

IX

Ζεύς, Προμηθεύς, Ἀθηνᾶ, Μῶμος¹

Ζεὺς καὶ Προμηθεὺς καὶ Ἀθηνᾶ ἔριν ἐποιήσαντο, τίς κάλλιον τι ποιήσει. Καὶ ὁ μὲν Ζεὺς ταῦρον ἰσχυρὸν ἐποίησεν, ὁ δὲ Προμηθεὺς ἄνθρωπον εὐπρεπέστατον, ἡ δὲ Ἀθηνᾶ οἶκον κάλλιστον τοῖς ἀνθρώποις. Κριτὴς δὲ ἦν περὶ τούτων Μῶμος. Καὶ ὁ Μῶμος φθονήσας τοῖς δημιουργοῖς πρῶτον μὲν τῷ Δίῳ· «Ἐὰν ὁ ταῦρος, ἔφη, ἐπὶ τοῖς κέρασιν ἔχη τοὺς ὀφθαλμούς, οἷός τε εἶη βλέπειν, ποῦ τύπτοι». Τὸν δὲ Προμηθεὶα ἔψεγεν ὅτι τὰς τοῦ ἀνθρώπου φρένας οὐκ ἔξωθεν ἐποίησεν, ἵνα μὴ λανθάνωσιν οἱ πονηροί. Τρίτον δὲ ἔλεγεν, ὡς ἔδει τὴν Ἀθηνᾶν τῷ οἴκῳ τρόχους ὑποβαλεῖν, ἵνα ἔαν πονηρόν τις γείτονα ἔχη, ῥαδίως μετοικίζοιτο. Καὶ ὁ Ζεὺς ἀγανακτήσας κατ' αὐτοῦ ἐπὶ τῷ φθόνῳ, τὸν Μῶμον τοῦ Ὀλύμπου ἐξέβαλεν.

[Perry #100]²

Ἀποφθέγματα

Ἐγγὺς Διὸς ἐγγὺς κεραινοῦ.³

Φύσιν πονηρὰν μεταβαλεῖν οὐ ῥάδιον.⁴

1. Based on C. Halm (1889) 155.155b, and B. Edwin Perry (1952) 100.

2. Perry Index

Sources to fables are many and translations differ for the same fable in these different sources. In an attempt to make some sense of this Ben Edwin Perry published a survey of Greek and Latin fables in the Aesopic tradition in his *Aesopica*, published in 1952. That survey was published in Latin and Greek to be consistent with the original fable collections but an English version of the index to the survey was published as an appendix to the Loeb Classical Library *Babrius and Phaedrus Fables* which was translated and edited by Perry. The index numbers found listed below and throughout this site are consistent with the Perry survey.

(Ben Edwin Perry (1892–1968) was a professor of classics at the University of Illinois at Urbana–Champaign from 1924 until his retirement in 1960 and author of *Studies in the Text History of the Life and Fables of Aesop*, *The Aesopic Fable in the Orient*, and many other books. He published a survey of Greek and Latin fables in the Aesopic tradition [*Aesopica*, 1952; Perry's index numbers are used to index this site, source of downloading]).

3. A maxim attributed to Aesop.

4. A sentence based on early Christian thinking (cf. *Corpus Paroemiographorum Graecorum* II, ed. E.L. A. Leutsch 1851 [1958]) MP III 42?; or originating in Renaissance teaching tradition?

A modern retelling of the story (English and Latin):⁵

Townsend version⁶

“According to an ancient legend, the first man was made by Jupiter, the first bull by Neptune, and the first house by Minerva. On the completion of their labors, a dispute arose as to which had made the most perfect work. They agreed to appoint Momus as judge, and to abide by his decision. Momus, however, being very envious of the handicraft of each, found fault with all. He first blamed the work of Neptune because he had not made the horns of the bull below his eyes, so he might better see where to strike. He then condemned the work of Jupiter, because he had not placed the heart of man on the outside, that everyone might read the thoughts of the evil disposed and take precautions against the intended mischief. And, lastly, he inveighed against Minerva because she had not contrived iron wheels in the foundation of her house, so its inhabitants might more easily remove if a neighbor proved unpleasant. Jupiter, indignant at such inveterate faultfinding, drove him from his office of judge, and expelled him from the mansions of Olympus.”

[Note: Momus, in Greek mythology is the personification of satire, mockery, censure; a god of writers and poets; a spirit of evil-spirited blame and unfair criticism. ([Wikipedia](#))]

Latin:

MI
1001

Momus Iudex

“Iovem Neptunumque et tertiam insuper Minervam contendisse ferunt inter se quis pulchram aliquam rem faceret. Facit Iuppiter animal pulcherrimum, hominem; Pallas hominibus domum; Neptunus taurum. Iudicem sibi Momum elegerunt (adhuc enim inter Deos habitabat) qui, prae nativa indole cunctos odio prosequens, principio statim taurum culpavit quod oculis inferiora non gestaret cornua – ita enim recte cernens iceret; hominem, quod pectus illi non esset valvis instructum et adapertile ut proximum inspiceret quid agat consilii; domum, quod ferreae fundamentis non subiicerentur rotae, aliis idoneae locis permutandis, cum domini abirent peregre.”

5. Source (online, 27 March 2017 [last updated]): **Fables of Aesop. A Complete Collection.** Copyright 2014-2019 Tom Simondi, All Rights Reserved. (Note: The word "complete" in the graphic at the top of the page is descriptive and not a claim as nobody really knows how many Aesop's Fables exist. Fables are added to the site as they are found in public domain sources). (**Downloaded from the Public Domain: 29 March, 2020**).

6. Reverend **George Fyler Townsend** (1814–1900) was the translator of the standard English edition of [Aesop's Fables](#). Although there are more modern collections and translations, Townsend's volume of 350 fables introduced the practice of stating a succinct *moral* at the conclusion of each story, and continues to be influential. Several editions were published in his lifetime, and others since.

Ζεύς, Προμηθεύς, Ἄθηνᾶ, Μῶμος

Vocabulary

Ζεύς, Διός, ὀ⁷

in mythology the main divinity of the Greek pantheon, and the only major Greek god whose Indo-European origin is undisputed. He is the father of gods and men, son of Kronos and Rhea, hence called also Κρονίδης or Κρονίων, husband of Hera. His name is connected with Latin *Iup(p)iter* (deriving from **lovis pater*), Rigveda *Dyaus pitar*, derived from the root **dieu-* ('day [as opposed to night]', cf. Lat. *dies* '(clear) sky; day'). As the Rigveda and Latin parallels suggest, his role as father not in a theogonical or anthropogonical sense, but as having the power of a father in a patriarchal system, is Indo-European, too. Thus in Homer, Zeus is both πατήρ, 'father', and ἄναξ, 'king' or 'lord'. His cult is attested in Bronze Age Greece.

Ἄθηνᾶ, ᾶς, ἥ

(=Ἀθήνη, ἥ) Athene or Athena, goddess of wisdom, warlike prowess, and skill in the arts. Often called Παλλὰς Ἀθήνη, also Ἀθηναίη or Παλλὰς Ἀθηναίη. Her patronage of crafts is expressed in cults such as that of Athena Erganē (Ἐργάνη), Athena the Craftswoman or Maker. She is regularly portrayed fully armed, one leg purposefully advanced, wearing her terror-inducing aegis. She is also

7. For the interchange z~d a full discussion is given in Sihler's *New Comparative Grammar* (1995), §325 (p. 337). Here, it is enough to say that in Ζεύς {ζ} represents [dz] (a palatalization) and in Διός {ζ} remains unaltered, i.e. [d], because of the accent shift (shift to the last syllable, a rule not isolated in Greek declensional paradigms). I.e. *dj-* (/i/ as semivowel) > dz- if a stressed vowel follows, and *di-* (/i/ as full vowel) if the accent is shifted.

ἔρις, ἔριδος, ἡ	closely associated with the masculine world as a helper of male heroes. ⁸ strife, quarrel, debate, contention; contest, competition
ἔριν ἐποιήσαντο	they made a contest, they entered into competition
Μῶμος, Μώμου, ὁ	Momus, a critic god, fault-finding personified. He occurs in Hesiod (Theog. 214), among the children of Night.
καλλίων, κάλλιον, ονος	(comp. of καλός)
ταῦρος, ταύρου, ὁ	bull
ἰσχυρός, ἄ, ὄν	strong, powerful, mighty
εὐπρεπής, ἔς	good-looking, comely
οἶκος, οἴκου, ὁ	house, dwelling
κάλλιστος, καλλίστη, ον	(the) most beautiful (sup. of καλός)
κριτής, οὔ, ὁ	judge, decider
φθονέω (+ dat.)	to envy, to be envious/jealous
δημιουργός, οὔ, ὁ	craftsman, maker, creator
πρῶτον	first, in the first place (Lat. <i>primum</i>)
κέρας, κέρατος, τό	horn
ὀφθαλμός, οὔ, ὁ	eye
βλέπω	to see, to look
ποῦ	where? (case <i>ubi</i> and <i>quo</i>)
τύπτω	to beat, to hit, to smite
ψέγω	to blame, to criticize, to find fault with
φρήν, φρενός, ἡ	1. = διάφραγμα, the midriff or muscle which parts the heart and lungs (<i>viscera thoracis</i>) from the lower viscera (<i>abdominis</i>), 2. the parts about the heart, the breast (Lat. <i>praecordia</i>), 3. the heart (as the seat of the passions), 4. the heart or mind (as the seat of thought)
ἔξωθεν	outside
λανθάνω + acc.	to escape one's notice, to slip from, to be unseen/unobserved/unknown (Lat. <i>latere aliquem</i>)

8. The origin of the goddess is disputed. It seems that she had been a Mycenaean goddess attested in the form of *atanapotinija*, taking, however, her name from the city of Athens. "Athens", as a name, may have been pre-Greek, still Indo-European, probably relying on a so-called baby-word like "*atta". Such a form would refer more to a male than a female, however, Athena was definitely associated with the masculine world, herself being a *transfunctional goddess*.

πονηρός, ἄ, ὄν	bad, worthless, wicked, evil (Lat. <i>pravus, improbus</i>)
τρίτος, η, ον	third (Lat. <i>tertius</i>)
τρίτον	thirdly
δεῖ (+acc. c. inf.) ⁹	it is necessary, it is needed, there is need of (Lat. <i>opus est</i>)
ἔδει	there was need of, he/she should have ... (praet. impf. of δεῖ)
τρόχος, ου, ὄ	wheel
ὑποβάλλω (+ dat.)	to put/place/lay under
ὑποβαλεῖν	(inf. aor. act. of ὑποβάλλω)
γείτων, γείτονος, ὄ	neighbour (Lat. <i>vicinus</i>)
ῥαδίως	easily
μετοικίζω	to lead settlers to another abode, to transfer, to convey
μετοικίζομαι M.	to change one's house, to move out
ἀγανακτέω (+ κατά + gen.)	to be vexed/annoyed/angry with
φθόνος, ου, ὄ	ill-will, envy, jealousy (Lat. <i>invidia</i>)
Ὀλυμπος, Ὀλύμπου, ὄ	name of several mountain ranges in Greece and the Near East. Especially, the range at the borders of Thessaly and Macedonia was held to be the seat of Zeus and the Olympian Gods. Homer makes it the seat of gods but distinguished from heaven (Οὐρανός). The name seems to be attested in the Mycenaean word <i>u-ru-p-</i> , though it is held to be Pre-Greek. Mycenaean <i>u-ru-p-</i> may have stood for * <i>Ulump(-)</i> .
ἔγγυς + gen.	near, close to
κεραυνός, οὔ, ὄ	thunderbolt (Lat. <i>fulmen</i>)
φύσις ¹⁰ , φύσεως, ἡ	nature
μεταβάλλω	to change, to alter
μεταβαλεῖν	inf. aor. act. of μεταβάλλω
ῥάδιος, ῥᾶδίᾱ, ον	easy

9. Cf. 1st lesson.

10. The noun is based on φύω/φύομαι 'to grow', 'to arise', 'to spring up', 'to become'. Cognates are Skt. *ābhūt* 'he became', Lat. *fuī*, Russian *быт* (*byt*) 'being', 'way of life', and others.

Morphological and semantic couples

ἐλεύθερος	-	ἐλευθερόω
ἐπιχειρέω	-	ἐπιχείρησις, χεῖρ, -ρός
κῆρυξ	-	κηρύττω
χράομαι	-	χρῆμα, χρήματα

εὐτυχής	-	δυστυχής
μετοικίζομαι	-	οἶκος, οἴκημα

Ζεύς, Προμηθεύς, Ἄθηνᾶ, Μῶμος

Grammar

Conjugation of εἶμι 'to be'¹¹ (cf. Lesson VI)¹²:

Ind. praes. impf.:	Ind. praet. impf.:	Indicativus futuri:
εἶμι εἶ εἶστί(ν)	ἦν/ἦ ἦσθα ἦν	ἔσομαι ¹³ ἔσῃ/ἔσει ἔσται
ἔσμέν ἔστέ εἶσί(ν)	ἦμεν ἦ(σ)τε ἦσαν	ἔσόμεθα ἔσεσθε ἔσονται
Coni. imperfectus:	Opt. imperfectus:	Imperativus imperfectus:
ᾤ ᾔς ᾔ	εἴην εἴης εἴη	ἴσθι ἴστω
ᾤμεν ᾔτε ᾤσι(ν)	εἴημεν/εἴμεν εἴητε εἴησαν/εἴεν	ἴστε ἴστων/ἴστωσαν ¹⁴
Inf. imperfectus:	Participium imperfectum:	
εἶναι	ᾔων, οὔσα, ᾔον (ᾔντος, οὔσης)	
Opt. futuri:	Infinitivus futuri:	Participium futuri/futurum:
ἔσοίμην ἔσοιο ἔσοιτο	ἔσεσθαι	ἔσόμενος, ἔσομένου ἔσομένη, ἔσομένης ἔσόμενον, ἔσομένου
ἔσοίμεθα ἔσοισθε ἔσοιντο		

11. Perfect forms like Latin *fuī, fuisse* or English *I have been, to have been, I'll have been*, German *ich bin gewesen* etc., and *aoristos* do not exist in Classical Greek for *to be*. (By analogy, some of them exist in Modern Greek).

12. Several forms of εἶμι in the Homeric language are different which are not listed here.

13. Middle forms in future to active verbs are frequent in Greek.

14. Ἔστω and ἔστωσαν are also used as *functors* in the logical language: “be that ...”, “suppose that ...”, “we assume that ...”.

Comparison of adjectives:

In Lesson VI we met “τοῖς δὲ τῶν ποδῶν ὄνυξι πάντων τῶν θηρίων δυνατώτερόν σε ἐποίησα”. “Δυνατώτερον” is the comparative degree of “δυνατός” ‘strong’, and is, leaving the enclisis aside, important in grammar for three reasons:

- 1, by which endings comparison happens,
- 2, how the stem vowel behaves,
- 3, how comparison happens between *comparanda* (hinted at in Lesson VI).

δυνατός – δυνατώτερος is the normal case. However, some forms of adjectives are sometimes either not attested or are unusual. So is the superlative degree of δυνατός. Though the superlative exists, it is rare.¹⁵

The usual endings are: (comparative) –τερος, –τέρᾱ, –τερον
(superlative) –τατος, –τάτη, –τατον.

The short stem vowel –ο– changes to –ω– if the preceding vowel is short which is the case for “δυνᾶτός”, and remains short if the preceding vowel is long (the case for “ἰσχῦρός”).¹⁶

Some cases of adjective comparison:

ἰσχῦρός ¹⁷	ἰσχῦρότερος	ἰσχῦρότατος	‘strong’
νέος	νεώτερος	νεώτατος	‘young’
θρασύς	θρασύτερος	θρασύτατος	‘bold’
δυστυχής	δυστυχέστερος ¹⁸	δυστυχέστατος	‘unfortunate’
εὐτυχής	εὐτυχέστερος	εὐτυχέστατος	‘fortunate’
μακρός	μακρότερος ¹⁹	μακρότατος	‘long’
πικρός	πικρότερος	πικρότατος	‘bitter’

Some irregular forms:

παλαιός	παλαίτερος	παλαίτατος	‘old’
γεραῖός	γεραίτερος	γεραίτατος	‘old’, ‘aged’
φίλος	φίλτερος	φίλτατος	‘dear’
μέλας, αἶνα, αν	μελάντερος, α, ον	μελάντατος, η, ον	‘black’.

15. The Liddell – Scott Lexicon brings one attestation in neutral (p. 453).

16. This is *one* of the reasons this course indicates vowel length with *macron*. It is also recommended to memorize phonetically the word forms with the *macra* or the *brevia* not always indicated by orthography.

17. All forms have feminine and neuter endings and are declined.

18. This adjective, as does εὐτυχής, belongs to the –es– stem type (–εσ–).

19. Stems in –ο– do not lengthen to –ω– if the penultimate vowel is followed by a mute and a liquid (e.g. –κρ–; by *muta cum liquida* as called in Latin).

Another type ending is in -ίων, -ιον (masc. + fem., and neut.), -ιστος. The -ι- in the comparative is frequently long, though not always, hence: -ῖων, -ῖον.

καλός ²⁰	καλλιῖων, κάλλιον	κάλλιστος ²¹ , η, ον	'beautiful'
ἡδύς ²² , εἶα, ύ	ἡδίων, ἡδτον	ἡδιστος, η, ον	'sweet'
ῥάδιος, α, ον	ῥάων, ῥᾶον	ῥᾶστος, η, ον	'easy'.

The case of κακός, μικρός, ὀλίγος:

κακός:

if it means 'bad', 'evil' – κακίων/κακώτερος, κάκτων κάκιστος

if it means 'inferior', 'mean', 'poor'

– χείρων, χειρον χείριστος (Lat. *deterior*)

if it means 'weak', 'slight', 'frail'

– ἥπτων/ἥσσω/ἔσσω, ἥκιστος (rare) (adv. frequent: ἥκιστα, cf. Lat. *minime*)

μικρός:

if it means 'small', 'little' – μικρότερος

μικρότατος

if it means 'small', 'negligible', 'insignificant'

– ἐλάττων, ἔλαττον

ἐλάχιστος

ὀλίγος:

if it means 'little', 'few', 'limited'

– μείων, μείον

ὀλίγιστος

if it means 'small', 'negligible', 'insignificant'

– ἐλάττων, ἔλαττον

ἐλάχιστος

Declension of Ζεύς, with historical data:

20. Naturally, both καλός and κάλλιστος have all three gender endings, and *all* forms are declined. α of καλός is short in Attic, but long in Homer: κᾶλός.

21. "Καλλίστη": An [apple of discord](#) is a reference to the **Golden Apple of Discord** ([Greek](#): μήλον τῆς Ἐριδος) which, according to [Greek mythology](#), the goddess [Eris](#) ([Gr.](#) "Ερις, "Strife") tossed in the midst of the [feast of the gods](#) at the wedding of [Peleus](#) and [Thetis](#) as a prize of beauty, thus sparking a vanity-fueled dispute among [Hera](#), [Athena](#), and [Aphrodite](#) that eventually led to the [Trojan War](#) (for the complete story, see [The Judgement of Paris](#)). Thus, "apple of discord" is used to signify the core, kernel, or crux of an argument, or a small matter that could lead to a bigger dispute. In some sources, Eris inscribed on the apple "for the fair" or "to the most beautiful" before tossing it. The most popular version of the inscription is **TH KALLISTHI** ([Ancient Greek](#): τῆ καλλίστη, [romanized](#): *tē(i) kallistē(i)*, [Modern Greek](#): τῆ καλλίστη *ti kallisti*; "for/to the most beautiful"). [Καλλίστη](#) is the [dative singular](#) of the [feminine superlative](#) of καλός, [beautiful](#) (Wikipedia).

To Eris, cf. "Ἔριν ἐποιήσαντο" in the text (here, unrelated to the Trojan War).

22. Etymologically, this is the same word with Latin *suāvis* (cf. *persuādeō* in Caesar's text; BG, I,2); and there are exact correspondences in Sanskrit; e.g. *svādate* ('has good taste', about the *soma*, RV 9,68,2). *Svadata* (with short *a*) also exists, and other forms, too (cf. DELG 406–407). Further, ἡδονή ('delight', 'bliss', cf. hedonism) would be *suavitas* in Latin.

Ζεύς is the chief Greek god, with clear Indo-European origin and connotations. Moreover, as weather-god, he appears in expressions like “ὕει [= ὕει] Ζεύς” (“Zeus is raining” = ‘it is raining’)²³, “Ζεὺς νίφει [= νίφει]” (“Zeus is snowing” = ‘it is snowing’), “ὕδωρ ἐκ τοῦ Διός” (‘rain[water]’) etc. This shows that “Zeus” originally meant ‘Heaven’.

Attic Greek:	Homeric, and late:	Doric:
Ζεύς		
Δία	Ζῆνα/Zῆν	Zǣn/Δǣn
Διός (<ΔιFός)	Ζηνός	
Δί (<ΔιFί)/Δί (-Ὺ-)	Ζηνί	
voc. Ζεῦ		

Some more variants are not important at this point of our studies.

In Homer, Zeus gets a very considerable number of epithets like:

αἰγίοχος	‘aegis-bearing’ (Il. 2,375+)
εὐρύοπα	a, ‘wide-eyed’ (if οπ- belongs to ὄψομαι ‘I’ll see’) or b, ‘far-sounding’, ‘thundering’ (if οπ- belongs to Φέπος, ὄψ, νοχ) (Il. 16,241+)
κελαινεφής	‘black with clouds’, ‘shrouded in dark clouds’, ‘cloud-wrapped’, ‘dark-coloured’ (Il. 15,46+)
νεφεληγερέτα	‘cloud-gatherer’ (Il. 1,511+)
τερπικέραυνος	‘delighting in thunder’ (Il. 1,419+)
ὑψιβρεμέτης	‘high-thundering’ (Il. 1,354+)
	and others.

Ζεύς corresponds to Sanskrit *dyáuḥ*, and Δι(F)ός to *diváh*.

Ζεῦ πάτερ (voc.), together with Latin *Jup(p)iter*, is the same as Sanskrit *Dyaùs pitaḥ* (RV 6,51,5a)²⁴. The idiomatic expression, common to the three most important Indo-European languages, also shows that we have to do with a very ancient Indo-European ideologico-mythological concept.

Ultimately, the concept would have derived from *di-n- (‘day’), a morphological and semantic derivative of which would be *dieu- (‘heaven’, giving Ζεύς), whereas “day” is preserved in Russian *день*, Latin *nūn-dinae* ‘market day’, and Sanskrit *madhyāṃ-dinaṃ* ‘midday’. Vernacular Modern Greek Διάς, Δία (nom., and oblique cases) are based on the accusative Δία.

23. To this cf. a Sanskrit parallel: *vṛṣṭí-dyāvā* ‘mit regnendem Himmel’ (=‘with raining sky’)

(J. Wackernagel, *Altindische Grammatik* III, 221).

24. Cf. Wackernagel *ibid.* (where more linguistic explanations).

Δεῖ:

Δεῖ is an elliptical verb used impersonally, having the entry form δέω. The infinitive is δεῖν.

The example in the text “ἔδει τὴν Ἀθηναῖν τῷ οἴκῳ τρόχους ὑποβαλεῖν” shows two peculiarities.

ἔδει is praet. impf. ind. act. which, if not translated periphrastically, literally means ‘(it) was necessary’, ‘(he/she/it) had to ...’. Modern linguistic instinct opts for “would/should have ...”. This means that the modern attitude looks to the result (which is not there) whereas the antique one looks at the effort (which *is* or *is not* there independently of the result).

It must be reminded that *conditional* did not exist in the classical languages whereas *conditionality* could be expressed and/or understood.

The second peculiarity is its syntactic realization: “ἔδει τὴν Ἀθηναῖν [...] ὑποβαλεῖν” – acc. (τὴν Ἀθηναῖν) + inf. (ὑποβαλεῖν, inf. aoristi from ὑποβάλλω), as frequently with impersonal constructions: “Athena should have put ... [but she hasn’t]” (δεῖ + acc.c.inf.).

Similarly (without the conditionality understood):

Δεῖ ἡμᾶς (acc. of ἡμεῖς ‘we’) ἀπελθεῖν ‘we must go away’ (ἀπέρχομαι).

Latin *oportet* is similarly used:

Legem brevem esse oportet – ‘A law must be short (terse, concise)’ (acc.c.inf.).

Haec facta ab illo oportebat/oportebant –
‘(Well,) he had to act in this way’.

In the Ionic dialect (Herodotus) we meet: ἔδεε.

Syntax:

The sentence “τίς κάλλιον τι ποιήσει” is an *indirect question*. An indirect question is a clause in a compound sentence where normally it constitutes a part of the main sentence. If independent, i.e. “τίς κάλλιον τι ποιήσει”, it is an interrogative sentence with its parts in their own right. If subordinated, like here, it is mostly an object clause. An object is like “he asked a question” where “question” is the direct object. If it is a construction like “He asked what the situation was”, the object is expressed in the form of a whole sentence which, here, is a clause. In such cases, it is the compound which counts, here a statement, therefore no question mark is necessary.

As also the English example shows, indirect questions behave, in one or another sense, specifically.

E.g. in German, similarly, the so-called “predicative word order” (verb in the last place) is needed: Ich fragte ihn, wo das Grab liegt/lag ‘I asked him where the grave was’.

In Latin, as also the translation of the Aesopic text shows (quis pulchram aliquam rem faceret), subjunctive is mandatory, and secondarily, also the *consecutio temporum*.

In Greek, *consecutio* is not compulsory but *optativus* may enter:

In the given example (past+future; ἐποιήσαντο+ποιήσει) are attested together.

With present normally present is found:

Εἰπέ²⁵ μοι, τίς εἶ; – ‘Tell me who you are/who are you’.

With past tense, ind. praes. impf., or opt. impf. or opt. aor. (both: *optativi obliqui*, ‘oblique’ or ‘indirect optatives’) are found:

Ἡρώτων²⁶ αὐτούς, τίνες εἶεν/εἰσίν – ‘I was asking them who they were.

Οὐκ οἶδα²⁷, ὅπως εἶπω²⁸ – ‘I don’t know how to tell (it)’.

Οὐκ ἤδην²⁹, ὅπως εἵπομι³⁰/εἶπω – ‘I didn’t know how to tell (it)’.

25. Εἰπέ is imp. aor. act. belonging to λέγω (aor. εἶπον).

26. Verb ἐρωτάω (‘to ask’).

27. Οἶδα is praes. perf. ind. act. of *εἶδω ‘to know’.

28. Εἶπω is coni. aor. act. belonging to λέγω (aor. εἶπον).

29. ἤδην is praet. perf. ind. act. of *εἶδω ‘to know’.

30. Εἵπομι is opt. aor. act. belonging to λέγω (aor. εἶπον).

More on optative, and moods:

Introductory from the Wikipedia³¹:

The **optative mood** (/ˈɒptətɪv/ or /ɒpˈteɪtrɪv/; **abbreviated opt**; from Latin *optō* 1 ‘to wish’, ‘to choose’, ‘to demand’; cf. English “option”) is a **grammatical mood** that indicates a wish or hope. It is similar to the **cohortative mood**, and is closely related to the **subjunctive mood**.

English has no morphological optative, but there are various constructions which impute an optative meaning. One uses the **modal verb** *may*, e.g. **May** you have a long life! Another uses the phrase *if only* with a verb in the past or past subjunctive, e.g. **If only I were** rich! Another uses the present subjunctive, e.g. *God save the Queen!*

Examples of languages with a morphological optative mood are [Ancient Greek](#), [Albanian](#), [Armenian](#), [Georgian](#), [Friulian](#), [Kazakh](#), [Kurdish](#), [Navajo](#), [Old Prussian](#), [Old Persian](#), [Sanskrit](#), [Turkish](#), and [Yup'ik](#).

The optative is one of the four original moods of **Proto-Indo-European**³² (the other three being the **indicative mood**, the **subjunctive mood**, and the **imperative mood**). However, many Indo-European languages lost the inherited optative, either as a formal category, or functional, i.e. merged it with the subjunctive, or even replaced the subjunctive with optative.

In [Ancient Greek](#), the optative is used to express wishes and **potentiality** in **independent clauses**. In **dependent clauses** (**purpose**, temporal, **conditional**,³³ and **indirect speech**), the optative is often used under **past-tense** main verbs³⁴. The optative expressing a wish is on its own or preceded by the particle εἴθε (*eithe*)³⁵. The optative expressing potentiality is always accompanied by the untranslatable particle ἄν in an independent clause and is on its own in a dependent clause.

- Εἴθε βάλλοις (*Eithe bállōis*) "If only you would throw."
- Χαίροιμι ἄν, εἰ πορεύοισθε (*Kháiroimi án, ei poreúoisthe*) "I would be glad, if you could travel."

In [Koine Greek](#), the optative began to be replaced by the **subjunctive**; in the [New Testament](#), it was primarily used in set phrases³⁶.

Its endings are characterized by οι (*oi*) in **thematic** verbs and ι in athematic verbs.

Likewise in [Latin](#), the newer subjunctive is based on the Indo-European optative. With this change in Latin, several old subjunctive forms became future forms. Accordingly, the prohibitive (negative desire and prohibition) was formed with the combination of **nē* + verb form in the optative present.

In [Sanskrit](#), the optative is formed by adding the secondary endings to the verb stem. It

31. With interventions by this author. See also the full article.

32. The term “Proto-Indo-European” (short PIE) tends to oust “Indo-European”. It refers to the – ideally reconstructable – earliest form of *all related* languages which are known today under the label “Indo-European” (IE).

33. On *conditionality*, see some remarks above in Lesson 6.

34. Lesson 9: [...] ἔφη (past tense) [ὁ ταῦρος] οἷός τε εἶη βλέπειν [...]: ‘(He) said (that) the bull would be able to see [...]’.

35. Cf. Εἴθε μίαν μόνην σταφυλὴν ἔχοιμι (Lesson 2, Ὀδοιπόροι καὶ πλάτανος): ‘If only/I wish I had (just) one bunch of grapes’.

36. Still in Modern Greek: “Ο μη γένοιτο” ‘God forbid!’

sometimes expresses wishes, requests and commands: *bhāres* "may you bear" ([active voice](#)) and *bhārethās* "may you bear [for yourself]" ([middle](#)). It also expresses possibilities (e.g. *kadācid goṣabdena budhyeta* "he might perhaps wake up due to the bellowing of cows") or doubt and uncertainty (e.g., *katham vidyām Nalam* "how would I be able to recognize Nala?"). The optative is sometimes used instead of a [conditional mood](#).

After the above general introduction, we confine ourselves first to two functions of optative:

Optative expresses wish:

This function is a feature of independent optative. The fact *who* wishes something seems to be secondary:

One good example is found in Lesson 2:

Εἴθε μίαν μόνην σταφυλὴν ἔχοιμι 'If only/I wish I had a bunch of grapes'.

Another example may be taken from Homer:

τέθναίης, ὦ Προῖτ' ἢ κάκτανε Βελλεροφόντην (Z 164 [Il. 6, 164])

Anteia³⁷, Proitos³⁸ wife is speaking to her husband:

'(be sure), Proitos, (that) you (will) want to die or else(=otherwise) (you) kill Bellerophontes³⁹;
or, in the archaic rendering by A.T. Murray (Loeb, 1928): 'either die thyself, Proetus, or slay Bellerophon'.

(τέθναίης⁴⁰, is in independent usage, i.e. *optative* proper, is opt. perf. act. 2nd pers. sing., a Homeric form of θνήσκω/θνήσκω 'to die'.

Κάκτανε [=κατάκτανε] is the Homeric form of imp. aor. 2nd pers. sing., of κτείνω⁴¹/κατακτείνω 'to kill'.

37. Anteia, in other sources Stheneboia, was the wife of Proitos. She fell in love with Bellerophontes but the hero resisted.

38. Proitos was the king of Tiryns. When his wife accused Bellerophontes that he wanted to make love with her, Proitos sent the hero to his brother-in-law to slay him, a plot which failed.

39. Bellerophontes (or Bellerophon) was a monster-slayer from Corinth (Korinthos). His wonder-horse was the Pegasus.

40. The form τέθνηκα in Lesson VI belongs to this verb. In the classical language, usually the form ἀποθνήσκω is used.

41. Κτείνω (IE *kten-, i.e. <*kten-jō) is related to Skt. kṣaṇōti 'to injure'. As Beekes remarks, "the sense 'to kill' is euphemistic". It is impressive that in Modern Greek, where κτείνω is not attested, the verb for 'to kill' (σκοτώνω), again has a euphemistic origin: in Homer, already, the phrase "τὸν δὲ σκότος ὅσσε κάλυπεν" 'darkness covered his eyes' (= 'he died'), is frequent, σκότος being 'darkness' or 'gloom'. Σκοτώνω derives from σκότος. *Darkness* in Modern Greek is σκοτάδι.

Like in Latin, both moods, subjunctive and optative, can be both independent and dependent. For dependent optative (*optativus obliquus*) we have seen examples in the text. This feature may also be part of a syntactic behaviour called *indirect question*. The question still is part of a larger issue called *direct speech* (*oratio recta*) and *indirect speech* (*oratio obliqua*). We have seen and explained a case of *indirect question* above. One usage of *optative* in subordinated clauses is that in similar cases which resembles, though is not the same, Latin *consecutio temporum*.

Such was the sentence with the example “ἔφη, [...], [ὅτι] οἶός τε εἶη βλέπειν, τοῦ τύπτου” where the optative εἶη depends on the past tense in the main sentence, and τύπτου depends on the foregoing optative the sentence of which functions as a main sentence for the clause “τοῦ τύπτου”, which is also an indirect question.

The *oratio obliqua* has, like in Latin, its rules which will be discussed later.

Some examples after the wording and illustrations of Goodwin⁴² (p. 316[1487]):

After primary tenses an indicative [...] retains both its mood and its tense in indirect discourse. After past tenses it is either changed to the same tense of the optative or retained in the original mood and tense. *E.g.*

λέγει ὅτι γράφει	‘He says that he is writing’.
λέγει ὅτι ἔγραφεν	‘He says that he was writing’.
λέγει ὅτι ἔγραψεν	‘He says that he wrote’.
λέξει ὅτι γέγραφεν ⁴³	‘He will say that he has written’.

etc.

With or without optative:

εἶπεν ὅτι γράφοι/γράφει	‘He said that he was writing (he said “γράφω”).
εἶπεν ὅτι γράψοι/γράψει	‘He said that he would write (he said “γράψω”).
εἶπεν ὅτι γράψειεν/ἔγραψεν	‘He said that he had written (he said “ἔγραψα”).

etc.

42. *A Greek Grammar* by W.W. Goodwin (London etc., St Martin’s Press, 1981 (©1879).

43. Praes. perf. ind. act.

A further case for attractio modi:

Online hits on *attractio modi* are numerous with regard to *subjunctive by attractio modi*, and less with regard to *optative*, however cf. this example given as an interpretation to Sophocles *Oedipus Coloneus*⁴⁴:

“πλήρη δ’ ἔχοντι θυμὸν ὦν χρήζοις, τότε | δωροῖθ’⁴⁵ ὅτ’ οὐδὲν ἢ χάρις χάριν φέροι· (777–778)” (‘When you had got your heart's desire, consented, | Granting a grace from which all grace had fled. | Would not such favour seem an empty boon?’⁴⁶).

Kamerbeek (ad loc.) remarks the following: Πλήρη [...] ὦν χρήζοις· πλήρη (‘sated’) τούτων ὦν (or possibly ὄ)⁴⁷ χρήζοις. The optative by *attractio modi* (ἔχοντι = εἰ ἔχοις)⁴⁸ φέροι (779) is surely better than φέρει.

One more major field where *optative* (together with *subjunctive* and *indicative*) is important, is the cases of *conditionality* to be discussed later.

44. J.C. Kamerbeek, *The Plays of Sophocles. Commentaries. Part VII. Oedipus Coloneus* (Leiden Brill, 1984), p. 118.

45. This verb form belongs to δωρέω ‘to give’, ‘to present’, and is opt. impf. act., 2nd pers. plur. It is Oedipus who speaks to Kreon blaming him.

46. Quoted after *Sophocles with an English Translation* by F. Storr. In Two Volumes. I, 1912, p. 221.

47. ὦν, again, is an *attractio*, a morphological one, certainly “more Greek” than to use “ὄ”. In Lesson 4 (Τέτιξ καὶ μύρμηκες) the text has, for pedagogical reasons, “ἔτρέφοντο τούτοις, ὄ συνελέγοντο”. These texts are, to be reminded, *simplified*. In the case, “ἔτρέφοντο οἷς συνελέγοντο” would have been “more Greek”! Χρήζω, in any case, governs first of all genitive, and only secondarily accusative.

48. “Εἰ ἔχοις” is one case of conditionality, called *casus potentialis*, to be dealt with later. Ἔχοντι equalling “εἰ ἔχοις” is explained by the fact that *participia* have modality (i.e. have the colouring of any mood in the row to which they belong) being deverbal nominals themselves.

In Sanskrit, *optative* does exist. It seems, that its discussion depends partly on personal approaches and partly on how much one accepts of the Paninian tradition, which, important as it is, may not always correspond to modern approaches not to speak of the achievements of Indo–European linguistics.

This writer suggests that in a more advanced level we compare how the three classical languages express various modalities and make a conclusion based on the achievements of grammar and linguistics drawn into the orbit.

Here are some points taken from MacDonell⁴⁹ and Delbrück:

MacDonell (216, pp. 207–208):

In principal sentences:

a wish:	O that I could see Rāma here!
possibility or doubt:	perhaps he may be awakened by the lowing of the cows
probability:	kings can see through the eye of their spies
exhortation or precept:	this girl is not likely to/will not stay here
	do you act thus

In subordinate sentences:

in general relative clauses:	the king who (=every king who) does not neglect the time for the payment of salaries
in final clauses:	indicate to me the place where I am to live (=that I may live there)
in consequential clauses ('so that'):	(only) such a burden should be borne as may not weigh a man down
in hypothetical clauses:	if there were not a king, the state would founder like a ship

Some points Delbrück⁵⁰ (1871, pp. 223–224) deals with:

Interrogative optative in the main sentence

Optative proper⁵¹ (der wünschende Optativ) in the main sentence

Relative adverb introducing a main sentence ("in which way he wants something be for him the possibility granted to do it"): *yatamāthā kāmāyeta tātā kuryāt*

Imperative in the main sentence

etc.

49. A.A. MacDonell, *A Sanskrit Grammar for Students* (Oxford – London, 1927).

50. Berthold Delbrück, *Der Gebrauch des Conjunctivs und Optativs im Sanskrit und im Griechischen* (Halle, 1871).

Delbrück (1842–1922) was professor of Sanskrit and comparative linguistics, and devoted himself to the study of the comparative syntax of the Indo–European languages. He was also in Jena the professor of G.N. Hatzidakis, the greatest linguist ever born in Greece.

51. I.e. *optativus cupitivus*.

Ἄθηνᾶ, declination and explanation:

Ἄθηνᾶ (stem: Ἄθηνᾶᾶ-) ⁵²		According to the rules established
Ἄθηνᾶν		in school grammars, a contraction
Ἄθηνᾶς		will have a circumflex if the first
Ἄθηνᾶ		component was stressed (see fn.)
(ῶ) Ἄθηνᾶ		

This name exists in several variants, four of which are important (with regard to declension, no difficulty to either of them): Ἀθήνη, Ἀθηναία [88 times in Homer], Ἀθᾶνᾶ and Ἄθηνᾶ. Ἀθηναία (fem. of “Ἀθηναῖος” ‘Athenian’) gave the form *Ἀθηναα (Ἀθηνᾶᾶ/Ἀθηνᾶᾶ), and this was contracted to Ἄθηνᾶ. Mycenaean “a-ta-na” opts for Aiolic Ἀθᾶνᾶ.

Etymologically, it is to be connected to the name of the capital of Attica (Athens, Ἀθῆναι) which must be secondary relying on “Athena”. The goddess appears in Mycenaean as *a-ta-na-po-ti-ni-ja* (probably dative: ‘to lady/mistress Athena’).

The prehistoric movements (whether to Crete, given that *a-ta-na-po-ti-ni-ja* is supposed to be a Minoan goddess or the other way round) have not been explained. It is very probable that the goddess was pre-Greek (the infix *-ān- is one reference point), and the name Ἀθῆναι should rest on that with the ending -ai (-αι, cf. Μυκῆναι) which is another reference. *a-ta-na-po-ti-ni-ja* is attested in Knossos (KN V 52.1). Since Athens at that time, i.e. around 1500 B.C., was rather unimportant, the Mycenaean (Cretan) influence is more likely.

The foreign (pre-Greek) origin of the goddess is made probable by a number of facts: her birth (without mother) from Zeus head⁵³, her manly behaviour, her epithets like Pallas (Παλλάς), glaukōpis (γλαυκῶπις), and also the fact that in Crete she reminds of the Potnia Thērōn, Ποτνία Θηρῶν (Mistress of the Animals), all these show towards a foreign origin. (Not to be forgotten that Zeus himself, though Indo-European, and conceivably “Greek”, ousted a previous god, Kronos (Κρόνος).

“Γλαυκῶπις”, though more probably from γλαυκός (‘gleaming’), was usually

52. A.L. Sihler reckons with long -ᾶ-, not “Ἀθηνᾶᾶ-” like most school grammars and other sources, but does not give specific explanation. He writes (*New Comparative Grammar*, 1995, p. 196 [207]):

207. For many of the forms cited in the preceding two sections there are doublets in which the intervocalic -i- is seen in earlier attestations but later disappears: Hom. τελέω, Att. τελῶ; Hom. ἐμέο, ἐμεῦ, Att. ἐμοῦ; Hom. gen.sg. -οιο, -ου, Att. -ου. Cf. also Att. Ἀθηναίᾶ ‘Athene’ next to later Ἀθηνᾶᾶ, Ἀθηνᾶ; υἱός next to ὕός; ποιέω next to ποιῶ and ποῶ (so inscriptions of many dialects); αἰεῖ ‘always’ (from αἰφεῖ) next to ᾠεῖ; καίω ‘burn’ (**kauiō*, cf. aor. ἔκαυ-σα) next to κάω; κλαίω ‘lament’ (**klaiuiō*) next to κλάω. The conditions that govern the loss of *i* in some cases and its persistence in others—if there are conditions—are obscure.

53. Tradition has that Zeus was seized by a heavy headache, and with the help of Eileithyia, the goddess of birth, Pallas Athene, fully armed, sprang out of his forehead.

understood as coming from γλαύξ (Attic γλαῦξ) ‘owl’, i.e. instead of meaning ‘with gleaming eyes’, meaning ‘with the glance of an owl’ (owl was the symbol of Athens). Owl takes her back to the “Mistress of the Animals”. In any case, her eyes were special: in the Iliad I, 200, we read “δεινὸν δὲ οἱ ὄσσε φάανθεν” (‘her two eyes sparkled terribly’) whereas in the Odyssey, I, 44 and 80 we see her as “θεὰ γλαυκῶπις Ἀθήνη”.

Her strange, masculine-comparable epithet Pallas invites us for a long journey, not to undertake here, through Hebrew and Old Persian parallels to Dravidian *paḷagu* to hypothesize an Indo-Atlantic amazon like armed female figure.⁵⁴



Athena is "born" from Zeus's forehead as a result of him having swallowed her mother [Metis](#), as he grasps the clothing of [Eileithyia](#) on the right; [black-figured amphora](#), 550–525 BC, Paris, Louvre.

(Downloaded from the Wikipedia article: 26.7.2020)

54. See the discussion by Wolfgang Fauth in *Der Kleine Pauly* 1, 1979, 681 ff.

Ζεύς, Προμηθεύς, Ἄθηνᾶ, Μῶμος

Exercises

Translation:

Momus was envious of Zeus, Prometheus and Athena.

If the houses had (*coni.*) wheels people could move (*opt.* + ἄν) easily.

Zeus got angry with the wicked Momus.

Give the grades of the following adjectives the way we know:

βαρύς
πονηρός
δυνατός
μέλας
χαλεπός
εὐπρεπής
μουσικός
λευκός

Conjugate the verb τύπτω in the forms met so far:

Collect the names of animals met so far and find the appropriate epithets to them if any in the material so far:

Ζεύς, Προμηθεύς, Ἀθηνᾶ, Μῶμος: A PANTHEON

Zeus⁵⁵: /ˈzjuːs/ (**Ancient Greek**: Ζεύς, *Zeús*, [zdeŷs]; **Modern Greek**: Δίας, *Días* [ˈði.as]) is the **sky** and **thunder god** in **ancient Greek religion**, who ruled as **king of the gods** of **Mount Olympus**. His name is **cognate** with the first element of his **Roman equivalent Jupiter**. His mythologies and powers are similar, though not identical, to those of the Indo-European deities such as **Indra**, **Jupiter**, **Perun**, **Thor**, and **Odin**.

Zeus is the child of **Cronus** and **Rhea**, the youngest of his siblings to be born, though sometimes reckoned the eldest as the others required disgorging from Cronus's stomach. In most traditions, he is married to **Hera**, by whom he is usually said to have fathered **Ares**, **Hebe**, and **Hephaestus**. At the **oracle** of **Dodona**, his consort was said to be **Dione**, by whom the *Iliad* states that he fathered **Aphrodite**. Zeus was also infamous for his erotic escapades. These resulted in many godly and heroic offspring, including **Athena**, **Apollo**, **Artemis**, **Hermes**, **Persephone**, **Dionysus**, **Perseus**, **Heracles**, **Helen of Troy**, **Minos**, and the **Muses**. He was respected as an **allfather** who was chief of the gods and assigned the others to their roles: "Even the gods who are not his natural children address him as Father, and all the gods rise in his presence." He was **equated** with many foreign **weather gods**, permitting **Pausanias** to observe "That Zeus is king in heaven is a saying common to all men". Zeus' symbols are the **thunderbolt**, **eagle**, **bull**, and **oak**. In addition to his **Indo-European inheritance**, the classical "cloud-gatherer" (Greek: Νεφεληγερέτα, *Nephelēgereta*) also derives certain iconographic traits from the cultures of the **ancient Near East**, such as the **scepter**. Zeus is frequently depicted by Greek artists in one of two poses: standing, striding forward with a thunderbolt leveled in his raised right hand, or seated in majesty.

The god's name in the nominative is Ζεύς *Zeús*. It is inflected as follows: **vocative**: Ζεῦ *Zeû*; **accusative**: Δία *Día*; **genitive**: Διός *Diós*; **dative**: Δί *Dí*. **Diogenes Laertius** quotes **Pherecydes of Syros** as spelling the name, Ζάς.

Zeus is the Greek continuation of **Diēus*, the name of the **Proto-Indo-European** god of the daytime sky, also called **Dyeus ph₂tēr* ("Sky Father"). The god is known under this name in the **Rigveda** (**Vedic Sanskrit** *Dyaus/Dyaus Pita*), **Latin** (compare *Jupiter*, from *Iuppiter*, deriving from the **Proto-Indo-European** vocative **dyeu-ph₂tēr*), deriving from the **root** **dyeu-* ("to shine", and in its many derivatives, "sky, heaven, god"). Zeus is the only deity in the Olympic **pantheon** whose name has such a transparent Indo-European etymology.

The earliest attested forms of the name are the **Mycenaean Greek** 𐀓𐀗, *di-we* and 𐀓𐀗𐀀, *di-wo*, written in the **Linear B** syllabic script.

Plato, in his *Cratylus*, gives a folk etymology of Zeus meaning "cause of life always to all things," because of puns between alternate titles of Zeus (*Zen* and *Dia*) with the Greek words for life and "because of." This etymology, along with Plato's entire method of deriving etymologies, is not supported by modern scholarship.

Cronus sired several children by **Rhea**: **Hestia**, **Demeter**, **Hera**, **Hades**, and **Poseidon**, but swallowed them all as soon as they were born, since he had learned from **Gaia** and **Uranus** that he was destined to be overthrown by his son as he had previously overthrown Uranus, his own father, an oracle that Rhea heard and wished to avert.

When Zeus was about to be born, Rhea sought Gaia to devise a plan to save him, so that Cronus would get his retribution for his acts against Uranus and his own children. Rhea gave birth to Zeus in Crete, handing Cronus a rock wrapped in swaddling clothes, which he promptly swallowed.

Picture: The *Jupiter de Smyrne*, discovered in **Smyrna** in 1680 (now in the Louvre, Paris).

55. To this article parts of the respective Wikipedia-article have been used (accessed: 25.4.2020). The *Jupiter de Smyrne* picture has also been taken from this article.



Prometheus – Προμηθεύς



[Prometheus Bound](#) by Thomas Cole (1847)
(Source: Wikipedia-article, downloaded 25.4.2020)

In [Greek mythology](#), **Prometheus**⁵⁶ ([/prəˈmiːθiəs/](#); [Greek](#): Προμηθεύς, pronounced [\[promɛːtʰéus\]](#), possibly meaning "forethought") is a [Titan](#), [culture hero](#), and [trickster](#) figure who is credited with the creation of humanity from clay, and who defies the gods by [stealing fire](#) and giving it to humanity as [civilization](#). Prometheus is known for his intelligence and as a champion of mankind and also seen as the author of the human arts and sciences generally. He is sometimes presented as the father of [Deucalion](#), the hero of the [flood story](#).

The punishment of Prometheus as a consequence of the theft is a major theme of his, and is a popular subject of both ancient and modern culture.⁵⁷ [Zeus](#), king of the [Olympian gods](#), sentenced the Titan to eternal torment for his transgression. The immortal was bound to a rock, where each day an eagle, the emblem of Zeus, was sent to eat Prometheus' liver, which would then [grow back](#) overnight to be eaten again the next day (in ancient Greece, the liver was often thought to be the seat of human emotions). Prometheus was eventually freed by the [hero Heracles](#).

56. Excerpts from the respective Wikipedia-article (downloaded: 25.4.2020).

57. The most important literary work is perhaps Προμηθεύς Δεσμώτης (Prometheus Bound), a play attributed to Aeschylus. According to tradition it was staged in 472 BC in Athens when Ae. won the first prize. The play was again staged twice during the famous Delphic Games by the Greek poet and thinker Angelos Sikelianos, in the 1920s.



Unknown artist: Creation of humanity by Prometheus as Athena looks on
([Roman-era](#) relief, 3rd century; now in the Louvre, Paris)

(Source: Wikipedia-article, downloaded 25.4.2020)

Evidence of a [cult](#) to Prometheus himself is not widespread. He was a focus of religious activity mainly at [Athens](#), where he was linked to [Athena](#) and [Hephaestus](#), other Greek deities of creative skills and technology.

In the [Western classical tradition](#), Prometheus became a figure who represented human striving, particularly the quest for scientific knowledge, and the risk of overreaching or [unintended consequences](#). In particular, he was regarded in the [Romantic era](#) as embodying the lone genius whose efforts to improve human existence could also result in tragedy: [Mary Shelley](#), for instance, gave *The Modern Prometheus* as the subtitle to her novel [Frankenstein](#) (1818).

The etymology of the theonym *prometheus* is debated. The classical view is that it signifies "forethought," as that of his brother [Epimetheus](#) denotes "afterthought". [Hesychius of Alexandria](#) gives Prometheus the variant name of Ithas, and adds "whom others call Ithax", and describes him as the Herald of the Titans. [Kerényi](#) remarks that these names are "not transparent", and may be different readings of the same name, while the name "Prometheus" is descriptive.

It has also been theorised that it derives from the [Proto-Indo-European root](#) that also produces the [Vedic](#) *pra math*, "to steal", hence *pramathyu-s*, "thief", [cognate](#) with "Prometheus", the thief of fire. The [Vedic myth](#) of fire's theft by [Mātariśvan](#) is an analogue to the Greek account. *Pramantha* was the fire-drill, the tool used to create fire. The suggestion that Prometheus was in origin the human "inventor of the fire-sticks, from which fire is kindled" goes back to [Diodorus Siculus](#) in the first century BC. The reference is again to the "fire-drill", a worldwide primitive method of [fire making](#) using a vertical and a horizontal piece of wood to produce fire by friction.

The oldest record of Prometheus is in [Hesiod](#), but stories of [theft of fire](#) by a trickster figure are widespread around the world. Some other aspects of the story resemble the Sumerian myth of [Enki](#) (or Ea in later Babylonian mythology), who was also a bringer of civilisation who protected humanity against the other gods. That Prometheus descends from the Vedic fire bringer [Mātariśvan](#) was suggested in the 19th century, lost favour in the 20th century, but is still supported by some.⁵⁸

The first recorded account of the Prometheus myth appeared in the late 8th-century BC Greek epic poet [Hesiod's](#) *Theogony* (507–616). He was a son of the [Titan Iapetus](#) by [Clymene](#), one of the [Oceanids](#). He was brother to [Menoetius](#), [Atlas](#), and [Epimetheus](#). Hesiod, in *Theogony*, introduces Prometheus as a lowly challenger to [Zeus's](#) omniscience and omnipotence.

In the [trick at Mecone](#) (535–544), a sacrificial meal marking the "settling of accounts" between mortals and immortals, Prometheus played a trick against Zeus. He placed two [sacrificial](#) offerings before the Olympian: a selection of beef hidden inside an ox's stomach (nourishment hidden inside a displeasing exterior), and the bull's bones wrapped completely in "glistening fat" (something inedible hidden inside a pleasing exterior). Zeus chose the latter, setting a precedent for future sacrifices (556–557). Henceforth, humans would keep that meat for themselves and burn the bones wrapped in fat as an offering to the gods. This angered Zeus, who hid fire from humans in retribution. In this version of the myth, the use of fire was already known to humans, but withdrawn by Zeus. Prometheus, however, stole fire back in a [giant fennel](#)⁵⁹-stalk and restored it to humanity (565–566). This further enraged Zeus, who sent the first woman to live with humanity ([Pandora](#), not explicitly mentioned). The woman, a "shy maiden", was fashioned by [Hephaestus](#) out of clay and Athena helped to adorn her properly (571–574). Hesiod writes, "From her is the race of women and female kind: of her is the deadly race and tribe of women who live amongst mortal men to their great trouble, no [helpmeets](#) in hateful poverty, but only in wealth" (590–594).

For his crimes, Prometheus is punished by Zeus who bound him with chains, and sent an eagle to eat Prometheus' immortal liver every day, which then grew back every night. Years later, the Greek hero [Heracles](#), with Zeus' permission, killed the eagle and freed Prometheus from this torment (521–529).

58. The Indic parallels need re-thinking.

59. Giant-fennel is the plant *ferula communis*.

Athena⁶⁰

Athena is "born" from Zeus's forehead as a result of him having swallowed her mother [Metis](#), as he grasps the clothing of [Eileithyia](#) on the right; [black-figured amphora](#), 550–525 BC, Louvre.

(Source: Wikipedia-article, downloaded 25.4.2020)

[See the picture above]

Athena (/əˈθiːnə/; [Attic Greek](#): Ἀθηνᾶ, *Athēnā*, or Ἀθηναία, *Athēnaia*; [Epic](#): Ἀθηναίη, *Athēnaiē*; [Doric](#): Ἀθάνα, *Athānā*) or **Athene** (/əˈθiːniː/; [Ionic](#): Ἀθήνη, *Athēnē*), often given the [epithet](#) **Pallas** (/ˈpæləs/; Πάλλας), is the goddess of wisdom, craft, and war in [ancient Greek religion](#) and [mythology](#). In later times, Athena was [syncretized](#) with the [Roman goddess Minerva](#). Athena was portrayed as having a calm temperament, and moving slowly to anger. She was believed to only fight for just causes and never fight without a purpose.

In [ancient Greek literature](#), Athena is portrayed as the astute companion of [heroes](#) and as the patron [goddess](#) of heroic endeavour. She is also the patroness of [Athens](#). The Athenians constructed the [Parthenon](#) atop their [Acropolis](#) as a temple to Athena; it takes its name from her epithet *Parthenos*, which means "[Virgin](#)".

Veneration of Athena was so persistent that archaic myths about her were recast to adapt to cultural changes. In her role as a protector of the city ([polis](#)), many people throughout the Greek world worshipped Athena as *Athena Polias* (Ἀθηνᾶ Πολιάς "Athena of the city"). While the city of Athens and the goddess Athena essentially bear the same name (*Athena* the goddess, *Athenai* the city), it is not known which of the two words is derived from the other.

Athena is associated with [Athens](#), a plural [toponym](#), designating the place where—according to myth—she presided over her sisterhood, the *Athenai*. In fact, testimonies from different cities in [ancient Greece](#) attest the existence of city goddesses, whose name is the singular form of the respective city names. For example, in [Mycenae](#) there was a goddess called Mykene, and her sisterhood Mycenae, whereas at [Thebes](#) an analogous deity was called Thebe, and the city again a plural, Thebae (or Thebes, where the 's' is the plural formation). The relationship of Athena to her city seems to have been a similar one.

In [Mycenaean Greek](#), at [Knossos](#) a single inscription 𐀀𐀃𐀆𐀇𐀏𐀐𐀑 *a-ta-na po-ti-ni-ja* / Athana potnia/ appears in the [Linear B](#) tablets from the Late Minoan II-era "Room of the Chariot Tablets"; these comprise the earliest Linear B archive anywhere. Although *Athana potnia* often is translated *Mistress Athena*, it could also mean "the [Potnia](#) of Athana", and thus perhaps *the Lady of Athens*. However, any connection to the city of Athens in the Knossos inscription is uncertain. In the still undeciphered corpus of [Linear A](#) tablets—written in the unclassified [Minoan language](#)—a sign series *a-ta-no-dju-wa-ja* is to be found. This could be connected with the Linear B

60. Excerpts and information taken from the respective Wikipedia-article (downloaded 25.4.2020). The long article cannot be quoted in this place.

Mycenaean expressions *a-ta-na po-ti-ni-ja* and *di-u-ja* or *di-wi-ja* (*Diwia*, "of Zeus" or, possibly, related to a [homonymous goddess](#)), resulting in a translation "Athena of Zeus" or "divine Athena". Similarly, in the Greek mythology and epic tradition, Athena figures as a daughter of Zeus (Διός θυγάτηρ; *cfr.* [Dyeus](#)). However, the inscription quoted seems to be very similar to "a-ta-nū-tī wa-ya", quoted as [SY Za 1](#) by Jan Best. Best translates the initial *a-ta-nū-tī*, which is recurrent in line beginnings, as "I have given".

Miriam Robbins Dexter has suggested that, at least at some point in her history, Athena was a [solar deity](#). Athena bears traits common with [Indo-European](#) solar goddesses, such as the possession of a mirror and the invention of weaving (for instance, the Baltic [Saule](#) possesses both these characteristics), and her association with Medusa (herself also suspected of being the remnant of a solar goddess) adds solar iconography to her cultus. Additionally, she is also compared with the Celtic [Sulis](#), a deity whose name is derived from the common proto-Indo-European root for many solar deities. Though the sun in Greek myth is personified as the male [Helios](#), several relictual solar goddesses are known, such as [Alectrona](#).



Athena and Heracles on an [Attic](#) red-figure [kylix](#), 480–470 BC
 (Source: Wikipedia-article, downloaded 25.4.2020)

Details:

Museum Collection
Catalogue No.
Beazley Archive No.
Ware
Shape
Painter
Date
Period

Staatliche Antikensammlungen, Munich
 Munich 2648
 205230
 Attic Red Figure
 Kylix
 Attributed to Douris
 ca. 490 - 470 B.C.
 Late Archaic

DESCRIPTION

Athena serves Heracles wine from an oinochoe jug. She holds a spear and a small owl, and wears the snake-trimmed aegis cloak. Her helm rests behind her on a low plinth. Heracles wears a lion-skin cape, holds a drinking cup (*kylix*) and has a gnarled club resting at his side.

(Source: <https://www.theoi.com/Gallery/K8.2.html> [accessed 25.4.2020])

Momus, god of satire and mockery



Momus Criticizes the Gods' Creations, by [Maarten van Heemskerck](#), 1561, [Gemäldegalerie, Berlin](#)⁶¹

Momus⁶² ([/ˈmoʊməs/](#); [Greek](#): Μῶμος *Momos*) was in [Greek mythology](#) the personification of [satire](#) and mockery, two stories about whom figure among [Aesop's Fables](#). During the [Renaissance](#), several literary works used him as a mouthpiece for their criticism of tyranny, while others later made him a critic of contemporary society. Onstage he finally became the figure of harmless fun.

Two of [Aesop's fables](#) feature the god. The most widely reported of these in Classical times is numbered 100 in the [Perry Index](#). There Momus is asked to judge the handiwork of three gods (who vary depending on the version): a man, a house and a bull. He found all at fault: the man because his heart was not on view to judge his thoughts; the house because it had no wheels so as to avoid troublesome neighbours; and the bull because it did not have eyes in its horns to guide it when charging. Because of it, [Plutarch](#) and [Aristotle](#) criticized Aesop's story-telling as deficient in understanding, while [Lucian](#) insisted that anyone with sense was able to sound out a man's thoughts.

61. Source: the respective Wikipedia-article (accessed 25.4.2020).

62. From the Wikipedia-article (accessed: 25.4.2020).



Plafond de la salle du [théâtre Graslin](#) à [Nantes](#) (1881).

Cet édifice est inscrit au titre des [Monuments historiques](#). Il est répertorié dans la [base Mérimée](#), base de données sur le patrimoine architectural français du [ministère de la Culture](#), sous la référence [PA00108760](#).

(Downloaded from the Wikipedia article, 29.10.2010)



Momos, dieu du sarcasme et de la moquerie (1881), détail du plafond de la salle du [théâtre Graslin](#) à [Nantes](#).

Hippolyte Berteaux, né le [28 mars 1843](#) à [Saint-Quentin](#)¹ et mort le [17 octobre 1926](#) à [Paris](#), est un [peintre français](#), connu pour ses peintures murales et ses portraits.

(Downloaded from the Wikipedia article, 29.10.2010)

Ζεύς, Προμηθεύς, Ἄθηνᾶ, Μῶμος

Reading

Students are advised to consult in online or other sources:

To classicists:

E.L. Leutsch
G.F. Townsend
C. Halm (see above)
B.E. Perry (see above)

To classical authors:

Aesop (see above)

To mythology:

Kronos
Rhea
Zeus
Hera
Athena
Apollo
Eris

Uranos
Olympos
aegis