LEARN TO READ

GREEK

PART 1

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PREFACE

Learn to Read Greek is closely modeled on *Learn to Read Latin,* our textbook published by Yale University Press in 2003. *LTRG* is both an introductory grammar and a first reader for the Attic dialect of ancient Greek. The book aims to help students acquire as quickly as possible an ability to read and appreciate the great works of ancient Greek literature. Learning the language of ancient Greece is a lifelong challenge and an abiding pleasure for the curious intellect. Many factors combine to make ancient Greek a difficult language to master: a large, nuanced vocabulary (more than three times the number of words in extant Latin); extensive and inconstant morphology for nouns, adjectives, and verbs; and a wide variety of dialects offering many variants in spelling, syntax, and word usage. In addition, various authors have their own specially developed vocabularies, syntactic habits, and writing styles. One must, in effect, learn the Greek of Thucydides, the Greek of Sophocles, the Greek of Homer. If the task is difficult, however, the rewards for the devoted effort of serious students are great: what is to be gained is nothing less than direct access to the words and thoughts of Plato, Euripides, Aristophanes, and many others.

 LTRG differs from many other beginning Greek books in offering students interesting and rewarding samples of real Greek texts for reading practice from the third chapter on. These readings quickly become substantial and challenging, and, in our view, are a far better means for studying the language than fabricated stories in Greek such as often appear in other textbooks. While *LTRG* is an Attic Greek text, we include readings containing forms from other dialects (with appropriate explanatory notes) in order to expose students to a wider range of authors and to accustom them to non-Attic forms that they will encounter in Attic Greek texts. We also include readings from Greek writers of the Roman period who wrote in Attic Greek, which by then was recognized as an important literary language and used by a select number of educated writers.

 Our Latin and Greek texts both drew inspiration from books written by our former colleagues at the Brooklyn College of CUNY Latin/Greek Institute: *Latin: An Intensive Course,* by Floyd L. Moreland and Rita M. Fleischer, and *Greek: An Intensive Course,* by Hardy Hansen and Gerald M. Quinn. Floyd Moreland, founder of the Latin/Greek Institute, provided us with our most important guiding principles for teaching Latin and Greek: first, if clearly and completely presented, no element of these languages is more difficult for students to learn than any other; and second, excessive simplification and omission are harmful, not helpful. Summer after summer at the LGI and for many years in our own teaching, these principles have been tested and vindicated, and we have used them to guide our decision making throughout the writing of *LTRG.*

 We could not have produced *LTRG* in its present form without the aid of the digital version of the *Thesaurus Linguae Graecae.* This excellent online resource made it possible to choose vocabulary for each

chapter based on each word's frequency in a selected list of major authors and texts. In this way we could be sure that students using this textbook will learn words that they will encounter regularly when reading classical Greek. Special effort was made to include in the early chapters the words that occur most often in Attic Greek. Searching the *TLG* also helped us find for each chapter appropriate readings drawn from a wide range of prose and poetry. These are the authors that we used most frequently in our searches not only to find passages for inclusion but also to answer questions of meaning and usage:

Aeschines	Isocrates
Aeschylus	Lysias
Aristophanes	Plato
Demosthenes	Sophocles
Euripides	Thucydides
Herodotus	Xenophon

To resolve broader questions of usage, word frequency, or morphology, or to confirm impressions we had formed from our initial searches, we often searched the works of every *TLG* author from the eighth to the fourth centuries B.C.E. In some instances, particularly to confirm the rarity of Greek forms, we searched the works of every *TLG* author from the eighth century B.C.E. to the first century C.E. These searches allowed us to include information in the textbook about the rarity of particular words, the occurrence of verbs in certain moods and voices, and the existence or nonexistence of certain forms. They also informed our decisions about the order of presentation in the textbook and led us to exclude forms and words that we discovered were uncommon in Attic Greek. Statements in the textbook about the frequency of certain forms or about the most common meanings of Greek words are based on our examination of evidence gathered from the *TLG*.

HOW TO USE
LEARN TO READ GREEK

The following is a detailed description of the components of *Learn to Read Greek,* accompanied by suggestions for their most effective use by students and teachers. Only if the textbook is used in partnership with the workbook can the best results be achieved.

Overview: Components and Organization

The main text of *LTRG* comprises sixteen chapters, divided into two parts, that present all the basic morphology and syntax for an elementary course in Attic Greek. Depending on the amount of time available for one's course (meetings per week, minutes per meeting), these sixteen chapters can be studied in two or three college semesters or in two or three years in high school.[1]

The actual teaching and learning units of this book are the sections, and there are approximately ten sections in each chapter. Two or three weeks in college (perhaps twice as much in high school) should be devoted to the study of each chapter. Substantial vocabulary lists and complex Greek sentences (both synthetic and authentic) allow students to significantly advance their knowledge of syntax and to practice and refine their reading skills. The book as a whole, as well as each of the chapters taken individually, aims not at hasty coverage of material but at thorough understanding and engagement as soon as possible with Greek literary texts.

Vocabulary Lists

Each chapter begins with a list of new words to be memorized, placed first for ready reference. The vocabulary has been chosen to provide students with words that appear commonly in a wide variety of Greek authors. In many chapters certain pieces of morphology and syntax must be presented before new vocabulary is learned, but the vocabulary list is given prominence to emphasize its importance and to encourage its acquisition by students as early as possible in the study of each chapter. As the book progresses and chapters are devoted to more advanced syntax, words that are commonly found with the constructions to be learned in those chapters are included in the vocabulary.

At the back of both the textbook and the workbook are complete Greek–English and English–Greek

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1. An ideal arrangement for a three-semester course would be to begin in the spring term or semester and cover six chapters, then complete the book over the two semesters of the following year. This would allow ample time for readings.

vocabulary lists containing all the words that appear in the chapter vocabularies. Some additional meanings and idioms that appear only in the vocabulary notes or elsewhere in the textbook are included. These lists also include the names of the gods and cardinal and ordinal numbers.

Vocabulary Notes

Vocabulary notes follow the word list in each chapter. Since essential information about the forms, meanings, and usage of new vocabulary words is contained in these notes, students should always read them, and the teacher should emphasize the most important points. Particularly in the early chapters, important information about the forms of vocabulary entries (adjectives, principal parts of verbs, etc.) and new morphology is included in the vocabulary notes. This information should be presented in conjunction with the new material in the chapters. It is included in the vocabulary notes for ease of reference, and students should consult these notes frequently while mastering the material in the chapter. (For those who would like to learn more about the development of the Greek language, information has also been included about word formation and Indo-European linguistic features.) Immediately following the vocabulary notes in each chapter are lists of English **derivatives** and **cognates** for many of the new words in the chapter. Although by no means exhaustive, the lists allow students to see how Greek words are related to English words.

Summaries and Synopsis Blanks

When beginning each new chapter, students should tear out from the back of the workbook all the **summaries** for that chapter. These summaries include a copy of the vocabulary list, a list of the new verbs with information about the voices in which they occur and their meanings in different voices, and—most important—one or two pages of compact summaries of the new morphology and syntax introduced in the chapter. These summaries should be consulted when drills on new material are being done in class, and they can serve as valuable learning aids as students work toward mastery of the material presented in each chapter. Included after the summaries for all the chapters are verb **synopsis blanks** that can be torn out and used to make multiple copies for drills.

Sections and Drills

The **sections** that present new morphology and syntax are numbered consecutively from Part 1 through Part 2 of the textbook, as in a reference grammar. Frequently throughout these sections (as well as in the vocabulary notes), brief instructions appear in capital letters (for example, "Memorize this irregular form"). These instructions are addressed directly to students and are intended to ensure that no essential point is overlooked.

Following many of the morphology and syntax sections are sentences pointing to appropriate **drills** in the workbook for individual sections or groups of sections. The drills are designed to reinforce new material as it is presented. The sentences pointing to appropriate drills indicate the natural breaks within chapters, and they can be used to determine how much material to introduce in a class period.

Drills on new forms and syntax include only vocabulary from earlier chapters, unless new morphology or syntax requires the use of new vocabulary. For example, when the morphology of a particular type of third-declension noun is introduced, it is necessary to include new nouns in the corresponding drills to reinforce the new morphology. Also, additional drills on new verbs are added in appropriate places in order to provide more complete coverage of the morphology of new verbs.

Drills are provided in such sufficiently large numbers that some can be done at sight in class, others assigned for homework, and still others used for individual work or quizzes.

Exercises

Following the drills in each chapter in the workbook, **exercises** are provided that allow comprehensive practice of all new vocabulary, morphology, and syntax introduced in a chapter, while reinforcing material presented in earlier chapters. The exercises, consisting of synthetic sentences, are divided into three sections. After the first two chapters, the first section contains Greek sentences *without* accents, and correct accents must be added before the sentences are translated; the second section offers Greek sentences for translation; and the third section provides sentences in English to be translated into Greek. This last section gives students practice in writing clear, correct Greek in plausible Greek word order. The exercises should not be assigned until all new material in a chapter has been introduced, unless a teacher selects only those exercise sentences that contain material already presented.

In the synthetic Greek sentences (drills, exercises, and examples used in the textbook), we have tried to include only usages found in extant Attic Greek; often exact phrases from Greek texts have been included in these sentences.

In our experience, *LTRG* works best when translations of some exercise sentences are assigned as written homework, while class time is devoted to the reading of other exercise sentences at sight. As many as sixty such sentences are provided in the early chapters, but this number is gradually reduced as it becomes possible to reinforce new material through unabridged Greek passages.

Readings

Beginning in Chapter 3, the introduction of new material is followed by a section of **short readings**, unabridged Greek passages drawn from a wide range of ancient authors. Each short reading is preceded by a brief introduction to establish context.[2] Beneath each reading are vocabulary glosses for words that do not appear in the chapter vocabulary lists.[3] The inclusion of these short readings, which steadily increase in number and length, reflects our belief that the best way to learn to read Greek is to study specimens of authentic Greek as soon as possible. The short readings have been chosen to reinforce the vocabulary, morphology, and syntax of the chapters in which they appear and to provide examples of various word orders from Greek prose and poetry. Many of these short readings can be read at sight in class, and some

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2. Introductions are usually *not* provided for short readings that are identified as fragments.

3. Vocabulary glosses for each reading are listed in the order in which the words appear in the passage for ease of use by the student. A dagger (†) indicates a word requiring a special note.

may be read before all the new material of a chapter has been introduced, provided that they not contain material that has not yet been presented.

Beginning in Chapter 6, each section of short readings is followed by a section of **longer readings**, also unabridged Greek passages.[4] In addition to introductions and vocabulary glosses, at the first appearance of an author or a work we have included brief biographies of the authors and descriptions of the works from which the readings are taken. A list of authors and passages allows students and teachers to refer to this material when authors or works appear again in subsequent longer readings or to investigate further when short readings feature these authors or works.

To help give students a basic knowledge of the history and development of Greek literature and to foster their interest in further study, we have organized all readings from ancient authors in each chapter in chronological order by author. (Works by the same author are arranged alphabetically.) Since the texts of Greek literature that survive contain examples of the language as each writer in each period chose to style it, this chronological arrangement helps students observe the evolution of various styles of both prose and poetry. Through the short and longer readings, *LTRG* is meant to become in part a literary venture, and there are many opportunities for consideration of rhetoric and style as well as of forms and syntax.

Names and Meter

A section on the names of the Greek gods and one on basic meters of Greek poetry are included after chapters 5 and 6, respectively. Information presented in these sections is incorporated in subsequent readings in the textbook, and students may either learn the material in these sections or look back at them when necessary, knowledge of which will enhance their reading and appreciation of the authentic Greek passages in the readings.

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4. As a general rule, longer readings are those that have ten or more vocabulary glosses.

ABBREVIATIONS

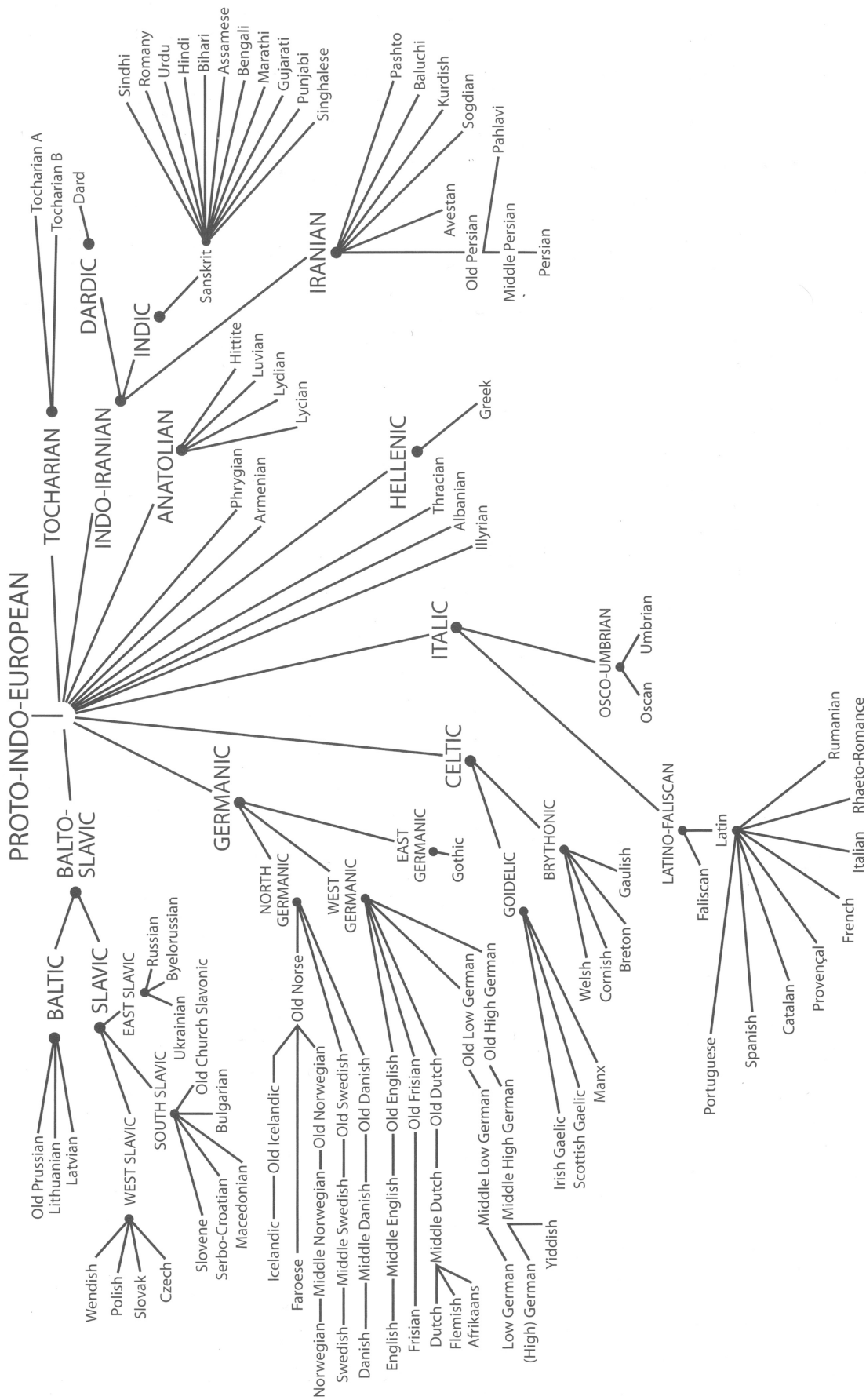|			
¨	diaeresis	i.o.	indirect object
*	indicates that a form is hypothetical	IE	Indo-European
< >	enclose an element added by editors	imperf.	imperfect
[ ]	when referring to authors, indicates that, contrary to the tradition, an author is *not* considered the writer of a work	indef.	indefinite
		indic.	indicative
		infin.	infinitive
		interj.	interjection
<	(derived) from	interrog.	interrogative
>	becomes	intrans.	intransitive
§	section	m.	masculine
a, p, u	antepenult, penult, ultima	masc.	masculine
acc.	accusative	mid.	middle
act.	active	n.	neuter
adj.	adjective	neut.	neuter
adv.	adverb	nom.	nominative
aor.	aorist	obj.	object
B.C.E	Before the Common Era	part.	participle
C.E.	The Common Era	pass.	passive
cf.	*confer,* compare	perf.	perfect
conj.	conjunction	PIE	Proto-Indo-European
d.a.	direct address	pl.	plural
d.o.	direct object	pluperf.	pluperfect
dat.	dative	poss.	possessive
demonstr.	demonstrative	pred.	predicate
DH	dactylic hexamater	prep.	preposition
EC	elegiac couplet	prep. phrase	prepositional phrase
e.g.	*exempli gratia,* for example	pres.	present
etc.	*et cetera,* and the remaining things	pron.	pronoun
exclam.	exclamatory	rel.	relative
f.	feminine	sing.	singular
fem.	feminine	subj.	subject
frag.	fragment	suppl.	supplementary
fut.	future	subst.	substantive
gen.	genitive	trans.	transitive
i.e.	*id est,* that is	voc.	vocative

Figure 1. This chart shows the principal languages of the Indo-European family, arranged in a diagrammatic form that displays their genetic relations and loosely suggests their geographic distribution. Copyright © 1981 by Houghton Mifflin Harcourt Publishing Company. Adapted and reproduced by permission from *The American Heritage Dictionary of the English Language.*

INTRODUCTION

§1. The Greek Language and Its Dialects

The Greek language belongs to the Indo-European family of languages. The name "Indo-European" indicates the geographic area where these languages were originally spoken. The family includes most of the languages spoken in Europe, as well as those spoken as far east as ancient Persia, Afghanistan, and India. By the careful comparison of vocabulary, morphology, and syntax, scholars have shown that all these languages descended from a common ancestor that is called either **Indo-European (IE)** or **Proto-Indo-European (PIE)**, which was probably spoken some time in the fifth millenium B.C.E. (see figure 1). The people who spoke this original language are supposed to have gradually dispersed throughout Europe, Asia, and India, and the language over time changed differently in different places until the variety of languages belonging to this family gradually appeared.

No direct evidence, written or archaeological, survives either for PIE or for the people who spoke it. What is known of the language comes from the comparative study of the languages that descended from it. The study of these languages began at the end of the eighteenth century when Sir William Jones, a lawyer and student of eastern languages, first asserted publicly that Greek, Latin, and Sanskrit, the language of ancient India, were descended from a common source. The scientific study of the Indo-European languages began in the early part of the nineteenth century when Franz Bopp compared the forms of the verb in Latin, Greek, Sanskrit, ancient Persian, and the Germanic languages, of which English is one.

The Indo-European languages have been analyzed and divided into various subgroups, and Greek belongs to the subgroup called **Hellenic**. Hellenic comprises many varieties of ancient Greek, which are called *dialects,* for which written evidence has survived. The earliest Greek dialect for which there is surviving written evidence is **Mycenean**, which was written in a script called **Linear B**. Evidence for this language and this script has been found in several sites in mainland Greece and on Crete and dates from as early as the late fifteenth century B.C.E. For reasons that are still uncertain, Mycenean culture had experienced a sharp decline by the end of the thirteenth century B.C.E., and the Linear B script in which the Mycenean dialect was written ceased to be used.

No Greek writing survives from the next several centuries, but by the beginning of the eighth century B.C.E. a new alphabet was being used, and various forms of writing from this period onward are extant. Linguists now identify about two dozen dialects of Greek (see figure 2 for their geographical distribution), which are known from the thousands of inscriptions that survive, and al-
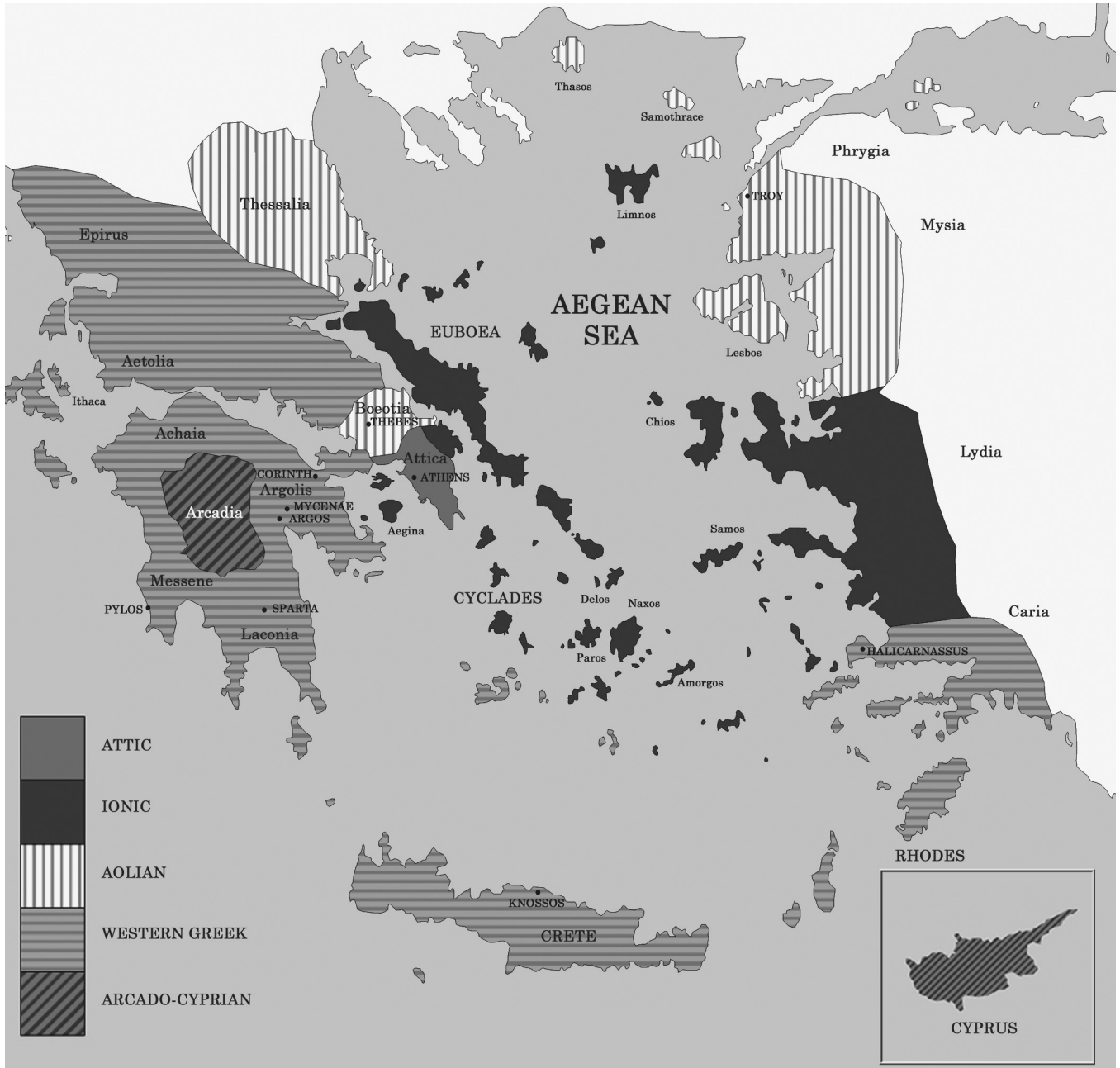
1

Figure 2. Map of Greek Dialects

though these share basically the same alphabet and many of the same linguistic features, they also exhibit marked differences in spelling, pronunciation, vocabulary, and morphology. Although it is likely that speakers of different dialects could have understood one another to some extent, there must have been many moments of confusion. Most dialects of Greek may be organized under the following four headings:

> **Arcado-Cyprian** (two old dialects that seem to have developed from Mycenean)
> **Western Greek** or **Doric** (a large group of dialects that includes Laconian, the language of ancient Sparta)
> **Aeolic** (Boeotian, Thessalian, and Lesbian)
> **Attic-Ionic** (two dialects of great literary importance, Attic and Ionic)

OBSERVATIONS

1. Ionic was spoken and written by Greeks living along the western and southwestern coast of Asia Minor, on many of the islands close to this coast, and in Euboea in mainland Greece. Many of the earliest writers of prose wrote in this dialect, among whom are the philosophers Thales, Anaximander, and Anaxagoras; the medical writer Hippocrates; and the historian Herodotus.

2. The Attic dialect, closely related to Ionic, was spoken and written in Athens and in Attica, the area around Athens. It is the language of, among others, the tragedians Aeschylus, Sophocles, and Euripides; the comic poet Aristophanes; the historians Thucydides and Xenophon; the philosophers Plato and Aristotle; and the orators Lysias, Isocrates, and Demosthenes. Because of the prominence given to this dialect by these and other great writers, after the fifth century B.C.E. Attic became the predominant literary language throughout the Greek-speaking world.

3. From Attic Greek a common dialect eventually developed called **Koine** (< **κοινὴ διάλεκτος**, "common language"), which became the standard language throughout much of the Greek-speaking world, and from which modern Greek developed. The New Testament was written in Koine Greek.

As the names of the dialects and the map in figure 2 suggest, different forms of Greek were initially spoken and used in particular localities in the Greek-speaking world. However, many were also shaped by different writers into *literary languages,* and the importance of their compositions established *literary* versions of these languages with strict rules of vocabulary and syntax. Different literary languages often crossed dialectal borders and once established for a particular type of poetry or writing were used by writers regardless of their native dialects. The language of the *Iliad* and the *Odyssey,* for example, shows features of Ionic with a substantial admixture of Aeolic elements. This mixed dialect became associated with poetry written in hexameters (the Homeric meter), and the poet Hesiod, although a Boeotian, used this mixed dialect in his hexameter poetry.[1] The early Ionic prose writers influenced later prose writers to adopt that dialect for their works. In a similar way, a literary version of Doric became the standard language for choral lyric poetry, and it was used by

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1. The Greek of the *Iliad* and the *Odyssey* cannot, however, be considered a true literary language because these poems were composed over several centuries by preliterate bards, that is, poets of a culture that lacked the art of writing. This is known as the **oral tradition**.

Athenian tragedians in the choral portions of their tragedies, while the language of the rest of the plays remained Attic.

This textbook provides an introduction to Attic Greek. Differences in usage between poetry and prose are pointed out, but for the most part the rules of Attic Greek presented here may be presumed to hold true for the literature of the fifth and fourth centuries B.C.E. Readings from later writers such as Plutarch and Diogenes Laertius are also included because they wrote in deliberate imitation of the Attic Greek of an earlier time. Readings from writers in other dialects are included as well, along with brief notes about their dialectal differences from Attic.

§2. Pronunciation and Orthography of Attic Greek

There were variations in the pronunciation of Attic Greek over the course of the centuries in which it was spoken and written, but there is considerable evidence for a standard in pronunciation, and rules approximating that standard are presented here.[2]

The rules for pronouncing Attic Greek have been reconstructed from several types of evidence:

1. The statements of Greek grammarians and Greek authors on specific points of pronunciation. Many of these grammarians were contemporaries or near-contemporaries of the ancient authors.
2. The orthography, or writing—particularly spelling—of Greek words in inscriptions and manuscripts. Ancient spelling, both in Greek and in other ancient languages, was considerably less standardized than modern spelling. Variations in spelling usually indicate differences in pronunciation.
3. The representation or transliteration of Greek words in other languages and the representation or transliteration of foreign words in Greek. The transliteration of names, in particular, provides valuable information about pronunciation.
4. The grammatical and poetic structure of Greek. This includes the evidence available from the meters of Greek poetry.
5. The etymology of Greek words and the development of Greek words in other languages.
6. Greek wordplay and onomatopoeia (the formation of words to imitate sounds).

Alphabet

The Greek alphabet used in modern printed texts has twenty-four letters. The following chart presents them in their Greek order along with their conventional names and guidelines for pronunciation with English equivalents.

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2. For the presentation of pronunciation the authors are indebted to W. S. Allen's *Vox Graeca* (Cambridge, 3rd ed., 1987), although they have not followed it in all particulars.

Uppercase	Lowercase	Name	Pronunciation
A	α	alpha	α (short) as the *first* **a** of a**w**ait (or as the **u** of c**u**p)
			ā (long) as the **a** of f**a**ther
B	β	beta	as **b**
Γ	γ	gamma	as the **g** of **g**et
			as the **n** of ba**n**k before γ, κ, ξ, or χ
Δ	δ	delta	as **d**
E	ε	epsilon	as the **e** of p**e**t
Z	ζ	zeta	as the **sd** of wi**sd**om
H	η	eta	as the **a** of l**a**te
Θ	θ	theta	as the **t** of **t**op or as the **th** of **th**eater
I	ι	iota	ι (short) as the **i** of b**i**t
			ī (long) as the **ee** of f**ee**t
K	κ	kappa	as **k**
Λ	λ	la(m)bda	as **l**
M	μ	mu	as **m**
N	ν	nu	as **n**
Ξ	ξ	xi	as the **x** of a**x**
O	o	omicron	as the **o** of s**o**ft
Π	π	pi	as the **p** of to**p**
P	ρ	rho	as a rolled **r**
Σ, C	σ, ς, c	sigma	as the **s** of **s**oft
			as **z** before β, γ, or μ
T	τ	tau	as the **t** of coa**t**
Υ	υ	upsilon	υ (short) as the **u** of p**u**t
			ū (long) as the **oo** of f**oo**l
Φ	φ	phi	as the **p** of **p**eople or as the **f** of **f**eel
X	χ	chi	as the **c** of **c**at or as the **ch** of lo**ch**
Ψ	ψ	psi	as the **ps** of a**ps**e
Ω	ω	omega	as the **aw** of s**aw** or as the **o** of h**o**pe

OBSERVATIONS

1. Although in the most ancient manuscripts only the uppercase letters were used, modern editions of ancient works use the lowercase letters developed in the Middle Ages. Capital letters are used, however, for the first letters of proper names, the first letters of direct quotations with the exception of drama, and sometimes for the first letters of paragraphs.

2. Most of the Greek alphabet was derived from the Phoenician alphabet, and many of the names given to the Greek letters are derived from the Phoenician names for their letters. The names *epsilon, omicron, upsilon,* and *omega* were developed in the Middle Ages as the sounds they represented changed.[3]

3. The name for λ in common use today is *lambda,* but the classical name appears to have been *labda.*

4. The pronunciations given for long and short upsilon do *not* represent the sound of original At-

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3. *Epsilon* and *upsilon* mean, respectively, "ε written simply" and "υ written simply" (< ε or υ + ψῑλόν, "simple"). By the Byzantine period certain diphthongs (see below) were pronounced in the same way as these vowels, and *epsilon* and *upsilon* were developed to refer to the simple vowels. *Omicron* means "little o" (< ο + μῑκρόν), and *omega* means "big o" (< ο + μέγα). These terms also arose in the Byzantine period.

tic Greek but are common substitutes used by English speakers. An upsilon in Attic Greek represented a sound between English **u** and English **i**.

5. The alternate pronunciation given for the vowel omega does *not* represent the sound of original Attic Greek but is a common substitute used by English speakers because it makes a clearer distinction between the sounds of omicron and omega.

6. The alternate pronunciations given for theta, phi, and chi are the pronunciations that these letters had at a later period in the development of Greek. They are often used as common substitutes for the sounds these letters had in Attic Greek because they allow English speakers to distinguish clearly the sounds of different Greek letters. For example, the difference between theta and tau is strictly the difference between an aspirated **t** (a **t** with a puff of air after it, as most English speakers pronounce every **t**) and one without aspiration (as may occur when a **t** is pronounced at the end of a word in English).

7. The letter **ζ** is a double consonant and represents the sound **zd**. It is possible that it was also used to represent the sound **dz**.

8. The letters **ξ** and **ψ** are double consonants and represent, respectively, **ks** and **ps**.

9. Of the three different lowercase symbols for sigma used in modern printed texts of ancient Greek, **σ** is used *only* when the letter appears at the beginning or in the middle of a word; **ς** is used *only* at the *end* of a word and is sometimes called **final sigma**. The third symbol, **c**, called **lunate sigma**, may be used anywhere in a word. For example: **στάσις** or **ϲτάϲιϲ**. The lunate sigma was commonly used in ancient Greek manuscripts from the third century B.C.E. on, and its adoption in modern printed texts reflects a desire to imitate more closely the ancient written tradition. In this textbook, the short and longer readings in even-numbered chapters use lunate sigmas, while those in odd-numbered chapters employ the more conventional sigmas in order to familiarize students with all forms.

10. One letter that occurs in many Greek dialects but is not found in Attic-Ionic is the digamma (**ϝ**), which represents the English "w" sound.

☛ DRILL 2 A–D MAY NOW BE DONE.

Consonants

Nine Greek consonants are called **mutes** or **stops** because when they are pronounced the breathing passage must be closed or *stopped*. These consonants are further distinguished in the following chart:

	Voiceless	*Voiced*	*Aspirated*	*+ σ*
Labials	π	β	φ	ψ
Dentals	τ	δ	θ	
Palatals	κ	γ	χ	ξ

OBSERVATIONS

1. **Voiceless** consonants are made with no vibration of the vocal chords and no aspiration. **Voiced** consonants are made with some vibration of the vocal chords and no aspiration. **Aspirated** consonants (or **Aspirates**) are consonants followed by a puff of air.

2. A **labial** ("relating to the lips") is a sound that is produced using the lips. A **dental** ("relat-

ing to the teeth") is a sound that is produced (when properly made) by placing the tongue against the teeth. A **palatal** ("relating to the palate") is a sound that is produced using the soft palate.[4]

3. When *any labial* is followed by a σ in a Greek word (e.g., φσ), the two consonants are replaced by a ψ. When *any palatal* is followed by a σ in a Greek word (e.g., γσ), the two consonants are replaced by a ξ.

Greek also has two consonants called **liquids** (λ, ρ), sounds that may be prolonged; two consonants called **nasals** (μ, ν), sounds that are produced with vibration in the nasal passage; and one **sibilant** (σ), a hissing sound that may be pronounced without a break.

It is necessary to be familiar with these terms for Greek consonants. Understanding the relations among consonants is often important in the formation of Greek words and in the changes that many Greek words undergo.

Vowels, Diphthongs, and Iota Subscripts and Adscripts

Greek has two sets of five vowels:

Short	Long
α	ᾱ
ε	η
ι	ῑ
ο	ω
υ	ῡ

OBSERVATIONS

1. Vowels have both *quantity* and *quality*. **Quantity** refers to the *length* of a vowel. A long vowel takes approximately twice as long to pronounce as a short vowel. In this text, when an α, ι, or υ is long, it is marked with a long mark or **macron**(�‾). The letters η and ω are *always* long vowels and do not require macrons. The letters ε and ο are *always* short vowels. **Quality** refers to the *sound* of the vowel. In most cases a long vowel differs in *both* quantity *and* quality from its related short vowel.

2. Each vowel in a Greek word is either long or short *by nature*. α and ᾱ, for example, are two different vowels, even if they are closely related.

3. Differences in vowel length often convey significant differences in meaning. For example, ἱστάμεθα means "we *are* standing"; ἱστάμεθα means "we *were* standing."

A macron on a long vowel should be considered part of the spelling of a Greek word. When learning new vocabulary, memorize all macrons and always write them on long alphas, iotas, and upsilons.

A **diphthong** (δίφθογγος, "double sound") is a single sound made from pronouncing two

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4. The palate is the roof of the mouth and is divided into the front, hard portion and the back, softer portion. Palatals are made with the soft palate at the back of the mouth. Palatals may also be called **velars**, "relating to the velum," because the velum is another name for the soft palate.

vowels together. The quantity of a diphthong is equivalent to that of a long vowel. The eight diphthongs of Greek are **αι, ει, οι, υι, αυ, ευ, ου,** and **ηυ.** They are pronounced as follows:

αι as the **i** of h**igh**
ει as the **a** of l**a**te
οι as the **oy** of b**oy**
υι as a combination of **u** and **i** (uwi) or as the **wi** of t**wi**n
αυ as the **ow** of h**ow**
ευ as a combination of **e** and **u**
ου as the **oo** of f**oo**l
ηυ hardly different from **ευ**

OBSERVATIONS

1. There is no English sound corresponding to the Greek diphthong **υι**. As its spelling indicates, it is a combination of the short vowels **υ** and **ι** pronounced as one sound. The sound is approximated in the swift pronunciation of the vowels in *Bedouin* (pronounced as if spelled "Béd**owi**n").
2. There is no English sound corresponding to the Greek diphthong **ευ**. As its spelling indicates, it is a combination of the short vowels **ε** and **υ** pronounced as one sound. If Elmer Fudd pronounced *very* (v**ew**y), the **ew** would closely resemble the Greek sound.

In Attic Greek there are three additional diphthongs, which combine a long vowel (**ā, η,** or **ω**) with an **ι: āι, ηι,** and **ωι**. In Attic Greek the **ι** in these diphthongs was very lightly pronounced, and by the second century B.C.E. it was not pronounced at all. Eventually, the **ι** was not even written, but since it was important for spelling and distinguishing words, the scholars of the Middle Ages began to write it *under* the appropriate long vowel. This **ι** is called an **iota subscript**. When the **ι** is written *next* to the long vowel, it is called an **iota adscript**.

Iota subscript	*Iota adscript*
ᾳ	ᾱι
ῃ	ηι
ῳ	ωι

When the first letter of such a diphthong is capitalized, the **ι** is *always* written as an adscript.

Iota adscript
Αι
Ηι
Ωι

OBSERVATIONS

1. When a long **alpha** with an iota subscript or adscript appears in this text, the macron over the alpha is regularly omitted.
2. For a long time, only the iota subscript was used in representing the lowercase versions of these diphthongs in modern editions of ancient texts, but in recent years iota adscripts have

become more common. This text uses iota subscripts. Neither an iota subscript nor an iota adscript should be pronounced.

Rough and Smooth Breathings

Whenever a vowel or diphthong begins a word, it *must be accompanied by* a **rough breathing** (ʽ) or a **smooth breathing** (ʼ) mark. A rough breathing indicates that an *h*-sound (the blowing out of air called aspiration) should be pronounced at the beginning of the word. A smooth breathing indicates that there is *no h*-sound at the beginning of the word. A rough or a smooth breathing is placed *above* a lowercase vowel. It is placed *before* an uppercase vowel. It is placed on the *second* vowel of a diphthong. For example:

ὁδός	(rough breathing *above* lowercase vowel)
Ὁδός	(rough breathing *before* uppercase vowel)
αἱρέω	(rough breathing *above second* vowel of a diphthong)
Αἱρέω	(rough breathing *above second* vowel of a diphthong with uppercase first letter)
ἀγορά	(smooth breathing *above* lowercase vowel)
Ἀγορά	(smooth breathing *before* uppercase vowel)
οἰκίᾱ	(smooth breathing above *second* vowel of a diphthong)
Οἰκίᾱ	(smooth breathing *above second* vowel of a diphthong with uppercase first letter)

If a word begins with the consonant ρ (rho), the consonant *always* receives a rough breathing mark. For example: ῥήτωρ (Ῥήτωρ). This aspiration is not usually pronounced by English speakers.

Punctuation

Although the earliest Greek writings had no breaks between words and almost no punctuation, ancient Greek texts are now printed with words divided and punctuation marks added, some of which are identical to those used in English.

The punctuation marks in common use are the following:

	Punctuation Mark	*Example*
Period	. (as in English)	ἀγαθόν.
Comma	, (as in English)	ἀγαθόν,
Semicolon	· (a raised dot)	ἀγαθόν·
Colon	· (a raised dot)	ἀγαθόν·
Question mark	; (an English semicolon)	ἀγαθόν;

No exclamation point is used. When editors of modern printed Greek texts wish to indicate direct speech, some use quotation marks, as in English (" "), others capitalize the first letter of the quotation, and others do both.

Syllabification

A Greek word has as many syllables as it has vowels and diphthongs. When a word is divided into syllables, each syllable should begin with a consonant whenever possible. For example:

θά/να/τος   (3 syllables)
θε/οῖς   (2 syllables)
ἐ/τε/θύ/κε/σαν   (5 syllables)

If there are two or more consonants in a row, the *last* consonant goes with the following syllable:

συμφορά   συμ/φο/ρά
ἔργον   ἔρ/γον
πολλάκις   πολ/λά/κις

If, however, the combination of two consonants is a *mute* (π, β, φ, τ, δ, θ, κ, γ, χ) followed by a *liquid* (λ, ρ), the two consonants are kept together:

αἰσχρός   αἰσ/χρός
ὅπλον   ὅ/πλον
Ἀλέξανδρος Ἀ/λέ/ξαν/δρος

The last three syllables of a Greek word are known as the *antepenult, penult,* and *ultima:*

last syllable = **ultima** ("last")
second to last syllable = **penult** ("almost last")
third to last syllable = **antepenult** ("before almost last")

θά/   να/   τος
antepenult penult   ultima

☛   DRILL 2 E–K MAY NOW BE DONE.

§3. Accentuation 1: The Possibilities of Accent

Almost every Greek word has one of three kinds of accent marks over the vowel or diphthong in one particular syllable.[5] These accent marks originally indicated various changes in tone or pitch as follows:

acute accent (´)   raised tone
grave accent (`)   no change in tone or tone raised less than for an acute
circumflex (ˆ)[6]   raised and lowered tone

Although changes in tone also occur when English words are pronounced, more prominent is a *stress accent,* by which one syllable of an English word is pronounced more loudly or with greater

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5. There are some words that have no accents, and in certain situations some words might have two accented syllables.
6. The circumflex can be written ˆ, ⌃, or ˜.

emphasis than the others.[7] The accented syllables in Greek words usually receive a stress accent (rather than a change of tone) when pronounced by speakers of English. This stress accent sounds the same no matter what kind of accent mark appears. For example:

> ἄνθρωπον (antepenult is stressed)
> τοιοῦτος (penult is stressed)
> ἀγαθά (ultima is stressed)

An accent is placed *above* a vowel or above the *second* vowel of a diphthong. If a syllable with a rough or smooth breathing is accented, an acute or grave accent is placed *to the right* of the breathing, and a circumflex is placed *above* the breathing:

> τεκμήριον (acute accent above a vowel)
> ἑταῖρος (circumflex above the second vowel of a diphthong)
> ἃν (grave accent above a vowel to the right of a smooth breathing)
> ὅλον (acute accent above a vowel to the right of a rough breathing)
> οἶκος (circumflex above a smooth breathing above the second vowel of a diphthong)

An accent for a *capitalized* vowel is placed *before* the vowel rather than above it. When the first vowel of a *diphthong* is capitalized, the accent is placed above the *second* vowel. However, *when a diphthong contains an iota adscript,* the accent is placed *before* the vowel:

> Ἕκτωρ (acute accent to the right of a rough breathing before an uppercase vowel)
> Αἴσων (acute accent to the right of a smooth breathing above the second vowel of a diphthong with an uppercase first letter)
> Ἅιδης (acute accent to the right of a rough breathing before an uppercase letter followed by an iota adscript)

No matter how long a Greek word is, its accent may appear only on the ultima, the penult, or the antepenult—that is, on one of the last three syllables. Each accent should be considered part of the spelling of each Greek word and should be learned with care and precision. As a word changes its form (e.g., as a noun becomes plural or a verb changes tense), or as it appears in a particular place in a sentence, the accent on a word may *change* either in the type of accent or in the syllable over which the accent appears or both. Changes in accent, however, are limited according to six unchanging rules for the possibilities of accent.

1.	a	p	ù	(if ultima is followed by another word)
2.	a	p	ú	(if ultima is followed by a punctuation mark that signals a pause)
3.	a	ṕ	u	(*not* possible if penult is long and ultima is short)
4.	á	p	ŭ	(ultima *must be short*)
5.	a	p	û	(ultima *must be long*)
6.	a	p̂	ŭ	(if penult is long and is accented and if ultima is short)

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7. Sometimes more than one of the syllables in an English word is stressed.

1. In the rules pictured above, **a**, **p**, and **u** represent the last three syllables of any Greek word. A **breve** (˘) represents a short vowel. A syllable having *neither* of these marks may contain a short vowel, a long vowel, or a diphthong.

2. The grave accent (rule 1) appears only over the ultima. Whenever a word having an acute accent on the ultima is followed by another word with no intervening punctuation, the accent changes from an acute to a grave. Thus, every grave accent was originally an acute accent that was forced to change to a grave because of the flow of the words in a sentence. When an ultima has a grave accent, it need not be stressed.

3. The acute accent may appear over the ultima (rule 2) *if* a pause indicated by some sort of punctuation (period, comma, semi-colon, question mark) follows immediately. The ultima may be long or short.

4. The acute accent may appear over the penult (rule 3) *except* when the penult contains a long vowel or diphthong *and* the ultima contains a short vowel. If the penult must be accented under these conditions, it is accented with a circumflex (rule 6).

5. The acute accent may appear over the antepenult (rule 4) *only if* the ultima contains a short vowel.

6. The circumflex may appear over the ultima (rule 5) *only if* the ultima contains a long vowel or diphthong. A circumflex *never* appears over a short vowel. *Macrons are regularly omitted from a syllable that has a circumflex* because the accent mark itself indicates that the vowel is long.

7. The circumflex may appear over the penult (rule 6) *only if* the penult contains a long vowel or diphthong *and* the ultima is short. A circumflex *never* appears over a short vowel. If the penult of a word containing a long vowel or diphthong (a so-called *long penult*) is to be accented, and the ultima contains a short vowel (a so-called *short ultima*), the accent on that penult *must* be a circumflex.

MEMORIZE AND BE ABLE TO WRITE FROM MEMORY THE SIX RULES FOR THE POSSIBILITIES OF ACCENT.

☛ DRILL 3 MAY NOW BE DONE.

§4. Vocabulary, Morphology, and Syntax

Elementary language study may be divided into three parts: vocabulary, morphology, and syntax.

Vocabulary

Vocabulary refers first to the acquisition of the English meanings of words in another language. Thus, the Greek word **σοφίᾱ** means "wisdom"; the word **λέγω** means "say, tell." In addition to English meanings vocabulary encompasses certain other important elements that give crucial information about gender (for nouns), stems, and parts of speech. A *full vocabulary entry* (the way the word appears in the dictionary) includes all these pieces of information. ALWAYS MEMORIZE THE FULL

VOCABULARY ENTRY FOR EACH NEW WORD TO BE LEARNED. The English meaning alone will never be enough.

Morphology

Morphology is the study of the *different forms* words take in a given language. In English, for example, various pieces of verb morphology must be learned:

1. the third-person singular present tense form of most English verbs is formed by the addition of **-s** or **-es**:

   laugh → laugh**s**   go → go**es**

2. the past tense of many English verbs is formed by the addition of **-ed**:

   laugh → laugh**ed**

Morphology extends as well to nouns, adjectives, and certain other parts of speech that have multiple forms. *The changing of form to convey changed meaning* is called **inflection**.

Some languages are more inflected (have more forms) than others. Thus, the English noun regularly appears in only four forms:

dog (singular)   dogs (plural)
dog's (singular possessive)   dogs' (plural possessive)

The Greek noun, by contrast, regularly appears in ten or more forms. *Since Greek is a more inflected language than English, Greek morphology is considerably more extensive than English morphology, and mastery of Greek's many forms is essential.*

Syntax

The grammatical function of a word in a sentence is the **syntax** of that word. In the English sentence "Dan gave his mother a gift," "Dan," "mother," and "gift" all have different grammatical functions that help convey the complete meaning of the sentence:

Dan   subject
mother   indirect object
gift   direct object

The terms **subject**, **indirect object**, and **direct object** are examples of English syntax, and these and several other terms of English syntax are also used in Greek syntax. Accurate translation of a Greek sentence requires the identification of the syntax of the words in that sentence. Throughout this textbook, new Greek syntactical terms are introduced and defined. These terms are always boldfaced at their first appearance. LEARN ALL BOLDFACED SYNTACTICAL TERMS.

CHAPTER 1

Vocabulary

→ **ἀγορά, ἀγορᾶς, ἡ** agora, marketplace[1]
  οἰκίᾱ, οἰκίᾱς, ἡ house

→ **σοφίᾱ, σοφίᾱς, ἡ** wisdom

→ **συμφορά, συμφορᾶς, ἡ** circumstance; misfortune, disaster
  χώρᾱ, χώρᾱς, ἡ land; country

→ **βουλή, βουλῆς, ἡ** will; plan; council; advice

→ **γνώμη, γνώμης, ἡ** judgment; spirit, inclination; opinion

→ **δίκη, δίκης, ἡ** justice
  εἰρήνη, εἰρήνης, ἡ peace

→ **Ἑλένη, Ἑλένης, ἡ** Helen
  μάχη, μάχης, ἡ battle

→ **ψῡχή, ψῡχῆς, ἡ** soul; life force

→ **Ἀλέξανδρος, Ἀλεξάνδρου, ὁ** Alexander
  ἄνθρωπος, ἀνθρώπου, ὁ or ἡ human being, man
  ἑταῖρος, ἑταίρου, ὁ companion
  θεός, θεοῦ, ὁ or ἡ god; goddess

→ **λόγος, λόγου, ὁ** word; speech; argument
  νῆσος, νήσου, ἡ island

→ **νόμος, νόμου, ὁ** custom; law

→ **ὁδός, ὁδοῦ, ἡ** road, path; journey; way
  πόλεμος, πολέμου, ὁ war

→ **Πρίαμος, Πριάμου, ὁ** Priam

→ **ἔργον, ἔργου, τό** task, work; deed
  ζῷον, ζῴου, τό living being; animal

→ **ὅπλον, ὅπλου, τό** tool; *pl.*, arms, weapons
  τέκνον, τέκνου, τό child

→ **εἰς, ἐς** (prep. + acc.) to, toward; into; against; with a view to, regarding

→ **ἐκ, ἐξ** (prep. + gen.) (out) from, out of; resulting from, in accordance with

→ **ἐν** (prep. + dat.) in, on; among, in the presence of

→ **καί** (conj.) and; **καί . . . καί . . .** both . . . and . . .
    (adv.) even, also
  ὁ, ἡ, τό (article) the

→ **περί** (prep. + gen.) concerning, about
    (prep. + dat.) around
    (prep. + acc.) around; concerning, about

→ **σύν/ξύν** (prep. + dat.) (along) with; with the aid of; in accordance with
  ὦ (interj.) O

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1. An arrow next to a vocabulary word indicates that there is important additional information about the word in the vocabulary notes.

Vocabulary Notes

� The basic meaning of ἀγορά, ἀγορᾶς, ἡ is "assembly." In Homer it refers to an assembly of the people (as distinct from a meeting of the chiefs in council) and is spelled ἀγορή. It also has the more general meaning of "public meeting place" or "market." The ἀγορά in fifth-century Athens was situated between the Acropolis (hilltop fortress) and the Dipylon (city gate) and contained the temples and public buildings used for the work of the Athenian democracy. Because there is no exact English equivalent for the Greek ἀγορά, it is often translated "agora."

➡ Although σοφίᾱ, σοφίᾱς, ἡ may mean "wisdom" in the sense of broad learning and deep understanding, it more often refers to a certain cunning, cleverness, or practical skill in some specific area. The art or craft of gods such as Athena or Hephaestus may be called σοφίᾱ, as may skill in, for example, music, medicine, and divination. Particularly (but not exclusively) in Plato, two other ideas are associated with σοφίᾱ: sound "judgment" or intelligence in matters of moral life and "knowledge" as opposed to ignorance.

➡ συμφορά, συμφορᾶς, ἡ refers to a *bringing together* or conjunction of elements. Thus the word has neutral meanings such as "event" or "circumstance." More often, however, συμφορά means "misfortune" or "disaster." With an appropriate adjective, συμφορά may also refer to *good* "fortune." Because the first syllable of συμφορά is related to the preposition σύν, it also has an older Attic spelling, ξυμφορά, in the tragedians and Thucydides. Be prepared to recognize both forms of this noun.

➡ βουλή, βουλῆς, ἡ is the "will" of a person or god. It is also the name of the smaller deliberative body of the Athenian democracy, the "boule" or "council." After the reforms of Cleisthenes in 508/507 B.C.E., the βουλή was made up of five hundred Athenian citizens whose job was to carry on the day-to-day business of the democracy. Members were chosen by lot to serve one-year terms.

➡ γνώμη, γνώμης, ἡ is related to a verb meaning "know" and is used to refer to several different aspects of the intellect. It means "judgment" or "reason" and may be contrasted with "anger," "passion," or "chance." γνώμη often expresses ideas close to the English "mind" or "spirit," as well as the "will" or "inclination" of one's mind or spirit. Finally, γνώμη may refer to a particular "opinion" or "plan."

➡ The original meaning of δίκη, δίκης, ἡ was "custom" or "usage," and δίκη characterized behavior consistent with one's place in society. It soon came to mean "*right* conduct" or "justice." In poetry, Δίκη is sometimes a goddess, the close ally of Zeus. In addition to its abstract meaning of "justice," δίκη has the concrete meaning of "lawsuit."

➡ Ἑλένη, Ἑλένης, ἡ, "Helen," is the wife of Menelaus, king of Sparta. After being carried away to Troy, Helen is also referred to as the "wife" of Paris, her abductor and consort.

➡ ψῡχή, ψῡχῆς, ἡ means "soul" in two important senses. First, it is the *animating element,* the "life force" that departs from the body at the time of death and travels under the earth to the house of Hades. This soul is said to be both immaterial (ghostly) and immortal. Second, ψῡχή is the unseen *moral, emotional, and intellectual center* of the self or individual. This soul (equivalent to many uses of the English words *heart* and *mind*) can be good or bad and is often the seat of emotions, desires, and rational thought.

➡ Ἀλέξανδρος, Ἀλεξάνδρου, ὁ, "Alexander," is the Greek name of Paris, son of the Trojan king Priam and consort of Helen. From Homer onward, both names, Πάρις and Ἀλέξανδρος, appear in Greek texts, but the latter is more common. Ἀλέξανδρος is also the name of Philip of Macedon's son, often known as "Alexander the Great" (356–323 B.C.E.), who conquered and united all of Greece, as well as most of the lands surrounding the Mediterranean. The philosopher Aristotle was his tutor.

➜ **λόγος, λόγου, ὁ** is a noun related to the verb **λέγω**, "speak," and its many meanings are derived from a general idea of verbal expression. When it refers simply to what is *said*, **λόγος** means "speech," "story," "discussion," or "word." When **λόγος** refers to the account of a person, it can be translated "repute" or "report."

    λόγος is also used to refer to any rational expression, written or spoken, that is an "explanation" (of a theory, of a cause), an "account" (of financial transactions, of an occurrence, of an idea), or an "argument" in a legal or philosophical context. By extension from these meanings **λόγος** is used in a more abstract sense to mean "reason" or "reasoning."

    Sometimes the meaning of **λόγος** is clarified by its use in contrast with other words. When **λόγος** is opposed to ideas such as actuality, fact, or truth, it means "theory" or, more negatively, "pretence." When it is opposed to "myth," however, it means "(rational) account."

➜ **νόμος, νόμου, ὁ** is used of any habitual practice, usage, or "custom." From this develops its second meaning, "law," either a formal statute (the laws of Solon) or a more general guiding principle (the laws of gods and men). Human behavior is often characterized as *according to* or *contrary to* **νόμος**.

➜ **ὁδός, ὁδοῦ, ἡ** is used for any actual or figurative "road," "path," "street," or "course" (the road to the agora, the path of—that is, to—truth). It may also refer to a voyage or "journey" on either land or sea. Finally, **ὁδός** means "way" in a broadly metaphorical sense (a *way* of doing something, a *way* of speaking).

➜ **Πρίαμος, Πριάμου, ὁ**, "Priam," is the king of Troy, husband of Hecuba, and father of many children, including Hector, Alexander, and Cassandra.

➜ **ἔργον, ἔργου, τό** means "work" in the sense of "toil" or "labor" in general, but it may also refer to specific occupations or activities, particularly when qualified by a noun in the genitive case (the works of war, of feasting, of marriage). **ἔργον** may also be used of the *products* of labor. In Homer, for example, the phrase **ἔργα ἀνθρώπων** refers to tilled land. Frequently contrasted with **λόγος**, **ἔργον** in such contexts means either "deed" or "fact."

➜ **ὅπλον, ὅπλου, τό** in the singular means any kind of "tool" or implement. The plural most often refers to the implements of war, "arms," weapons."

➜ The preposition **εἰς/ἐς** is a proclitic and is followed by the *accusative case only*. A **proclitic** (< **προκλίνω**, "lean forward") is a word that has no accent of its own but is pronounced closely with the word that *follows* it. The form commonly used in Attic prose is **εἰς**, *except* by the historian Thucydides, who uses **ἐς** exclusively. In Attic tragedy, **ἐς** is more common than **εἰς**, but both forms are used.

    εἰς/ἐς expresses direction "to," "toward," or "into" a place.

ἡ ἐς ἀγορὰν ὁδός	the road (subj.) *to* the agora
εἰς τὴν οἰκίᾱν	*into* the house

εἰς/ἐς may also mean "with a view to" or "regarding."

τὰς συμφορὰς εἰς τὰ τέκνα	the misfortunes (d.o.) *regarding* the children

In contexts suggesting hostility, **εἰς/ἐς** means "against."

πόλεμον εἰς τοὺς θεούς	war (d.o.) *against* the gods

➙ The preposition **ἐκ** is spelled **ἐξ** when it is followed by a *word beginning with a vowel.* A proclitic, **ἐκ/ἐξ** is followed by the *genitive case only.* **ἐκ/ἐξ** expresses direction "from" or "out from" a place, usually with the article, to indicate *origin.* It may also appear with a Genitive of Separation (§6).

ἐξ ἀγορᾶς	*out from* the marketplace
ἐκ τῆς οἰκίᾱς	*out from* the house
οἱ ἐκ τῶν νήσων ἄνθρωποι	the men (subj.) *from* the islands

ἐκ/ἐξ also may convey an idea of *cause* with the meanings "resulting from" or "in accordance with."

ἐκ τοῦ τῆς Ἑλένης ἔργου	*resulting from* (caused by) the deed of Helen
ἐκ τῶν νόμων	*in accordance with* the laws

➙ The preposition **ἐν** is a proclitic and is followed by the *dative case only.* It expresses location "in" a place, condition, or position.

ἐν τῇ ἀγορᾷ	*in* the marketplace
ἐν ὅπλοις	*in* arms
ἐν πολέμῳ	*in* war

ἐν may also mean "in the number of," "among," or "in the presence of," "in the power of."

ἐν ἀνθρώποις	*among* men
ἐν τοῖς θεοῖς	*in the power of* the gods

➙ **καί** is a *coordinating conjunction.* A **coordinating conjunction** connects only *parallel* or *grammatically balanced* words, phrases, or clauses. When two or more nouns are connected, they must be in the same case: for example, **τοῦ Πριάμου καὶ τῆς Ἑλένης** (of Priam and of Helen). Grammatical elements other than nouns (verbs, adjectives, prepositional phrases, etc.) may also be connected by **καί**: for example, **ἐκ τῆς οἰκίᾱς καὶ εἰς τὴν ὁδόν** (out of the house and into the road).

 To create an even greater balance of elements that are to be joined in Greek, **καί** is often used to mark *each* element. Thus, **καὶ τῷ Πριάμῳ καὶ τῷ τέκνῳ.** It is convenient to translate the first **καί** with the English word "both": "both for Priam and for his child." When such a parallel series contains more than two elements (**καὶ οἱ θεοὶ καὶ οἱ ἄνθρωποι καὶ τὰ ζῷα**), one may omit translation of the first **καί** and translate the others "and": "gods and men and animals (subj.)."

καί is also an adverb that qualifies any single element in a sentence: **καὶ ταῖς θεοῖς** ("even for the goddesses"), **καὶ ἐν πολέμῳ** ("also in war").

➙ The preposition **περί** generally means "around" or "about" in both physical and figurative senses. When followed by the genitive case, **περί** means "concerning" or "about." The word in the genitive case expresses the *thing about which* one is speaking, writing, or thinking.

 When followed by the dative case (rare in both prose and poetry), **περί** means "around" and *locates* something *around* a place.

When followed by the accusative case, **περί** means "concerning" or "about." It may also report *motion* or position around a place or *connection* with a person ("around," "about," "connected with").

Sometimes **περί** is written *after* the noun or pronoun it governs, and *its accent shifts to the penult:* **δίκης πέρι,** "about justice." This reverse order of a preposition and its object is called **anastrophe** (**ἀναστροφή,** "turning back"). Anastrophe may occur with many other **disyllabic** (two-syllable) prepositions and is always indicated by the shift of the accent to the penult.

➡ The preposition **σύν** (more common in poetry than in prose) is always followed by a noun in the *dative* case. It expresses a general idea of *accompaniment* and means "with" in these senses: "along with," "with the aid of," "in accordance with." These common phrases serve as models for the uses of **σύν:**

σὺν ὅπλοις	"along with arms" (= "armed" or "bearing arms")
σὺν (τοῖς) θεοῖς	"with the aid of the gods"
σὺν δίκῃ	"in accordance with justice" (= "justly")

The older Attic form **ξύν** is favored by Thucydides and the tragedians.

Flash Cards

The mastery of vocabulary is an essential part of learning Greek, and the creation and use of flash cards help students memorize and retain words as their vocabulary increases. To make a flash card for a noun, one should write the full vocabulary entry in Greek—nominative singular, genitive singular, and article indicating gender—on one side of a card and the English meaning(s) on the other. Additional meanings or other important information given in the Vocabulary Notes can be included as well. Flash cards are most effective when the Greek entry and meanings are *said aloud*.

βουλή, βουλῆς, ἡ	will; plan; council; advice

For a preposition, adverb, or conjunction write the Greek word on one side of a flash card and all other information—including such things as part of speech, cases taken, and English meanings—on the other.

περί	(prep. + gen.) concerning, about (prep. + dat.) around (prep. + acc.) around; concerning, about

MAKE A FLASH CARD FOR *EVERY* NEW VOCABULARY ITEM AND INCLUDE *ALL* INFORMATION FROM THE VOCABULARY ENTRY ON THE VOCABULARY PAGE ABOUT EACH WORD.

Derivatives and Cognates

Many English words are *derived from* Greek words; that is, they descend *directly* from words in Greek. Such words are called **derivatives**. The English word *polemic,* for example, is a derivative of the Greek word πόλεμος. In many instances, the differences in sound and spelling between a Greek word and its English derivative are not significant enough to obscure the fact that the two words are related. Some English words are derived from the *roots* of one or more than one Greek word. A **root** is the basic element or stem of a word that carries its meaning and from which many other words are made. The English word *economics,* for example, is derived from the roots of two Greek words, οἰκίᾱ (οἰκο-) and νόμος (νομ-).

An English word and a Greek word can also be related if they both descend (are derived) from a common Proto-Indo-European word or root, even if the English word is *not* derived from Greek but from another ancient language (such as Latin). Such words are called **cognates** because they are *related* to each other, but one is *not* derived from the other. It is often impossible to tell that an English word and a Greek word are cognates because the PIE root from which they descend has undergone radically different changes in pronunciation and spelling as it has developed in each language family. The English word *parliament* is cognate with the Greek word βουλή, for example, but the words do not appear to be related. As words developed and changed from one language to the next, their meanings often changed *radically,* and therefore the *meanings* of words do not help to identify cognates. Cognates are identified by first tracing a word or root in a language back to a word or root in an older language (often PIE) and then applying what is known about how the individual sounds in that root changed in different languages.

In each chapter a list of some English derivatives and cognates of the new Greek vocabulary appears at the end of the vocabulary notes. This list is intended in part to help students remember the meanings of new vocabulary words by associating them with certain English words. It may also help students expand their English vocabulary and stimulate further interest in learning about the relations among words. The cognates are provided to show how the same root or word in PIE has given rise to a wide variety of seemingly unrelated words in English. Sometimes only the *root* of an English word is related to the corresponding Greek word. Where possible, the portion of the English word that descends from that root is set in boldface.[2]

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2. For further information on these and other derivatives and cognates, students may consult the Indo-European Roots Appendix of the *American Heritage Dictionary of the English Language,* 4th ed. (Houghton-Mifflin, 2000).

	Derivatives	*Cognates*
ἀγορά	**agora**phobia, all**egory**	ag**gre**gate, cram
ἄνθρωπος	**anthropo**logy, mis**anthrope**	
βουλή	abulia	ball, ballistic, de**vil**, para**ble**, parliament
γνώμη	gnomic	know, can, **no**tice, dia**gno**sis
δίκη	**dic**ast, theo**dicy**	toe, ad**dict**, in**dict**
ἔργον	erg, en**erg**y, Ge**orge**	work, irk, organ, orgy
ζῷον	**zo**diac, **zoo**logy	**qui**ck, **vivid**, **whis**key, **bi**ology
θεός	a**the**ism, en**thu**siasm, **ti**ffany	feast, pro**fa**ne
λόγος	**log**ic, apo**logy**, epi**logue**	**leg**al, dia**lect**, intel**lig**ent
μάχη	theo**machy**	might, may
νόμος	auto**nom**ous, eco**nom**y	**nom**ad, **nim**ble
ὁδός	**od**ometer, ex**odus**	
ὅπλον	**hopl**ite	
οἰκίᾱ	**ec**onomy, **ec**ology	village, villain
πόλεμος	polemic	
σοφίᾱ	philo**sophy**	
τέκνον		thane, **toc**ology
ψῡχή	Psyche, psychic	

§5. Accentuation 2: Persistent Accent

The accent on each Greek *noun* is given by the first form of the word as it appears in vocabulary lists and dictionaries. One could say that each Greek noun has a given accent on a given syllable "by nature." When the form of a noun is changed (by the addition of different endings), the given accent is usually *persistent*. A **persistent accent** ideally *remains the same kind of accent (acute or circumflex) on the same syllable.* Sometimes, however, the rules for the possibilities of accent require a noun's persistent accent to change to a different kind of accent or move to a different syllable (§3). For example:

First Form with Given Accent	*Changed Forms*
δίκη	δίκης, δίκᾱς
πόλεμος	πόλεμον, πολέμου
ψεῦδος	ψεύδους, ψεύδη
σῶμα	σώματος, σωμάτων
ἐλπίς	ἐλπίδος, ἐλπίσιν

OBSERVATIONS

1. When the ending -**η** of the noun **δίκη** is changed to –**ης** or –**ᾱς**, *no change of accent* is required. The persistent accent given in **δίκη**, an acute on the penult, remains unchanged.

2. When the ending -**ος** of the noun **πόλεμος** is changed to -**ον**, no change of accent is required. Since the ultima remains *short,* the given accent (acute on the antepenult) does not change. When the ending is changed to -**ου**, the ultima is no longer short, and no accent may appear on the antepenult. The persistent accent remains acute but moves to the penult.

3. When the ending -**ος** of the noun **ψεῦδος** is changed to -**ους** or -**η**, the ultima is no longer short. The persistent accent remains on the same syllable, but it changes to an acute.

4. When the noun **σῶμα** is changed to **σώματος** or **σωμάτων**, the syllable bearing the given accent (**σω**-) becomes the antepenult instead of the penult. In the form **σώματος** the persistent accent may remain over the same syllable (**σω**-), but it must change to an acute since only an acute accent may appear on the antepenult. In the form **σωμάτων**, no accent is possible on the syllable **σω**- in the antepenult because the ultima is long. The persistent accent is forced both to move to the penult and to change to an acute.

5. When the noun **ἐλπίς** adds a syllable in its changed forms, the given accent is no longer on the ultima, but it may remain the same accent on the syllable -**πι**- when that syllable is the penult.

If a noun's given accent is an acute on the ultima, this acute almost always changes to a grave when the noun is followed by another word with no intervening punctuation.

First Form with Given Accent	*First Form with Word Following*
ποιητής	ποιητὴς νέος
θεός	θεὸς πολέμου

☛ DRILL 5 MAY NOW BE DONE.

§6. The Greek Noun and Its Properties: Gender, Number, and Case

A noun is the name of a person, place, or thing.[3] Every noun in Greek has three properties: **gender**, **number**, and **case**.

Gender—Greek nouns have the genders **masculine** or **feminine**. Nouns that are neither masculine nor feminine are called **neuter**. In the vocabulary entry for each noun, the gender is indicated by a particular form of the article "the": ὁ = masculine, ἡ = feminine, τό = neuter (§10). The gender for each noun must be memorized.

Number—Greek nouns appear in the **singular** when referring to one and in the **plural** when referring to more than one. The **dual** refers to *pairs* of things (e.g., hands, feet, the sons of Atreus), but dual forms are fairly uncommon. Forms of the dual are given in the Morphology Appendix along with singular and plural forms.

Case—Greek nouns occur in a variety of different forms in both the singular and the plural. Each different form, or **case**, is indicated by an **ending** attached to a stem that remains the same. Each case ending indicates a noun's syntax, the grammatical function that it has in a sentence. When a Greek noun functions as the subject of a sentence, for example, it has one case ending, but when it functions as the direct object, it usually has a different case ending.

The parent language of Greek, Indo-European, had eight cases for nouns, each case with its own grammatical function or functions. Greek has only five cases, which nevertheless express all the functions of the original eight. This is possible because certain cases in Greek perform more than one grammatical function. In order to clarify the functions of cases in particular instances, prepositions are often used. The names of the Greek cases and their basic functions are:

Nominative Case

—used for the *subject* of a sentence
—used for the *predicate nominative*

The two essential elements of every sentence are the *subject* and the *predicate.* The **subject** is that which is spoken about, and the **predicate** is all that is said about the subject.

> Helen wept.
> The man will send a letter to his brother.

In these sentences, "Helen" and the "the man" are subjects; "wept" and "will send a letter to his brother" are predicates. Both "Helen" and "the man" would be in the nominative case in Greek, and the syntax of each would be **Nominative, Subject.**[4]

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3. There are, in fact, several kinds of nouns:
   common nouns: woman, song, town, pancake
   proper nouns: Maisie, Greece, Castor, Beatles
   collective nouns: crowd, tribe, senate, army
   abstract nouns: friendship, beauty, freedom, excellence
   verbal nouns: walking (gerund), to walk (infinitive)
4. The syntax of any noun includes the *case* of the noun and its *grammatical function*.

Certain verbs, such as "be," "become," and "seem," are called **copulative** or **linking** verbs. A linking verb is followed *not* by a direct object but rather by *an element that is equivalent to the subject,* and this element is called a **Predicate Nominative**.

Helen is a queen.
The man will become a god.

In these sentences "Helen" and "the man" are subjects, while "a queen" and "a god" are Predicate Nominatives. Both the subjects and the Predicate Nominatives would be in the nominative case in Greek, and the syntax of a "a queen" or "a god" would be **Predicate Nominative**.

Genitive Case

—used to *qualify* or *limit* another noun in a variety of ways
—often corresponds to a translation using the English preposition "of"
—also expresses *separation* and in this usage corresponds to a translation using the English preposition "from"

In the phrases "the beauty of Helen," "a fear of death," "the brave ones of the soldiers," the phrases "of Helen," "of death," and "of the soldiers" qualify or limit in various ways the nouns on which they depend. These phrases would be expressed in Greek by "Helen," "death," and "soldiers" in the genitive case *with no separate Greek word* corresponding to the English word "of." That is, the genitive case ending *contains within it the idea of* "of."

One idea commonly expressed by the genitive case is that of ownership or possession. In the phrase "the house of the man" (= the house belonging to the man), "of the man" would be expressed in Greek by the word "man" in the genitive case, and the syntax of that word would be **Genitive of Possession**.

In the sentence "We departed from the land," the phrase "from the land" indicates that "we" were *separated* "from the land." In the sentence "They will remove the general from office," "the general" will be *separated* "from office." These two examples begin to illustrate the genitive's *separative* or "from" function. "From the land" and "from office" would be expressed in Greek by "the land" and "office" in the genitive case, and the syntax of each of those words would be **Genitive of Separation**. Sometimes a preposition meaning "from" accompanies a Genitive of Separation in order to clarify this function of the genitive case and distinguish it from other functions of the same case.

Dative Case

—used to express the *person* or *thing interested in or affected by* the action of a verb and in this usage corresponds to a translation using the English prepositions "(with reference) to" or "for"
—also expresses *means* or *instrument* and in this usage corresponds to a translation using the English prepositions "with" or "by (means of)"
—also expresses *location* (in space or time) and in this usage corresponds to a translation using the English prepositions "in," "on," or "at"

In the sentence "To the Corinthians war is inevitable," the phrase "to the Corinthians" expresses the persons *with reference to whom* or *in whose opinion* "war is inevitable." "To the Corinthians" would be expressed in Greek by the word "Corinthians" in the dative case, and the syntax of that word would be **Dative of Reference**. *No separate Greek word* corresponding to the English preposition "to" would be used; such an idea *is contained within* the dative case ending.

In the sentence "She struck him with a sword," the phrase "with a sword" indicates what "she" *used* to strike "him," the *instrument by means of which* "she struck him." "With a sword" would be expressed in Greek by the word "sword" in the dative case, and the syntax of that word would be **Dative of Means** (or **Dative of Instrument**). *No separate Greek word* corresponding to the English preposition "with" would be used; such an idea *is contained within* the dative case ending.

In the sentence "In the house he is safe," the phrase "in the house" expresses an idea of *location*. It answers the question "*Where* is he safe?" The prepositional phrase "in the house" would be expressed in Greek by the word "house" in the dative case *preceded by* a preposition meaning "in."

Accusative Case

> —used to express the direct object of a verb
> —used following certain prepositions

In the sentence "The poet composes a song," the noun "song" is the *direct object* of the verb "composes" because the action of the verb "composes" is directly exerted on the object "song." "Song" would be expressed in Greek in the accusative case, and the syntax of that word would be **Accusative**, **Direct Object**.

In the sentence "The army was moving toward the city," the words "the city" express the place *toward which* the "army was moving." "Toward the city" would be expressed in Greek by the word "city" in the accusative case *preceded* by a preposition meaning "toward." Many ideas of motion *toward, into,* or *against* are expressed in Greek by a noun in the accusative case preceded by a preposition.

Vocative Case

> —used for *addressing* someone *directly*

In the sentence "Tell me, friend, why you are here," the word "friend" expresses the person being addressed directly by the speaker of the sentence. The word "friend" would be expressed in Greek in the vocative case, usually preceded by a Greek word similar to the English interjection "O."

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Summary of Cases and Their Basic Functions

Case Name	Used to Express
Nominative	1. subject
	2. predicate nominative
Genitive	1. "of"
	2. "from"
Dative	1. "to," "for"
	2. "with," "by (means of)"
	3. "in," "on" (with preps.)
Accusative	1. direct object
	2. "toward," "(in)to," "against" (with preps.)
Vocative	direct address

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☛ DRILL 6 MAY NOW BE DONE.

§7. The Three Declensions

Greek nouns are grouped in three families called **declensions**. Each noun belongs to *one declension only,* and each declension has its own distinctive sets of case endings.

A full vocabulary entry for a Greek noun contains, in the following order, the *nominative singular,* the *genitive singular,* one of the three *nominative singular* forms of the article "the" to indicate gender,[5] and the English meaning(s). For example:

First Declension	**σοφίᾱ, σοφίᾱς, ἡ**	wisdom
	γνώμη, γνώμης, ἡ	judgment
Second Declension	**λόγος, λόγου, ὁ**	word
	ὅπλον, ὅπλου, τό	tool
Third Declension	**δαίμων, δαίμονος, ὁ** or **ἡ**	divinity
	σῶμα, σώματος, τό	body

OBSERVATIONS

1. Nouns ending in **-ᾱ** or **-η** in the nominative singular and **-ᾱς** or **-ης** in the genitive singular belong to the *first* declension.

2. Nouns ending in **-ος** or **-ον** in the nominative singular and **-ου** in the genitive singular belong to the *second* declension.

3. Nouns of the third declension have a great variety of nominative singular forms. Their genitive singular forms usually end in **-ος**.

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5. For a complete presentation of the Greek article, see §10.

4. The masculine singular nominative of the article (ὁ) indicates that a noun is masculine in gender. The feminine singular nominative of the article (ἡ) indicates that a noun is feminine in gender. The neuter singular nominative of the article (τό) indicates that a noun is neuter.

Finding the Stem

The genitive singular given in the vocabulary entry for each noun helps indicate the declension to which the noun belongs. The genitive singular is also the form from which a **stem** is derived for use in making all other forms of the noun.

To find the stem of most nouns, *remove the ending from the genitive singular* (the second element given in the vocabulary entry). What remains is the stem.

σοφίᾱ, σοφίᾱς, ἡ wisdom	stem = **σοφι-**
γνώμη, γνώμης, ἡ judgment	stem = **γνωμ-**
λόγος, λόγου, ὁ word	stem = **λογ-**
ὅπλον, ὅπλου, τό tool	stem = **ὁπλ-**
δαίμων, δαίμονος, ὁ or **ἡ** divinity	stem = **δαιμον-**
σῶμα, σώματος, τό body	stem = **σωματ-**

All the forms of a noun are created by taking the stem of that noun and adding the case endings that belong to its particular declension. When one generates a complete set of forms for a noun in Greek, one is said to decline the noun, and the resulting set of forms is called a declension of the noun.[6]

§8. Noun Morphology: First Declension 1

Most nouns of the first declension are feminine; some are masculine. There are no neuter first-declension nouns.

The two most common kinds of first-declension nouns are those whose nominative singular forms end in **-ᾱ**, which are called **long-alpha nouns**, and those whose nominative singular forms end in **-η**, which are called **eta nouns**. Long-alpha nouns use the set of endings on the left below; eta nouns use the set of endings on the right. *The plural endings of both sets are identical.*

	Case Endings of the First Declension			
	Singular	*Plural*	*Singular*	*Plural*
Nominative/Vocative	-ᾱ	-αι	-η	-αι
Genitive	-ᾱς	-ῶν	-ης	-ῶν
Dative	-ᾳ	-αις	-ῃ	-αις
Accusative	-ᾱν	-ᾱς	-ην	-ᾱς

Memorize each set of endings, proceeding down the singular column and then down the plural column. Be prepared to recite the endings quickly.

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6. *Declension* thus has two meanings: it is both the name for each of the three families of nouns (first declension, second declension, third declension) and the name for a complete set of forms for an individual noun.

To decline a long-alpha noun of the first declension, add the appropriate endings to the stem. For example:

> **οἰκίᾱ, οἰκίᾱς, ἡ** house
> stem = **οἰκι-**
>
> *Singular*
> Nom./Voc.   οἰκίᾱ   a house (subject or predicate nominative)
>   house (direct address)
> Gen.   οἰκίᾱς   of a house; from a house
> Dat.   οἰκίᾳ   to a house/for a house; by a house/with a house;
>   in a house
> Acc.   οἰκίᾱν   house (direct object)
>
> *Plural*
> Nom./Voc.   οἰκίαι   houses (subj. or pred. nom.)
>   houses (d.a.)
> Gen.   οἰκιῶν   of houses; from houses
> Dat.   οἰκίαις   to houses/for houses; by houses/with houses;
>   in houses
> Acc.   οἰκίᾱς   houses (d.o.)

OBSERVATIONS

1. The abbreviations for the case names used in the model declension above are standard and appear frequently in this textbook. The abbreviations *subj.* (subject), *pred. nom.* (predicate nominative), *d.a.* (direct address), and *d.o.* (direct object) are also standard and used throughout.

2. In both long-alpha and eta first-declension nouns, the nominative and vocative endings are identical in both singular and plural and are therefore listed together. In long-alpha first-declension nouns, **-ᾱς** is the ending of both the genitive singular and accusative plural.

3. There is no indefinite article in Greek, but the English indefinite article (*a, an*) may be freely supplied in translations of Greek nouns.

4. The accent on nouns is *persistent* and is given by the nominative singular. The rules for the possibilities of accent allow the acute accent on the penult in the word **οἰκίᾱ** to remain persistent throughout the declension (§3). One accent rule, however, applies to *all* first-declension nouns: the genitive plural ending **-ων** *always* has a circumflex *no matter where the persistent accent falls*. MEMORIZE THIS ADDITIONAL RULE OF ACCENT.[7]

5. All first-declension nouns have an alternate dative plural ending, **-αισι(ν)**, which appears in Attic poetry and in other dialects. This alternate ending has a nu in parentheses, which is called a **nu movable** or a **movable nu**. It usually appears as part of the dative plural when the word to which it is attached is followed by a word beginning with a vowel *or* when the word to which it is attached is the last word in a clause or sentence. BE PREPARED TO RECOGNIZE THIS ALTERNATE ENDING WHEN IT OCCURS IN READINGS.

6. Although the English translation "from" is given for a word in the genitive case, a genitive is sometimes also preceded by a Greek preposition meaning "from." The English translation

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7. In earlier Greek, the genitive plural ending of first-declension nouns was **-άων**. In Attic Greek the two vowels contracted and resulted in the ending and accent **-ῶν**.

"in" for the dative is usually used *only* when the noun is preceded by a Greek preposition meaning "in."

To the declension of **οἰκίᾱ** one may compare the declensions of several other first-declension nouns:

	χώρᾱ, χώρᾱς, ἡ land Stem = χωρ-	ἀγορά, ἀγορᾶς, ἡ marketplace Stem = ἀγορ-	δίκη, δίκης, ἡ justice Stem = δικ-	βουλή, βουλῆς, ἡ will Stem = βουλ-
Singular				
Nom./Voc.	χώρᾱ	ἀγορά	δίκη	βουλή
Gen.	χώρᾱς	ἀγορᾶς	δίκης	βουλῆς
Dat.	χώρᾳ	ἀγορᾷ	δίκῃ	βουλῇ
Acc.	χώρᾱν	ἀγοράν	δίκην	βουλήν
Plural				
Nom./Voc.	χῶραι	ἀγοραί	δίκαι	βουλαί
Gen.	χωρῶν	ἀγορῶν	δικῶν	βουλῶν
Dat.	χώραις	ἀγοραῖς	δίκαις	βουλαῖς
Acc.	χώρᾱς	ἀγορᾱς	δίκᾱς	βουλᾱς

OBSERVATIONS

1. Although long alpha was the original distinguishing vowel of first-declension nouns, in Attic Greek this long alpha remained only in nouns whose stems end in epsilon, iota, or rho (e.g., **οἰκίᾱ, χώρᾱ, ἀγορά**). In all other nouns, the long alpha changed to an eta (e.g., **δίκη, βουλή**). The vocabulary entry for each noun makes clear whether a noun is a long-alpha noun or an eta noun. Both groups have the same endings in the plural.

2. For the noun **χώρᾱ**, the persistent accent on the penult in the nominative/vocative plural is a circumflex because the ultima is short. For *all* first-declension nouns, the final diphthong **-αι** in the nominative/vocative plural counts as *short* for purposes of accent. Memorize this additional rule of accent.

3. If the persistent accent on any first-declension noun is an acute on the ultima (as in **ἀγορά** and **βουλή**), the acute becomes a circumflex in the genitive and dative singular and plural. Memorize this additional rule of accent.

Summary of Accent Rules for First-Declension Nouns
1. The nominative/vocative plural ending **-αι** counts as *short* for purposes of accent.
2. The genitive plural ending **-ων** has a circumflex in *all* first-declension nouns regardless of persistent accent.
3. If the nominative singular has an acute on the ultima, the genitive and dative singular and plural have a circumflex on the ultima.

☞ DRILL 7–8 MAY NOW BE DONE.

§9. Noun Morphology: Second Declension

Nouns of the second declension ending in **-ος** in the nominative singular are either masculine or feminine. Those ending in **-ον** are neuter.

Case Endings of the Second Declension: Masculine/Feminine		
	Singular	*Plural*
Nominative	**-ος**	**-οι**
Genitive	**-ου**	**-ων**
Dative	**-ῳ**	**-οις**
Accusative	**-ον**	**-ους**
Vocative	**-ε**	**-οι**

MEMORIZE THESE ENDINGS, DOWN THE SINGULAR AND THEN DOWN THE PLURAL, AND BE PREPARED TO RECITE THEM QUICKLY.

To decline a masculine/feminine noun of the second declension, add these endings to the stem. For example:

νόμος, νόμου, ὁ custom; law
stem = **νομ-**

Singular

Nom.	νόμος	custom (subj. or pred. nom.)
Gen.	νόμου	of custom; from custom
Dat.	νόμῳ	to/for, by/with, in custom
Acc.	νόμον	custom (d.o.)
Voc.	νόμε	custom (d.a.)

Plural

Nom.	νόμοι	customs (subj. or pred. nom.)
Gen.	νόμων	of customs; from customs
Dat.	νόμοις	to/for, by/with, in customs
Acc.	νόμους	customs (d.o.)
Voc.	νόμοι	customs (d.a.)

OBSERVATIONS

1. The vocative singular of masculine/feminine nouns of the second declension has an ending (**-ε**) that is *different from* the nominative singular ending (**-ος**). In *all* declensions *all* vocative plural endings are identical with nominative plural endings.

2. The persistent accent on **νόμος** (given by the nominative singular) remains unchanged throughout the declension. Unlike first-declension nouns, second-declension nouns do not all have **-ῶν** in the genitive plural.

3. All second-declension nouns have an alternate dative plural ending, **-οισι(ν)**, which appears in Attic poetry and in other dialects. This alternate ending has a nu movable. Be prepared to recognize this alternate ending when it occurs in readings.

	Case Endings of the Second Declension: Neuter	
	Singular	*Plural*
Nominative/Vocative	**-ον**	**-α**
Genitive	**-ου**	**-ων**
Dative	**-ῳ**	**-οις**
Accusative	**-ον**	**-α**

Memorize these endings, down the singular and then down the plural, and be prepared to recite them quickly.

To decline a neuter noun of the second declension, add these endings to the stem. For example:

τέκνον, τέκνου, τό child
stem = **τεκν-**

Singular

Nom./Voc.	τέκνον	child (subj. or pred. nom.)
		child (d.a.)
Gen.	τέκνου	of a child; from a child
Dat.	τέκνῳ	to/for, by/with, in a child
Acc.	τέκνον	child (d.o.)

Plural

Nom./Voc.	τέκνα	children (subj. or pred. nom.)
		children (d.a.)
Gen.	τέκνων	of children; from children
Dat.	τέκνοις	to/for, by/with, in children
Acc.	τέκνα	children (d.o.)

OBSERVATIONS

1. Neuter nouns of the second declension are distinguished from the masculine/feminine nouns by the ending **-ον** in the nominative/vocative *and* accusative singular and by the ending **-α** in the nominative/vocative and accusative plural. *In all neuter nouns in Greek the accusative ending is identical with the nominative/vocative ending, both in the singular and in the plural.*
2. The persistent accent on **τέκνον** (given by the nominative singular) remains unchanged throughout the declension.
3. All second-declension nouns have an alternate dative plural ending, **-οισι(ν)**, which appears in Attic poetry and in other dialects. This alternate ending has a nu movable. Be prepared to recognize this alternate ending when it occurs in readings.

To the declensions of **νόμος** and **τέκνον** one may compare the declensions of several other second-declension nouns:

	θεός, θεοῦ, ὁ or ἡ god; goddess Stem = θε-	ἄνθρωπος, ἀνθρώπου, ὁ or ἡ human being Stem = ἀνθρωπ-	ζῷον, ζῴου, τό animal Stem = ζῳ-
Singular			
Nom.	θεός	ἄνθρωπος	ζῷον
Gen.	θεοῦ	ἀνθρώπου	ζῴου
Dat.	θεῷ	ἀνθρώπῳ	ζῴῳ
Acc.	θεόν	ἄνθρωπον	ζῷον
Voc.	—[8]	ἄνθρωπε	ζῷον
Plural			
Nom./Voc.	θεοί	ἄνθρωποι	ζῷα
Gen.	θεῶν	ἀνθρώπων	ζῴων
Dat.	θεοῖς	ἀνθρώποις	ζῴοις
Acc.	θεούς	ἀνθρώπους	ζῷα

OBSERVATIONS

1. If the given accent on any second-declension noun is an acute on the ultima (as in θεός), the acute becomes a circumflex in the genitive and dative singular and plural (cf. ἀγορά, ἀγορᾶς). MEMORIZE THIS ADDITIONAL RULE OF ACCENT.

2. In accordance with the rules for the possibilities of accent, the persistent accent on ἄνθρωπος (acute on the antepenult) must move to the penult in the genitive and dative singular and the genitive, dative, and accusative plural (§3, rules 3 and 4).

3. For the noun ἄνθρωπος, the persistent accent remains on the antepenult in the nominative/vocative plural because the ultima counts as short. For *all* second-declension nouns, the final diphthong -οι in the nominative/vocative plural counts as *short* for purposes of accent (cf. -αι in the first declension). MEMORIZE THIS ADDITIONAL RULE OF ACCENT.

4. In accordance with the rules for the possibilities of accent, the persistent accent on ζῷον (circumflex on a long penult with a short ultima) must change to an acute in the genitive and dative singular and plural because the ultima in these forms is long (§3, rule 3).

> Summary of Accent Rules for Second-Declension Nouns
> 1. Nominative/vocative plural ending -οι counts as *short* for purposes of accent.
> 2. If nominative singular has acute on ultima, genitive and dative singular and plural have circumflex on ultima.

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§10. The Article

The Greek word that most closely corresponds to the English definite article, *the,* has separate forms for masculine, feminine, and neuter.[9] MEMORIZE THE DECLENSION OF THE ARTICLE ACROSS THE SINGULAR AND ACROSS THE PLURAL.

8. The vocative singular of this noun (θεέ) does not appear in Attic Greek.

9. There is no Greek word that exactly corresponds to the English indefinite article, *a, an.* A Greek noun *without an article,* however, may be translated using "a" or "an."

	M.	F.	N.
Singular			
Nom.	ὁ	ἡ	τό
Gen.	τοῦ	τῆς	τοῦ
Dat.	τῷ	τῇ	τῷ
Acc.	τόν	τήν	τό
Plural			
Nom.	οἱ	αἱ	τά
Gen.	τῶν	τῶν	τῶν
Dat.	τοῖς	ταῖς	τοῖς
Acc.	τούς	τάς	τά

OBSERVATIONS

1. The masculine and feminine nominative singular and nominative plural of the article (ὁ, ἡ, οἱ, αἱ) have rough breathings and *do not have accents.* Words such as these are called **proclitics** (< προκλίνω, "lean forward") because they are pronounced closely with the words that follow them. These articles are *proclitics.*

2. In all genders the genitive and dative singular and plural of the article have circumflexes. The acute accents on the remaining forms of the article regularly change to *grave* accents because the article is always followed by another word. For example: τὴν βουλήν, τὰ ἔργα.

3. As for all first- and second-declension nouns, all dative plural forms of the article have alternate forms, **τοῖσι(ν)** (masc., neut.) and **ταῖσι(ν)** (fem.), which appear in Attic poetry and in other dialects. This alternate ending has a nu movable. Be prepared to recognize these forms when they occur in readings.

4. There is no vocative case for the article. When generating a full declension of an article and a noun, however, it is convenient to include the vocative case forms of the noun in the singular and plural, each preceded by the interjection ὦ, "O." This is the usual, unemphatic form of direct address in Greek. For example: ὦ ἑταῖρε, "(O) companion."

5. Many forms of the article resemble the endings of first- and second-declension nouns with the addition of an initial tau.

Agreement of Article and Noun

The article always agrees with its noun in *gender, number, and case.*

ἡ ὁδός   (both article and noun are feminine singular nominative)
τοὺς ἀνθρώπους   (both article and noun are masculine plural accusative)

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§11. Uses of the Article; The Attributive Position

1. The article may be used to refer to *specific* people or things.

οἱ νόμοι	the (specific) customs (subj.), the customs (subj.)
τὴν γνώμην	the (specific) judgment (d.o.), the judgment (d.o.)

2. The article is often used with the names of famous people and of people previously named. The English word "the" is *not* regularly used when translating proper names.

ὁ Πρίαμος	Priam (subj.) (famous or previously named)
τῇ Ἑλένῃ	for Helen (famous or previously named)

3. The article is used to indicate that a noun *belongs to* someone in a sentence, often the subject. An article so used is translated by forms of the English possessive adjectives ("my," "your," "his," "her," "its," "our," "their").

(She sees) τὰ τέκνα.	(She sees) *her* children.

4. The article is used to refer to *generic* people or things. The English word "the" is *not* regularly used when translating a generic use of the article in Greek.

οἱ ἄνθρωποι	(the class of) human beings (subj.), human beings (subj.)
τὰ ἔργα	deeds (generally) (subj. or d.o.); deeds (subj. or d.o.)

5. The article is *regularly* used with abstract nouns. The English word "the" is *not* regularly used when translating an abstract noun.

ἡ σοφίᾱ	wisdom (subj.)
ἡ δίκη	justice (subj.)

OBSERVATIONS

1. In each of the first three uses, the article indicates that the noun with which it agrees refers to a *specific* person, thing, or group.

2. When a name has *not* been previously mentioned, the article is usually *omitted.*

3. Although in uses 4 and 5 the English word "the" is omitted in translation, the article still serves to *identify* the noun with which it agrees, either as a class or as an abstract concept.

In many expressions of time and place and in many prepositional phrases, the article can be omitted in Greek but should be supplied in English.

εἰς ἀγορᾱ́ν	to the marketplace

The Attributive Position

A word or phrase that describes or limits a noun (e.g., a Genitive of Possession or a prepositional phrase) may be placed *directly after an article* agreeing with that noun. Such a placement is called the **attributive position.**

ἡ τῆς Ἑλένης οἰκίᾱ	the *of Helen* house (subj.)
	the house (subj.) *of Helen*
τὰ ἐν τῇ χώρᾳ ζῷα	the *in the land* animals (subj. or d.o.)
	the animals (subj. or d.o.) *in the land*
ἡ οἰκίᾱ ἡ τῆς Ἑλένης	the house (subj.), the one *of Helen*
	the house (subj.) *of Helen*
τὰ ζῷα τὰ ἐν τῇ χώρᾳ	the animals (subj. or d.o.), the ones *in the land*
	the animals (subj. or d.o.) *in the land*

OBSERVATIONS

1. In the first two examples, the words in the attributive position (τῆς Ἑλένης, ἐν τῇ χώρᾳ) appear *between* the article and the noun. In such an arrangement, there is a slight emphasis on the elements placed in the attributive position.

2. In the second two examples, the words in the attributive position appear *directly after a repeated article.* This arrangement is somewhat less common than the first, and there is a slight emphasis on the *noun* rather than on the elements in the attributive position.

3. Sometimes a noun without an article is followed by an attributive phrase.

<div align="center">

οἰκίᾱ ἡ τῆς Ἑλένης   a house (subj.), the one of Helen

</div>

In this least-common arrangement, the attributive is added as an afterthought or explanation to a word that otherwise would *not* have a definite article ("a house—I mean the one of Helen").

4. Elements are placed in the attributive position in order to express the *close descriptive or adjectival relation* of these words to the nouns with which they appear.

5. Certain words and certain noun syntax *must* appear in the attributive position. The Genitive of Possession and prepositional phrases *may* appear in the attributive position but do not always do so.

<div align="center">

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</div>

CHAPTER 7

Vocabulary

➜ **νοῦς, νοῦ, ὁ** mind; sense; thought
πλοῦτος, πλούτου, ὁ wealth

➜ **γένος, γένους, τό** race, descent; family; sort, kind

➜ **γυνή, γυναικός, ἡ** woman; wife

➜ **Δημοσθένης, Δημοσθένους, ὁ** Demosthenes

➜ **δύναμις, δυνάμεως, ἡ** power; ability

➜ **Ἑλλάς, Ἑλλάδος, ἡ** Hellas, Greece

➜ **ἔπος, ἔπους, τό** word; *pl.,* lines (of verse), epic poetry; **ὡς ἔπος εἰπεῖν,** so to speak; practically

➜ **μήτηρ, μητρός, ἡ** mother

➜ **πάθος, πάθους, τό** experience; suffering; passion

➜ **πατήρ, πατρός, ὁ** father

➜ **πόλις, πόλεως, ἡ** city

➜ **πρᾶγμα, πράγματος, τό** deed; matter, thing; *pl.,* affairs; troubles

➜ **Σωκράτης, Σωκράτους, ὁ** Socrates

➜ **ὕβρις, ὕβρεως, ἡ** insolence; (wanton) violence

➜ **φύσις, φύσεως, ἡ** nature

➜ **ἀποπέμπω, ἀποπέμψω, ἀπέπεμψα, ἀποπέπομφα, ἀποπέπεμμαι, ἀπεπέμφθην** send away; *middle,* send away from oneself

➜ **διαλέγομαι, διαλέξομαι, ——, ——, διείλεγμαι, διελέχθην** talk (with), converse (with) (+ dat.); discuss (with) (+ dat.)

➜ **ζηλόω, ζηλώσω, ἐζήλωσα, ἐζήλωκα, ——, ——** emulate; envy; *passive,* be deemed fortunate

➜ **πάρειμι, παρέσομαι, ——, ——, ——, ——** be present, be near; be ready

➜ **πάσχω, πείσομαι, ἔπαθον, πέπονθα, ——, ——** suffer; experience

➜ **πράττω, πράξω, ἔπρᾱξα, πέπρᾱχα** (trans.)/**πέπρᾱγα** (intrans.), **πέπρᾱγμαι, ἐπράχθην** do; bring about; practice; manage; *intrans,* fare

➜ **προσέχω, προσέξω, προσέσχον, προσέσχηκα, ——, ——** hold to; turn to, apply; **νοῦν/γνώμην προσέχειν,** to pay attention

➜ **χαίρω, χαιρήσω, ——, κεχάρηκα, ——, ἐχάρην** rejoice (in), enjoy

➜ **ἕκαστος, ἑκάστη, ἕκαστον** each (of several)

➜ **ἀληθής, ἀληθές** true, real; truthful
σαφής, σαφές clear, plain; certain, sure
ψευδής, ψευδές false

➜ **ὄντως** (adv.) really, actually

➜ **οὐδέ/μηδέ** (conj.) and not, nor; (adv.) not even
οὐδέποτε/μηδέποτε (conj.) and not ever, nor ever; (adv.) never

➜ **ποθέν** (enclitic adv.) from somewhere

➜ **ποι** (enclitic adv.) to somewhere

➜ **που** (enclitic adv.) somewhere; I suppose
τότε (adv.) then, at that time

Vocabulary Notes

➜ **νοῦς, νοῦ, ὁ** means the "mind" as the seat of the intellect but may also convey the idea of rational thought or "sense." **νοῦς** is also used of the product of mind, "thought," "purpose." In Attic prose **νοῦς** is a *contracted* second-declension noun formed from the stem **νο-** and the second-declension masculine/feminine endings. Forms of the *uncontracted* noun **νόος, νόου, ὁ** appear regularly in Homer, in most other Greek dialects, and occasionally in Attic poetry. The declension of **νοῦς** follows the rules for contraction presented with omicron-contracted verbs. *All* forms have a circumflex. Plural forms of **νοῦς** occur rarely in Attic Greek and are not included in this textbook.

		Singular
Nom.	**νοῦς**	(< νόος)
Gen.	**νοῦ**	(< νόου)
Dat.	**νῷ**	(< νόῳ)
Acc.	**νοῦν**	(< νόον)
Voc.	**νοῦ**	(< νόε)

When an omicron contracts with the diphthong **ῳ**, the diphthong absorbs the omicron (**ο + ῳ > ῳ**). Memorize this additional rule of Attic contraction.

➜ **γένος, γένους, τό** means "race" or "descent" in an abstract, remote way. It may also refer to one's immediate "tribe" or "family" or to an "offspring" of a man or god. **γένος** is also used as a general word for "sort" or "kind."

➜ **γυνή, γυναικός, ἡ** is an *irregular* third-declension noun that means "woman" or "wife." Memorize the following declension, paying particular attention to accents:

	Singular	*Plural*
Nom.	**γυνή**	**γυναῖκες**
Gen.	**γυναικός**	**γυναικῶν**
Dat.	**γυναικί**	**γυναιξί(ν)**
Acc.	**γυναῖκα**	**γυναῖκας**
Voc.	**γύναι**	**γυναῖκες**

With the exception of the vocative singular, the accentual pattern of **γυνή** is similar to the one for third-declension nouns with monosyllabic nominative singulars (cf. the declension of **φρήν** and §52, Observation 2, p. 122). The vocative singular form is the stem with the kappa dropped and has a recessive accent. The double consonant **ξ** of the dative plural form results from the combination of the kappa of the stem and the sigma of the ending: *γυναικσί(ν) > **γυναιξί(ν)**.

➜ **Δημοσθένης, Δημοσθένους, ὁ**, "Demosthenes," is the name of an Athenian general who participated in several battles in the Peloponnesian War and died in 413 b.c.e. **Δημοσθένης** is also the name of one of Athens's most famous orators and statesmen in the fourth century b.c.e. This latter Demosthenes was involved in a variety of political struggles, in particular with the city's response to the increasing power of Macedon and its king, Philip II. Written versions of many of Demosthenes' speeches, political and legal, have survived, in part because even in antiquity Demosthenes' plain style and effective mode of argument served as models for later writers, both Greek and Roman.

➜ **δύναμις, δυνάμεως, ἡ** is a general word for "power" or "authority" (of a man, a god, a city). Both **παρὰ δύναμιν**, "contrary to (one's) power" and **ὑπὲρ δύναμιν**, "beyond (one's) power" may be contrasted with **κατὰ δύναμιν**, "according to (one's) power."

➙ Ἑλλάς, Ἑλλάδος, ἡ, "Hellas," "Greece," was originally a name applied to a small area of Greece only, but it came to be used for the whole country of Greece from the Peloponnesus to Thessaly, all the lands inhabited by Ἕλληνες.

➙ ἔπος, ἔπους, τό is derived from the same root as the verb εἶπον and means "word" or "utterance"; its uses overlap with those of λόγος. Thus, ἔπος appears in contrast with ἔργον or πρᾶγμα. In the plural, ἔπη may mean "words," but it often refers to the genre or to some works of "epic poetry." The plural also means "lines (of verse)." The idiom ὡς ἔπος εἰπεῖν means "so to speak," "almost," or "practically" and qualifies an apparent exaggeration.

> οὗτός γε ὁ νόμος ἐστὶν ἅπᾶσιν ὡς ἔπος εἰπεῖν τοῖς ἀνθρώποις.
> Practically all humans have *this* custom.

➙ The third-declension nouns μήτηρ, μητρός, ἡ, "mother," and πατήρ, πατρός, ὁ, "father," have irregular declensions that are similar to but not identical with the declension of ἀνήρ (p. 149).

Memorize these endings, down the singular and then down the plural, and be prepared to recite them quickly.

Stems		*Singular*	*Plural*
long-vowel grade:	μητηρ-	Nom. μήτηρ	μητέρες
short-vowel grade:	μητερ-	Gen. μητρός	μητέρων
zero grade:	μητρ-	Dat. μητρί	μητράσι(ν)
		Acc. μητέρα	μητέρας
		Voc. μῆτερ	μητέρες

The long-vowel grade of the stem appears in the nominative singular *only.* The zero-grade of the stem appears in the genitive singular, dative singular, and dative plural. In the dative plural an alpha is added: cf. ἀνδράσι(ν). All other forms have the short-vowel grade of the stem.

The declension of πατήρ is identical with the declension of μήτηρ except for a difference in accent on the nominative singular (πατήρ) and vocative singular (πάτερ).

➙ πάθος, πάθους, τό is a noun derived from the root of the verb πάσχω (παθ-). Its basic meaning is *that which happens* to a person or thing or *that which is experienced passively.* Thus, πάθος means "experience" in general or a particular experience that one undergoes. When the experience is a bad one, πάθος is translated "suffering" or "misfortune." When πάθος refers to an internal experience, it means "passion" or "emotion."

➙ πόλις, πόλεως, ἡ means "city" in the narrow geographical sense of an urban settlement, but it also describes the community of citizens taken as a whole, bound together by law, custom, and kinship, and encompassing the surrounding territory in which its citizens live ("city-state," "state"). Thus πόλις is used of places such as Athens or Sparta or of the community of Athenians or Spartans.

➙ πρᾶγμα, πράγματος, τό is a noun derived from the root of the verb πράττω (πρᾱκ-). In the singular it means a concrete "deed" or "act," but it is frequently used of any "thing," "occurrence," or "affair." When πρᾶγμα is opposed to λόγος, it conveys the sense of "(concrete) reality." In the plural, πράγματα may be translated "circumstances" or "affairs." When these circumstances or affairs are understood to be bad, πράγματα means "troubles."

➙ Σωκράτης, Σωκράτους, ὁ, "Socrates," was an Athenian citizen who was charged with corrupting the youth of Athens and worshiping gods different from those of the state religion. He was tried and put to death in 399 b.c.e. at the age of seventy. Although Socrates himself did not compose any written

works and did not consider himself a teacher, he spent his time conversing with his fellow Athenians about the moral life of man. His follower Plato (429–347 B.C.E.) wrote approximately thirty-six works that present the character and thought of Socrates.

➙ **ὕβρις, ὕβρεως, ἡ** has both abstract and concrete meanings. In the singular **ὕβρις** is either the abstract idea of "insolence" or a concrete act of "(wanton) violence," particularly but not exclusively referring to a crime against one's person (rape, beating, etc.). Beginning with its uses in Homer, **ὕβρις** is often caused by excessive pride in physical strength or any other kind of power. The plural of **ὕβρις** may be translated "acts of violence." An Objective Genitive expressing the object of an act of **ὕβρις** is translated with the English preposition "against."

➙ **φύσις, φύσεως, ἡ** is related to the verb **φύω**, which means "produce" or "grow." Thus, **φύσις** is sometimes similar to **γένος** in meaning "birth" or "origin." More important is the meaning "nature," referring either to the outward appearance or the inner makeup or temperament of a person or thing. This "nature" is the result of birth and growth. **φύσις** is also the word for "nature" as the regular order of the world. In philosophy **φύσις** means "nature" in the sense of an essential power or elemental substance.

Compound Verbs

Ancient Greek owes its very large and highly nuanced vocabulary in part to its capacity to form *compounds*. A **compound** is a word composed of a *root word* and one or more than one *prefix* or *suffix*. For example, the compound adjective **ἀθάνατος, ἀθάνατον**, "immortal," is made from a root word meaning "death" (**θάνατος**) and the alpha privative ("not") .

　　Other parts of speech (adverbs, nouns) may form compounds, but perhaps most numerous and most important are *compound verbs*. A **compound verb** is composed of a root verb and one or more than one prefix, many of which are identical with prepositions. One may compare the principal parts of the root verb **πέμπω**, "send," and the compound verb **ἀποπέμπω**, "send away."

> **πέμπω, πέμψω, ἔπεμψα, πέπομφα, πέπεμμαι, ἐπέμφθην**
> **ἀποπέμπω, ἀποπέμψω, ἀπέπεμψα, ἀποπέπομφα, ἀποπέπεμμαι, ἀπεπέμφθην**

When a compound verb form contains a past indicative augment, the augment appears *between* the prefix and the root verb. If a prefix (other than **περι-** or **προ-**) ends in a vowel, elision occurs, and the final vowel of the prefix is dropped before the augment. Thus, in principal parts 3 and 6 of **ἀποπέμπω** the prefix **ἀπο-** appears as **ἀπ-** and is immediately followed by the past indicative augment, **-ε-**: **ἀπ̲έπεμψα, ἀπ̲επέμφθην**.

　　When an unaugmented form is required, the past indicative augment is removed and the final vowel of the prefix is restored. For example, the aorist active infinitive of **ἀποπέμπω** is **ἀποπέμψαι**, which is formed from the unaugmented first aorist stem, **ἀποπεμψ-**.

　　When a compound verb formed from a verb already presented in this book appears in a reading, its principal parts are not supplied, but the prefix and the simple verb are given. Principal parts are provided for compound verbs formed from verbs not yet introduced.

Accents on Compound Verb Forms

Finite compound verb forms have recessive accents except that *the accent may not recede beyond a past indicative augment*. For example, the third person singular aorist active indicative of **προσέχω, προσέξω, προσέσχον, προσέσχηκα**, ——, ——, "hold to" or "turn to," "apply," is **προσέσχε**: the re-

cessive accent does not recede to the antepenult. Memorize this exception to the rules for recessive accent.

The accents on all forms of the participles of compound verbs remain the same as the accents on the participles of the uncompounded verbs.

Uncompounded Participles	*Compounded Participles*
πέμποντες	ἀποπέμποντες
ὤν	παρών
ἐχόμενον	προσεχόμενον
λεχθεῖσα	διαλεχθεῖσα

➙ **διαλέγομαι, διαλέξομαι, ——, ——, διείλεγμαι, διελέχθην** is a compound passive-in-the-aorist deponent. It is composed of the prefix **δια-** ("one with another") and middle and passive forms of **λέγω**. When **διαλέγομαι** means "converse (with)," "talk (with)," or "discuss (with)," it often takes a Dative of Reference to indicate the person *with whom* one is talking. When **διαλέγομαι** means "discuss," it also takes an Accusative, Direct Object. **διαλέγομαι** is also used with prepositional phrases (e.g., **περί** + genitive instead of an Accusative, Direct Object).

οὕτω τῷ δήμῳ τῶν Ἀθηναίων διελέγετο. (Dative of Reference)
In this way he was conversing with the people of the Athenians.

ταῦτα διελέχθημεν τοῖς ἄρχουσιν. (Accusative, Direct Object; Dative of Reference)
We discussed these things with the commanders.

➙ **ζηλόω, ζηλώσω, ἐζήλωσα, ἐζήλωκα, ——, ——** is an omicron-contracted verb that does *not* exhibit reduplication in principal part 4. It has active and passive forms only. When it means "vie with," "emulate," or "envy," **ζηλόω** takes an Accusative, Direct Object. The grounds for admiration or envy may be expressed by a Genitive of Cause (§80), **ἐπί** + dative, or a causal clause introduced by **ὅτι**. In the passive **ζηλόω** means "be deemed fortunate."

σὲ τοῦ βίου ζηλῶ.
I envy you for/because of your life.

αὐτοὺς ἐζήλουν ὅτι καλὰς παῖδας εἶχον.
They were envying them because they had beautiful (female) children.

➙ **πάρειμι, παρέσομαι, ——, ——, ——, ——** is a compound verb composed of the prefix **παρα-** ("beside," "by") and the verb **εἰμί**. Unlike **εἰμί**, **πάρειμι** has no enclitic forms and has a recessive accent in the present active indicative. In the imperfect tense the accent may not recede past the past indicative augment (e.g., **παρῆτε**, not **πάρητε*). The third person singular future active indicative has an irregular acute accent on the penult: **παρέσται**. The present active infinitive, **παρεῖναι**, has a persistent accent on the penult. The accent on the present active participle (**παρών, παροῦσα, παρόν**) does not recede to the prefix. Memorize these exceptions to the rules of accent. **πάρειμι** means "be near" (a person) or "be present (at)" (a place, an event). When its subject is a thing (power, ships), **πάρειμι** may mean "be ready" (i.e., for use). It often takes a Dative with a Compound Verb (§82), but it also appears with prepositional phrases and may be used absolutely. When it is used as an attributive participle or as a neuter substantive, it means "present" as opposed to past or future.

> (ἐν) μάχῃ παρῆν. I was present at (in) the battle.
>
> τὰ παρόντα πράγματα λέξω. I shall recount the present matters.

➤ **πάσχω, πείσομαι, ἔπαθον, πέπονθα, ——, ——** is a partial deponent. Other than in the future tense, **πάσχω** does not occur in the middle voice, and it does not occur in the passive voice. Its basic meaning is "suffer" (have something done to one) or, more generally, "experience." When **πάσχω** is used as the virtual passive of **ποιέω** with the meaning "be treated," it is accompanied by a Genitive of Personal Agent.

> κακὰ (κακῶς) πάσχομεν ὑπ' ἐκείνων.
> We are suffering bad things (badly) at the hands of those men.
> We are being treated badly by those men.

➤ The basic meaning of **πράττω, πράξω, ἔπρᾱξα, πέπρᾱχα** (trans.)/**πέπρᾱγα** (intrans.), **πέπρᾱγμαι, ἐπράχθην** is "do," and it emphasizes *doing* as a *process* rather than what is accomplished by doing. In this sense, **πράττω** contrasts with **ποιέω**, which emphasizes what is *created* by doing, and it is often paired with **λέγω**. When used transitively **πράττω** means "bring about" or "accomplish" (peace, friendship, a task), "practice" (justice, excellence), or "manage," "transact," or "do" (business, the affairs of the Athenians).

> τοῖς ἔργοις εἰρήνην ἐπράττετε. You (pl.) were bringing about peace by your deeds.
>
> ἆρα δίκαια ἢ ἄδικα πράττεις; Are you practicing just things or unjust things?
>
> οὗτος τὰ κοινὰ εὖ πράξει. This man will manage public affairs well.

When **πράττω** is used intransitively, it is accompanied by an adverb and is translated "fare."

> εὖ πράττομεν. We are faring well.

Forms made from the fourth principal part **πέπρᾱχα** are used transitively ("have/has done"), and forms made from the fourth principal part **πέπρᾱγα** are used intransitively ("have/has fared"). **πράττω** appears often in the active and passive voice; it occurs rarely in the middle voice. Forms using the early Attic or Ionic stem **πράσσ-** occur frequently in Attic poetry and in the work of Thucydides. Be prepared to recognize these forms when they occur in readings.

➤ **προσέχω, προσέξω, προσέσχον, προσέσχηκα, ——, ——** is a compound verb composed of the prefix **προσ-** ("toward") and the verb **ἔχω**. **προσέχω** has the basic meaning "hold (Acc., D.O.) to (Dat. with a Compound Verb [§82])." When the direct object of **προσέχω** is **νοῦν**, "mind," or **γνώμην**, "judgment," this idiomatic expression is translated "pay attention." **προσέχω** occurs rarely in the middle and passive voices.

> τοῖς λόγοις αὐτοῦ προσεῖχες τὸν νοῦν/τὴν γνώμην; Were you paying attention to his words?

Sometimes **προσέχω** meaning "attend to" takes a Dative with a Compound Verb alone or appears with a prepositional phrase introduced by **πρός**.

➤ **χαίρω, χαιρήσω, ——, κεχάρηκα, ——, ἐχάρην** has mainly active voice forms and meanings for the tenses formed from the first, second, and fourth principal parts. **χαίρω** is also a passive-in-the-aorist deponent and therefore has a sixth principal part but no third principal part. **χαίρω** often takes a Dative of Cause (§81) or a supplementary participle (§76).

πάντες οἱ Ἀθηναῖοι τῇ τῶν βαρβάρων *νίκῃ* ἔχαιρον.   (Dative of Cause)
All the Athenians were rejoicing in (because of) the victory over the foreigners.

οὐ χαιρήσεις τοὺς τοῦ ἄρχοντος λόγους ἀκούων.   (supplementary participle)
You will not enjoy hearing the words of the commander.

➤ **ἕκαστος, ἑκάστη, ἕκαστον,** "each," occurs mostly in the singular and is placed before or after an article-noun phrase. When it occurs in the plural, it may be translated "all (and each individually)" or "each (and every)." When a singular form of **ἕκαστος** is the subject of a verb, the verb is usually singular, but it is *sometimes plural* to emphasize that a plural subject is performing a verb, but each subject is doing so individually. When used in apposition to another noun, **ἕκαστος** emphasizes each individual of a group.

τοὺς νόμους κατὰ τὸ ἀγαθὸν ἑκάστη ἡ ἀρχὴ ποιεῖ.
Each rule makes laws according to the good.

εἰς Ἀθήνᾱς ἦλθον ἕκαστος. (pl. verb with sing. form of **ἕκαστος**)
They each went to Athens.

τούτοις τοῖς ἀνδράσιν, ἑκάστῳ αὐτῶν, ἦσαν πολλοὶ υἱοί. (sing. form in apposition to pl.)
These men, each (and every) one of them, had many sons.

➤ **ἀληθής, ἀληθές** is a compound adjective composed of the alpha privative ("not") and the root of the noun **λήθη, λήθης, ἡ,** "forgetfulness." **ἀληθής** means "true," "real," or "genuine," and it may be used of a variety of things, feelings, events, or personal qualities (opinions, arguments, pleasure, pain, excellence). When **ἀληθής** is used of people, it means "truthful." It has a regularly formed adverb, **ἀληθῶς** (< ἀληθέως), which is often preceded by the proclitic particle **ὡς** (which is not translated) in the phrase **ὡς ἀληθῶς,** "truly," "really."

➤ The adverb **ὄντως,** "really," "actually," has as its stem **ὀντ-,** the masculine and neuter stem of the present active participle of **εἰμί.** To this stem the adverbial suffix **-ως** is added. **ὄντως** most often modifies verbs or adjectives and indicates their truth or actuality. It has a function opposite to that of **ὡς ἔπος εἰπεῖν,** "so to speak," "practically," which indicates an exaggeration.

➤ **οὐδέ/μηδέ** may be a conjunction or an adverb. As a conjunction **οὐδέ/μηδέ** connects two or more clauses and means "and not" or "nor." In Attic prose **οὐδέ/μηδέ** occurs most often after a preceding negative.[1] In Attic poetry, however, and occasionally in prose as well, it is used with *no* preceding negative. As an adverb **οὐδέ** means "not even" and ordinarily emphasizes the word immediately following it.

οὐ τῆς πόλεως ἔργον ποιοῦμεν οὐδὲ τῶν ἀγαθῶν ἀνθρώπων. (conj.)
We are not doing a work of the city and (we are) not (doing a work) of good men.

οὐδὲ τοῦθ' ἕξουσιν εἰπεῖν, ὅτι δικαίως τοῦτον τὸν ποιητὴν ἐτίμων. (adv.)
Not even this thing will they be able to say, that they were honoring this poet justly.

---

1. The usual means of joining a negative clause to a preceding positive one is **καὶ οὐ/μή** .

➜ Like **πότε** and **πῶς**, the interrogative adverbs **πόθεν**, **ποῖ**, and **ποῦ** have corresponding enclitic forms that are indefinite.

	Interrogative Adverb		*Indefinite Adverb*	
πότε	when	**ποτέ**	at some time
πῶς	how	**πως**	somehow
πόθεν	from where	**ποθέν**	from somewhere
ποῖ	to where	**ποι**	to somewhere
ποῦ	where	**που**	somewhere

➜ The indefinite adverb **που** is a monosyllabic enclitic. In addition to the meanings "somewhere," "anywhere," **που** may also be translated "perhaps," "I suppose," when it limits or qualifies an assertion. It may also strengthen a negative: "surely . . . (not) . . . ," "I (don't) suppose."

καλῶς ἐπολέμησας. οὕτω που δόξαν ἔσχες.
You made war nobly. In this way, I suppose, you got glory.

καλῶς ἐπολέμησας. οὐ γάρ πού σ' εἶχεν ὁ φόβος.
You made war nobly. For surely fear was not holding you.
                     For I don't suppose fear was holding you.

Derivatives and Cognates

	Derivatives	*Cognates*
γένος	**geno**cide, gene, **genea**logy	genus
γυνή	**gynec**ocracy, andro**gyn**ous	queen, **ban**shee
δύναμις	**dynam**ic, **dynam**ite	
Ἑλλάς	**Hell**ene	
ἔπος	**ep**ic, epopee	voice, vowel, in**voke**
μήτηρ	**metro**polis	**matri**lineal, **mater**nal, mother, material, matter
νοῦς	**no**esis	
πάθος	sym**pathy**, **path**etic	nepenthe
πατήρ	**patri**arch, **patri**ot	**pater**nal, **patr**on, goom**bah**
πλοῦτος	**pluto**cracy	flow, fly, flee, **plu**vial
πόλις	metro**polis**, **poli**tical, police	
πράττω	**prac**tical, **prag**matic	
ὕβρις	hubris	
ψευδής	**pseud**onym	

§73. Participles 1

A **participle** is a *verbal adjective,* an adjective that is derived from a verb and retains the properties of *tense* and *voice.* In the English phrases "the galloping horse" and "the stolen letter," *galloping* is a present participle and *stolen* is a past participle. English has only two participles, but Attic Greek has many more and makes much greater use of them than English does. In Greek there are present, future, aorist, and perfect participles.

Present Active Participle

Like any adjective in Greek, a participle declines in all three genders. The present active participle has endings borrowed from third-declension nouns for its masculine and neuter forms and endings borrowed from first-declension short-alpha nouns for its feminine forms. To form the present active participle of an omega verb:

1. take the **present stem** by removing the **-ω** from the **first** principal part
2. add the following endings:

	M.	F.	N.
Nom./Voc.	-ων	-ουσα	-ον
Gen.	-οντος	-ουσης	-οντος

Thus, the declension of the present active participle of **παύω** is:

Present Stem: **παυ-**

	M.	F.	N.
Singular			
Nom./Voc.	παύων	παύουσα	παῦον
Gen.	παύοντος	παυούσης	παύοντος
Dat.	παύοντι	παυούσῃ	παύοντι
Acc.	παύοντα	παύουσαν	παῦον
Plural			
Nom./Voc.	παύοντες	παύουσαι	παύοντα
Gen.	παυόντων	παυουσῶν	παυόντων
Dat.	παύουσι(ν)	παυούσαις	παύουσι(ν)
Acc.	παύοντας	παυούσᾱς	παύοντα

OBSERVATIONS

1. The accent on the present active participle is *persistent* and *acute on the final syllable of the present stem.* Final -αι counts as short for purposes of accent. As with first-declension *nouns,* the accent shifts to the ultima in the feminine plural genitive and is a circumflex.

2. All the endings in the declension of the present active participle in the masculine are identical with the endings of a third-declension noun such as **ἄρχων, ἄρχοντος, ὁ,** which is in origin the present active participle of **ἄρχω,** "rule" (i.e., "ruling man"). The masculine/neuter plural

dative **παύουσι(ν)**—*παύοντσι(ν) > *παύονσσι(ν) > *παύονσι(ν) > **παύουσι(ν)**—is identical with the third person plural present active indicative. Context usually makes clear which form occurs in a particular sentence.

3. All the endings in the declension of the present active participle in the feminine are identical with the endings of a short-alpha first-declension noun such as **δόξα, δόξης, ἡ**.

4. The endings in the declension of the present active participle in the neuter are identical with the endings of a third-declension noun such as **ἄρχων, ἄρχοντος, ὁ** except in the nominative/vocative and accusative singular (**-ον**) and plural (**-α**). In the neuter singular nominative/vocative and accusative, there is a circumflex on the diphthong of the present stem (**παυ-**) in accordance with the rules for the possibilities of accent.

5. A present active participle may be translated with the English participle ending in "-ing." Thus, **παύων, παύουσα, παῦον** means "stopping" (trans.).

The present active participle of **εἰμί** is identical with the *endings* for the present active participle of omega verbs (the accent is persistent on the first syllable). The present active participle of contracted verbs is formed in the same way as the present active participle of other omega verbs, but contraction occurs according to regular rules.

	M.	F.	N.	M.	F.	N.
Singular						
Nom./Voc.	ὤν	οὖσα	ὄν	ποιῶν	ποιοῦσα	ποιοῦν
Gen.	ὄντος	οὔσης	ὄντος	ποιοῦντος	ποιούσης	ποιοῦντος
Dat.	ὄντι	οὔσῃ	ὄντι	ποιοῦντι	ποιούσῃ	ποιοῦντι
Acc.	ὄντα	οὖσαν	ὄν	ποιοῦντα	ποιοῦσαν	ποιοῦν
Plural						
Nom./Voc.	ὄντες	οὖσαι	ὄντα	ποιοῦντες	ποιοῦσαι	ποιοῦντα
Gen.	ὄντων	οὐσῶν	ὄντων	ποιούντων	ποιουσῶν	ποιούντων
Dat.	οὖσι(ν)	οὔσαις	οὖσι(ν)	ποιοῦσι(ν)	ποιούσαις	ποιοῦσι(ν)
Acc.	ὄντας	οὔσᾱς	ὄντα	ποιοῦντας	ποιούσᾱς	ποιοῦντα

	M.	F.	N.	M.	F.	N.
Singular						
Nom./Voc.	νῑκῶν	νῑκῶσα	νῑκῶν	δηλῶν	δηλοῦσα	δηλοῦν
Gen.	νῑκῶντος	νῑκώσης	νῑκῶντος	δηλοῦντος	δηλούσης	δηλοῦντος
Dat.	νῑκῶντι	νῑκώσῃ	νῑκῶντι	δηλοῦντι	δηλούσῃ	δηλοῦντι
Acc.	νῑκῶντα	νῑκῶσαν	νῑκῶν	δηλοῦντα	δηλοῦσαν	δηλοῦν
Plural						
Nom./Voc.	νῑκῶντες	νῑκῶσαι	νῑκῶντα	δηλοῦντες	δηλοῦσαι	δηλοῦντα
Gen.	νῑκώντων	νῑκωσῶν	νῑκώντων	δηλούντων	δηλουσῶν	δηλούντων
Dat.	νῑκῶσι(ν)	νῑκώσαις	νῑκῶσι(ν)	δηλοῦσι(ν)	δηλούσαις	δηλοῦσι(ν)
Acc.	νῑκῶντας	νῑκώσᾱς	νῑκῶντα	δηλοῦντας	δηλούσᾱς	δηλοῦντα

OBSERVATIONS

1. The declension of the present active participle of epsilon-contracted verbs follows regular rules of contraction (**ε + ω > ω; ε + ο > ου; ε + ου > ου**). The accent on the present active participle is determined by where the accent would fall on an uncontracted form. For example: **ποιῶν < ποιέων; ποιοῦντος < ποιέοντος**.

2. The declension of the present active participle of alpha-contracted verbs follows regular rules of contraction ($α + ω > ω$; $α + o > ω$; $α + ου > ω$). The accent on the present active participle is determined by where the accent would fall on an uncontracted form. For example: **νῑκῶν < νῑκάων; νῑκῶντος < νῑκάοντος.**

3. The declension of the present active participle of omicron-contracted verbs follows regular rules of contraction ($o + ω > ω$; $o + o > ου$; $o + ου > ου$). The accent on the present active participle is determined by where the accent would fall on an uncontracted form. For example: **δηλῶν < δηλόων; δηλοῦντος < δηλόοντος.** As a result of contraction, the declensions of the present active participle of epsilon-contracted verbs and omicron-contracted verbs are identical.

Present Middle/Passive Participle

To form the present middle/passive participle of an omega verb:

1. take the **present stem** by removing the **-ω** from the **first** principal part
2. add the following endings:

	M.	F.	N.
Nom.	-όμενος	-ομένη	-όμενον
Gen.	-ομένου	-ομένης	-ομένου

Thus, the declension of the present middle/passive participle of **παύω** is:

Present Stem: **παυ-**

	M.	F.	N.
Singular			
Nom.	παυόμενος	παυομένη	παυόμενον
Gen.	παυομένου	παυομένης	παυομένου
Dat.	παυομένῳ	παυομένῃ	παυομένῳ
Acc.	παυόμενον	παυομένην	παυόμενον
Voc.	παυόμενε	παυομένη	παυόμενον
Plural			
Nom./Voc.	παυόμενοι	παυόμεναι	παυόμενα
Gen.	παυομένων	παυομένων	παυομένων
Dat.	παυομένοις	παυομέναις	παυομένοις
Acc.	παυομένους	παυομένᾱς	παυόμενα

OBSERVATIONS

1. The accent on the present middle/passive participle is *persistent* and *acute on the first syllable of the ending*. Final **-οι** and **-αι** count as *short* for purposes of accent. As with other first-second-declension adjectives, the accent on the feminine plural genitive of the present middle/passive participle *does not* appear as a circumflex on the ultima.

2. All the endings in the declension of the present middle/passive participle are identical with the endings used for first-second-declension adjectives such as **καλός, καλή, καλόν.**

3. The same form may function as either the present middle or the present passive participle. Thus, **παυόμενος, παυομένη, παυόμενον** may mean "stopping" (intrans.) (middle) or "being stopped" (passive).

The present middle/passive participle of contracted verbs is formed in the same way as the present middle/passive participle of other omega verbs, but contraction occurs according to regular rules.

ποιούμενος, ποιουμένη, ποιούμενον (< ποιεόμενος, ποιεομένη, ποιεόμενον)
νῑκώμενος, νῑκωμένη, νῑκώμενον (< νῑκαόμενος, νῑκαομένη, νῑκαόμενον)
δηλούμενος, δηλουμένη, δηλούμενον (< δηλοόμενος, δηλοομένη, δηλοόμενον)

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First Aorist Active Participle

The first aorist active participle has endings borrowed from third-declension nouns for its masculine and neuter forms and endings borrowed from first-declension short-alpha nouns for its feminine forms. To form the first aorist active participle of an omega verb:

1. take the **unaugmented aorist active and middle stem** by removing the -**α** and the augment from the **third** principal part
2. add the following endings:

	M.	F.	N.
Nom./Voc.	-**ᾱς**	-**ᾱσα**	-**αν**
Gen.	-**αντος**	-**ᾱσης**	-**αντος**

Thus, the declension of the first aorist active participle of **παύω** is:

Unaugmented Aorist Active/Middle Stem: **παυσ-**

	M.	F.	N.
Singular			
Nom./Voc.	**παύσᾱς**	**παύσᾱσα**	**παῦσαν**
Gen.	**παύσαντος**	**παυσάσης**	**παύσαντος**
Dat.	**παύσαντι**	**παυσάσῃ**	**παύσαντι**
Acc.	**παύσαντα**	**παύσᾱσαν**	**παῦσαν**
Plural			
Nom./Voc.	**παύσαντες**	**παύσᾱσαι**	**παύσαντα**
Gen.	**παυσάντων**	**παυσᾱσῶν**	**παυσάντων**
Dat.	**παύσᾱσι(ν)**	**παυσάσαις**	**παύσᾱσι(ν)**
Acc.	**παύσαντας**	**παυσάσᾱς**	**παύσαντα**

OBSERVATIONS

1. The accent on the first aorist active participle is *persistent* and *acute on the final syllable of the aorist stem*. Final -**αι** counts as *short* for purposes of accent. As with first-declension *nouns,* the accent shifts to the ultima in the feminine plural genitive and is a circumflex.

2. In the masculine and neuter the first aorist active participle has third-declension endings. When the dative plural ending -σι(ν) was added to a stem ending in -αντ, the following sound changes produced the Attic Greek dative plural ending -ᾱσι(ν):

*παύσαντσι(ν) > *παύσανσσι(ν) > *παυσανσι(ν) > **παύσᾱσι(ν)**.

The tau assimilated to the following sigma and was then dropped. The nu before the sigma was also dropped, and the vowel before it was lengthened (-ᾱ-) because of compensatory lengthening.

3. All the endings in the declension of the first aorist active participle in the feminine are identical with the endings of short-alpha first-declension nouns such as **δόξα, δόξης, ἡ**.

4. An aorist active participle always has simple aspect and has no exact equivalent in English. Although it does not express the simple aspect of an aorist participle, the translation "having _____ed" may be used. Thus, **παύσᾱς, παύσᾱσα, παῦσαν** may be translated "having stopped."

First Aorist Middle Participle

To form the first aorist middle participle of an omega verb:

1. take the **unaugmented aorist active and middle stem** by removing the -α and the augment from the **third** principal part
2. add the following endings:

	M.	F.	N.
Nom.	-άμενος	-αμένη	-άμενον
Gen.	-αμένου	-αμένης	-αμένου

Thus, the declension of the first aorist middle participle of **παύω** is:

Unaugmented Aorist Active/Middle Stem: **παυσ-**

	M.	F.	N.
Singular			
Nom.	παυσάμενος	παυσαμένη	παυσάμενον
Gen.	παυσαμένου	παυσαμένης	παυσαμένου
Dat.	παυσαμένῳ	παυσαμένῃ	παυσαμένῳ
Acc.	παυσάμενον	παυσαμένην	παυσάμενον
Voc.	παυσάμενε	παυσαμένη	παυσάμενον
Plural			
Nom./Voc.	παυσάμενοι	παυσάμεναι	παυσάμενα
Gen.	παυσαμένων	παυσαμένων	παυσαμένων
Dat.	παυσαμένοις	παυσαμέναις	παυσαμένοις
Acc.	παυσαμένους	παυσαμένᾱς	παυσάμενα

OBSERVATIONS

1. The accent on the first aorist middle participle is *persistent on the first syllable of the ending.* Final -οι and -αι count as *short* for purposes of accent. As with other first-second-declension ad-

jectives, the accent on the feminine plural genitive form of the first aorist middle participle *does not* appear as a circumflex on the ultima.

2. All the endings in the declension of the first aorist middle participle are identical with the endings used for first-second-declension adjectives such as **καλός, καλή, καλόν.**

3. An aorist middle participle always has simple aspect and has no exact equivalent in English. Although it does not express the simple aspect of an aorist participle, the translation "having _____ed" may be used. Thus, **παυσάμενος, παυσαμένη, παυσάμενον** may be translated "having stopped" (intrans.).

Second Aorist Active Participle

To form the second aorist active participle of an omega verb:

1. take the **unaugmented aorist active and middle stem** by removing the **-ον** and the augment from the **third** principal part
2. add the following endings:

	M.	F.	N.
Nom./Voc.	**-ών**	**-οῦσα**	**-όν**
Gen.	**-όντος**	**-ούσης**	**-όντος**

Thus, the declension of the second aorist active participle of **ἄγω** is:

Unaugmented Aorist Active/Middle Stem: **ἀγαγ-**

	M.	F.	N.
Singular			
Nom./Voc.	ἀγαγών	ἀγαγοῦσα	ἀγαγόν
Gen.	ἀγαγόντος	ἀγαγούσης	ἀγαγόντος
Dat.	ἀγαγόντι	ἀγαγούσῃ	ἀγαγόντι
Acc.	ἀγαγόντα	ἀγαγοῦσαν	ἀγαγόν
Plural			
Nom./Voc.	ἀγαγόντες	ἀγαγοῦσαι	ἀγαγόντα
Gen.	ἀγαγόντων	ἀγαγουσῶν	ἀγαγόντων
Dat.	ἀγαγοῦσι(ν)	ἀγαγούσαις	ἀγαγοῦσι(ν)
Acc.	ἀγαγόντας	ἀγαγούσᾱς	ἀγαγόντα

OBSERVATIONS

1. The accent on the second aorist active participle is *persistent* and *acute on the first syllable of the ending.* Final **-αι** counts as short for purposes of accent. As with first-declension *nouns,* the accent shifts to the ultima in the feminine plural genitive and is a circumflex.

2. All the endings in the declension of the second aorist active participle in the masculine are identical with the endings of third-declension nouns such as **ἄρχων, ἄρχοντος, ὁ.** The endings in the declension of the second aorist active participle in the neuter are identical with the endings of third-declension nouns such as **ἄρχων, ἄρχοντος, ὁ** except in the nominative/vocative and accusative singular (**-ον**) and plural (**-α**).

3. All the endings in the declension of the second aorist active participle in the feminine are identical with the endings of short-alpha first-declension nouns such as **δόξα, δόξης, ἡ**.

4. The second aorist active participle of **εἶπον** is **εἰπών, εἰποῦσα, εἰπόν** because there is no un-augmented aorist active stem.

Second Aorist Middle Participle

To form the second aorist middle participle of an omega verb:

1. take the **unaugmented aorist active and middle stem** by removing the **-ον** and the augment from the **third** principal part
2. add the following endings:

	M.	F.	N.
Nom.	-όμενος	-ομένη	-όμενον
Gen.	-ομένου	-ομένης	-ομένου

Thus, the declension of the second aorist middle participle of **ἄγω** is:

Unaugmented Aorist Active/Middle Stem: **ἀγαγ-**

	M.	F.	N.
Singular			
Nom.	ἀγαγόμενος	ἀγαγομένη	ἀγαγόμενον
Gen.	ἀγαγομένου	ἀγαγομένης	ἀγαγομένου
Dat.	ἀγαγομένῳ	ἀγαγομένῃ	ἀγαγομένῳ
Acc.	ἀγαγόμενον	ἀγαγομένην	ἀγαγόμενον
Voc.	ἀγαγόμενε	ἀγαγομένη	ἀγαγόμενον
Plural			
Nom./Voc.	ἀγαγόμενοι	ἀγαγόμεναι	ἀγαγόμενα
Gen.	ἀγαγομένων	ἀγαγομένων	ἀγαγομένων
Dat.	ἀγαγομένοις	ἀγαγομέναις	ἀγαγομένοις
Acc.	ἀγαγομένους	ἀγαγομένᾱς	ἀγαγόμενα

OBSERVATIONS

1. The accent on the second aorist middle participle is *persistent on the first syllable of the ending*. Final **-οι** and **-αι** count as *short* for purposes of accent. As with other first-second-declension adjectives, the accent on the feminine plural genitive form of the second aorist middle participle *does not* appear as a circumflex on the ultima.

2. All the endings in the declension of the second aorist middle participle are identical with the endings used for first-second-declension adjectives such as **καλός, καλή, καλόν**.

Aorist Passive Participle

To form the aorist passive participle of an omega verb:

1. take the **unaugmented aorist passive stem** by removing the **-ην** and the augment from the **sixth** principal part
2. add the following endings:

	M.	F.	N.
Nom./Voc.	**-είς**	**-εῖσα**	**-έν**
Gen.	**-έντος**	**-είσης**	**-έντος**

Thus, the declension of the aorist passive participle of **παύω** is:

Unaugmented Aorist Passive Stem: **παυθ-**

	M.	F.	N.
Singular			
Nom./Voc.	**παυθείς**	**παυθεῖσα**	**παυθέν**
Gen.	**παυθέντος**	**παυθείσης**	**παυθέντος**
Dat.	**παυθέντι**	**παυθείσῃ**	**παυθέντι**
Acc.	**παυθέντα**	**παυθεῖσαν**	**παυθέν**
Plural			
Nom./Voc.	**παυθέντες**	**παυθεῖσαι**	**παυθέντα**
Gen.	**παυθέντων**	**παυθεισῶν**	**παυθέντων**
Dat.	**παυθεῖσι(ν)**	**παυθείσαις**	**παυθεῖσι(ν)**
Acc.	**παυθέντας**	**παυθείσᾱς**	**παυθέντα**

OBSERVATIONS

1. The accent on the aorist passive participle is *persistent* and *acute on the first syllable of the ending*. Final **-αι** counts as *short* for purposes of accent. As with first-declension *nouns,* the accent shifts to the ultima in the feminine plural genitive and is a circumflex.

2. In the masculine and neuter the aorist passive participle has third-declension endings. When the dative plural ending **-σι(ν)** was added to a stem ending in **-εντ**, the following sound changes produced the Attic Greek dative plural ending **-εισι(ν)**:

*παυθέντσι(ν) > *παυθένσσι(ν) > *παυθένσι(ν) > **παυθεῖσι(ν)**.

The tau assimilated to the following sigma and was then dropped. The nu before the sigma was also dropped, and the vowel before it was lengthened to produce a spurious diphthong (**-ει-**) because of compensatory lengthening.

3. All the endings in the declension of the aorist passive participle in the feminine are identical with the endings of short-alpha first-declension nouns such as **δόξα, δόξης, ἡ**.

4. An aorist passive participle always has simple aspect and has no exact equivalent in English. Although it does not express the simple aspect of an aorist participle, the translation "having been _____ed" may be used. Thus **παυθείς, παυθεῖσα, παυθέν** may be translated "having been stopped."

		Summary of Present and Aorist Participle Endings		
		M.	F.	N.
Present Active	Nom./Voc.	**-ων**	**-ουσα**	**-ον**
	Gen.	**-οντος**	**-ουσης**	**-οντος**
Present Middle/Passive	Nom.	**-όμενος**	**-ομένη**	**-όμενον**
	Gen.	**-ομένου**	**-ομένης**	**-ομένου**
First Aorist Active	Nom./Voc.	**-ᾱς**	**-ᾱσα**	**-αν**
	Gen.	**-αντος**	**-ᾱσης**	**-αντος**
First Aorist Middle	Nom.	**-άμενος**	**-αμένη**	**-άμενον**
	Gen.	**-αμένου**	**-αμένης**	**-αμένου**
Second Aorist Active	Nom./Voc.	**-ών**	**-οῦσα**	**-όν**
	Gen.	**-όντος**	**-ούσης**	**-όντος**
Second Aorist Middle	Nom.	**-όμενος**	**-ομένη**	**-όμενον**
	Gen.	**-ομένου**	**-ομένης**	**-ομένου**
Aorist Passive	Nom./Voc.	**-είς**	**-εῖσα**	**-έν**
	Gen.	**-έντος**	**-είσης**	**-έντος**

Summary of Dative Plural Endings for Present and Aorist Participles	
Present Active	*-οντσι(ν) > **-ουσι(ν)**
1st Aorist Active	*-αντσι(ν) > **-ᾱσι(ν)**
2nd Aorist Active	*-όντσι(ν) > **-οῦσι(ν)**
Aorist Passive	*-<u>εντ</u>σι(ν) > **-εῖσι(ν)**

☛ DRILL 73B MAY NOW BE DONE.

§74. Synopsis 3: Present, Imperfect, Future, and Aorist Indicative; Present, Future, and Aorist Infinitives; Present and Aorist Participles

Here is a model synopsis for **ἄγω** in the first person plural with participles in the masculine plural nominative. It includes the forms of the present and aorist active, middle, and passive participles.

Principal Parts: ἄγω, ἄξω, ἤγαγον, ἦχα, ἦγμαι, ἤχθην
Person and Number: **1st pl.**
Gender, Number, and Case: **Masc. Pl. Nom.**

	Active	Middle	Passive
Indicative			
Present	ἄγομεν we are leading	ἀγόμεθα we are carrying away	ἀγόμεθα we are being led
Imperfect	ἤγομεν we were leading	ἠγόμεθα we were carrying away	ἠγόμεθα we were being led
Future	ἄξομεν we shall lead	ἀξόμεθα we shall carry away	ἀχθησόμεθα we shall be led
Aorist	ἠγάγομεν we led	ἠγαγόμεθα we carried away	ἤχθημεν we were led
Infinitives			
Present	ἄγειν to be leading	ἄγεσθαι to be carrying away	ἄγεσθαι to be being led
Future	ἄξειν to be about to lead	ἄξεσθαι to be about to carry away	ἀχθήσεσθαι to be about to be led
Aorist	ἀγαγεῖν to lead (once)	ἀγαγέσθαι to carry away (once)	ἀχθῆναι to be led (once)
Participles			
Present	ἄγοντες	ἀγόμενοι	ἀγόμενοι
Aorist	ἀγαγόντες	ἀγαγόμενοι	ἀχθέντες

OBSERVATION

In a synopsis basic English translations should be given for indicative and infinitive forms.

☛ DRILL 73–74 MAY NOW BE DONE.

§75. The Attributive and Substantive Uses of the Participle

Like any adjective, a participle may describe or modify a noun. When a participle appears in the attributive position, it functions as an attributive adjective. Even without an article a participle may function as an attributive adjective. A participle with or without an article may also stand alone as a substantive. For example:

ὁ εὖ λέγων ῥήτωρ
the speaking well orator (subj.)/the orator (subj.) speaking well
the orator (subj.) who is speaking well

οἱ Λακεδαιμόνιοι οἱ τοῦτο εἰπόντες
the Spartans (subj.) having said this thing
the Spartans (subj.) who said this thing

ἐν ταῖς νήσοις ταῖς ὑπὸ τῶν Ἀθηναίων ἀρχθείσαις
on the islands (having been) ruled by the Athenians
on the islands that were ruled by the Athenians

πολίτην τοῖς νόμοις πειθόμενον
a citizen (d.o.) obeying the laws
a citizen (d.o) who is obeying the laws

(τὰ) λεγόμενα
(the) things (subj. or d.o.) being said
(the) things (subj. or d.o.) that are being said

τῷ θέλοντι
for the man being willing
for the man who is willing

τῶν τοὺς νεᾱνίᾱς πείσᾱσῶν
of the women having persuaded the young men
of the women who persuaded the young men

OBSERVATIONS

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1. Each of the participles in the first three phrases is in the attributive position: **λέγων** is masculine singular nominative modifying **ῥήτωρ**; **εἰπόντες** is masculine plural nominative modifying **Λακεδαιμόνιοι**; **ἀρχθείσαις** is feminine plural dative modifying **νήσοις**. In the fourth phrase **πειθόμενον** is masculine singular accusative modifying **πολίτην**, and although it is not in the attributive position, it is the equivalent of an attributive adjective.

2. The participles in the last three phrases are used substantively, and the words "things," "man," and "women" are supplied in the English translations.

3. Since both participles and relative clauses function as adjectives, an attributive or substantive participle may be translated with a relative clause introduced by a form of the English relative pronoun, as in the second translations. The relative clause translation ("who _____ed") represents especially well the simple aspect of an aorist participle and is to be preferred to the translation "having _____ed."

The action of a present attributive or substantive participle is usually *simultaneous with* the action of the main verb in a sentence, and the action of an aorist participle is usually *prior to* the action of the main verb. For example:

οἱ νεᾱνίαι οἱ ὑπὸ τοῦ ποιητοῦ διδασκόμενοι εὖ ποιοῦσιν.
The young men *being taught* by the poet are doing well.
The young men *who are being taught* by the poet are doing well.

οἱ νεᾱνίαι οἱ ὑπὸ τοῦ ποιητοῦ *διδασκόμενοι* **εὖ ἐποίουν.**

The young men *being taught* by the poet were doing well.

The young men *who were being taught* by the poet were doing well.

ὁ δῆμος *τοὺς ἀδικήσαντας* **τῑμᾶν οὐκ ἐθέλει.**

The people are refusing to honor *the men who did wrong.*

ὁ δῆμος *τοὺς ἀδικήσαντας* **τῑμᾶν οὐκ ἠθέλησεν.**

The people refused to honor *the men who had done wrong.*

OBSERVATIONS

1. In the first sentence the action of the attributive participle, **διδασκόμενοι**, is occurring in the present *at the same time* as the action of the main verb, **ποιοῦσιν**.

2. In the second sentence the action of the attributive participle, **διδασκόμενοι**, was occurring in the past *at the same time* as the action of the main verb, **ἐποίουν**.

3. When an attributive or substantive participle in the present tense is translated into English with a relative clause, care must be taken to indicate the simultaneous time of the participle, as in the second translations.

4. In the third sentence the action of the substantive participle, **ἀδικήσαντας**, occurred in the past *prior to* the action of the main verb, **ἐθέλει**.

5. In the fourth sentence the action of the substantive participle, **ἀδικήσαντας**, occurred in the past *prior to* the action of the main verb, **ἠθέλησεν**.

6. When an attributive or substantive participle in the aorist tense is translated into English with a relative clause, care must be taken to indicate the prior time of the participle.

Common Substantives of Participles

Neuter participles of certain verbs form common substantives with idiomatic meanings:

τὸ ὄν	existence; reality (subj. or d.o.) ("the thing being")
τὰ ὄντα	existence; reality (subj. or d.o.) ("the things being")
τῷ ὄντι	in reality; really ("in respect to the thing being")
τὸ δέον	the necessary thing (subj. or d.o.)
τὰ δέοντα	the necessary things (subj. or d.o.)
τὸ μέλλον	the future (subj. or d.o.) ("the thing about to be")
τὰ μέλλοντα	the future (subj. or d.o.) ("the things about to be")
τὸ παρόν	the present (subj. or d.o.) ("the thing being present")
τὰ παρόντα	the present (subj. or d.o.) ("the things being present")
(πάρειμι, παρέσομαι, ——, ——, ——, —— be present, be near; be ready)	

OBSERVATION

The neuter substantives formed from the impersonal verb **δεῖ** do not follow the rules of Attic contraction.

The Participle as Predicate Adjective

A participle without an article is occasionally used as a predicate adjective.

δίκαιός ἐστι καὶ εὖ ἔχων οὗτος ὁ λόγος ὁ περὶ τῆς ψῡχῆς.
This speech about the soul is just and good (holding well).

☛ DRILL 75 MAY NOW BE DONE.

§76. The Supplementary Participle

Participles not in the attributive position may appear with certain verbs to extend their meanings. A participle so used is called a **Supplementary Participle**. For example:

λέγων περὶ πολέμου παύσομαι.
Speaking about war I (masc.) shall stop.
I shall stop *speaking* about war.

ἀδικεῖς τῑμᾶν τοὺς θεοὺς οὐκ ἐθέλουσα.
You (fem.) do wrong *(in) refusing* to honor the gods.

εὖ γ᾿ ἐποίησας πέμψᾱς μ᾿ εἰς Ἀθήνᾱς.
You (masc.) did well *(in) sending* me *(once)* to Athens.

τὸν Γοργίᾱν παύσω λέγοντα περὶ ἀρετῆς.
I shall stop Gorgias *(from) speaking* about virtue.

OBSERVATIONS

1. A supplementary participle agrees either with the subject of a verb used intransitively, as in the first three sentences, or with the object of a transitive verb, as in the fourth sentence.
2. Sometimes English words ("in," "from") are added to the translations of supplementary participles for clarity.
3. In addition to the verbs used in these sentences (**παύω**, **ἀδικέω**, and **ποιέω**), **νῑκάω** meaning "prevail (over)" and **ἄρχω** in the middle voice meaning "begin" may also take supplementary participles. Other verbs that take supplementary participles are identified in the vocabulary notes.

☛ DRILL 76 MAY NOW BE DONE.

§77. Noun Morphology: Third Declension, σ-Stems

Two groups of third-declension nouns, one of men's names and one of neuter nouns, are identified by having **-ους** as the genitive singular ending. The stems of these nouns ended in sigma, but when regular third-declension case endings were added, the sigma of the stem became intervocalic and

was lost. Contractions occurred, some of which are identical with the contractions that occur in epsilon-contracted verbs.

	Σωκράτης, Σωκράτους, ὁ		**γένος, γένους, τό**		
	Socrates		race, descent; family; sort, kind		
	stem = **Σωκρατεσ-**		stem = **γενεσ-**		
	Singular		*Singular*	*Plural*	
Nom.	Σωκράτης		γένος	γένη	(< *γένεσα)
Gen.	Σωκράτους	(< *Σωκράτεσος)	γένους	(< *γένεσος)	γενῶν	(< *γενέσων)
Dat.	Σωκράτει	(< *Σωκράτεσι)	γένει	(< *γένεσι)	γένεσι(ν)	(< *γένεσσι[ν])
Acc.	Σωκράτη	(< *Σωκράτεσα)	γένος		γένη	(< *γένεσα)
Voc.	Σώκρατες		γένος		γένη	(< *γένεσα)

Memorize each set of endings, proceeding down the singular column and then down the plural column. Be prepared to recite the endings quickly.

OBSERVATIONS
___

1. Proper nouns such as **Σωκράτης** have no plural forms. The nominative singular of nouns such as **Σωκράτης** is the long-vowel grade of the stem. The vocative singular is the short-vowel grade of the stem and has a *recessive* accent on the first syllable of the stem.

2. In the genitive singular of **Σωκράτης**, regular Attic contraction (**ε + ο > ου**) produced the ending **-ους**. In the dative singular the epsilon of the stem combined with the ending iota to produce the spurious diphthong **-ει**. In the accusative singular epsilon and alpha contracted regularly to produce eta (**ε + α > η**). Memorize this additional rule of Attic contraction.

3. As with all neuter nouns, the nominative and vocative of **γένος** (both singular and plural) are identical with the accusative forms. The genitive singular reflects regular Attic contraction (**ε + ο > ου**), and the dative singular ends in a spurious diphthong (**ε + ι > ει**). The nominative, vocative, and accusative plural reflect regular Attic contraction (**ε + α > η**). In the genitive plural of **γένος**, regular Attic contraction (**ε + ω > ω**) produced the ending **-ων**.

4. The accent on **σ**-stem third-declension nouns is persistent and is given by the nominative singular. The accent on the genitive plural follows the regular rules of Attic contraction.

5. For nouns such as **Σωκράτης** the first-declension accusative singular ending **-ην** is also used in Attic Greek (by analogy with such first-declension accusative singular forms as **Ἀτρείδην**). For example, the accusative singular of **Σωκράτης** may be **Σωκράτη** or **Σωκράτην**.

§78. Noun Morphology: Third Declension, ι-Stems

One group of third-declension nouns is identified by having **-ις** as the nominative singular ending and **-εως** as the genitive singular ending. The stems of these nouns ended in **-ι** or **-ηι** (= η + consonantal **ι**). In Attic Greek, however, changes were made both to the stem and to the endings, and the resulting declension has several peculiarities.

πόλις, πόλεως, ἡ city			
	Singular		*Plural*
Nom.	πόλις		πόλεις (< πόληες)
Gen.	πόλεως (< πόληος)		πόλεων (< πολίων)
Dat.	πόλει (< *πόλιϊ)		πόλεσι(ν) (< πόλισι[ν])
Acc.	πόλιν		πόλεις (< *πόλενς)²
Voc.	πόλι		πόλεις (< πόληες)

Memorize each set of endings, proceeding down the singular column and then down the plural column. Be prepared to recite the endings quickly.

OBSERVATIONS

1. In the nominative, accusative, and vocative singular, the stem of **πόλις** is **πολι-**. The ending **-ν** is used for the accusative singular, and the vocative singular is identical with the stem.

2. In the genitive singular the stem was **ποληι-**, but the iota was dropped before the third-declension ending **-ος**, and the *length* of the final two vowels was *exchanged:* **-ηο- > -εω-**. This exchange of length is called **quantitative metathesis**. Against the rules for the possibilities of accent, the accent on the resulting form (**πόλεως**) *remains* the accent on the form *prior* to quantitative metathesis (**πόληος**). Memorize this exception to the rules for the possibilities of accent.

3. In the dative singular and in all the plural forms, the stem was **πολι-**, but original iota was replaced by an eta that was shortened to an epsilon. In the dative singular, nominative, accusative, and vocative plural, this replacement resulted in spurious diphthongs.

dat. sing.	πόλεϊ > **πόλει**
nom./voc. pl.	πόληες > πόλεες (**ε + ε > ει**) > **πόλεις**
acc. pl.	πόλενς > **πόλεις** (by loss of **ν** and compensatory lengthening)

4. The irregular accent on the genitive plural **πόλεων** is modeled on the irregular accent on the genitive *singular*. Memorize this exception to the rules for the possibilities of accent.

☛ DRILL 77–78 MAY NOW BE DONE.

§79. Third-Declension Adjectives 1: -ης, -ες

Several groups of adjectives use endings borrowed from third-declension nouns and are called **third-declension adjectives**. Most groups of third-declension adjectives have two forms in the nominative singular, a masculine/feminine form and a neuter form. One group of third-declension adjectives is identified by the nominative singular endings **-ης, -ες**. The stem of these adjectives is the neuter nominative singular. For example: **ἀληθής, ἀληθές** (masculine/feminine singular nominative, neuter singular nominative; stem = **ἀληθεσ-**). When regular third-declen-

2. The ending **-νς** is equivalent to the ordinary accusative plural ending **-ας** because both **ν** and **α** are derived from the IE semi-consonant *ṇ.

sion endings were added, the -σ of the stem became intervocalic and was lost, and contractions occurred.

ἀληθής, ἀληθές true, real
stem = ἀληθεσ-

	M./F.	N.	
Singular			
Nom.	ἀληθής	ἀληθές	
Gen.	ἀληθοῦς	ἀληθοῦς	(< *ἀληθέσος)
Dat.	ἀληθεῖ	ἀληθεῖ	(< *ἀληθέσι)
Acc.	ἀληθῆ	ἀληθές	(< *ἀληθέσα [m./f.])
Voc.	ἀληθές	ἀληθές	
Plural			
Nom./Voc.	ἀληθεῖς	ἀληθῆ	(< *ἀληθέσες [m./f.], *ἀληθέσα [n.])
Gen.	ἀληθῶν	ἀληθῶν	(< *ἀληθέσων)
Dat.	ἀληθέσι(ν)	ἀληθέσι(ν)	(< *ἀληθέσσι[ν])
Acc.	ἀληθεῖς	ἀληθῆ	(< *ἀληθέσα [n.])

Memorize each set of endings, proceeding down the singular column and then down the plural column. Be prepared to recite the endings quickly.

OBSERVATIONS

1. The masculine/feminine singular nominative of adjectives such as ἀληθής is the long-vowel grade of the stem. The masculine/feminine and neuter singular vocatives are identical with the stem.

2. In the genitive singular, regular Attic contraction (ε + ο > ου) produced the ending -ους. In the dative singular the epsilon of the stem combined with the ending iota to produce the spurious diphthong -ει. In the masculine/feminine singular accusative, regular Attic contraction (ε + α > η) produced the ending -η.

3. In the masculine/feminine plural nominative and vocative, regular Attic contraction (ε + ε > ει) produced the ending -εις. In the neuter plural nominative, vocative, and accusative, regular Attic contraction (ε + α > η) produced the ending -η. In the genitive plural, regular Attic contraction (ε + ω > ω) produced the ending -ων.

The masculine/feminine plural accusative (ἀληθεῖς) is borrowed from the masculine/feminine plural nominative. This form replaces the expected *ἀληθῆς (< *ἀληθέας).

4. The accent on third-declension adjectives is persistent and is given by the neuter singular nominative form. The accents throughout the declension follow the rules of Attic contraction.

Adverbs

Adverbs are formed from third-declension adjectives in the same way as they are formed from first-second-declension adjectives. The ending -ως is added to the stem of the adjective. For a third-declension adjective identified by the nominative singular endings -ης, -ες, the accent is determined

by the accent given in the neuter singular nominative form. The rules for the possibilities of accent are observed. For example:

Adjective	*Stem*	*Adverb*
ἀληθής, ἀληθές	ἀληθέσ-	ἀληθῶς (<*ἀληθέσως) truly, really

☛ DRILL 79 MAY NOW BE DONE.

§80. Genitive of Cause

A noun in the genitive case with no preposition may express the cause for the action of a verb. A genitive so used is called a **Genitive of Cause**. For example:

> **τῶν ὑμετέρων ἔργων χάριν ἔχομεν πάντες.**
> We all have gratitude *for/because of* your (pl.) *deeds*.
>
> **αὐτὴν ζηλοῖ τῆς καλῆς δόξης.**
> He envies her *for/because of* her fine *reputation*.
> (ζηλόω, ζηλώσω, ἐζήλωσα, ἐζήλωκα, ——, —— emulate; envy)

The syntax of each italicized word (**ἔργων, δόξης**) is **Genitive of Cause**.

OBSERVATIONS

1. The Genitive of Cause is an extension of the source and separation function ("from") of the genitive case.
2. Certain prepositional phrases may express ideas equivalent to the Genitive of Cause (e.g., **διὰ τὰ ὑμέτερα ἔργα, ἐπὶ τῇ καλῇ δόξῃ**).

§81. Dative of Cause

A noun in the dative case with no preposition may express the cause for the action of a verb. A dative so used is called a **Dative of Cause**. For example:

> **ἀπ᾽ Ἀθηνῶν φόβῳ ἤλθομεν.**
> *Because of fear* we went away from Athens.
>
> **λέγω ὡς ὕβρει καὶ οὐκ ἀνάγκῃ ἐπολεμήσατε.**
> I say that *because of insolence* and not *because of necessity* you (pl.) made war.
> (ὕβρις, ὕβρεως, ἡ insolence)

The syntax of each italicized word (**φόβῳ, ὕβρει, ἀνάγκῃ**) is **Dative of Cause**.

OBSERVATIONS

1. The Dative of Cause is an extension of the Dative of Means.

2. Certain prepositional phrases may express ideas equivalent to the Dative of Cause (e.g., ἐκ φόβου, δι' ὕβριν).

§82. Dative with a Compound Verb

Many compound verbs appear with a dative that is connected in sense with the meaning of their prefixes. Such a dative is called a **Dative with a Compound Verb.** For example:

αὐτῷ παρῆν.   I was near *him.*
(πάρειμι, παρέσομαι, ——, ——, ——, —— be present, be near; be ready)

τῷ πολέμῳ προσείχομεν τὴν γνώμην.   We were paying attention *to the war.*
(προσέχω, προσέξω, προσέσχον, προσέσχηκα, ——, —— hold to; turn to, apply;
γνώμην προσέχειν to pay attention)

The syntax of each italicized word (αὐτῷ, πολέμῳ) is **Dative with a Compound Verb**.

OBSERVATIONS

1. When a prefix is compounded with a transitive verb, the resulting compound verb may take both an Accusative, Direct Object and a Dative with a Compound Verb, as in the second sentence.

2. A Dative with a Compound Verb replaces a prepositional phrase that has an equivalent meaning. For example, the idea expressed by the dative τῷ πολέμῳ in the second sentence might also be conveyed by πρὸς τὸν πόλεμον. Many compound verbs that take a Dative with a Compound Verb are also found with corresponding prepositional phrases.

3. When prefixes related to the following prepositions are used to form compound verbs, the resulting compound verbs *may* take a Dative with a Compound Verb:

ἐν	περί
ἐπί	πρός
σύν	ὑπό
παρά	

☛ DRILL 80–82 MAY NOW BE DONE.

Short Readings

1. An iambic fragment attributed to the poet Archilochus

ὦ Ζεῦ, πάτερ Ζεῦ, σὸν μὲν οὐρανοῦ κράτος,
   σὺ δ' ἔργ' ἐπ'† ἀνθρώπων ὁρᾷς†
λεωργὰ καὶ θεμιστά, σοὶ δὲ θηρίων
   ὕβρις τε καὶ δίκη μέλει.   (Archilochus, frag. 177)

κράτος, κράτους, τό might, power; rule
†ἐφοράω (ἐπι- + ὁράω) oversee; ἐπ'... ὁρᾷς =
   ἐφορᾷς
λεωργός, λεωργόν audacious; villainous

θεμιστός, θεμιστή, θεμιστόν lawful
θηρίον, θηρίου, τό wild animal, beast
μέλω, μελήσω, ἐμέλησα, μεμέληκα, ———, ———
   be an object of care

2. A fragment from an elegy of the Athenian lawgiver Solon

πάντῃ δ' ἀθανάτων† ἀφανὴς νόος ἀνθρώποισιν.   (Solon, frag. 17)

                                                                                    DH

πάντῃ (adv.) in every way
†*The first alpha of* ἀθανάτων *here scans long.*

ἀφανής, ἀφανές unclear, not obvious; hidden

3. A line from the poetry of Theognis

ἐλπὶς ἐν ἀνθρώποις μούνη θεὸς ἐσθλὴ ἔνεστιν.   (Theognis, *Elegies* I.1135)

                                                                                    DH

μούνη (Ionic) = Attic μόνη
ἐσθλός, ἐσθλή, ἐσθλόν good

ἔνειμι (ἐν- + εἰμί) be in

4. A couplet from the poetry of Theognis

ἐχθρὸν μὲν χαλεπὸν καὶ δυσμενεῖ ἐξαπατῆσαι,
   Κύρνε, φίλον δὲ φίλῳ ῥᾴδιον ἐξαπατᾶν.   (Theognis, *Elegies* I.1219–20)

                                                                                    EC

δυσμενής, δυσμενές hostile
ἐξαπατάω (ἐξ- + ἀπατάω) deceive

Κύρνος, Κύρνου, ὁ Cyrnus (one of the
   addressees of the poem)

5. A fragment from a play of the early comic poet Epicharmus

νοῦς ὁρῇ καὶ νοῦς ἀκούει· τἆλλα κωφὰ καὶ τυφλά.   (Epicharmus, frag. 214)

ὁρῇ (Ionic) = Attic ὁρᾷ
κωφός, κωφή, κωφόν deaf

τυφλός, τυφλή, τυφλόν blind

6. A fragment from a poem by the lyric poet Simonides

> ἀνάγκᾳ
> δ’ οὐδὲ θεοὶ μάχονται. (Simonides, frag. 37.29–30)

ἀνάγκᾳ (Doric) = Attic ἀνάγκη

μάχομαι, μαχοῦμαι, ἐμαχεσάμην, ——, μεμάχημαι, —— fight against (+ dat.)

Fragments from the works of the philosopher Heraclitus

7. **αἰὼν παῖς ἐστι παίζων, πεσσεύων· παιδὸς ἡ βασιληίη.** (Heraclitus, frag. 52)

αἰών, αἰῶνος, ὁ time; life
παίζω, παίξω, ἔπαισα/ἔπαιξα, πέπαικα, πέπαισμαι, —— play

πεσσεύω, ——, ——, ——, ——, —— play at draughts (a game similar to checkers)
βασιλείᾱ, βασιλείᾱς, ἡ kingship; dominion; βασιληίη (Ionic) = Attic βασιλείᾱ

8. **ἦθος ἀνθρώπῳ δαίμων.** (Heraclitus, frag. 119)

ἦθος, ἤθους, τό custom, habit; character

9. **φύσις κρύπτεσθαι φιλεῖ.** (Heraclitus, frag. 123)

κρύπτω, κρύψω, ἔκρυψα, ——, κέκρυμμαι, ἐκρύφθην hide, conceal; *middle,* conceal oneself

10. After killing his mother, Orestes expresses sorrow.

> **ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν,**
> **ἄζηλα νίκης τῆσδ’ ἔχων† μιάσματα.** (Aeschylus, *Libation Bearers* 1016–17)
> IT

ἀλγέω suffer; grieve (for)
ἄζηλος, ἄζηλον unenvied, unenviable
†ἔχων because I have

μίασμα, μιάσματος, τό defilement, stain, taint of guilt

Fragments from tragedies of Aeschylus

11. **τό τοι κακὸν ποδῶκες ἔρχεται βροτοῖς**
καὶ τἀμπλάκημα τῷ περῶντι τὴν θέμιν. (Aeschylus, frag. 22)
IT

ποδώκης, ποδῶκες swift of foot, swift-footed
ἀμπλάκημα, ἀμπλακήματος, τό error, fault

περάω pass through, go beyond
θέμις, θέμιτος, ἡ (customary) law; right

12.   **ἁπλᾶ γάρ ἐστι τῆς ἀληθείᾱς ἔπη.**   (Aeschylus, frag. 176)

IT

ἁπλοῦς, ἁπλῆ, ἁπλοῦν simple; **ἁπλᾶ** = *neut. pl. nom.*

13. A line from the *Penelope,* in which Odysseus lies to his wife

   ἐγὼ γένος μέν εἰμι Κρὴς ἀρχέστατον.   (Aeschylus, frag. 187)

IT

Κρής, **Κρητός**, ὁ Cretan   **ἀρχέστατος, ἀρχεστάτη, ἀρχέστατον** most
          ancient

14.   **πολλοῖς γάρ ἐστι κέρδος ἡ σῑγὴ βροτῶν.**   (Aeschylus, frag. 188)

IT

κέρδος, κέρδους, τό profit, gain   **σῑγή, σῑγῆς, ἡ** silence

15.   **τῷ πονοῦντι δ᾽ ἐκ θεῶν**
   ὀφείλεται τέκνωμα τοῦ πόνου κλέος.   (Aeschylus, frag. 315)

IT

πονέω work hard, toil   **τέκνωμα, τεκνώματος, τό** offspring, child
ὀφείλω, ὀφειλήσω, ὠφείλησα, ὠφείληκα, ——,   **κλέος, κλέους, τό** fame, glory
 —— owe

16.   **κάτοπτρον εἴδους χαλκός ἐστ᾽, οἶνος δὲ νοῦ.**   (Aeschylus, frag. 393)

IT

κάτοπτρον, κατόπτρου, τό mirror   **χαλκός, χαλκοῦ, ὁ** bronze
εἶδος, εἴδους, τό form, appearance   **οἶνος, οἴνου, ὁ** wine

17.   **οὐκ ἀνδρὸς ὅρκοι πίστις, ἀλλ᾽ ὅρκων ἀνήρ.**   (Aeschylus, frag. 394)

IT

ὅρκος, ὅρκου, ὁ oath   **πίστις, πίστεως, ἡ** that which gives confidence;
          guarantee; proof

18.   **φιλεῖ δὲ τῷ κάμνοντι συσπεύδειν θεός.**   (Aeschylus, frag. 395)

IT

κάμνω, καμοῦμαι, ἔκαμον, κέκμηκα, ——, ——   **συσπεύδω (συν- + σπεύδω), ——, ——, ——,**
   toil, labor, work hard   **——, ——** assist eagerly

19.   **κακοὶ γὰρ εὖ πράσσοντες οὐκ ἀνασχετοί.**   (Aeschylus, frag. 398)

IT

ἀνασχετός, ἀνασχετόν endurable

20. Electra explains why she attacks her mother, Clytaemnestra, so outspokenly.

    αἰσχροῖς γὰρ αἰσχρὰ πράγματ᾽ ἐκδιδάσκεται.   (Sophocles, *Electra* 621)

IT

ἐκδιδάσκω (ἐκ- + διδάσκω) teach thoroughly

21. An angry Oedipus insults the seer Teiresias.

    . . . τυφλὸς τά τ᾽ ὦτα τόν τε νοῦν τά τ᾽ ὄμματ᾽ εἶ.   (Sophocles, *Oedipus Tyrannus* 371)

IT

τυφλός, τυφλή, τυφλόν blind   **ὄμμα, ὄμματος, τό** eye
οὖς, ὠτός, τό ear

    Fragments from tragedies of Sophocles

22.   **καὶ γὰρ δικαίᾱ γλῶσσ᾽ ἔχει κράτος μέγα.**   (Sophocles, frag. 80)

IT

γλῶσσα, γλώσσης, ἡ tongue   **κράτος, κράτους, τό** strength, power

23.   **ἀρετῆς βέβαιαι δ᾽ εἰσὶν αἱ κτήσεις μόναι.**   (Sophocles, frag. 201d)

IT

βέβαιος, βεβαίᾱ, βέβαιον sure, certain; steadfast   **κτῆσις, κτήσεως, ἡ** acquisition; possession

24.   **οὐκ ἔστι τοῖς μὴ δρῶσι σύμμαχος τύχη.**   (Sophocles, frag. 407)

IT

δράω, δράσω, ἔδρᾱσα, δέδρᾱκα, δέδρᾱμαι,
   ἐδράσθην do, act

25. Addressed to Odysseus

> ὦ πάντα πράσσων, ὡς† ὁ Σίσυφος πολὺς
> ἔνδηλος ἐν σοὶ πάντα χὠ μητρὸς πατήρ.† (Sophocles, frag. 567)

IT

†ὡς, *here* (exclam. adv.) how ἔνδηλος, ἔνδηλον manifest, clear
Σίσυφος, Σῑσύφου, ὁ Sisyphus (a notorious †πατήρ, *refers to Autolycus (Odysseus's maternal*
  trickster)   *grandfather and a notorious trickster)*

26. φιλάργυρον μὲν πᾶν τὸ βάρβαρον γένος. (Sophocles, frag. 587)

IT

φιλάργυρος, φιλάργυρον silver-loving, money-loving

27. ὅρκους ἐγὼ γυναικὸς εἰς ὕδωρ γράφω. (Sophocles, frag. 811)

IT

ὅρκος, ὅρκου, ὁ oath γράφω, γράψω, ἔγραψα, γέγραφα, γέγραμμαι,
ὕδωρ, ὕδατος, τό water   ἐγράφην write

28. οὐκ ἐξάγουσι καρπὸν οἱ ψευδεῖς λόγοι. (Sophocles, frag. 834)

IT

ἐξάγω (ἐκ- + ἄγω) lead out, bring forth καρπός, καρποῦ, ὁ fruit

29. οὐκ ἔστ᾽ ἀπ᾽ ἔργων μὴ καλῶν ἔπη καλά. (Sophocles, frag. 839)

IT

30. Α. ἐσθλοῦ γὰρ ἀνδρὸς τοὺς πονοῦντας ὠφελεῖν.
   Β. ἀλλ᾽ ἡ φρόνησις ἀγαθὴ θεὸς μέγας. (Sophocles, frag. 922)

IT

ἐσθλός, ἐσθλή, ἐσθλόν good φρόνησις, φρονήσεως, ἡ intelligence, under-
πονέω work hard, toil; suffer   standing
ὠφελέω help, aid

31. πολλῶν πόνων δεῖ τῷ καλῶς τῑμωμένῳ·
     μῑκροῦ δ' ἀγῶνος οὐ μέγ' ἔρχεται κλέος. (Sophocles, frag. 938)

IT

μῑκρός, μῑκρά, μῑκρόν small κλέος, κλέους, τό fame; glory

32. ἐλπὶς γὰρ ἡ βόσκουσα τοὺς πολλοὺς βροτῶν. (Sophocles, frag. 948)

IT

βόσκω, βοσκήσω, ——, ——, ——, ἐβοσκήθην feed,
   nourish

33. The sophist Protagoras's doctrine of relative truth

πάντων χρημάτων μέτρον ἄνθρωπος, τῶν μὲν ὄντων, ὡς ἔστιν, τῶν δὲ οὐκ ὄντων, ὡς οὐκ
ἔστιν. (Protagoras, frag. 1)

μέτρον, μέτρου, τό measure; standard

34. The seer Teiresias explains to Cadmus why he predicts Pentheus's downfall.

μαντικῇ μὲν οὐ λέγω,
τοῖς πράγμασιν δέ· μῶρα γὰρ μῶρος λέγει. (Euripides, *Bacchae* 368–69)

IT

μαντική, μαντικῆς, ἡ (art of) prophecy μῶρος, μώρᾱ, μῶρον dull; stupid, foolish

35. The Chorus sings of Bacchus.

ὁ δαίμων ὁ Διὸς παῖς
χαίρει μὲν θαλίαισιν,
φιλεῖ δ' ὀλβοδότειραν Εἰ-
   ρήνᾱν, κουροτρόφον θεάν. (Euripides, Bacchae 417–20)

θαλίᾱ, θαλίᾱς, ἡ abundance; *pl.*, festivities, feasts κουροτρόφος, κουροτρόφον rearing boys
ὀλβοδότειρα, ὀλβοδοτείρᾱς, ἡ wealth-giver θεά, θεᾶς, ἡ goddess
Εἰρήνᾱν (Doric) = Attic Εἰρήνην

36. Dionysus speaks ambiguously to King Pentheus, who, dressed as a woman, is about to die.

δεινὸς σὺ δεινὸς κἀπὶ δείν' ἔρχῃ πάθη. (Euripides, *Bacchae* 971)

IT

37. Aphrodite makes an admission.

> ἔνεστι γὰρ δὴ κἀν θεῶν γένει τόδε·
> τῑμώμενοι χαίρουσιν ἀνθρώπων ὕπο.   (Euripides, *Hippolytus* 7–8)
>
>   IT

ἔνειμι (ἐν- + εἰμί) be in

38. After Iphigenia agrees to be sacrificed to allow the Greeks to sail for Troy, Achilles praises her nobility.

> ζηλῶ δὲ σοῦ μὲν Ἑλλάδ', Ἑλλάδος δὲ σέ.
> εὖ γὰρ τόδ' εἶπας ἀξίως τε πατρίδος.   (Euripides, *Iphigenia at Aulis,* 1406–7)
>
>   IT

ἀξίως (adv.) worthily; in a manner worthy (+ gen.)   πατρίς, πατρίδος, ἡ homeland

39. An enslaved Andromache addresses her dead husband, Hector.

> σὲ δ', ὦ φίλ' Ἕκτορ, εἶχον ἄνδρ' ἀρκοῦντά μοι
> ξυνέσει γένει πλούτῳ τε κἀνδρείᾳ μέγαν·   (Euripides, *Trojan Women* 673–74)
>
>   IT

ἀρκέω be sufficient   ἀνδρείᾱ, ἀνδρείᾱς, ἡ manliness; courage
ξύνεσις, ξυνέσεως, ἡ intelligence; sagacity

Fragments from tragedies of Euripides

40.   ἄδικον ὁ πλοῦτος, πολλὰ δ' οὐκ ὀρθῶς ποεῖ.   (Euripides, frag. 55N)

                                                                         IT

41.   φεῦ φεῦ, τὰ μεγάλα μεγάλα καὶ πάσχει κακά.   (Euripides, frag. 80N)

                                                                         IT

φεῦ (interj.) alas! oh!

42.   πρὸς τὴν ἀνάγκην πάντα τἄλλ' ἐστ' ἀσθενῆ.   (Euripides, frag. 299N)

                                                                         IT

ἀσθενής, ἀσθενές weak

43. **πόνος γάρ, ὡς λέγουσιν, εὐκλείᾱς πατήρ.** (Euripides, frag. 474N)

IT

εὔκλεια, εὐκλείᾱς, ἡ good repute, glory

44. **μεγάλη τυραννὶς ἀνδρὶ τέκνα καὶ γυνή.** (Euripides, frag. 543N)

IT

τυραννίς, τυραννίδος, ἡ monarchy; tyranny

45. **καὶ τῶν παλαιῶν πόλλ' ἔπη καλῶς ἔχει·**
     λόγοι γὰρ ἐσθλοὶ φάρμακον φόβου βροτοῖς. (Euripides, frag. 1065N)

IT

παλαιός, παλαιά, παλαιόν old, ancient   **ἐσθλός, ἐσθλή, ἐσθλόν** good
                                                φάρμακον, φαρμάκου, τό drug; remedy

46. In a speech to his men the general Nicias promises the survival of Athens and her citizens.

   ἄνδρες γὰρ πόλις, καὶ οὐ τείχη οὐδὲ νῆες ἀνδρῶν κεναί.

(Thucydides, *Peloponnesian War* VII.77.7)

τεῖχος, τείχους, τό (city) wall   **κενός, κενή, κενόν** empty
ναῦς, νεώς, ἡ ship; **νῆες** = *nom. pl.*

47. A fragment from the works of Isocrates

   τῷ γὰρ πάθει τοῦ σώματος καὶ τὸ νοερὸν τῆς ψῡχῆς συνομολογεῖν ἀνέχεται.

(Isocrates, frag. 32)

νοερός, νοερά, νοερόν intellectual   **ἀνέχω (ἀνα- + ἔχω)** hold up; *middle,* endure
συνομολογέω (συν- + ὁμολογέω) agree (with),
   concede (to)

48. The historian reports a rhetorical question asked by Socrates in a discussion about the existence of the gods.

   οὐ γὰρ πάνυ σοι κατάδηλον ὅτι παρὰ τἆλλα ζῷα ὥσπερ θεοὶ ἄνθρωποι βιοτεύουσι;

(Xenophon, *Memorabilia* I.4.14)

πάνυ (adv.) altogether, (very) much, exceedingly   **βιοτεύω, βιοτεύσω, ——, ——, ——, ——** live
κατάδηλος, κατάδηλον very clear

49. Part of an argument developed by Socrates about the nature of the like and the unlike

  ἀδικοῦντας δὲ καὶ ἀδικουμένους ἀδύνατόν που φίλους εἶναι. (Plato, *Lysis* 214c2–3)

ἀδύνατος, ἀδύνατον impossible

50. Socrates denies a commonly held opinion.

  . . . οὐκ ἐπ' ὠφελίᾳ ὁ ἔρως τῷ ἐρῶντι καὶ τῷ ἐρωμένῳ
  ἐκ θεῶν ἐπιπέμπεται . . . (Plato, *Phaedrus* 245b5–6)

ὠφελίᾱ, ὠφελίᾱς, ἡ benefit, advantage **ἐράω** love, desire
                ἐπιπέμπω (ἐπι- + πέμπω) send upon or to

51. The sophist Protagoras explains his assertion that boldness and courage are not the same.

  θάρσος μὲν γὰρ καὶ ἀπὸ τέχνης γίγνεται ἀνθρώποις καὶ ἀπὸ θῡμοῦ γε καὶ ἀπὸ μανίᾱς,
  ὥσπερ ἡ δύναμις, ἀνδρείᾱ δὲ ἀπὸ φύσεως καὶ εὐτροφίᾱς τῶν ψῡχῶν γίγνεται.

                      (Plato, *Protagoras* 351a7–b2)

θάρσος, θάρσους, τό boldness   **ἀνδρείᾱ, ἀνδρείᾱς, ἡ** manliness; courage
θῡμός, θῡμοῦ, ὁ spirit, heart; passion, anger **εὐτροφίᾱ, εὐτροφίᾱς, ἡ** good nurture
μανίᾱ, μανίᾱς, ἡ madness

52. Socrates suggests the fate of virtue in an oligarchy, in which men value money above all things.

  ἀσκεῖται δὴ τὸ ἀεὶ τῑμώμενον, ἀμελεῖται δὲ τὸ ἀτῑμαζόμενον. (Plato, *Republic* 551a4)

ἀσκέω exercise, practice; cultivate   **ἀτῑμάζω, ἀτῑμάσω, ἠτίμασα, ἠτίμακα, ἠτίμασμαι,**
ἀμελέω have no care for; overlook   **ἠτῑμάσθην** hold in no honor

    Some Platonic definitions

53. **Θεὸς ζῷον ἀθάνατον, αὔταρκες πρὸς εὐδαιμονίᾱν· οὐσίᾱ ἀΐδιος,**
  τῆς τἀγαθοῦ φύσεως αἰτίᾱ. ([Plato], *Definitions* 411a4)

αὐτάρκης, αὔταρκες sufficient in oneself, self- **οὐσίᾱ, οὐσίᾱς, ἡ** substance; (stable) being
 sufficient   **ἀΐδιος, ἀΐδιον** everlasting
εὐδαιμονίᾱ, εὐδαιμονίᾱς, ἡ happiness

54. **Ἀφοβίᾱ ἕξις καθ' ἣν ἀνέμπτωτοί ἐσμεν εἰς φόβους.** ([Plato], *Definitions* 413a4)

ἀφοβίᾱ, ἀφοβίᾱς, ἡ fearlessness   **ἀνέμπτωτος, ἀνέμπτωτον** not falling into, not
ἕξις, ἕξεως, ἡ state, condition   susceptible

55. **Ἀπάθεια ἕξις καθ᾽ ἣν ἀνέμπτωτοί ἐσμεν εἰς πάθη.**　　　([Plato], *Definitions* 413a5)

ἀπάθεια, ἀπαθείᾱς, ἡ insensibility; apathy; free-　　**ἀνέμπτωτος, ἀνέμπτωτον** not falling into, not
　　dom from emotion　　　　　　　　　　　　　　　susceptible
ἕξις, ἕξεως, ἡ state, condition

56. **Φόβος ἔκπληξις ψῡχῆς ἐπὶ κακοῦ προσδοκίᾳ.**　　　([Plato], *Definitions* 415e5)

ἔκπληξις, ἐκπλήξεως, ἡ panic, consternation
προσδοκίᾱ, προσδοκίᾱς, ἡ anticipation, expectation

Fragments from comedies of Philemon

57. **ἐχθροὺς ποιοῦσι τοὺς φίλους αἱ συγκρίσεις.**　　　(Philemon, frag. 22)
　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　IT

σύγκρισις, συγκρίσεως, ἡ comparison

58. **γαμεῖν ὁ μέλλων εἰς μετάνοιαν ἔρχεται.**　　　(Philemon, frag. 167)
　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　IT

γαμέω marry (of a man)　　　　　　　　　　**μετάνοια, μετανοίᾱς, ἡ** change of mind; regret

Fragments and proverbial expressions from comedies of Menander

59. **πλοῦτος δὲ πολλῶν ἐπικάλυμμ᾽ ἐστὶν κακῶν.**　　　(Menander, frag. 90)
　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　IT

ἐπικάλυμμα, ἐπικαλύμματος, τό veil, covering

60. 　　　　　　　　　　**. . . καὶ φύσει**
　　　πως εὐαγωγόν ἐστι πᾶς ἀνὴρ ἐρῶν.　　　(Menander, frag. 352)
　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　IT

εὐαγωγός, εὐαγωγόν easily led　　　　　　**ἐράω** love, desire

61. **ὁ νοῦς γὰρ ἡμῶν ἐστιν ἐν ἑκάστῳ θεός.**　　　(Menander, frag. 762)
　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　IT

62.   ἀνὴρ γὰρ ἄνδρα καὶ πόλις σῴζει πόλιν.   (Menander, *Sententiae* 31)

                                                                                                                                IT

σῴζω, σώσω, ἔσωσα, σέσωκα, σέσω(σ)μαι,
    ἐσώθην save, preserve

63.   δυσπαρακολούθητον δὲ πρᾶγμ᾽ ἐσθ᾽ ἡ τύχη.   (Menander, *Sententiae* 202)

                                                                                                                                IT

δυσπαρακολούθητος, δυσπαρακολούθητον hard
    to follow, hard to understand

64.   ἡ φύσις ἑκάστου τοῦ γένους ἐστὶν πατρίς.   (Menander, *Sententiae* 295)

                                                                                                                                IT

πατρίς, πατρίδος, ἡ homeland

65.   ὁ λόγος ἰᾱτρός τοῦ κατὰ ψῡχὴν πάθους.   (Menander, *Sententiae* 587)

                                                                                                                                IT

ἰᾱτρός, ἰᾱτροῦ, ὁ doctor, healer

66.   ὁ μὴ γαμῶν ἄνθρωπος οὐκ ἔχει κακά.   (Menander, *Sententiae* 591)

                                                                                                                                IT

γαμέω marry (of a man)

67.   φῶς ἐστι τῷ νῷ πρὸς θεὸν βλέπειν ἀεί.   (Menander, *Sententiae* 819)

                                                                                                                                IT

φῶς, φωτός, τό (day)light   βλέπω, ——, ἔβλεψα, ——, ——, —— see, look

68.   χαίρειν προσήκει τοῖς παθῶν ἐλευθέροις.   (Menander, *Sententiae* 838)

                                                                                                                                IT

προσήκει (προσ- + ἥκει) (impersonal verb) it belongs (to)

69.   ὡς† τῶν ἐχόντων πάντες ἄνθρωποι φίλοι.   (Menander, *Sententiae* 854)

                                                                                                                                IT

†ὡς, *here* (exclam. adv.) how

70. A couplet from an elegiac poem to the poet Anacreon attributed to Antipater of Sidon

> ὦ τὸ φίλον στέρξᾱς, φίλε, βάρβιτον, ὦ σὺν ἀοιδᾷ
> πάντα διαπλώσᾱς καὶ σὺν ἔρωτι βίον . . .   (*Greek Anthology* VII.23b)
>
>   EC

στέργω, στέρξω, ἔστερξα, ——, ——, —— love
βάρβιτον, βαρβίτου, τό lyre
ἀοιδή, ἀοιδῆς, ἡ song; ἀοιδᾷ = ἀοιδῇ

διαπλώω, ——, διέπλωσα, ——, ——, —— sail
    through

71. An epigram beneath a statue of Solon

> ἡ Μήδων ἄδικον παύσᾱσ’ ὕβριν, ἥδε Σόλωνα
> τόνδε τεκνοῖ Σαλαμὶς θεσμοθέτην ἱερόν.   (Diogenes Laertius, *Lives of the Philosophers* I.62)
>
>   EC

Μῆδοι, Μήδων, οἱ (the) Medes
Σόλων, Σόλωνος, ὁ Solon (legendary Athenian
    lawgiver)
τεκνόω beget (children); *present*, be parent of

Σαλαμίς, Σαλαμῖνος, ἡ Salamis (an island near
    Athens)
θεσμοθέτης, θεσμοθέτου, ὁ lawgiver
ἱερός, ἱερά, ἱερόν sacred, holy

Proverbs from Aesop

72.   **Πατὴρ μὲν ὁ θρέψᾱς, οὐ μὴν δὲ ὁ γεννήσᾱς.**   (Aesop, *Proverbs* 19)

τρέφω, θρέψω, ἔθρεψα, τέτροφα, τέθραμμαι,
   ἐτράφην nourish; raise

μήν (particle) indeed, truly
γεννάω beget

73.   **Ὕβρις ἔρωτα λύει.**   (Aesop, *Proverbs* 166)

λύω, λύσω, ἔλῡσα, λέλυκα, λέλυμαι, ἐλύθην loosen,
   free; destroy

Longer Readings

1. Aeschylus, *Eumenides* 143–46

Waking from a charmed sleep, one Fury complains to the others that Apollo has stopped their pursuit of Orestes.

> ἰοὺ ἰοὺ πόπαξ· ἐπάθομεν, φίλαι·
> ἦ† πολλὰ δὴ παθοῦσα καὶ μάτην ἐγώ·
> ἐπάθομεν πάθος δυσακές, ὢ πόποι,
> ἄφερτον κακόν·

ἰού (interj.) oh! alas!
πόπαξ (interj.) *cry of anger or distress*
†ἦ, *here* (particle) in truth, surely
μάτην (adv.) in vain

δυσακής, δυσακές hard to heal, without cure
ὤ (interj.) oh!
πόποι (interj.) *cry of anger or distress*
ἄφερτος, ἄφερτον insufferable, intolerable

The ***Eumenides*** is the third play of the trilogy *Oresteia*. Pursued by the spirit of his murdered mother and the Furies, who are seeking vengeance for the matricide, Orestes has fled to Athens. A trial is staged by Athena with Apollo acting as Orestes' defender and the Furies serving as the prosecutors. The vote by the jury of Athenians is a tie, and Athena casts the deciding vote for Orestes' acquittal. The Furies are reconciled to the decision, renamed the Eumenides ("The Well-Disposed Ones"), and given a role in preserving justice in Athens.

2. Plato, *Symposium* 189d3–e2

The comic poet Aristophanes begins his explanation of the nature of Eros.

> ἐγὼ οὖν πειράσομαι ὑμῖν εἰσηγήσασθαι τὴν δύναμιν αὐτοῦ, ὑμεῖς δὲ τῶν ἄλλων
> διδάσκαλοι ἔσεσθε. δεῖ δὲ πρῶτον ὑμᾶς μαθεῖν τὴν ἀνθρωπίνην φύσιν καὶ τὰ παθήματα
> αὐτῆς. ἡ γὰρ πάλαι ἡμῶν φύσις οὐχ αὐτὴ ἦν ἥπερ νῦν, ἀλλ᾽ ἀλλοίᾱ. πρῶτον μὲν γὰρ τρία
> ἦν τὰ γένη τὰ τῶν ἀνθρώπων, οὐχ ὥσπερ νῦν δύο, ἄρρεν καὶ θῆλυ, ἀλλὰ καὶ τρίτον
> προσῆν . . .

πειράομαι, πειράσομαι, ἐπειρᾱσάμην,
———, πεπείρᾱμαι, ἐπειρᾱ́θην try
εἰσηγέομαι (εἰσ- + ἡγέομαι), εἰσηγήσομαι,
εἰσηγησάμην, ———, ———, ——— relate, narrate,
explain
πρῶτον (adv.) first
ἀνθρώπινος, ἀνθρωπίνη, ἀνθρώπινον human
πάθημα, παθήματος, τό experience, suffering
πάλαι (adv.) long ago

ἀλλοῖος, ἀλλοίᾱ, ἀλλοῖον of another sort,
different
τρεῖς, τρία three; τρία = *neut. pl. nom.*
δύο two; δύο = *neut. dual nom.*
ἄρρην, ἄρρεν male; ἄρρεν = *neut. sing. nom.*
θῆλυς, θήλεια, θῆλυ female; θῆλυ = *neut. sing.
nom.*
τρίτος, τρίτη, τρίτον third
πρόσειμι (προσ- + εἰμί) be present as well

Plato (429?–347 B.C.E.), born into a wealthy Athenian family, was the founder of the Academy (his philosophical school that survived his death by several centuries), the teacher of Aristotle, and the most important figure in Western philosophy. His philosophical works were written in dialogue form, in which his teacher Socrates is most often the chief protagonist. Thirty-six works are included in the manuscripts of Plato, although the authenticity of as many as ten of these has been called into question. Some of these dialogues are dramatic and are presented as direct conversations, often beginning in the middle of a discussion. Others are narrated, either by Socrates himself or by a third party, and recount earlier conversations. The dialogue form presents Socrates' means of teaching through dialectic—conversation and the careful posing of questions—and seems to be Plato's literary response to Socrates' contention that knowledge cannot be transmitted through writing. Through these dialogues Plato's Socrates tackles nearly every philosophical issue, including questions of ontology, psychology, morality, politics, literature, and the nature of the human soul. Often the philosophical issue under discussion is shaped by the dramatic context in which it is presented. Plato's prose style is among the richest and most varied in Greek literature and contains passages of both immense clarity and obscurity, even within the same dialogue.

In the ***Symposium,*** Apollodorus, a follower of Socrates, recounts to a group of businessmen the story of a banquet that took place two days after the tragic poet Agathon won a victory with his tragedy at the Lenaean festival in 416 B.C.E. Most of the dialogue comprises six speeches about Eros made by participants at the banquet, the last three of whom are Aristophanes (the comic poet), Agathon, and Socrates. The dialogue closes with the intrusion of the drunken general Alcibiades, who also gives a speech—not about Eros, but about Socrates.

3. Menander, frag. 68 (ɪᴛ)

A character considers a particular danger and how it is to be avoided.

> *τὰ πατρῷα μὲν ποιεῖ καιρός ποτε*
> *ἀλλότρια, σῴζει δ᾽ αὐτὰ που τὰ σώματα.*
> *βίου δ᾽ ἔνεστιν ἀσφάλει᾽ ἐν ταῖς τέχναις.*

πατρῷος, πατρῴᾱ, πατρῷον of or belonging
to the father; *neut. pl. subst.,* father's goods,
inheritance
καιρός, καιροῦ, ὁ (right) moment, critical time;
opportunity
ἀλλότριος, ἀλλοτρίᾱ, ἀλλότριον of or belonging
to another, another's

σῴζω, σώσω, ἔσωσα, σέσωκα, σέσω(σ)μαι,
ἐσώθην save, preserve
ἔνειμι (ἐν- + εἰμί) be in
ἀσφάλεια, ἀσφαλείᾱς, ἡ security, safety

Menander (343?–291? ʙ.ᴄ.ᴇ.) is the only poet of Attic New Comedy of whom whole plays have survived, in ad-
dition to numerous long and shorter fragments. Menander's plays were written and produced at a time when
Athens was no longer prominent, and the political and military spheres were in the control of the Macedonians,
who then ruled all of mainland Greece. Menander's plays are written in an unadorned style and present stock
characters in realistic and conventional situations: young lovers thwarted by other characters (parents, older
rivals, braggart soldiers, parasites), aided by clever slaves, and united at the close of the play. To the extent that
there is a chorus, it sings songs that are unrelated to the plot and that function as nothing more than interludes.
Although more than a hundred plays are ascribed to Menander, before the discovery in the twentieth century
of the larger fragments and even whole plays, all that survived were much smaller fragments, many of which
were proverbial utterances collected and presented under the title *Sententiae* (Maxims).

AUTHORS AND PASSAGES

This list includes the authors and passages appearing in the Short and Longer Readings of Part 1 of *Learn to Read Greek.* Citations are given by chapter and page number of the textbook (e.g., the citation "3.78" next to a reading indicates that the reading is to be found in Chapter 3 on page 78). Page numbers in boldface indicate that the reading is in a Longer Readings section. An "**A**" next to the page number indicates that a biography of the author appears with the passage, and a "**W**" indicates that a description of the work appears with the passage. (Biographies and descriptions of works appear only in the Longer Readings.)

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