιλέα 'The Persians elected Cyrus (acc.) (to be their) king (acc.). (εἵλοντο belongs to αἱρέω 'to take', 'to choose')

Latin examples: Magnum ego hoc duco – 'I have this (for) a great thing'.
Post Romulum Romani Numam regem creaverunt – 'After Romulus the Romans elected Numa (as) king.
Praesta te virum – 'Be a man!'
Themistocles mare tutum reddidit – 'Themistocles restored safety on the sea'.

Historically, the origin is parataxis (co-ordination):

1, ἐκέλευσεν πέμψαι νεανίας +	=	ἐκέλευσεν πέμψαι
2, ἐκέλευσεν πέμψαι βοράν		νεανίας [as] βορὰν

Similarly in all the other cases.

εἰς ὅσον ἂν χρόνον ζῇ τὸ τέρας: ζῇ is here subjunctive (formal coincidence with indicative) used with ἄν. This is another example of *casus eventualis* (requiring ἄν + subjunctive): it is like saying "for whichever stretch of time (=as long as) the monster lives/happens to live".

εἶμι φονεύσων: 'I am going to kill' – in this phrase the "future" intention is expressed in a double way. 1, εἶμι ('I go/I am going'), in Attic prose has always a "future" semantics, 2, φονεύσων is the "future participle" to the "future" of φονεύω. (Future as a tense, be reminded, is classified into *instans* which was explained earlier).

μέλανα ἱστία τῆς δυστυχοῦς ἐπιχειρήσεως σημεῖα ἔσται: what is important is this construction is the fact that σημεῖα is plural, and the verb is in singular. This is another requirement in *good Attic prose*: after *neuter plural* the verb remains in *singular*. This rule goes back to Indo-European morphology where the forms which became later neuter, constituted a *class* (singular), and the verb had to be in singular. Curiously, the rule is not operative in the more archaic Homeric language. Hence, it may have an intentional stylistic intervention in Attic as its origin.

τὴν πόλιν τοῦ βαρέος κακοῦ ἐλευθερῶσαι βούλομαι: 'I want to set free the city of the hard trouble' – the basic duty is to keep in mind that verbs (or other words semantically related) are constructed with genitive case, i.e. accusative is used for the direct object, and genitive for the adverbial modifier of place (here: instance *unde*). Traditional grammar labels the instance *genitivus separationis* to which in Latin *ablativus separationis* corresponds. This is one more example of the so-called syntactic functions of genitive.

Similar examples:

ἀπέχομαί τινος – 'to refrain from sg'
ἐλευθερόω, λύω, ἀπαλλάττω τινός – 'to set free', 'to liberate from', 'to relieve of'
ἐλεύθερός τινός – 'free from sg'
ἔρημος, κενός τινός – 'void of'
Ἔργων πονηρῶν χεῖρ᾽ ἐλευθέραν ἔχε – 'keep your hand free from vicious things'

Latin examples: *ablativus separationis* (cf. *verba sēparandī*)

sē prīvāvit oculīs – 'he/she blinded him/herself'
procul negōtiīs – 'far from daily troubles'
sēparō, sēcernō (+ abl.) – 'to separate'

ἠμέλησεν δε συνθήματος: 'he forgot about the agreement' – verbs and adjectives expressing remembrance, capability, care and similar, and their opposites, take genitive case called traditionally *genitivus memoriae et studii* (*genitivus memoriae* for short). In Latin, the case is similarly genitive.

Similarly:
μιμνήσκομαί τινος = reminiscor 'I remember'
ἔμπειρός τινος = perītus 'familiar/acquainted with'
μνήμων = memor 'remembering' (memor sum – 'I remember', 'I do not forget')
ἐπιστήμων = gnārus 'appreciative', knowledgeable'
τυγχάνω 'to win', 'to gain', 'to obtain', 'to find', 'to meet'
(all Latin words govern genitive case).

Μακάριος ὅστις ἔτυχε γενναίου φίλου 'blessed is the one who was lucky (enough) to find a noble friend'.

Ἐπεὶ δὲ ὁ Θησεὺς τὸν Μινώταυρον ἐφόνευσεν, ἀπενόστησεν εἰς Ἀθήνας 'after Theseus had killed the Minotaur, he returned to Athens' – ἐπεὶ ('when', 'after') introduces time clauses. Indication of antecedence with special verb tense is not necessary. When it is about a fact, *indicative* is used. Ἐπεί as conjunction to time clauses may be corroborated by πρῶτον or τάχιστα: 'as soon as'.

Ἐπεί and ἐπειδή may introduce also causal clauses.

Consecutio temporum, obligatory in Latin, is not a rule in Greek, but *consecutio modorum* may be operative in some cases which see later.

Περὶ Θησέως

Exercises

Declensions:

ἡ καλὴ θυγάτηρ
τὸ δυστυχὲς σημεῖον
ὁ εὐφυὴς ἥρως

Conjugations – conjugate in all forms met so far[29]:

ἀπονοστέω

ἐλευθερόω

Translation:

Minos ordered the King of the Athenians to send seven young men and seven young girls as prey for the Minotaur.
Theseus said (εἶπε[ν]): "I will go to King Minos (in oder) to kill the monster".
The King's daughter will explain the brave and valiant young man the exit from the Labyrinth.
Ariadne saved the hero.
Theseus forgot about the agreement.
The sails of the ship of the returning Theseus were not white but black.

29. These categories are: praes. impf. ind. act., inf. impf. act.-med., inf. aor. act.-med., inf. fut. act.-med., imp. impf. act., sg. 2, Ind. praes. impf. M-P., praeteritum imperfectum indicativi activi/medio-passivi, coniunctivus imperfectus activi, medii, and passivi, part. impf. act., part. impf. M-P, ind. aor. act., ind. aor. M, ind. fut. act., ind. fut. med., part. impf.-aor.-fut. act.-med., optativus (only partially discussed, cf. *verba contracta*).

APPENDICES

Greek Lesson 8

Educational Corner

Some scanned documents from Cambridge and from the American School of Classical Studies at Athens (ASCSA) showing their activity in classics

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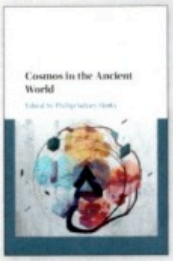

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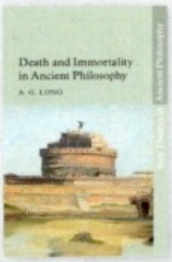

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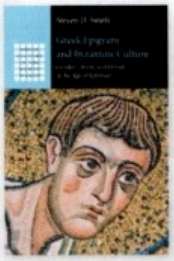

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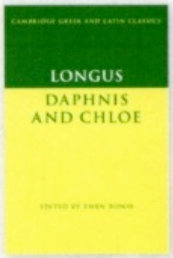

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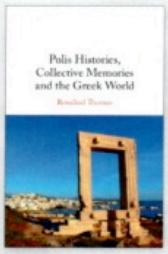

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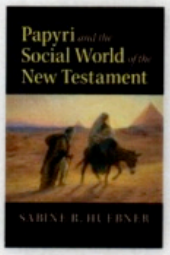

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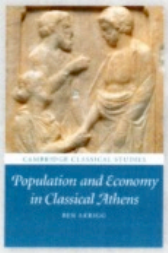

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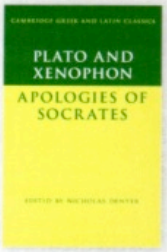

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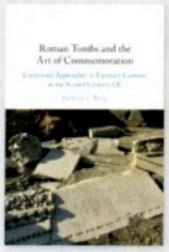

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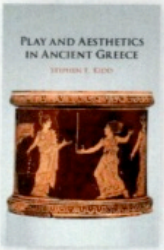

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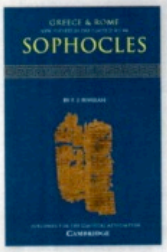

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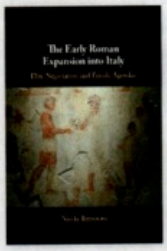

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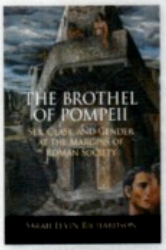

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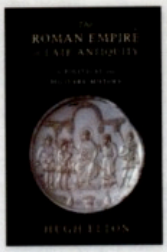

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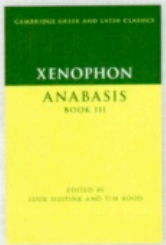

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Περὶ Θησέως: Appendix

The Acropolis

An Addendum to the lesson on Theseus and Athens

The Acropolis (Ἀκρόπολις) is the central sight-seeing object of Athens in history and until this day, literally and in figurative sense.

Placed on top of a hill, there were buildings from prehistoric times and onward. Archaeological remnants show that the Acropolis-hill was inhabited already in Neolithic times, as early as 3000 BC. The cult of Athena seems to have been introduced in the Middle Helladic period (between 1900-1850 BC)[30], established together with a palace. In Late Helladic period (1850-1100 BC) kings ruled from here over whole Attica. From about 800 BC, the Acropolis began to change its function into a sacred precinct with dwelling-houses decreasing in number.

Given that the so-called "Cyclopean remnants" are also present, it is assumed that the pre-Greek Pelasgians had built there the fortress. "Cyclopean" is an ancient term. The Mycenaean architectural period was pushed back for the inhabitants of classical Greece to mythic times: they believed that those huge stones to be seen in Mycenaean buildings (Mycenae, Tiryns) could not be the work of common mortals: they must have been built by the Cyclopes. In mythology, the "round-eyed" (='one-eyed') cyclopes (*Arges* or 'Radiating', 'Shining', *Brontes* or 'Thundering' and *Steropes* or 'Light[e]ning') were the wild sons of either Uranus and Gaia or - according to the Odyssey - of Poseidon and Thoosa (daughter of Phorkys, who was son of Pontos and Gaia), and they were active both in warfare and in constructing works.[31]

In the Persian expansion, Athens and the Acropolis were destroyed by Xerxes I (486-465 BC) in 480-479 BC. See below an illustration about the capture by Jacob Abbott dating from 1900.[32]

---

30. This is, to be reminded, the period of the Indo-Europeanization of Greece. The process may have begun even earlier.

31. Together with the single-eye "blindness", a clear Indo-European feature, attested for the "Wolves" (=elite or shocking troops) of the ancient Indo-European society. The Wolves (cf. the Werewolves) were engaged not only in fighting but also in founding cities. The one-eyed aspect, through complicated stages in tradition, belongs to the same complex about which Kim MacCone has published seminal papers.

32. Source: Wikipedia-article *The Achaemenid Destruction of Athens*, quoted from the book by Jacob Abbott (1803-1879), *History of Xerxes I* (publ. 1900). (Downloaded: 19.12.2019).

Following the destruction, and after three important victories of the Greeks over the Persians, Xerxes was killed in a plot, whereas the Acropolis was fully rebuilt under Pericles (495–429 BC) where it lost its character as a habitat and became a ritual and cult centre.

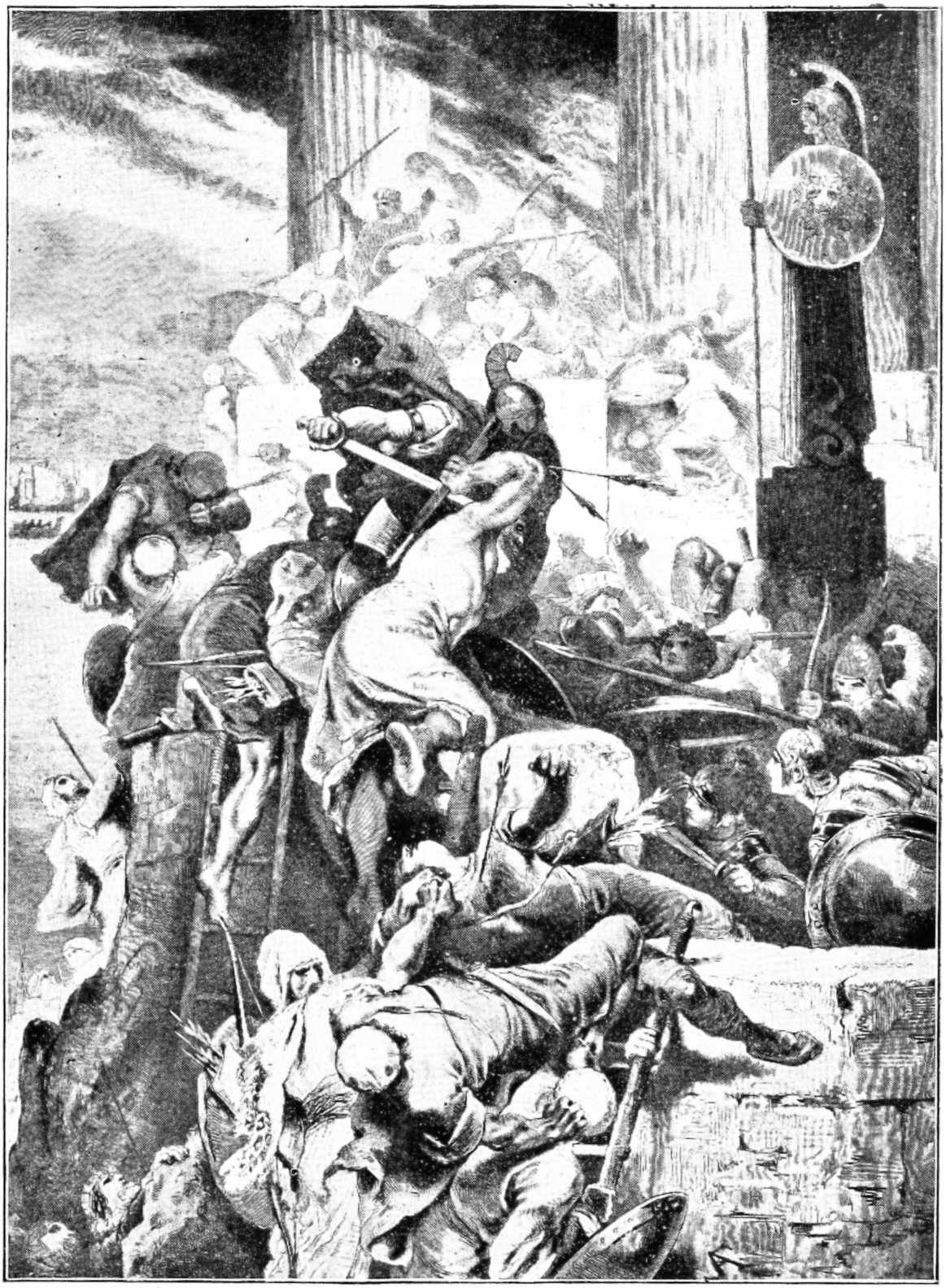
The word "acropolis" is a compound of ἄκρο- ('pointed', 'sharp', cf. latin *ācer*) and πόλις 'town' or 'city' in Ancient Greek) meaning 'citadel' (a fortified place on top a hill) in the classical language. Since πόλις (*polis*, cf. Skt. *pūr*) has to do with "πόλεμος" ('war'), originally it must be supposed to have been a military basis, a *Fortress*. The original meaning is preserved in the expression "πόλις καὶ ἄστυ" ('Castle and Civil Town'). In the subsequent linguistic development, in Athens, after the Periclean changes, *polis* began to mean the *Civil Town*, and ἄστυ (*asty*) the civil sphere in a more constitutional sense. "Acropolis" remained to designate the 'Citadel' both in Athens and elsewhere whether it had a more warlike aspect or not. Famous is the Acropolis of Corinth, also called Acrocorinthos (Ἀκροκόρινθος) well preserved until today. Several "citadels" have been preserved in less good condition in Greece, and also in Italy, where the *Arx* of Rome was one of the kind.[33]

33. Ἄκρο- belongs to the entry word ἄκρος, and in Indo-European terms *$h_2$ek'- which gives further r-derivatives in Sanskrit: *áśri-*, f., 'corner', 'sharp side', like in *catur-aśra* 'quadrangular', Russian острый, Old Church Slavonian *ostrъ*, 'sharp'. More Greek parallels are ἀκή, ἀκμή, ὄκρις).

Final source should be ἄγω, through *ἄκτάω, ἄκτω?

The Roman Arx (explained from *arceō* 2, 'to fence in', 'to repel'), so famous in history, except for unimportant remains, has not reached posterity. Today, the huge – and disputed because of being held for an architectural kitsch – Victor Emmanuel Monument takes its place, the king's name being in Italian Vittorio Emanuele II (1820–1878), build by and in honour of the same. The monumental building is also called *Altare della Patria* ('Altar of the Fatherland').

The etymological connection between *arceō* and the Greek ἀρκέω, having a similar meaning, is probable.

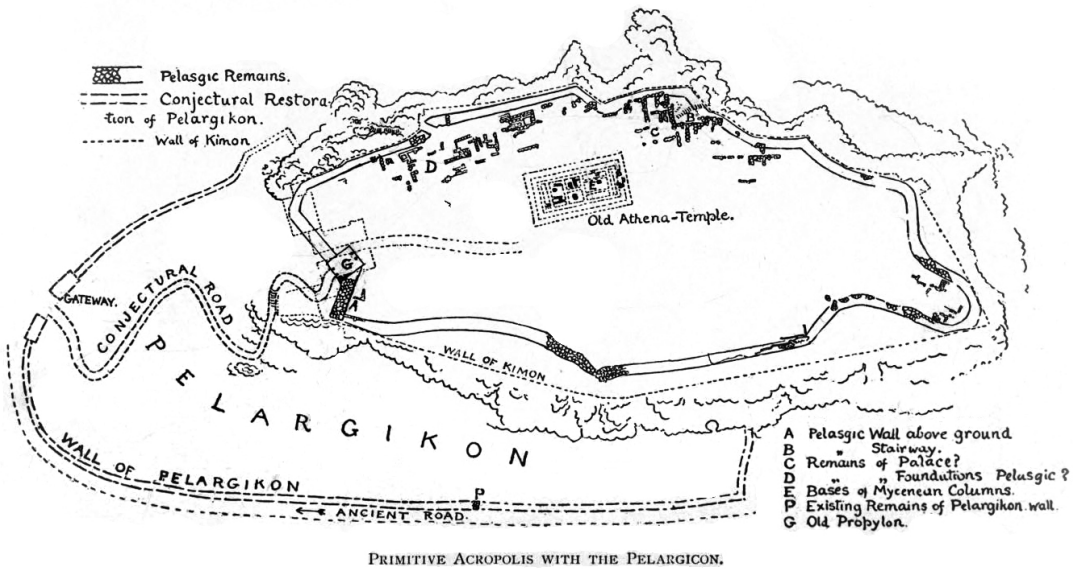


The Capture of the Acropolis by the Persians

The north slope of the Acropolis as is today

The Mycenaean columns, seen here below the Parthenon, were built in the north wall after the destruction caused by the Persians, perhaps with apotropaic purpose.

(Downloaded from the Public Domain, December 2019)



PRIMITIVE ACROPOLIS WITH THE PELARGICON.

Primitive Acropolis with the Pelargicon

D'Ooge, Martin Luther, 1839-1915 - The acropolis of Athens, published 1909

(Downloaded from the Wikipedia article, 6.12.2019)

Pelargikon or Pelasgikon (Πελαργικὸν or Πελασγικὸν Τεῖχος) was the name of the ancient wall and of part of the Acropolis surrounded by the wall that was built, according to Greek tradition, by the pre-Greek Pelasgians, and according to modern results in archaeology, by the Mycenaeans. Though the Acropolis, in prehistoric times, was a fortress, the “Pelasgian Wall” did not close round tho whole hill.

The etymology of either πελαργός (meaning ‘stork’) or Πελασγός/ Πελασγοί (designating a pre-Greek Mediterranean Indo-European population) is not entirely explained. In later usage the words were sometimes identified but πελαργός seems to have derived from πελιός (‘dark grey’) and ἀργός (‘white’) giving the stork the designation “pied (with

grey and white colours)". For the Πελασγοί it has been suggested that the name might derive from πέλαγος ('[section of] sea'), given that πέλαγος may have designated originally a continental (!) division of land, but this explanation is rejected today. The latest etymological dictionary (Beekes 2010) does not include this lemma whereas to πελαργός, it can add nothing new. There is no better explanation. However, I remind of the fact, that for 'sea' no good Indo-European word exists and that Greek θάλασσα ('sea' in general) is akin to English 'dale' and German 'Tal') (!), whereas πόντος ('deep sea') meant originally nothing else than 'path', to which in Latin *pōns* ('bridge'), Indian *path*, German *Pfad* and English *path* correspond!

On the scheme by D'Ooge, the bases of the Mycenaean columns are indicated by E but the letter cannot be discerned. The columns are to be imagined below the Old Athena-Temple.

The Pelasgikon was called to be Ἐννεάπυλον ('with nine gates') of which nothing remains today whereas some remains of the wall are still evident in modern Athens.

Some rare pictures showing parts of the Acropolis[34]

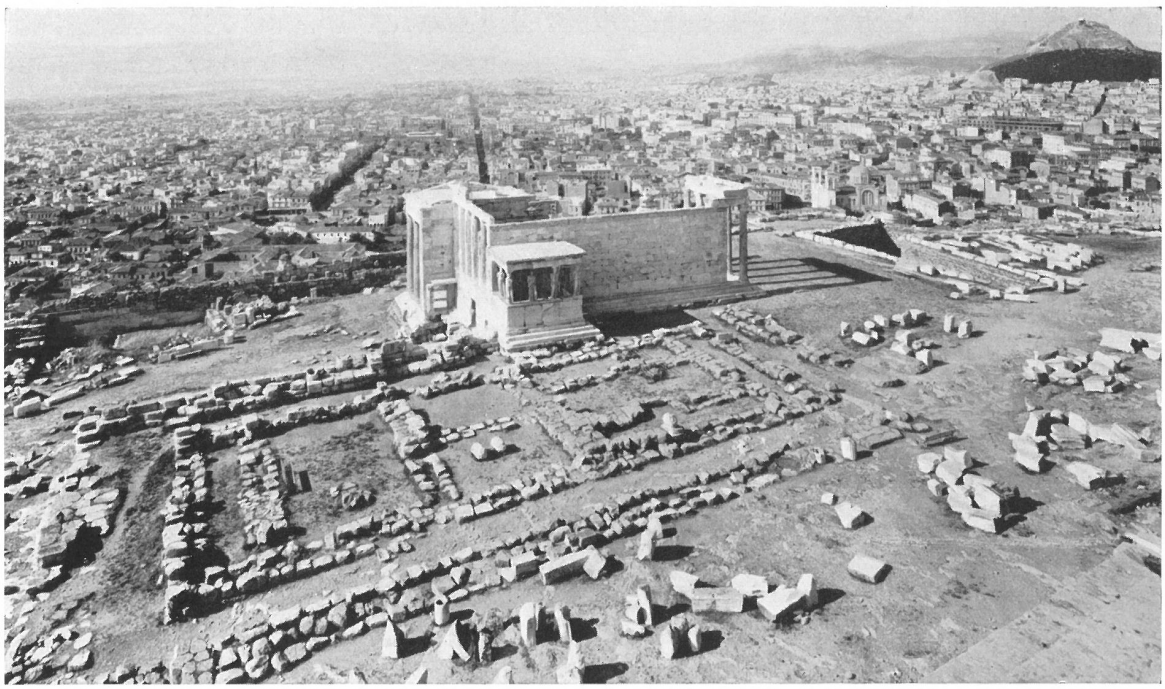


ABB. 1. BLICK VOM DACH DES PARTHENON AUF DEN GRUNDRISS DES ERSTEN ATHENATEMPELS

A picture taken from the roof of the Parthenon showing the traces of the first Athena-temple. Behind the traces the Cariatis-portico and the Erechtheum can be seen. The column drums are behind the two buildings, not seen here (source: Rodenwaldt - Hege 1935: 4).

Today, the inner part of the Parthenon cannot be visited by tourists, and even less is one permitted to climb to the roof.

Parthenōn (Π/παρθενών) means 'maidens' apartment' as opposed to *andrōn* (ἀνδρών), 'men's apartment', 'banqueting-hall', 'Männerhaus'. These buildings formed a significant institution in ancient societies taking their origin in primitive cultures. However, the Parthenōn on the Acropolis was a *temple* dedicated to Athena Parthenos (the 'Virgin Athena'), since the goddess was supposed to be innocent.

The "maidens' apartments" and especially those of the men, the "Männerhäuser", played an important part in ancient mythologies and also in political practices, down to the Irish ones, where in a famous story with the title "Togail Bruidne da Derga" (translated as '*The Destruction of Da Derga's Inn*' or '*Hostel*'), the "hostel" (*bruiden*) was more: beside sexual concerns, it was also a political and a military institution.

34. Source: Gerhart Rodenwaldt (text) - Walter Hege (photographs): *Die Akropolis* /'The Acropolis'/. Berlin: Deutscher Kunstverlag 1935 (Second Edition).

ABB. 32. NORDMAUER DER AKROPOLIS MIT EINGEBAUTEN SÄULENTROMMELN

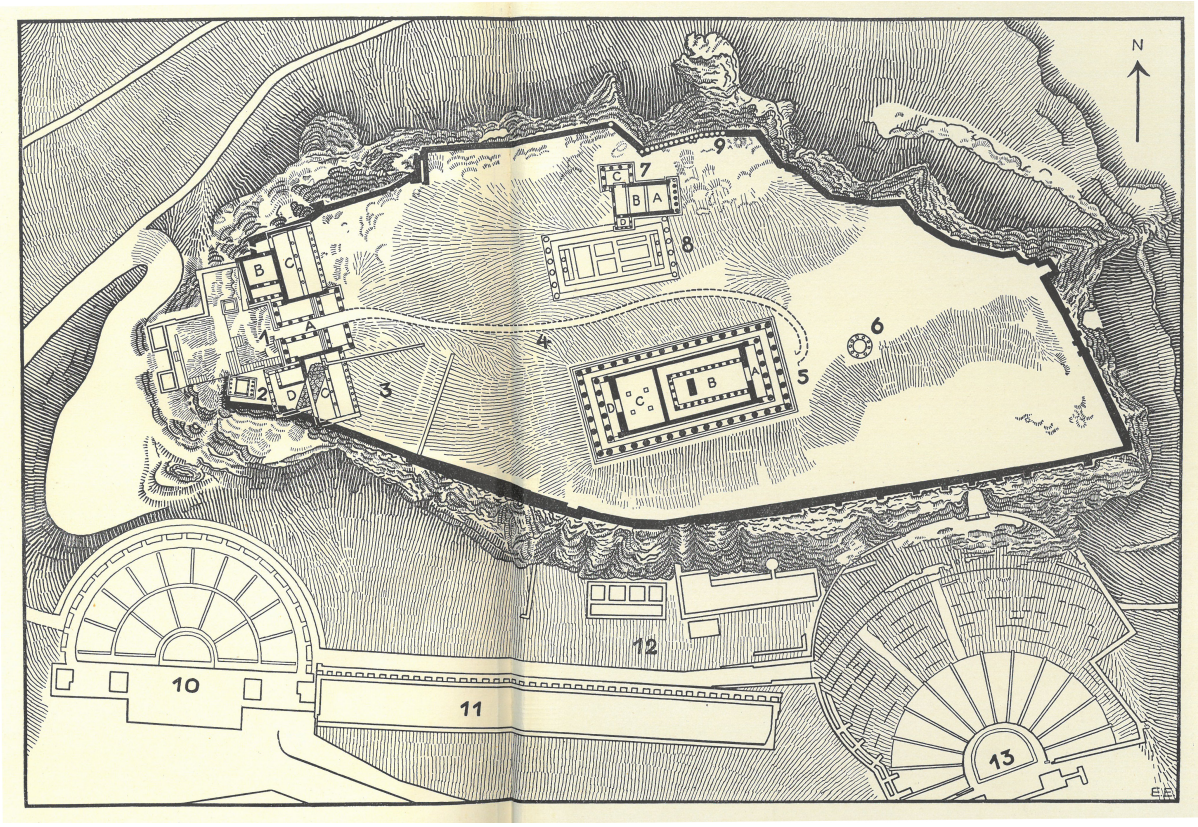
A close-up with the column drums in the North Wall built by Themistocles (524-459 BC).

(Source: Rodenwaldt - Hege 1935, picture 32)

3. FERNAUFNAHME DER NORDSEITE VOM LYKABETTOS AM MORGEN

Panoramic picture of the Acropolis with the arrow showing the position of the columns

(Rodenwaldt – Hege 1935, p. 62, pict. 3)



Map of classical Acropolis

(Rodenwaldt – Hege 1935: inner back cover)

1. Propylaea or Propylaia[35]

– The Propylaia (Propylaea) were built as a monumental entrance to the Acropolis rock. It is an impressive building that surrounds the natural entrance to the plateau, and one approached it in ancient times through an inclining ramp that led visitors straight through the steps in front of the Propylaia. Later, the Romans built a more dramatic ramp that guided the visitors up towards the entrance of the Acropolis in a zigzag fashion.
Mnesikles was the architect of the project, and he began building right after the main construction of the Parthenon was

35. Explanations are given to a part only of the constituents of the Acropolis to which a variety of sources have been consulted (tourist guides, special encyclopedias, and also online sources). For details, if not indicated otherwise, this writer is responsible.

completed in 437 BCE, but construction stopped abruptly five years later when the Peloponnesian war began.

A Entranceway
B Picture Galery

– project unfinished, foreseen for votive paintings

C Planned East Stoa
D Planned South-West Stoa

2. Temple of Athena Nike

– the temple was build by Kallikrates in 432–421 from Pentelikon marble. In the *cella* was the statue of Athena Nike (the "Victorious Athena").

3. Precinct of Artemis Brauronia

– *Artemis Brauronia* (the "Bear Goddess") was the protectress of women.[36]

4. Sacred Way (Ἱερὰ ὁδός)

– the Sacred Way in ancient Greece, was the road from Athens to Eleusis. It was so called because it was the route taken by a procession celebrating the Eleusinian Mysteries. The procession to Eleusis began at the Sacred Gate in the Kerameikos (the Athenian cemetery) on the 19th Boedromion (i.e., presumably, in the first days of October).

5. Parthenon

– the Parthenon, built in 447–438 BC under the supervision of Pheidias, by Iktinos and Kallikrates, is considered the most perfect building made in ancient times. Much of its superb ornaments has been lost or carried away but its architectural harmony is still detectable. The famous Elginian Marbles, torn down by Lord Elgin with the approval of the Turkish government in 1801–1803, are now on display in the British Museum in London. This act, though legal in its time, is heavily disputed by the Greek State until today.

A Pronaos
B Cella

36. The etymology of the geographical name *Brauron* is not clear. It may mean some kind of grove, a place suitable for the cult of a goddess. The accounts take us back to the very ancient times of Kekrops who was held to be the first king over Attica. In Artemis' figure several features have been united. In her name perhaps *Ἄρκτ(ε)μις may be detected, the progenitor of the Ἀρκάδες (Arkades), the "Bear-men" (ἄρκτος meaning 'bear'). Artemis was also Πότνια ἄρκτων ('Mistress of the bears').

C Treasury
D Opisthodomos

6. Rome's and Augustus' Temple – a small circular temple built by the Romans around 27 BC, honoring Rome and Caesar Augustus

7. Erechtheion or Erechtheum – a charming architectural complex built between 421–406 counterbalancing the grandiose magnificence of the Parthenon. Its architect may have been Mnesicles, and it derived its name from a shrine dedicated to the legendary Greek hero Erichthonius. The sculptor and mason of the structure was Phidias, who was employed by Pericles to build both the Erechtheum and the Parthenon. Some have suggested that it may have been built in honor of the legendary king Erechtheus,[37] who is said to have been buried nearby. Erechtheus was mentioned in Homer's *Iliad* as a great king and ruler of Athens during the Archaic Period, and Erechtheus and the hero Erichthonius[38]were often syncretized. It is believed to have been a replacement for the Peisistratid temple of Athena Polias destroyed by the Persians in 480 BC. The mythical first king Kekrops was thought to have been buried at the site of the Erechtheion.

A Athena's Cella or Naos (inner chamber)
B Erechtheus' Cella or Naos
C North Stoa
D Stoa of the Korai or Kariatids Pillars

8. Old Athena Temple – the Old Athena Temple was destroyed by the Persians and only ground-plan survives

9. Built in column drums

10. Odeon or Odeum of Herodes Atticus – H.A. (101–177 AD.) was a Greek orator with the Latinized name L. Vibullius

37. Erechtheus was a mythical king of Athens and was believed to have been arisen from earth. His figure was partly identified with Erichthonius (Erichthonios), and partly held to be his son or his grandson.

38. Erichthonius, another mythical king of Athens, was also believed to have been born from earth. In Apollodorus' genealogy, Kekrops was the first king of Athens, the second Kranaos, and from Pandion the fourth was born Erechtheus the fifth king. After Pandion II, a war of succession broke out after which Aigeus the father of Theseus came to power.

Hipparchus Tib. Claudius Herodes Atticus. He belonged to the so-called 2. Atticism. He was teacher of Emperor Lucius Verus and Marcus Aurelius, and was consul in 143 in Rome. He consecrated his immense fortune to building activities and one of his contributions was the Odeum. From his written works only fragments exist. The Odeum is in good condition and is used for open-air performances even today.

11. Stoa of Eumenes

- The **Stoa of Eumenes** is a stoa on the acropolis of Athens, sited between the Odeion of Herodes Atticus and the Theater of Dionysos. It was built against the slope of the hill (meaning it needed a retaining wall supported by piers and round arches. It is named after its builder, Eumenes II of Pergamum (197–159 BC) (whose brother Attalus II of Pergamum built the Stoa of Attalus in Athens' agora, probably commissioning it from the same architect). It was two-storied, 46m longer than the Stoa of Attalus and unlike it had no rooms behind its two-aisle hall, meaning it was designed for promenading rather than business. Originally marble-faced, its arcades were built into the 1060 Byzantine defensive wall and are still visible. It had Doric columns externally, Ionic columns on the ground-floor interior and Pergemene-type capitals on the top floor interior.

12. Asklepieion or Asclepeion

- The **Asklepieion of Athens** was the sanctuary built in honour of the gods Asclepius and Hygieia, located west of the Theatre of Dionysos and east of the Pelargikon wall on the southern escarpment of the Acropolis hill. It was one of several Asklepieia in the ancient Greek world that served as rudimentary hospitals. It was founded in the year 419/18 BCE during the Peloponnesian War, perhaps as a direct result of the plague, by Telemachos Acharneas. His foundation is inscribed in the Telemachos Monument, a double-sided, marble column which is topped by reliefs depicting the arrival of the god in Athens from Epidaurus and his reception by Telemachos. The sanctuary complex

consisted of the temple and the altar of the god as well as two galleries, the Doric Arcade which served as a katagogion for overnight patients in the Asklepieion and their miraculous (through dreams) healing by the god, and the Ionic Stoa that served as a dining hall and lodging for the priests of Asclepius and their visitors[39].

13. Dionysos-Theatre

- The **Theatre of Dionysus Eleuthereus** is a major theatre in Athens, considered to be the world's first theatre, built at the foot of the Athenian Acropolis. Dedicated to Dionysus, the god of plays and wine (among other things), the theatre could seat as many as 17,000 people with excellent acoustics, making it an ideal location for ancient Athens' biggest theatrical celebration, the Dionysia. It was the first theatre ever built, cut into the southern cliff face of the Acropolis, and supposedly the birthplace of Greek tragedy.

39.

Current state of restoration of the Asklepeion

(Downloaded from the respective Wikipedia-article, 19.12.2019)

The remains of a restored and redesigned Roman version can still be seen at the site today. It is sometimes confused with the later, smaller, and better-preserved Odeon of Herodes Atticus, located nearby on the southwest slope of the Acropolis.
The site has been used as a theatre since the sixth century BC. (the official introduction of the Dionysos cult). The existing structure dates back to the fourth century BC but it has had many other later remodellings.

The Acropolis, reconstructed by Leo von Klenze (1768–1865) as it might have been in Pericles' time.
(Source: Public Domain, 18.12.2019)

Another reconstruction (Source: Public Domain, 18.12.2019)

The Acropolis today

from the north:

and from the south:

(Sources: Public Domain, 18.12.2019)

Ariadne[40]

Ariadne (/ˌæri'ædni/; Greek: Ἀριάδνη; Latin: *Ariadne*) was a Cretan princess in Greek mythology. She was mostly associated with mazes and labyrinths because of her involvement in the myths of the Minotaur and Theseus. The Roman author Hyginus († after 10 AD) identified Ariadne as the Roman Libera/Proserpina, these 2 names becoming synonymous for the same goddess. Hyginus equated Libera/Proserpina with Ariadne as bride to Liber, whose Greek equivalent was Dionysus, the husband of Ariadne.

Ariadne was the daughter of Minos, the King of Crete and son of Zeus, and of Pasiphaë, Minos' wife. Others denominated her mother "Crete", daughter of Asterius, the husband and King of Europa. Ariadne was the sister of Acacallis, Androgeus, Deucalion, Phaedra, Glaucus, Xenodice, and Catreus. Through her mother, Pasiphaë, she was also the half-sister of the Minotaur. Ariadne married Dionysus and became the mother of Oenopion, the personification of wine, Staphylus, who was associated with grapes, Thoas, Peparethus, Phanus, Eurymedon, Phliasus, Enyeus, Ceramus, Maron, Euanthes, Latramys, and Tauropolis.

Her figure and importance are best understood if studied together with Theseus.

Karl Kerenyi and Robert Graves theorized that Ariadne, whose name they thought derived from Hesychius' enumeration of "Ἄδνόν"[41], a Cretan-Greek form of "*arihagne*" ("utterly pure"), was a Great Goddess of Crete, "the first divine personage of Greek mythology to be immediately recognized in Crete", once archaeological investigation began. Kerenyi observed that her name was merely an epithet and claimed that she was originally the "Mistress of the Labyrinth", both a winding dancing ground and, in the Greek opinion, a prison with the dreaded Minotaur in its centre. Kerenyi explained that a Linear B inscription from Knossos "to all the gods, honey ... [,] to the mistress of the labyrinth honey" in equal amounts, implied to him that the Mistress of the Labyrinth was a Great Goddess in her own right. Barry Powell suggested that she was the Snake Goddess of Minoan Crete.
Plutarch, in his *vita* of Theseus, which treats him as a historical person,

40. For the article parts of the respective Wikipedia-article have been used. Omissions, corrections and additions by A.L.K.
41. Hesychius' Lexicon gives ἀδνός=ἁγνός ('pure') as a Cretan form. The interpretation Ἀριάγνη (with accent retraction) is not impossible but the interpretation of the change gn~dn encounters difficulties. Also, this writer would add, the suggestion for "Utterly Pure" for the daughter of Pasiphaë, and the mother of some thirteen children and the consort of two men is delicate. As an argument, it may rest on her fate as interpreted tragic, finding herself alone abandoned on an island. She may have been the Snake Goddess of Minoan Crete originally.

reported that in contemporary Naxos was an earthly Ariadne, who was distinct from a divine one:
Some of the Naxians also have a story of their own, that there were two Minoses and two Ariadnes, one of whom, they say, was married to Dionysos in Naxos and bore him Staphylos and his brother, and the other, of a later time, having been carried off by Theseus and then abandoned by him, came to Naxos, accompanied by a nurse named Korkyne, whose tomb they show; and that this Ariadne also died there.

Ariadne's figure and fate inspired artists beginning in Antiquity until modern times. For the question why she was abandoned there are several readings. The intervention of gods was always a suitable interpretation. The work of the Ariadne Painter gives an especially satisfying narrative. As far as a 21st century spectator can judge a 2600 year old picture, Theseus is not especially enthusiastic about the order whereas Athena has an indifferently stern look, she is unappealable. Let us not forget that she belongs to the first line of the Olympic gods. In the first book of the Iliad her eyes are even fierce and frightening: "δεινὼ δὲ οἱ ὄσσε φάανθεν" (A 200), in Latin this will be "erant autem oculi eius terribiles".

A few names in art who interpreted Ariadne's fate are Tiziano, Tintoretto, Tiepolo, Corinth, and Monteverdi, Händel, Haydn and R. Strauss who composed operas.

Some works of art follow below.

Museum Collection	Museum of Fine Arts, Boston
Catalogue No.	Boston 00.349a
Beazley Archive No.	N/A
Ware	Apulian Red Figure
Shape	Stamnos
Painter	Ariadne Painter
Date	ca. 400 - 390 B.C.
Period	Late classical

DESCRIPTION

The goddess Athena commands Theseus abandon Ariadne on the island of Naxos. The hero strides towards the ribbon-bedecked prow of his ship. Ariadne slumbers as the winged god Hypnos (Sleep) drips the waters of the Lethe upon her brow. Athena sits holding a spear.

(Downloaded from the Public Domain: 8.10.2019)

The Vatican *Sleeping Ariadne*, long erroneously identified as *Cleopatra*, a Roman marble in late Hellenistic style

(Dowloaded from the respective Wikipedia-article, 8.10.2019)

Evelyn De Morgan: *Ariadne on Naxos* (*1877*) *© The De Morgan Centre/ Wikimedia Commons*
(Downloaded: 8.10.2019)

A possible Ariadne interpretation:

The Snake Goddess from Heraklion, Crete
(On display in the Archaeological Museum of Heraklion)

(Downloaded from the Wikipedia-article, 8.10.2019)

The Story of Theseus and Ariadne told in Pictures[42]

(The pictures [© as in the footnote] and the captions [written by this writer] sent separately, for copyright issues, are not repeated in this course)

42. Source of the pictures: a story-book written for children by the historian G. Németh, and published by Móra Publications (Budapest 1984); illustrations by T. Felsmann.

Theseus

(This contribution is based on the respective Wikipedia article, last updated 26 September 2019, with omissions and additions by A.L.K. [October 2019])[43]

Theseus (UK: /ˈθiːsjuːs/, US: /ˈθiːsiəs/; Greek: Θησεύς [tʰɛːsĕus]) was the mythical king and founder-hero of Athens. Like Perseus, Cadmus, or Heracles, Theseus battled and overcame foes that were identified with an archaic religious and social order. His role in history has been called "a major cultural transition, like the making of the new Olympia by Hercules".

Theseus was a founding hero for the Athenians in the same way that Heracles was the founding hero for the Dorians. The Athenians regarded Theseus as a great reformer; his name comes from the same root as *θεσμός* (*thesmos*), Greek for "(human) law, ordinance, institution".[44] The myths surrounding Theseus—his

43. The article in question is incomplete. Its readers are urged to contribute and to improve it. In the present survey, footnotes and bibliography are ignored, whereas other interventions have been affected. For more details, the readers are requested to consult the article itself as well as the great respective wealth that is available both online and in traditional bibliography. It follows that the footnotes in this survey are additions by this writer.

44. The article suggests for “thesmos” ‘the Gathering’. This is false. The word, in Greek, θεσμός (<*theth-mos), akin to τίθημι (tithēmi) ‘to put’, ‘to lay down’, means literally ‘that which is laid down’, hence ‘law’, ‘institution’ and similar. Whereas θεσμός and τίθημι are clear both in etymology and philology, the linguistic connection of Theseus with this group is disputed. Indeed, Theseus was both founder and law-giver but the association may be secondary. The Pape-Lexicon suggests that the name means ‘Founder’, οἰκιστής. This, at first glance, seems to make sense: his activity in Athens was of the kind. The ending -εύς is certainly Greek but in the rest of the name, if Indo-European (?), the lengthening remains to be explained. More probable is an analogical effect. Theseus’ work and exploits may be compared with those by Heracles, and in a remote level, in their figure an “intruder” and a “domestic” (imprecise interpretations in both cases) hero could be reckoned with. A thorough historical survey for Theseus, but without any suggestion for the interpretation of his name, is provided by Michel B. Sakellariou in: *Ethnè grecs à l’Âge du bronze* II, Athens 2009, pp. 614-619.

One gets the impression that the two sets of exploits of the two city-heroes (Herakles, Theseus) are not only parallel but are somehow mirroring the two important and rival cities: Thebai (Thebes) - Athens. “Herakles” is really a nickname (his real name unknown?), and Theseus’ name, again, may be of foreign origin. Two major trends in occupying Greece among so many? The success story will be that of Athens as of the final winner. Herakles, as it has been pointed out, if seen as “Greek”, is the most Indo-European hero, and if seen as Indo-European, is the most “Greek” one of all. Theseus is less transparent is this regard. In any case, he became the founder-hero of the most important Greek city. Naturally, his victory over the Minotaur is famous, and this story must reflect some kind of previous subjugation to Minoan Crete to which an end was put.

Greece as a continent, is unusually open and exposed to foreign influence, and its history cannot be understood without reckoning with constant and far-reaching contacts and imprints. Also, whether a 20th or 21st century reader likes this or not, ancient history and mythology cannot be understood without realizing a key role in conquests, clashes and

journeys, exploits, and friends—have provided material for fiction throughout the ages.

Theseus was responsible for the *synoikismos* ('dwelling together')—the political unification of Attica under Athens—represented emblematically in his journey of labours, subduing ogres and monstrous beasts. Because he was the unifying king, Theseus built and occupied a palace on the fortress of the Acropolis that may have been similar to the palace that was excavated in Mycenae. Pausanias reports that after the *synoikismos*, Theseus established a cult of Aphrodite Pandemos ('Aphrodite of all the People') and Peitho on the southern slope of the Acropolis.

Plutarch's *Life of Theseus* makes use of varying accounts of the death of the Minotaur, Theseus' escape, and the love of Ariadne for Theseus. Plutarch's sources, not all of whose texts have survived independently, included Pherecydes (mid-fifth century BC), Demon (c. 400 BC), Philochorus, and Cleidemus (both fourth century BC). As the subject of myth, the existence of Theseus as a real person has not been proven, but scholars believe that he may have been alive during the Late Bronze Age possibly as a king in the 9th or 8th century BC.[45]

Aegeus, one of the primordial kings of Athens, was childless. Desiring an heir, he asked the Oracle of Delphi for advice. Her cryptic words were "Do not loosen the bulging mouth of the wineskin until you have reached the height of Athens, lest you die of grief." Aegeus did not understand the prophecy and was disappointed. He asked the advice of his host Pittheus, king of Troezen. Pittheus understood the prophecy, got Aegeus drunk, and gave Aegeus his daughter Aethra.

But following the instructions of Athena in a dream, Aethra left the sleeping Aegeus and waded across to the island of Sphairia that lay close to Troezen's shore. There she poured a libation to Sphairos (Pelops' charioteer) and Poseidon, and was possessed by the sea god in the night. The mix gave Theseus a combination of divine as well as mortal characteristics in his nature; such double paternity, with one immortal and one mortal, was a familiar feature of other Greek heroes. After Aethra became pregnant, Aegeus decided to return to Athens. Before leaving, however, he buried his sandals and sword under a huge rock and told Aethra that when their son grew up, he should move the rock, if he were heroic enough, and take the tokens for himself as evidence of his royal parentage. In Athens, Aegeus was joined by Medea, who had left Corinth after slaughtering the children she had borne, and had taken Aegeus as her new consort. Priestess and consort together represented the old order in Athens.

Thus Theseus was raised in his mother's land. When Theseus grew up and became a brave young man, he moved the rock and recovered his father's tokens. His mother then told him the truth about his father's identity and that he must take the sword and sandals back to king Aegeus to claim his birthright. To journey to Athens, Theseus could choose to go by sea (which was the safe way) or by land, following a

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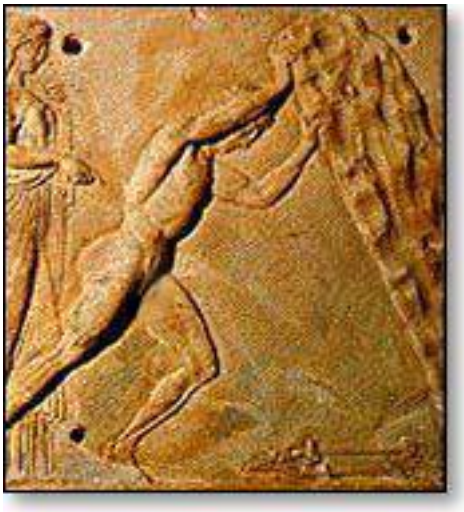
killings. Yet, this inhuman feature, is perhaps most humanized and mirrored in most illuminating form in the Greek tradition which inspires world literature and culture until the present day.

45. The first part of Theseus name reminds of θής, θητός, ὁ, 'serf', 'bondsman', a candidate for a first compound, but again, θής does not seem to have an Indo-European etymology.

dangerous path around the Saronic Gulf, where he would encounter a string of six entrances to the Underworld, each guarded by a chthonic enemy. Young, brave, and ambitious, Theseus decided to go alone by the land route and defeated a great many bandits along the way.



Theseus lifts the boulder while his mother Aethra looks on. Roman relief, first century A.D. Photo: Michael Holford.

(Source: Public Domain, Downloaded on 1st October 2019)

The Six Labours

- At the first site, which was Epidaurus, sacred to Apollo and the healer Asclepius, Theseus turned the tables on the chthonic bandit, Periphetes, the Club Bearer, who beat his opponents into the Earth, taking from him the stout staff that often identifies Theseus in vase-paintings.
- At the Isthmian entrance to the Underworld was a robber named Sinis, often called "Pityokamptes" (Greek: Πιτυοκάμπτης, "he who bends Pinetrees"). He would capture travellers, tie them between two pine trees that were bent down to the ground, and then let the trees go, tearing his victims apart. Theseus killed him by his own method. He then became intimate with Sinis's daughter, Perigune, fathering the child Melanippus.
- In another deed north of the Isthmus, at a place called Crommyon, he killed an enormous pig, the Crommyonian Sow, bred by an old crone named Phaea. Some versions name the sow herself as Phaea. The Bibliotheca by Pseudo-Apollodorus described the Crommyonian Sow as an offspring of Typhon and Echidna.
- Near Megara, an elderly robber named Sciron forced travellers along the narrow cliff-face pathway to wash his feet. While they knelt, he kicked them off the cliff behind them, where they were eaten by a sea monster (or, in some versions, a giant turtle). Theseus pushed him off the cliff.
- Another of these enemies was Cercyon, king at the holy site of Eleusis, who

challenged passers-by to a wrestling match and, when he had beaten them, killed them. Theseus beat Cercyon at wrestling and then killed him instead.

- The last bandit was Procrustes the Stretcher, who had two beds, one of which he offered to passers-by in the plain of Eleusis. He then *made* them fit into it, either by stretching them or by cutting off their feet. Since he had two beds of different lengths, no one would fit. Theseus turned the tables on Procrustes, cutting off his legs and decapitating him with his own axe.

Medea and the Marathonian Bull, Androgeus and the Pallantides

When Theseus arrived at Athens, he did not reveal his true identity immediately. Aegeus gave him hospitality but was suspicious of the young, powerful stranger's intentions. Aegeus's wife Medea recognised Theseus immediately as Aegeus' son and worried that Theseus would be chosen as heir to Aegeus' kingdom instead of her son Medus. She tried to arrange to have Theseus killed by asking him to capture the Marathonian Bull, an emblem of Cretan power.

On the way to Marathon, Theseus took shelter from a storm in the hut of an ancient woman named Hecale. She swore to make a sacrifice to Zeus if Theseus were successful in capturing the bull. Theseus did capture the bull, but when he returned to Hecale's hut, she was dead. In her honour Theseus gave her name to one of the demes of Attica, making its inhabitants in a sense her adopted children.

Theseus captures the **Marathonian Bull**. Detail of the *Aison Cup*.

Circa 430 B.C.

Madrid, National Archaeological Museum of Spain

(Dowloaded from the Wikipedia Article)

When Theseus returned victorious to Athens, where he sacrificed the Bull, Medea tried to poison him. At the last second, Aegeus recognised the sandals and the sword, and knocked the poisoned wine cup from Theseus's hand. Thus father and son were reunited, and Medea, it was said, fled to Asia.
When Theseus appeared in the town, his reputation had preceded him, as a result of his having travelled along the notorious coastal road from Troezen and slain some of the most feared bandits there. It was not long before the Pallantides' hopes of succeeding the apparently childless Aegeus would be lost if they did not get rid of Theseus (the Pallantides were the sons of Pallas and nephews of King Aegeus, who were then living at the royal court in the sanctuary of Delphic Apollo). So they set a trap for him. One band of them would march on the town from one side while another lay in wait near a place called Gargettus in ambush. The plan was that after Theseus, Aegeus, and the palace guards had been forced out the front, the other half would surprise them from behind. However, Theseus was not fooled. Informed of the plan by a herald named Leos, he crept out of the city at midnight and surprised the Pallantides. "Theseus then fell suddenly upon the party lying in ambush, and slew them all. Thereupon the party with Pallas dispersed," Plutarch reported.)

Theseus and the Minotaur[46]

Pasiphaë, wife of King Minos of Crete, had several children. The eldest of these, Androgeos, set sail for Athens to take part in the Panathenaic Games, which were held there every four years. Being strong and skilful, he did very well, winning some events outright. He soon became a crowd favourite, much to the resentment of the Pallantides who assassinated him, incurring the wrath of Minos.

When King Minos heard what had befallen his son, he ordered the Cretan fleet to set sail for Athens. Minos asked Aegeus for his son's assassins, and if they were to be handed to him, the town would be spared. However, not knowing who the assassins were, King Aegeus surrendered the whole town to Minos' mercy. His retribution was that, at the end of every Great Year, which occurred after every seven cycles on the solar calendar, the seven most courageous youths and the seven most beautiful maidens were to board a boat and be sent as tribute to Crete, never to be seen again.

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46. This is the most famous myth having Theseus in its centre. What needs be added is that the Minotaur ("Minos' Bull"), though Minos' son, was born to him from an intimate meeting between his wife Pasiphaë and Zeus. Zeus had visited the woman in the form of a bull. So that Pasiphaë stands the intercourse, Daedalus constructed for her a wooden structure inside which she was safe. The fruit of this contact was the half-human, half-beast Minotaur. The Labyrinth was also constructed by Daedalus, so that Minos hid there his infamous son. "Pasiphaë" means 'visible' or 'bright to all' whatever the significance of this, literally or figuratively. "Bull", whatsoever its historicalness, had spread over the whole Mediterranean in the form of *bull cult*. Bull-leaping was famous in Crete of which frescoes have been preserved, and the bull-fight which exists in Spain until today, is a survival of the ancient cult. Also, "Italia" (Italy) derives from "Vitalia tellus" ('the land of calves')!

In another version, King Minos had waged war with the Athenians and was successful. He then demanded that, at nine-year intervals, seven Athenian boys and seven Athenian girls were to be sent to Crete to be devoured by the Minotaur, a half-man, half-bull monster that lived in the Labyrinth created by Daedalus.
On the third occasion, Theseus volunteered to talk to the monster to stop this horror. He took the place of one of the youths and set off with a black sail, promising to his father, Aegeus, that if successful he would return with a white sail. Like the others, Theseus was stripped of his weapons when they sailed. On his arrival in Crete, Ariadne, King Minos' daughter, fell in love with Theseus and, on the advice of Daedalus, gave him a ball of thread (a clew), so he could find his way out of the Labyrinth. That night, Ariadne escorted Theseus to the Labyrinth, and Theseus promised that if he returned from the Labyrinth he would take Ariadne with him. As soon as Theseus entered the Labyrinth, he tied one end of the ball of string to the door post and brandished his sword which he had kept hidden from the guards inside his tunic. Theseus followed Daedalus' instructions given to Ariadne: go forwards, always down and never left or right. Theseus came to the heart of the Labyrinth and also upon the sleeping Minotaur. The beast awoke and a tremendous fight then occurred. Theseus overpowered the Minotaur with his strength and stabbed the beast in the throat with his sword (according to one *scholium* on Pindar's Fifth Nemean Ode, Theseus strangled it).
After decapitating the beast, Theseus used the string to escape the Labyrinth and managed to escape with all of the young Athenians and Ariadne as well as her younger sister Phaedra. Then he and the rest of the crew fell asleep on the beach of the island of Naxos, where they stopped on their way back, looking for water. Athena woke Theseus and told him to leave early that morning and to leave Ariadne there for Dionysus, for Naxos was his island. Stricken with distress, Theseus forgot to put up the white sails instead of the black ones, so his father, the king, believing he was dead, committed suicide, throwing himself off a cliff of Sounion and into the sea, thus causing this body of water to be named Aegean Sea.

Ship of Theseus

According to Plutarch's *Life of Theseus*, the ship Theseus used on his return from Crete to Athens was kept in the Athenian harbour as a memorial for several centuries.
The ship wherein Theseus and the youth of Athens returned had thirty oars, and was preserved by the Athenians down even to the time of Demetrius Phalereus[47], for they took away the old planks as they decayed, putting in new and stronger timber in their place…
The ship had to be maintained in a seaworthy state, for, in return for Theseus's successful mission, the Athenians had pledged to honour Apollo every year henceforth. Thus, the Athenians sent a religious mission to the island of Delos (one of Apollo's most sacred sanctuaries) on the Athenian state galley—the ship itself—to pay their fealty to the god. To preserve the purity of the occasion, no executions were permitted between the time when the religious ceremony began to when the ship returned from Delos, which took several weeks.

47. 350–283 B.C., peripatetic philosopher and statesman, elected stratēgos (commander-in-chief) several times, pupil of Theophrastus. In the late phase of his life he was librarian in Alexandria.

Theseus and the Minotaur on 6th-century black-figure pottery (c. 550 B.C.)
(Downloaded from the respective Wikipedia article)

Theseus and the Minotaur. This suggestive picture, downloaded from the Wikipedia article, is attributed to Hélène Adeline Guerber, 1859-1929, made in 1896; Source: *The Story of the Greeks*. H.A. Guerber, however was a writer, active in classical and Scandinavian mythology. So, either she was also a painter or she adopted the work of another person in her book.

To preserve the ship, any wood that wore out or rotted was replaced; it was thus unclear to philosophers how much of the original ship actually remained, giving rise to the philosophical question whether it should be considered "the same" ship or not. Such philosophical questions about the nature of identity are sometimes referred to as the Ship of Theseus Paradox.
Regardless of these issues, the Athenians preserved the ship. Their belief was that Theseus had been an actual, historical figure and the ship gave them a tangible connection to their divine provenance.

Theseus and Pirithous

Theseus's best friend was Pirithous, prince of the Lapiths. Pirithous had heard stories of Theseus' courage and strength in battle but wanted proof so he rustled Theseus' herd of cattle and drove it from Marathon, and Theseus set out in pursuit. Pirithous took up his arms and the pair met to do battle but were so impressed with each other they took an oath of friendship and joined the hunt for the Calydonian Boar.
In *Iliad* I, Nestor numbers Pirithous and Theseus "of heroic fame" among an earlier generation of heroes of his youth, "the strongest men that Earth has bred, the strongest men against the strongest enemies, a savage mountain-dwelling tribe whom they utterly destroyed." No trace of such an oral tradition, which Homer's listeners would have recognised in Nestor's allusion, survived in literary epic. Later, Pirithous was preparing to marry Hippodamia. The centaurs were guests at the wedding feast, but got drunk and tried to abduct the women, including Hippodamia. The Lapiths won the ensuing battle.
In Ovid's *Metamorphoses* Theseus fights against and kills Eurytus, the "fiercest of all the fierce centaurs" at the wedding of Pirithous and Hippodamia.

The abduction of Helen and of Persephone and encounter with Hades

A red-figure amphora:

Theseus carries off the willing Helen, on an Attic red-figure amphora, c. 510 BC.
Side A of the amphora. From Vulci.

Berlin, Staatliche Antikensammlungen

Artist: Euthymides

(Helen, without resistance, seems to sit calmly on Theseus' thigh, and Theseus is being helped Pirithous - see the two hands from left)

Theseus, a great abductor of women, and his bosom companion, Pirithous, since they were sons of Zeus and Poseidon, pledged themselves to marry daughters of Zeus. Theseus, in an old tradition, chose Helen, and together they kidnapped her, intending to keep her until she was old enough to marry. Pirithous chose Persephone. They left Helen with Theseus's mother, Aethra at Aphidna, whence she was rescued by the Dioscuri.
On Pirithous' behalf they travelled to the underworld, domain of Persephone and her husband Hades. As they wandered through the outskirts of Tartarus, Theseus sat down to rest on a rock. As he did so he felt his limbs change and grow stiff. He tried to rise but could not. He was fixed to the rock. As he turned to cry out to his friend, he saw that Pirithous too was crying out. Around him gathered the terrible band of Furies with snakes in their hair, torches and long whips in their hands. Before these monsters the hero's courage failed and he was led away to eternal punishment.

For many months in half darkness, Theseus sat immovably fixed to the rock, mourning for both his friend and for himself. In the end he was rescued by Heracles who had come to the underworld for his 12th task. There he persuaded Persephone to forgive him for the part he had taken in the rash venture of Pirithous. So Theseus was restored to the upper air but Pirithous never left the kingdom of the dead, for when he tried to free Pirithous, the underworld shook. When Theseus returned to Athens, he found that the Dioscuri had taken Helen and Aethra to Sparta.

Phaedra and Hippolytus

Phaedra, Theseus' second wife and the daughter of King Minos, bore Theseus two sons, Demophon and Acamas. While these two were still in their infancy, Phaedra fell in love with Hippolytus, Theseus' son by the Amazon queen Hippolyta. According to some versions of the story, Hippolytus had scorned Aphrodite to become a follower of Artemis, so Aphrodite made Phaedra fall in love with him as punishment. He rejected her out of chastity.
Alternatively, in Euripides' version, *Hippolytus*, Phaedra's nurse told Hippolytus of her mistress' love and he swore he would not reveal the nurse as his source of information. To ensure that she would die with dignity, Phaedra wrote to Theseus on a tablet claiming that Hippolytus had raped her before hanging herself. Theseus believed her and used one of the three wishes he had received from Poseidon against his son. The curse caused Hippolytus' horses to be frightened by a sea monster, usually a bull, and drag their rider to his death. Artemis would later tell Theseus the truth, promising to avenge her loyal follower on another follower of Aphrodite.
In a version recounted by the Roman playwright Seneca, entitled *Phaedra*, after Phaedra told Theseus that Hippolytus had raped her, Theseus called upon Neptune (as he did Poseidon in Euripides' interpretation) to kill his son. Upon hearing the news of Hippolytus' death at the hands of Neptune's sea monster, Phaedra committed suicide out of guilt, for she had not intended for Hippolytus to die.
In yet another version, Phaedra simply told Theseus Hippolytus had raped her and did not kill herself. Dionysus sent a wild bull which terrified Hippolytus's horses.
A cult grew up around Hippolytus, associated with the cult of Aphrodite. Girls who were about to be married offered locks of their hair to him. The cult believed that Asclepius had resurrected Hippolytus and that he lived in a sacred forest near Aricia in Latium.

Other stories and his death

According to some sources, Theseus also was one of the Argonauts, although Apollonius of Rhodes states in the *Argonautica* that Theseus was still in the underworld at this time. Both statements are inconsistent with Medea being Aegeus' wife by the time Theseus first came to Athens. With Phaedra, Theseus fathered

Acamas, who was one of those who hid in the Trojan Horse during the Trojan War. Theseus welcomed the wandering Oedipus and helped Adrastus to bury the Seven Against Thebes.
Lycomedes of the island of Skyros threw Theseus off a cliff after he had lost popularity in Athens. In 475 BC, in response to an oracle, Cimon of Athens, having conquered Skyros for the Athenians, identified as the remains of Theseus "a coffin of a great corpse with a bronze spear-head by its side and a sword." (Plutarch, *Life of Cimon*, *apud* Burkert). The remains found by Cimon were reburied in Athens. The early modern name *Theseion* (Temple of Theseus) was mistakenly applied to the Temple of Hephaestus which was thought to be the actual site of the hero's tomb.

The Poseidon Temple in its actual (2007) form in Athens, falsely attributed to Theseus and believed to have been erected above his tomb, is called by his name as Thision (Theseion) until today.

(Source: Public Domain, Downloaded 2.10.2019)

Theseus' Deeds. Attic red-figured kylix, ca. 440-430 B.C., from Vulci, by the Kodros Painter. Preserved in the British Museum.

(Not to be confused with the kylix by the Penthesilea Painter, similar in content)

MYTHOLOGY IN AUTHORS

Echo (ἡ Ἠχώ[48]) and Narcissus (ὁ Νάρκισσος[49])

is a myth from Ovid's *Metamorphoses*, a Greek mythological epic from the Augustan Age. The introduction of the myth of the mountain nymph Echo into the story of Narcissus, the beautiful youth who rejected Echo and fell in love with his own reflection, appears to have been Ovid's invention. Ovid's version influenced the presentation of the myth in later Western art and literature.[50]

The story is incorporated in more authors' work, with or without Narcissus, or with another male. One simple version for Ἠχώ is to be found in Pausanias II, 35,10[51]:

παρὰ μὲν δὴ τοῦτόν ἐστι ἄλλος ναὸς καὶ ἄγαλμα Ἄρεως, τοῦ δὲ τῆς Χθονίας ἐστὶν ἱεροῦ στοὰ κατὰ τὴν δεξιάν, Ἠχοῦς ὑπὸ τῶν ἐπιχωρίων καλουμένη· φθεγξαμένῳ δὲ ἀνδρὶ τὰ ὀλίγιστα ἐς τρὶς ἀντιβοῆσαι πέφυκεν.

Beside this temple is another; it is of Ares, and has an image of the god; while to the right of the sanctuary of Chthonia[52] is a portico, called by the natives the Portico of Echo. It is such that if a man speaks it reverberates at least three times.[53]

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48. Ἠχώ, noun and proper name, is based on ἠχέω 'to sound', and may be connected with Latin *vāgīre* 'to wail'.

49. Νάρκισσος, noun and proper name, as the ending -ισσος shows, must be a pre-Greek borrowing. It is improbable that it is based on νάρκη 'numbness', 'deadness', 'numbfish', although the word may have had an impact on the position of the stress, i.e. -ισσός is more frequent (cf. e.g. Περισσός in Attica).

50. Responsibility for this presentation belongs to the relative Wikipedia article from which the quotation has been taken. The best dictionary for Greek names, until this day, is W. Pape's *Wörterbuch* in two parts, revised by G.E. Benseler and existing in several editions. The translations and interpretations this dictionary gives to the names are outdated but the serious gain is that it gives all the passages to all names whether historical or mythological, the Greek variants of the Roman names included. Note that no other dictionary gives a full list of names, the Liddell-Scott Lexicon included.

51. Pausanias (Παυσανίας) compiled his ten volume work under the title *Description of Greece* (Ἑλλάδος περιήγησις) around 180 A.D. He visited personally all sites described, and studied history and traditions related. Despite a few minor inaccuracies, his work is very important for ancient art, cultural history, religion, mythology, geography and topography. He got the label Περιηγητής (the Traveller).

52. Χθονία is the epithet and second name of Demeter, a *par excellence* chthonic deity. This also means that Echo's presence is due, at least according to the passage, to the chance condition of reverberating. Χθονία is based on the noun χθών, f. 'earth', and is related to Samskrit *kṣā́ḥ* 'id.' and *kṣámyaḥ* 'earth(l)y'.

53. Greek text and translation according to the text established in the Loeb Edition, by W.H.S. Jones (London - Cambridge, Mass., 1969, pp. 444-445). Book II deals with Corinth.

The story in Ovid's touching writing up

Ovid, Met. III, 341–510[54]

prima fide vocisque ratae temptamina sumpsit
caerula Liriope, quam quondam flumine curvo
inplicuit clausaeque suis Cephisos in undis
vim tulit: enixa est utero pulcherrima pleno
infantem nymphe, iam tunc qui posset amari,
Narcissumque vocat. de quo consultus, an esset
tempora maturae visurus longa senectae,
fatidicus vates 'si se non noverit' inquit.
vana diu visa est vox auguris: exitus illam
resque probat letique genus novitasque furoris.
namque ter ad quinos unum Cephisius annum
addiderat poteratque puer iuvenisque videri:
multi illum iuvenes, multae cupiere puellae;
sed fuit in tenera tam dura superbia forma,
nulli illum iuvenes, nullae tetigere puellae.
adspicit hunc trepidos agitantem in retia cervos
vocalis nymphe, quae nec reticere loquenti
nec prior ipsa loqui didicit, resonabilis Echo.
Corpus adhuc Echo, non vox erat et tamen usum
garrula non alium, quam nunc habet, oris habebat,
reddere de multis ut verba novissima posset.
fecerat hoc Iuno, quia, cum deprendere posset
sub Iove saepe suo nymphas in monte iacentis,
illa deam longo prudens sermone tenebat,
dum fugerent nymphae. postquam hoc Saturnia sensit,
'huius' ait 'linguae, qua sum delusa, potestas
parva tibi dabitur vocisque brevissimus usus,'
reque minas firmat. tantum haec in fine loquendi
ingeminat voces auditaque verba reportat.
ergo ubi Narcissum per devia rura vagantem
vidit et incaluit, sequitur vestigia furtim,
quoque magis sequitur, flamma propiore calescit,
non aliter quam cum summis circumlita taedis
admotas rapiunt vivacia sulphura flammas.
o quotiens voluit blandis accedere dictis
et mollis adhibere preces! natura repugnat
nec sinit, incipiat, sed, quod sinit, illa parata est
exspectare sonos, ad quos sua verba remittat.
forte puer comitum seductus ab agmine fido
dixerat: 'ecquis adest?' et 'adest' responderat Echo.

54. Source: The Online Latin Library. The Classics Page. (Downloaded: 13.2.2020).

hic stupet, utque aciem partes dimittit in omnis,
voce 'veni!' magna clamat: vocat illa vocantem.
respicit et rursus nullo veniente 'quid' inquit
'me fugis?' et totidem, quot dixit, verba recepit.
perstat et alternae deceptus imagine vocis
'huc coeamus' ait, nullique libentius umquam
responsura sono 'coeamus' rettulit Echo
et verbis favet ipsa suis egressaque silva
ibat, ut iniceret sperato bracchia collo;
ille fugit fugiensque 'manus conplexibus aufer!
ante' ait 'emoriar, quam sit tibi copia nostri';
rettulit illa nihil nisi 'sit tibi copia nostri!'
spreta latet silvis pudibundaque frondibus ora
protegit et solis ex illo vivit in antris;
sed tamen haeret amor crescitque dolore repulsae;
extenuant vigiles corpus miserabile curae
adducitque cutem macies et in aera sucus
corporis omnis abit; vox tantum atque ossa supersunt:
vox manet, ossa ferunt lapidis traxisse figuram.
inde latet silvis nulloque in monte videtur,
omnibus auditur: sonus est, qui vivit in illa.
    Sic hanc, sic alias undis aut montibus ortas
luserat hic nymphas, sic coetus ante viriles;
inde manus aliquis despectus ad aethera tollens
'sic amet ipse licet, sic non potiatur amato!'
dixerat: adsensit precibus Rhamnusia iustis.
fons erat inlimis, nitidis argenteus undis,
quem neque pastores neque pastae monte capellae
contigerant aliudve pecus, quem nulla volucris
nec fera turbarat nec lapsus ab arbore ramus;
gramen erat circa, quod proximus umor alebat,
silvaque sole locum passura tepescere nullo.
hic puer et studio venandi lassus et aestu
procubuit faciemque loci fontemque secutus,
dumque sitim sedare cupit, sitis altera crevit,
dumque bibit, visae correptus imagine formae
spem sine corpore amat, corpus putat esse, quod umbra est.
adstupet ipse sibi vultuque inmotus eodem
haeret, ut e Pario formatum marmore signum;
spectat humi positus geminum, sua lumina, sidus
et dignos Baccho, dignos et Apolline crines
inpubesque genas et eburnea colla decusque
oris et in niveo mixtum candore ruborem,
cunctaque miratur, quibus est mirabilis ipse:
se cupit inprudens et, qui probat, ipse probatur,
dumque petit, petitur, pariterque accendit et ardet.
inrita fallaci quotiens dedit oscula fonti,

in mediis quotiens visum captantia collum
bracchia mersit aquis nec se deprendit in illis!
quid videat, nescit; sed quod videt, uritur illo,
atque oculos idem, qui decipit, incitat error.
credule, quid frustra simulacra fugacia captas?
quod petis, est nusquam; quod amas, avertere, perdes!
ista repercussae, quam cernis, imaginis umbra est:
nil habet ista sui; tecum venitque manetque;
tecum discedet, si tu discedere possis!
Non illum Cereris, non illum cura quietis
abstrahere inde potest, sed opaca fusus in herba
spectat inexpleto mendacem lumine formam
perque oculos perit ipse suos; paulumque levatus
ad circumstantes tendens sua bracchia silvas
'ecquis, io silvae, crudelius' inquit 'amavit?
scitis enim et multis latebra opportuna fuistis.
ecquem, cum vestrae tot agantur saecula vitae,
qui sic tabuerit, longo meministis in aevo?
et placet et video; sed quod videoque placetque,
non tamen invenio'++tantus tenet error amantem++
'quoque magis doleam, nec nos mare separat ingens
nec via nec montes nec clausis moenia portis;
exigua prohibemur aqua! cupit ipse teneri:
nam quotiens liquidis porreximus oscula lymphis,
hic totiens ad me resupino nititur ore.
posse putes tangi: minimum est, quod amantibus obstat.
quisquis es, huc exi! quid me, puer unice, fallis
quove petitus abis? certe nec forma nec aetas
est mea, quam fugias, et amarunt me quoque nymphae!
spem mihi nescio quam vultu promittis amico,
cumque ego porrexi tibi bracchia, porrigis ultro,
cum risi, adrides; lacrimas quoque saepe notavi
me lacrimante tuas; nutu quoque signa remittis
et, quantum motu formosi suspicor oris,
verba refers aures non pervenientia nostras!
iste ego sum: sensi, nec me mea fallit imago;
uror amore mei: flammas moveoque feroque.
quid faciam? roger anne rogem? quid deinde rogabo?
quod cupio mecum est: inopem me copia fecit.
o utinam a nostro secedere corpore possem!
votum in amante novum, vellem, quod amamus, abesset.
iamque dolor vires adimit, nec tempora vitae
longa meae superant, primoque exstinguor in aevo.
nec mihi mors gravis est posituro morte dolores,
hic, qui diligitur, vellem diuturnior esset;
nunc duo concordes anima moriemur in una.'
Dixit et ad faciem rediit male sanus eandem

et lacrimis turbavit aquas, obscuraque moto
reddita forma lacu est; quam cum vidisset abire,
'quo refugis? remane nec me, crudelis, amantem
desere!' clamavit; 'liceat, quod tangere non est,
adspicere et misero praebere alimenta furori!'
dumque dolet, summa vestem deduxit ab ora
nudaque marmoreis percussit pectora palmis.
pectora traxerunt roseum percussa ruborem,
non aliter quam poma solent, quae candida parte,
parte rubent, aut ut variis solet uva racemis
ducere purpureum nondum matura colorem.
quae simul adspexit liquefacta rursus in unda,
non tulit ulterius, sed ut intabescere flavae
igne levi cerae matutinaeque pruinae
sole tepente solent, sic attenuatus amore
liquitur et tecto paulatim carpitur igni;
et neque iam color est mixto candore rubori,
nec vigor et vires et quae modo visa placebant,
nec corpus remanet, quondam quod amaverat Echo.
quae tamen ut vidit, quamvis irata memorque,
indoluit, quotiensque puer miserabilis 'eheu'
dixerat, haec resonis iterabat vocibus 'eheu';
cumque suos manibus percusserat ille lacertos,
haec quoque reddebat sonitum plangoris eundem.
ultima vox solitam fuit haec spectantis in undam:
'heu frustra dilecte puer!' totidemque remisit
verba locus, dictoque vale 'vale' inquit et Echo.
ille caput viridi fessum submisit in herba,
lumina mors clausit domini mirantia formam:
tum quoque se, postquam est inferna sede receptus,
in Stygia spectabat aqua. planxere sorores
naides et sectos fratri posuere capillos,
planxerunt dryades; plangentibus adsonat Echo.
iamque rogum quassasque faces feretrumque parabant:
nusquam corpus erat; croceum pro corpore florem
inveniunt foliis medium cingentibus albis.

English translation[55]:

Bk III:339-358 Echo sees Narcissus

Famous throughout all the Aonian cities, Tiresias gave faultless answers to people who consulted him. Dusky Liriope, the Naiad, was the first to test the truth and the accuracy of his words, whom once the river-god Cephisus clasped in his winding streams, and took by force under the waves. This loveliest of nymphs gave birth at full term to a child whom, even then, one could fall in love with, called Narcissus. Being consulted as to whether the child would live a long life, to a ripe old age, the seer with prophetic vision replied 'If he does not discover himself'.
For a long time the augur's pronouncement appeared empty words. But in the end it proved true: the outcome, and the cause of his death, and the strangeness of his passion. One year the son of Cephisus had reached sixteen and might seem both boy and youth. Many youths, and many young girls desired him. But there was such intense pride in that delicate form that none of the youths or young girls affected him. One day the nymph Echo saw him, driving frightened deer into his nets, she of the echoing voice, who cannot be silent when others have spoken, nor learn how to speak first herself.

Bk III:359-401 How Juno altered Echo's speech

Echo still had a body then and was not merely a voice. But though she was garrulous, she had no other trick of speech than she has now: she can repeat the last words out of many. Juno made her like that, because often when she might have caught the nymphs lying beneath her Jupiter, on the mountain slopes, Echo knowingly held her in long conversations, while the nymphs fled. When Saturnia realised this she said 'I shall give you less power over that tongue by which I have been deluded, and the briefest ability to speak' and what she threatened she did. Echo only repeats the last of what is spoken and returns the words she hears.
Now when she saw Narcissus wandering through the remote fields, she was

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55. Source: **Ovid: The Metamorphoses. Book III.** Translated by A. S. Kline © Copyright 2000. All Rights Reserved. This work may be freely reproduced, stored, and transmitted, electronically or otherwise, for any non-commercial purpose. (Poetry in Translation Online). (Downloaded: 13.2.2020).

inflamed, following him secretly, and the more she followed the closer she burned with fire, no differently than inflammable sulphur, pasted round the tops of torches, catches fire, when a flame is brought near it. O how often she wants to get close to him with seductive words, and call him with soft entreaties! Her nature denies it, and will not let her begin, but she is ready for what it will allow her to do, to wait for sounds, to which she can return words.

By chance, the boy, separated from his faithful band of followers, had called out 'Is anyone here?' and 'Here' Echo replied. He is astonished, and glances everywhere, and shouts in a loud voice 'Come to me!' She calls as he calls. He looks back, and no one appearing behind, asks 'Why do you run from me?' and receives the same words as he speaks. He stands still, and deceived by the likeness to an answering voice, says 'Here, let us meet together'. And, never answering to another sound more gladly, Echo replies 'Together', and to assist her words comes out of the woods to put her arms around his neck, in longing. He runs from her, and running cries 'Away with these encircling hands! May I die before what's mine is yours.' She answers, only 'What's mine is yours!'

Scorned, she wanders in the woods and hides her face in shame among the leaves, and from that time on lives in lonely caves. But still her love endures, increased by the sadness of rejection. Her sleepless thoughts waste her sad form, and her body's strength vanishes into the air. Only her bones and the sound of her voice are left. Her voice remains, her bones, they say, were changed to shapes of stone. She hides in the woods, no longer to be seen on the hills, but to be heard by everyone. It is sound that lives in her.

Bk III:402-436 Narcissus sees himself and falls in love

As Narcissus had scorned her, so he had scorned the other nymphs of the rivers and mountains, so he had scorned the companies of young men. Then one of those who had been mocked, lifting hands to the skies, said 'So may he himself love, and so may he fail to command what he loves!' Rhamnusia, who is the goddess Nemesis, heard this just request.

There was an unclouded fountain, with silver-bright water, which neither shepherds nor goats grazing the hills, nor other flocks, touched, that no animal or bird disturbed not even a branch falling from a tree. Grass was around it, fed by the moisture nearby, and a grove of trees that prevented the sun from warming the place. Here, the boy, tired by the heat and his enthusiasm for the chase, lies down, drawn to it by its look and by the fountain. While he desires to quench his thirst, a different thirst is created. While he drinks he is seized by the vision of his reflected form. He loves a

bodiless dream. He thinks that a body, which is only a shadow. He is astonished by himself, and hangs there motionless, with a fixed expression, like a statue carved from Parian marble.
Flat on the ground, he contemplates two stars, his eyes, and his hair, fit for Bacchus, fit for Apollo, his youthful cheeks and ivory neck, the beauty of his face, the rose-flush mingled in the whiteness of snow, admiring everything for which he is himself admired. Unknowingly he desires himself, and the one who praises is himself praised, and, while he courts, is courted, so that, equally, he inflames and burns. How often he gave his lips in vain to the deceptive pool, how often, trying to embrace the neck he could see, he plunged his arms into the water, but could not catch himself within them! What he has seen he does not understand, but what he sees he is on fire for, and the same error both seduces and deceives his eyes.
Fool, why try to catch a fleeting image, in vain? What you search for is nowhere: turning away, what you love is lost! What you perceive is the shadow of reflected form: nothing of you is in it. It comes and stays with you, and leaves with you, if you can leave!

Bk III:437-473 Narcissus laments the pain of unrequited love

No care for Ceres's gift of bread, or for rest, can draw him away. Stretched on the shadowed grass he gazes at that false image with un-sated eyes, and loses himself in his own vision. Raising himself a little way and holding his arms out to the woods, he asks, 'Has anyone ever loved more cruelly than I? You must know, since you have been a chance hiding place for many people. Do you remember in your life that lasts so many centuries, in all the long ages past, anyone who pined away like this? I am enchanted and I see, but I cannot reach what I see and what enchants me' - so deep in error is this lover - 'and it increases my pain the more, that no wide sea separates us, no road, no mountains, no walls with locked doors.
We are only kept apart by a little water! Whenever I extend my lips to the clear liquid, he tries to raise his lips to me. He desires to be held. You would think he could be touched: it is such a small thing that prevents our love. Whoever you are come out to me! Why do you disappoint me, you extraordinary boy? Where do you vanish when I reach for you? Surely my form and years are not what you flee from, and I am one that the nymphs have loved! You offer me some unknown hope with your friendly look, and when I stretch my arms out to you, you stretch out yours. When I smile, you smile back. And I have often seen your tears when I weep tears. You return the gesture of my head with a nod, and, from the movements of your lovely mouth, I guess that you reply with words that do not reach my ears!

I am he. I sense it and I am not deceived by my own image. I am burning with love for myself. I move and bear the flames. What shall I do? Surely not court and be courted? Why court then? What I want I have. My riches make me poor. O I wish I could leave my own body! Strange prayer for a lover, I desire what I love to be distant from me. Now sadness takes away my strength, not much time is left for me to live, and I am cut off in the prime of youth. Nor is dying painful to me, laying down my sadness in death. I wish that him I love might live on, but now we shall die united, two in one spirit.'

Bk III:474-510 Narcissus is changed into a flower

He spoke, and returned madly to the same reflection, and his tears stirred the water, and the image became obscured in the rippling pool. As he saw it vanishing, he cried out 'Where do you fly to? Stay, cruel one, do not abandon one who loves you! I am allowed to gaze at what I cannot touch, and so provide food for my miserable passion!' While he weeps, he tears at the top of his clothes: then strikes his naked chest with hands of marble. His chest flushes red when they strike it, as apples are often pale in part, part red, or as grapes in their different bunches are stained with purple when they are not yet ripe.

As he sees all this reflected in the dissolving waves, he can bear it no longer, but as yellow wax melts in a light flame, as morning frost thaws in the sun, so he is weakened and melted by love, and worn away little by little by the hidden fire. He no longer retains his colour, the white mingled with red, no longer has life and strength, and that form so pleasing to look at, nor has he that body which Echo loved. Still, when she saw this, though angered and remembering, she pitied him, and as often as the poor boy said 'Alas!' she repeated with her echoing voice 'Alas!' and when his hands strike at his shoulders, she returns the same sounds of pain. His last words as he looked into the familiar pool were 'Alas, in vain, beloved boy!' and the place echoed every word, and when he said 'Goodbye!' Echo also said 'Goodbye!'

He laid down his weary head in the green grass, death closing those eyes that had marvelled at their lord's beauty.

And even when he had been received into the house of shadows, he gazed into the Stygian waters. His sisters the Naiads lamented, and let down their hair for their brother, and the Dryads lamented. Echo returned their laments. And now they were preparing the funeral pyre, the quivering torches and the bier, but there was no body. They came upon a flower, instead of his body, with white petals surrounding a yellow heart.

A painting by John William Waterhouse (1849–1917):

Echo and Narcissus (1903)

(Downloaded from the public domain, 14.3.2020)

Longus[56], Daphnis and Chloe 3,23:[57]

‘Νυμφῶν, ὦ κόρη, πολὺ γένος, Μελίαι καὶ Δρυάδες καὶ Ἔλειοι: πᾶσαι καλαί, πᾶσαι μουσικαί. Καὶ μιᾶς τούτων θυγάτηρ Ἠχὼ γίνεται, θνητὴ μὲν ὡς ἐκ πατρὸς θνητοῦ, καλὴ δὲ ὡς ἐκ μητρὸς καλῆς. ’

‘ [2] Τρέφεται μὲν ὑπὸ Νυμφῶν, παιδεύεται δὲ ὑπὸ Μουσῶν συρίττειν, αὐλεῖν, τὰ πρὸς λύραν, τὰ πρὸς κιθάραν, πᾶσαν ᾠδήν, ὥστε καὶ παρθενίας εἰς ἄνθος ἀκμάσασα ταῖς Νύμφαις συνεχόρευε, ταῖς Μούσαις συνῇδεν: ἄρρενας δὲ ἔφευγε πάντας, καὶ ἀνθρώπους καὶ θεούς, φιλοῦσα τὴν παρθενίαν. ’

‘ [3] Ὁ Πὰν ὀργίζεται τῇ κόρῃ, τῆς μουσικῆς φθονῶν, τοῦ κάλλους μὴ τυχών, καὶ μανίαν ἐμβάλλει τοῖς ποιμέσι καὶ τοῖς αἰπόλοις. Οἱ δὲ ὥσπερ κύνες ἢ λύκοι διασπῶσιν αὐτὴν καὶ ῥίπτουσιν εἰς πᾶσαν γῆν ἔτι ᾄδοντα τὰ μέλη. ’

‘ [4] Καὶ [p. 297] τὰ μέλη Γῆ χαριζομένη Νύμφαις ἔκρυψε πάντα. Καὶ ἐτήρησε τὴν μουσικὴν καὶ γνώμῃ Μουσῶν ἀφίησι φωνὴν καὶ μιμεῖται πάντα, καθάπερ τότε ἡ κόρη, θεούς, ἀνθρώπους, ὄργανα, θηρία: μιμεῖται καὶ αὐτὸν συρίττοντα τὸν Πᾶνα. ’

‘ [5] Ὁ δὲ ἀκούσας ἀναπηδᾷ καὶ διώκει κατὰ τῶν ὀρῶν, οὐκ ἐρῶν τυχεῖν ἀλλ᾽ ἢ τοῦ μαθεῖν, τίς ἐστὶν ὁ λανθάνων μαθητής.’ Ταῦτα μυθολογήσαντα τὸν Δάφνιν οὐ δέκα μόνον φιλήματα ἀλλὰ πάνυ πολλὰ κατεφίλησεν ἡ Χλόη: μικροῦ δὲ καὶ τὰ αὐτὰ εἶπεν ἡ Ἠχώ, καθάπερ μαρτυροῦσα ὅτι μηδὲν ἐψεύσατο.

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56. Longos (Λόγγος), Greek writer around 200 A.D. who lived – according to tradition – on the island Lesbos. His pastoral novel, *Daphnis and Chloe* (Ποιμενικῶν τῶν κατὰ Δάφνιν καὶ Χλόην) had a strong impact on world literature. The story of Echo, different of that in Ovid, is an inset in the romantic story.

57. Source: Perseus Online Project. Longus. *Erotici Scriptores Graeci*, Vol 1. Rudolf Hercher, in aedibus B. G. Teubneri. Leipzig. 1858. Keyboarding. Google Digital Humanities Awards Program provided support for entering this text. (Downoaded: 13.3.2020). (This work is licensed under a Creative Commons Attribution-ShareAlike 3.0 United States License.
An XML version of this text is available for download, with the additional restriction that you offer Perseus any modifications you make. Perseus provides credit for all accepted changes, storing new additions in a versioning system.

A newer edition of this text, not found online, is: *Longos. Hirtengeschichten von Daphnis und Chloe*. Griechisch und deutsch von Otto Schönberger. 3., um Nachträge erweiterte Auflage. Akademie-Verlag. Berlin, 1980. (This passage and translation on pp. 132-133).

English Translation[58]

"There are several kinds of Nymphs, my dear Chloe, Nymphs of the forest, of the woods, and of the meadows: they are all beautiful, and all skilled in singing. Echo was the daughter of one of these: she was mortal, since her father was a mortal, and beautiful, being born of a beautiful mother. She was brought up by the Nymphs, and taught by the Muses to play on the flute and pipe, the lyre and the lute, and to sing all kinds of songs: when she grew up, she danced with the Nymphs and sang with the Muses: but, jealous of her virginity, she avoided all males, both Gods and men. Pan was incensed against the maiden, being jealous of her singing, and vexed that he could not enjoy her beauty. He inspired with frenzy the shepherds and goatherds, who, like dogs or wolves, tore the maiden to pieces, and flung her limbs here and there, still quivering with song. Earth, out of respect for the Nymphs, received and hid them in her bosom, where they still preserve their gift of song, and, by the will of the Muses, speak and imitate all sounds, as the maiden did when alive—the voices of men and Gods, musical instruments, and the cries of wild beasts: they even imitate the notes of Pan when playing on his pipe. And he, when he hears it, springs up and rushes down the mountains, with the sole desire of finding out who is the pupil who thus conceals himself." When Daphnis had finished his story Chloe gave him, not ten, but ten times ten kisses: for Echo had repeated nearly all her words, as if to testify that he had spoken nothing but the truth.

(Surprising and beautiful is the ΠΡΟΟΙΜΙΟΝ, the Preface which introduces the pastoral; translation by *idd.*:

Preface

While hunting in a grove sacred to the Nymphs, in the island of Lesbos, I saw the most beautiful sight that I have ever seen: a picture representing a history of love. The grove itself was pleasant to the eye, covered with trees, full of flowers, and well-watered: a single spring fed both trees and flowers. But the picture itself was even more delightful: its subject was the fortunes of love, and the art displayed in it was marvellous: so that many, even strangers, who had heard it spoken of, visited the island, to pay their devotion to the Nymphs and examine the picture, on which were portrayed women in childbirth or wrapping children in swaddling clothes, poor babes—exposed to the mercy of Fortune,—beasts of the flock nurturing them, shepherds taking them up in token of adoption, young people binding one another by mutual vows, pirates over-running the seas, and enemies invading the land.

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58. Source: Longus. *The Pastorals*, or the *Loves of Daphnis and Chloe.* The Athenian Society Translation. In Parentheses Publications. Greek Series Cambridge, Ontario, 2002 (downloaded: 14.3.2020).

Many other subjects, all of an amatory nature, were depicted, which I gazed upon with such admiration that I was seized with the desire to describe them in writing. Accordingly, I diligently sought for some one to give me an explanation of the details: and, when I had thoroughly mastered them, I composed the four following books, as an offering to Love, the Nymphs, and Pan, and also as a work that will afford pleasure to many, in the hope that it may heal the sick, console the sorrowful, refresh the memory of him who once has loved, and instruct him who has never yet felt its flame. For no one has yet escaped, or ever will escape, the attack of Love, as long as beauty exists and eyes can see. May God grant that, unharmed ourselves, we may be able to describe the lot of others!)

Analysis of a bucolic scenery which helps understanding the atmosphere of Longus' work:[59]

Shepherd with a sacrificial animal; labelled by the source "The Lost Ram". Originally a wall-painting in Pompei (South Italy), around 40-60 A.D., painter unknown, now in the Museo Nazionale in Naples.

Between two ornamented doors the garlanded entrance to the shrine opens. The godhead is personified by a big tree. To the left, a sheep is grazing, somewhat higher a statue of an unidentified person (god?), and still higher a statue, perhaps that of Hermes, and behind him, another one, reached by a light ray. Behind the shrine a high rock is overhanging. To the right two sheep are grazing, and over them one more unidentified god. (See below for more details).

59. Source (except for the first picture): www.slideshare.net (downloaded: 14.3.2020).

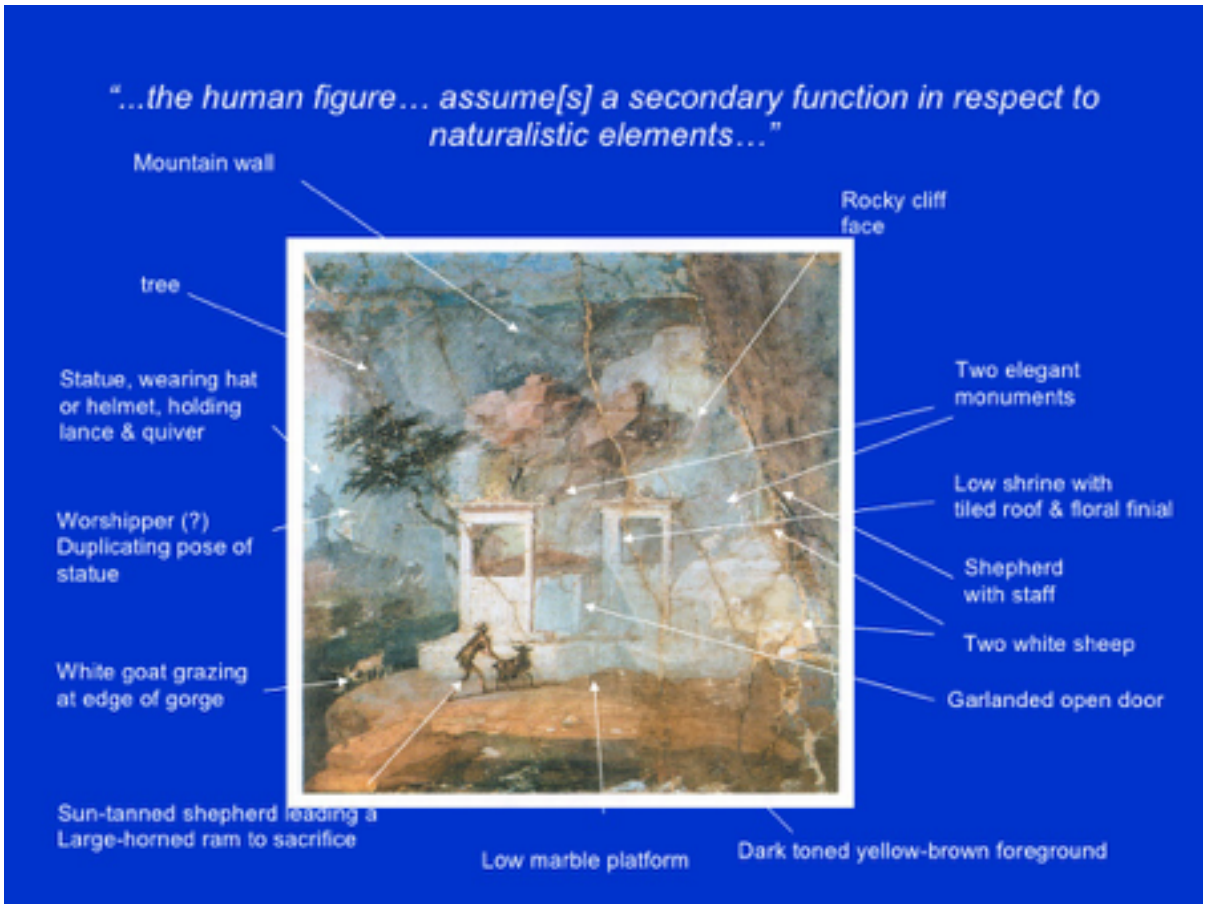
This is the best picture available online:

(Source: www.flickr.com/photos/misterpeter/28142085396)

(Downloaded: 15.3.2020)

Technical details

- 44cm high, roughly square
- Around 60-79AD (uncertain)
- Originally form a house in Pompeii, now in the Museo Nazionale, Naples



The responsibility for this description belongs to the source quoted.

What I quote has been taken from Otto Schönberger's book, who, relies on L. Curtius' *Die Wandmalerei Pompejis* (1929, Fig. 213, Text p. 393), p. 217 (n. 2) in Schönberger.

The painting carries a *Sacro-idyllic* theme –
It combines countryside Elements with religious Elements.
This style was common.

Colours are predominantly White-grey and purple.
The foreground is
A darker toned brown
With yellow highlights.

Echo and Narcissus: Compiled from various sources by A.L. Katonis

(March 2020)

Reading

At personal deliberation, the students are advised to study the following items in online or in other sources:

To classical authors:	Plutarch
	Longus
To realia:	Acropolis
	Crete
	Knossos
	Labyrinth
To classicist painting:	William Waterhouse
To mythology:	Aegeus
	Theseus
	Ariadne
	Minotaur
To Indic parallels[60]:	Abhimanyu
	Chakravyuha
	Hoysaleswara Temple
	Halebidu

60. Inspired by the references of Wikipedia-article “Labyrinth”.