A terracotta bust of a bearded man, likely a Greek deity or philosopher, wearing a laurel wreath. The bust is shown from the chest up, with a prominent, curly beard and hair. The background is a dark, textured wall.

**PHILIP S. PEEK**  
**Ancient Greek I**  
A 21st Century Approach

# ANCIENT GREEK I



# Ancient Greek I

A 21<sup>st</sup>-Century Approach

Philip S. Peek



<https://www.openbookpublishers.com>

© 2021 Philip S. Peek



This work is licensed under a Creative Commons Attribution 4.0 International license (CC BY 4.0). This license allows you to share, copy, distribute and transmit the work; to adapt the work and to make commercial use of the work providing attribution is made to the author (but not in any way that suggests that they endorse you or your use of the work). Attribution should include the following information:

Philip S. Peek, *Ancient Greek I: A 21<sup>st</sup> Century Approach*. Cambridge, UK: Open Book Publishers, 2021. <https://doi.org/10.11647/OBP.0264>

Copyright and permissions for the reuse of many of the images included in this publication differ from the above. This information is provided in the captions and in the list of illustrations.

In order to access detailed and updated information on the license, please visit <https://doi.org/10.11647/OBP.0264#copyright>

Further details about CC BY licenses are available at <http://creativecommons.org/licenses/by/4.0/>

All external links were active at the time of publication unless otherwise stated and have been archived via the Internet Archive Wayback Machine at <https://archive.org/web>

Digital material and resources associated with this volume are available at <https://doi.org/10.11647/OBP.0264#resources>

Every effort has been made to identify and contact copyright holders and any omission or error will be corrected if notification is made to the publisher.

ISBN Paperback: 9781800642546

ISBN Digital ebook (epub): 9781800642577

ISBN Hardback: 9781800642553

ISBN Digital ebook (mobi): 9781800642584

ISBN Digital (PDF): 9781800642560

ISBN Digital (XML): 9781800642591

DOI: 10.11647/OBP.0264

Cover image: Athenian Fragmentary votive sculpture of Dionysus (?) Greek Ashmolean Museum. Photograph by Mary Harrsch, CC BY-SA. Cover design by Anna Gatti.

# Contents

---

<b>Preface</b>	<b>ix</b>
<b>Introduction</b>	<b>xi</b>
Module 1	
<b>The Greek Alphabet</b>	<b>1</b>
Module 2	
<b>More Sounds and Punctuation</b>	<b>13</b>
Module 3	
<b>Accents and Accenting Verbs I</b>	<b>19</b>
Module 4	
<b>Adverbs</b>	<b>27</b>
Module 5	
<b>Conjunctions and Accenting Verbs II</b>	<b>35</b>
Module 6	
<b>Endings Create Meaning</b>	<b>45</b>
Guest Feature 1	
<b>Stefan Hagel Teaches Us How to Sing</b>	<b>53</b>
Module 7	
<b>Nouns, Pronouns, and their Case Functions</b>	<b>59</b>
Module 8	
<b>Prepositions and Prefixes</b>	<b>79</b>

Module 9	
<b>The Verb and μι-Verbs εἰμί, δίδωμι, τίθημι</b>	<b>93</b>
Module 10	
<b>The Verbs ἔχω, ποιέω, ἔρχομαι, φημί</b>	<b>111</b>
Module 11	
<b>The Definite Article and Persistent Accent</b>	<b>127</b>
Module 12	
<b>Substantive Adjectives and the Article</b>	<b>139</b>
Module 13	
<b>Third Declension Nouns</b>	<b>147</b>
<b>Self-Assessment Modules 1–13</b>	<b>167</b>
Guest Feature 2	
<b>Tom Holland on the Art of Translating Herodotos</b>	<b>169</b>
Module 14	
<b>First Declension Nouns in –η and –ᾱ and τίς, τί; τις, τι; ὅστις, ἧτις, ὅτι</b>	<b>171</b>
Module 15	
<b>Attributive and Predicate Position</b>	<b>187</b>
Module 16	
<b>Second Declension Nouns</b>	<b>203</b>
Module 17	
<b>The Future Indicative and Infinitive Active of ἔχω, ἐλαύνω, ἔρχομαι and the Dynamic Infinitive</b>	<b>213</b>
Module 18	
<b>The Personal Pronouns; εἷς, οὐδείς, and μηδείς; the Dative and Accusative of Respect; Time Expressions</b>	<b>229</b>
Module 19	
<b>οἶδα and the Present and Future Indicative and Infinitive Middle and Passive of ἐλαύνω, καλέω, φέρω, δίδωμι, τίθημι</b>	<b>245</b>

Guest Feature 3	
<b>Joe Goodkin, Singer and Songwriter</b>	<b>267</b>
Module 20	
<b>First and Second Declension Adjectives and Common Adjectives and Pronouns: αὐτός, οὗτος, ὅδε, ἐκεῖνος, and -ων, -ουσα, -ον</b>	<b>273</b>
Module 21	
<b>First Declension Short Alpha Nouns</b>	<b>295</b>
Module 22	
<b>The Relative Pronoun</b>	<b>305</b>
<b>Self-Assessment Modules 14–22</b>	<b>317</b>
Module 23	
<b>The Imperfect and Aorist Indicative of λέγω, ἔχω, ἐργάζομαι, δίδωμι, τίθημι</b>	<b>319</b>
Module 24	
<b>Contract Verbs</b>	<b>353</b>
Module 25	
<b>The Infinitive in Indirect Statement and πρίν- and ὥστε-Clauses</b>	<b>367</b>
Guest Feature 4	
<b>Amy R. Cohen on Performing and Translating Ancient Greek Drama</b>	<b>387</b>
Module 26	
<b>Additional Common Adjectives: πᾶς, μέγας, πολὺς, ἡδύς, ἀληθής, and -ᾶς, -ᾶσα, -αν</b>	<b>391</b>
Module 27	
<b>Comparative and Superlative Adjectives and Adverbs; Dative of Degree of Difference</b>	<b>405</b>
Module 28	
<b>εἶμι and εἶμι</b>	<b>421</b>

Module 29	
<b>δείκνυμι and φημί</b>	<b>433</b>
Guest Feature 5	
<b>Diane Rayor on Translating Sappho and Euripides</b>	<b>449</b>
Module 30	
<b>ἴημι and ἴστημι</b>	<b>453</b>
<b>Self-Assessment Modules 23–30</b>	<b>479</b>
<b>Appendix</b>	<b>481</b>
<b>Answer Key</b>	<b>551</b>
<b>References</b>	<b>605</b>
<b>Index</b>	<b>607</b>

# Preface

---

I teach Classics at Bowling Green State University and remain passionate about helping students learn how to read ancient Greek. I hope this elementary text assists them. This text owes a part of its existence to a CURS grant, which funded a collaboration between myself and Adam Lewton, who read through the manuscript and suggested many improvements.

I thank the team at Open Book Publishers for their amazing work, Alessandra Tosi, Lucy Barnes, Anna Gatti, and Luca Baffa; Evan Hayes, Stephen Nimis, and Geoffrey Steadman, to whose running vocabulary texts my second- and third-year Greek students responded so very well that their reading ability improved significantly and quickly;<sup>1</sup> James Keenan for all he has been and done; the guest contributors: Amy R. Cohen, Joe Goodkin, Stefan Hagel, Tom Holland, Diane Rayor; and Roshan Samtani for creating a musical translation of Anakreon's Thrakian Filly poem.

I also thank the founding members of OMEGA, a consortium for the teaching of ancient Greek: E. Del Chrol, Christian Franzen, Jennifer Larson, Deborah Lyons, and William Owens. E. Del Chrol's knack for storytelling and teaching is on display in his Etymology Corner. Deborah Lyons and William Owens carefully read the text, fixed errors, and suggested revisions. As a result of their efforts, input, intellects, and keen eyes, this text has been substantially improved. Their conviviality and general good will make me blush with appreciation and gratitude. My son Zachary Peek read a good portion of the manuscript and amazed me by his ability to improve the text in a myriad of ways. Also of great value were the suggestions of my students Jada McDowell and Thomas Ziegler. I thank the anonymous reader of OPB for challenging me to improve and to reimagine the text in all ways and the perspicacious Hilary Goy for her excellent suggestions. I credit and thank Wilfred Major for making me rethink sequencing, particularly in regard to third-declension nouns. Finally, I thank the

---

1 Texts with running vocabulary on the same or on a facing page offer students developing their language skills two distinct advantages: (1) the running vocabulary saves them invaluable time and (2) it keeps their attention focused on the logic of the sentence and the paragraph. In making these texts, care should be taken to present students with a connotative and denotative range of meanings so that their vocabulary develops flexibility and nuance.

Center for Undergraduate Research and Scholarship (CURS) at BGSU for a 2015 grant supporting this project in its initial phases, my colleagues Nicholas Dee and James Pfundstein, and the many ancient Greek students I've taught over the years, including Brad Corfman, Dan English, Jordan Kilpatrick, Adam Lewton, Ethan Zaborowski, and the Fall 2021 Consortium students. Any mistakes remain mine.

Finally I thank my parents, my wife Elaine, and my children Zachary, Brandon, and Madeline for all they were, are, and will be.

# Introduction

---

This text contains twenty-five years of learning and teaching experience. During this time, I have had the pleasure of introducing ancient Greek to a variety of students and thank them for giving me the opportunity to teach them. In this book a guiding philosophy is to present as much as possible with as little as possible: οὐ πολλὰ ἀλλὰ πολὺ (“depth not breadth”). Attempting to do so has been a labor of love.

Since teaching ancient Greek at BGSU, I used several different textbooks before settling on Chase and Phillips’ elementary textbook. I began writing my own textbook as a reworking of their *A New Introduction to Greek*, a text that, though lacking in some essentials, I admire for its restraint. Using Chase and Phillips as a model for accomplishing much with less, I then built this book around the principles of memory, synthesis, and analysis. Students will memorize the top 250 most frequently occurring ancient Greek words, the essential word endings, the eight parts of speech, and the grammatical concepts they will most frequently encounter when reading authentic ancient texts. The logic behind this approach is obvious: students should learn first the vocabulary and concepts that they will encounter most often. The hope is that familiarity with the commonplace will turn more efficiently and effectively into a mastery of reading this beautiful language. Vocabulary outside of the top 250 is glossed as it is in texts with running vocabulary. Glossing these words on the same or adjoining page enables students to focus as much of their attention as possible on acquiring the reading skills that they will need as they progress in the language.

Many years ago, I had the privilege of learning from Drs. Hansen and Quinn and their text *Greek: An Intensive Course*. The authors, their book, and their teaching methodology were transformative for me. I hope that, in some way, I keep alit the flame of the Latin and Greek Institute and the excellence they instill in their students.

## My Teaching Philosophy

The difficulties involved in teaching a subject that is as data intensive as Greek took me, early in my career at BGSU, to the Lilly Conference at Miami University

on how to improve teaching. There I listened to the keynote talk by Dr. Jeanette Norden, Professor Emerita of Cell and Developmental Biology at Vanderbilt. A neuroscientist by training and a researcher by passion, she came to teaching reluctantly. Assigned to teach the course no one wanted, she bucked the norms of her department and taught neurology from the point of view of what learning the students would have to apply once they became practising doctors. What had been a difficult rote-memory course became an even more demanding memory, logic, and diagnosis course, even though she significantly reduced the amount of memorization she required of her students. As I began assembling this textbook on learning Greek, her approach has been one of my guiding principles. I have taken every effort to keep the information to be memorized to a minimum and to combine memory, analysis, and synthesis as much as possible. I asked myself two questions: what memorized working information do I rely upon when reading ancient texts, and what method do I employ when diagnosing sentences, especially when I struggle to understand what is being said?

In thinking about this guiding principle and what people are capable of learning, it strikes me that survival and adaption are what humans do best. Suited to thrive in an infinite number of environments, homo sapiens is born ready to learn and to create and to communicate. As we age, we can lose touch with our innate ability to learn—so natural to us when young—especially upon encountering novel problems, like the learning of a new alphabet and of ways of creating meaning that differ from our current paradigm and understanding of how our native language works.

For this reason, learning and teaching start with belief. If we do not have faith, we and our students are doomed. Teachers must believe that their students are capable of more than they realize. Students must believe that they can excel and master physics, a second language, or the world that irrational numbers inhabit. They also must believe that they can memorize the large quantities of factual material that many subjects, including languages, demand.

An extreme example helps us to see what is possible. In the land that super-memorizers inhabit, people are able to memorize 500 random numbers in as little as 10 minutes. Grand master of memory Kevin Horsley holds the world record for memory and recall of 10,000 numbers of pi. Another super-memorizer, featured in the Netflix series, *The Mind Explained*, Yanjaa suggests that rote-memory is dead and creative-memory is its superior successor. Kevin, Yanjaa, and others show us how to use our creative mind to increase our ability to memorize many random items quickly. Their techniques are not dissimilar from those of the memory palace, possibly invented by Simonides of Keios. Since in an average elementary ancient Greek course students are responsible for memorizing about 1,200 items of discrete factual information, belief coupled with memorization techniques are essential to student success.

Facts and rote memory form just the base level of Bloom's revised taxonomy.

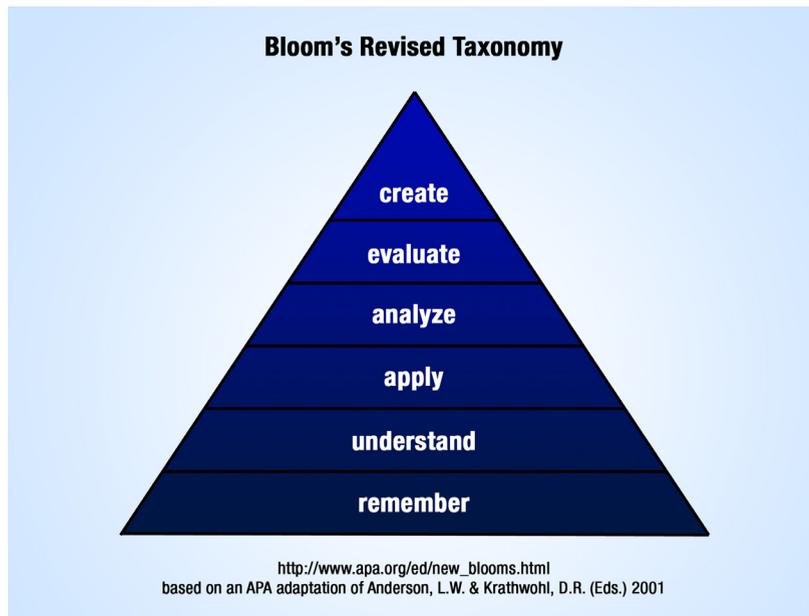


Fig. 1 Bloom's Revised Taxonomy with descriptions. This represents a visual of Bloom's Revised Taxonomy, Taken on July 14, 2008. Some rights reserved, <https://www.flickr.com/photos/ddmeyer/2666448493/>

We all know that memorization is one essential aspect of learning. As teachers, we are obliged to teach students how to move from the base of Bloom's learning pyramid to the pinnacle, creativity. Ancient Greek, due to its complexity, is especially suited to helping us meet this obligation. The number of conceptual items Greek requires—including case functions for nouns, pronouns, and adjectives; definitions of parts of speech; verbal qualities; and grammatical constructions, such as the indirect statement, purpose and result clauses, and conditional statements—adds up to some sixty items. It is much harder for students to attain competence and understanding of these concepts than it is for them to acquire vocabulary.

Consequently, dividing our courses into memory-based learning and concept- and skill-based learning enables students to differentiate between rote learning and higher-level cognitive skills. Translate-and-parse quizzes help students acquire the skills of applying factual information to solve novel problems through analysis and synthesis. When translating, students develop a skill set that enables them to solve complex problems, for even simple Subject Object Verb sentences require from our students dexterity of thought. Translating develops their ability to synthesize. Parsing develops their analytical skills, which are widely applicable to any endeavor, as parsing develops in them a nuanced understanding of how languages work. Seeing a subject from the inside,

as parsing encourages them to do, opens up doors to ever greater refinements in thinking and enriches their understanding, just as interpreting the *Iliad* from the inner world of its characters' choices, dreams, fears, hates, and hopes, gives us a greater understanding of the epic than does a plot summary that maps exactly what happens to whom when.

In the classroom it is also helpful to teach students metacognitive strategies. Teaching students metacognitive strategies empowers them to take charge of their own learning and to teach themselves. As they learn to apply factual information to solving the decoding of a collection of letters, words, phrases, and clauses written in a strange alphabet, with strange but meaningful endings and a novel word order, teaching them how to think about thinking develops in them the skills they will need as they journey through life.

Authentic content is another key to creating a rigorous course. About 10 years ago in second-year Greek I started using texts with running vocabulary for selfish reasons. Hitherto the amount of material I was able to get the students to read during a 50-minute class was abysmal and painful for both students and teacher. Upon adopting texts with running vocabulary in intermediate Greek, I was surprised by how successful the students were at reading and translating not a little bit more but a considerable amount more. We went from 10 lines of excruciatingly slow translation of the *Iliad* to 40–50 lines of impressive reading and translation work. I adopted this same running vocabulary approach in assembling the materials of this text. A benefit of doing so at the elementary level is that it freed me up to choose a variety of content-rich sentences from a number of different authors.

Compelling content is a great asset to any course. The humanities, with their content-rich media, such as film and literature, have an enormous capacity to create complicated ethical questions about what this or that character thinks, and what the whole film or poem or story may be saying. The humanities reflect our capacity for play, for empathy, and for the contrafactual. Imagined contrafactual worlds and ethical questions of utilitarianism (maximizing the good of everyone) and deontology (intrinsic rights and wrongs) are two of the biggest reasons why the humanities matter. They enable us to imagine alternate selves and fictive worlds that give us the capacity to transform ourselves and those around us. Understanding other people and ourselves lets us imagine new ways of being human. To change our world, our selves, and our society we have to think about what we ought to be like, as well as what we actually are like. Imagining ourselves as a different person allows us to become that different person; imagining new worlds allows us to create these worlds. The humanities invite us to play and help us imagine and feel and see and be more. Contrafactuals, imagination, fictions, and ethics matter, for how we read, teach, think, translate, write, live, and love. Ancient Greek even at the elementary level provides us with this rich content and with the ability to embrace ambiguity,

diversity, and ambivalence about the lack of a definitive solution to life's difficult and meaningful questions.

Learning new factual information (endings and vocabulary) and thinking differently about this information can be stressful. Stress inhibits learning. We can assist students by informing them that learning information in order to teach it is less stressful. We can also create assignments that require them to demonstrate proficiency through teaching. Good teaching requires good learning. But there is a clear line between what students are responsible for and what we, their teachers, are. We cannot learn for our students nor can we make them understand the concept of a direct object. We can explain the concept as clearly as possible. We can give them practical exercises to assist their learning the concept. We can support and encourage and guide them. We can make them aware that mistakes are necessary, that setbacks and barriers are part of the process. We can make sure that they do not feel stupid or inadequate as they struggle. With love and empathy, we can care about them as students and as people. Ultimately it is they who determine whether they learn and how deeply their thinking goes.

And the potential is enormous. Recently, inspired by reading *Use Your Perfect Memory* by Tony Buzan; *Deep Thinking: What Mathematics Can Teach Us about the Mind* by William Byers; *The Philosophical Baby: What Children's Minds Tell Us about Truth, Love, and the Meaning of Life* by Alison Gopnik, *Unlimited Memory* by Kevin Horsley, and *Teach Students How to Learn* by Sandra McGuire, I added Learning Tips to my teaching repertoire. These Tips attempt to clarify the instructor's role in learning, as well as the student's (McGuire); to explain the mysteries of the learning process itself (Byers, Gopnik, and McGuire); to teach students how to learn (McGuire); to provide students with a variety of memorization strategies (Buzan and Horsley); and to introduce creativity and deep thinking to the process (Buzan, Byers, Gopnik, and Horsley). I have used this textbook in beta form for a few years. Most of its contents have proven their worth in the classroom. At the time of writing this introduction, the success of the Learning Tips is uncertain, though anecdotal evidence suggests that some students have had good results when they have consistently applied the principles they espouse. Dissatisfied with the results of applying the brute force of rote memory to my own learning, I have been pleasantly surprised by my ability to learn more efficiently when I use the strategies found in the Learning Tips.

Creative memory, deep learning, and thinking involve discontinuity. It is an approach to learning that goes beyond rote memory, analysis, and synthesis into the realm of the unknown that requires a transformation from old ways of thinking to new ways of understanding. It is a paradigm shift. We all understand that  $1+1 = 2$  and that  $15$  divided by  $5 = 3$ . Those of us challenged by math have difficulty understanding that  $1 + 1$  can  $= 10$  when we are in a binary conceptual

system. Learning to think differently and to imagine new paradigmatic ways of thinking is challenging. In Greek, one of the main concepts students must learn is that endings create meaning. The right side of their brain is engaged when they learn new information. As they memorize, process, and understand this new information, their understanding moves from the right half of the brain to the left. Thus learning involves both halves of the brain.

The right side of the brain processes new information. As we process this new information, the left half of the brain brings analysis, logic, and reason to what we have learned. In the end both hemispheres come to a shared understanding of our new knowledge. When we engage in further defining information, we use the left hemisphere. The left half of our brain rationalizes information and rejects anomalies. It looks out, holding the intense beam of a flashlight. If a gorilla walks through a volleyball game, the left side of our brain tends to miss the strangeness completely. When we consider ambiguities and contradictions, we use the brain's right side, which lights our way with the radiant glow of a lantern. Dissonance in the right side of our brain opens us to novelty, to new ways of thinking, to creativity. Dissonance is essential to our survival as a profession and as a species.

To sum up, just as we know that carbon dioxide emissions affect the weather but even with this knowledge cannot predict exactly what kind of storm will hit exactly where, so do we know the general qualities that create constructive learning experiences. The individual autobiographies and stories that make up our pedagogical lives are the irreplaceable narratives that comprise good teaching and good living, with no set solution to the complicated equation of good teaching and of good living, and with no application of a set formula for happiness and success. Belief, knowledge, analysis, synthesis, metacognition, care and creativity, and ethics and contrafactuals are general characteristics that enable us to provide students with opportunities to take charge of their own learning. Once they do, the doors to a well-lived life open wide. With this exhortation, I hope that I have given you things to think about as you practice in the great guild we have chosen to join.

## For Instructors

In teaching with this book, I recommend experimentation and flexibility. The module on adverbs I assign as homework in a flip-the-classroom approach.<sup>1</sup> I then assess student learning of the material in the next day's class. At semester's

---

1 Students are required to outline the module on adverbs before coming to class. In class I answer any questions they have about adverbs. Once their questions are answered, they take a proficiency quiz. In eighth grade, my daughter learned algebra by this method. She hated it and the teacher for the first month or so. Then she came to like the method and love the teacher.

start I spend a lot of class time chanting and teaching students how to memorize endings and vocabulary. Later in the term I assess their development of reading and translating skills by giving them translate-and-parse quizzes.

The material covered in this book is designed to enable students to begin reading authentic texts as soon as possible. It is important for students to develop a process-oriented approach each time they translate. If an approach is logical and repeatable, students will continue to improve as they learn new material. I encourage students to become their own teachers and to use the answer key in the back of the book. Learning how to teach oneself is an excellent skill that they will take with them and apply throughout their lives. Using the answer key to learn how to learn develops this skill. For the student learning ancient Greek, finding a balance between working hard on a translation before turning to the answer is one that each will need to find for herself. I encourage you to encourage your students to find this balance as they teach themselves how to learn.

In assessing mastery of essential information, the quiz format works particularly well for me. Through quizzes, students can display mastery of concepts, endings, functions, skills, and vocabulary. Once the course is about a third of the way to completion, I regularly give translate-and-parse quizzes that present students with ancient Greek they have not seen before and that ask them to utilize the identification and reading skills that we have been developing in class.

## For Students

Memorize the definitions of the eight parts of speech and acquire a deep understanding of how they work. Use your understanding of English to develop your understanding of Greek. Memorize the essential vocabulary for the Greek adverbs, prepositions, and conjunctions. These words are not glossed in the text and the better you know them, the easier your development as a reader of ancient Greek will be. These words, for the most part, function just as they do in English and so, once you know their definitions, translating them is typically straightforward.

Greek nouns, pronouns, adjectives, and verbs are not as straightforward. They all use endings to create meaning. You must memorize these endings and their functions. Memorizing them is essential to your development in the language. If you cannot identify the word you are looking at and do so quickly, your translation and reading skills will not improve and you will become easily frustrated.

Once you identify a word correctly, create expectations for its function in the sentence based upon context and frequency. For instance, the majority of the time you encounter a noun or pronoun in the genitive case you will need

to supply the preposition “of” in order to translate the word correctly into English. Consequently, when you encounter a genitive noun or pronoun, supply “of” right away. A percentage of the time you will be incorrect and context will require you to adapt your expectations, but most of the time you will be correct.

As you encounter nouns and pronouns, this process of identifying the form and then translating based upon the form’s possible functions and function frequency is repeated time and again. For certain cases it is easier than others. Nominative nouns and pronouns typically have the function of subject and so, when you identify a noun or pronoun as nominative, expect that the word is the subject of the sentence. Other cases have more possibilities in their functions and, as a result, are a bit more complicated to anticipate. In these instances, be sure to apply critically the **Case and Function Chart**.<sup>2</sup> Most times a given noun or pronoun’s function is obvious; at other times it can be narrowed down to one or two choices. Once you have narrowed down your choices, use context to figure out which one makes the most sense.

Easier to translate are adverbs, conjunctions, and prepositions because, as already noted, they function just as their counterparts in English do. Adjectives, nouns, pronouns, and verbs, however, create meaning through endings and so function differently from the way they do in English. Thus in order to translate them successfully, an adjustment in your thinking about how language works is necessary.

As you reflect on your own language and how meaning is created, you will note that meaning is created in English mainly through word order and prepositional phrases. In ancient Greek, meaning is created in three main ways: (1) through endings placed upon adjectives, nouns, pronouns, and verbs; (2) through prepositional phrases; and finally (3) through word order, though not decisively so as in English. This text strives to communicate as comprehensibly as possible the repeating patterns Greek uses in its creation of meaning through these three paths.

As you strive to understand these patterns, another suggestion that I recommend is for you not to write out an English translation of the Greek sentences and narratives. Rather read through the Greek several times so that, when you come to class, you can translate the Greek as easily as you would read aloud an English sentence.

Developing this skill takes more time initially than writing down a translation, but devoting more time at first to developing a reading approach will result in your taking much less time to translate sentences whose complexity keeps increasing as the semester wears on. As you translate from the Greek, you will find your vocabulary increasing naturally and find that your ability to understand how Greek creates meaning through word order also develops naturally.

---

2 In a few instances the text cites Smyth, *Greek Grammar* and Boas, Rijksbaron, Huitink, and Bakker, *The Cambridge Grammar of Classical Greek*, abbreviated to SSG and CGCG in the text.

When translating ancient Greek into English, the requirements for how English creates meaning result in our rearranging the beautiful and effective arrangement of a given ancient Greek sentence. Were we ancient Greeks, no such rearranging would occur and we would hear and understand each word in the order it is presented to us. Reading the Greek several times, so that you can read it as easily as you would a sentence in English, develops this natural understanding of Greek and Greek word order and greatly increases your enjoyment of the language.

As you work your way through the text, remember that we all are language geniuses and that were we born in another time and place we would speak fluently a language other than English. And so, when Greek proves challenging and as you memorize more and more information, be sure to remind yourself of your innate language ability and to call to mind those first few days of class and how much you have learned since that time.

## Dialects

This textbook uses a mixed dialect designed to enable you to read authentic texts written by a variety of writers using a variety of dialects, including Attic, Epic, and Ionic, though most forms are Attic or Ionic. Ionic -σσ- is used and not Attic -ττ-. Ionic σφεῖς is presented as the third-person pronoun as are the oblique forms of αὐτός, used in the Attic dialect. Infinitives, finite verb forms, and noun forms are generally uncontracted until after contract verbs are presented (Modules 10, 17, 19, and 24). Then a mixed approach is used, with deference given to the original Greek form. For detailed information on Herodotos' mixed dialect and on the Ionic-Attic dialect, see Appendices XI and XII. I address dialect differences throughout the book as opportunities arise.

## Moral Philosophy

This text seeks to embrace change, difference, and diversity, recognizing that there is no one right way to solve life's difficult and interesting questions. It strives to make students comfortable with making mistakes and comfortable with engaging in debate and disagreement. It offers compelling reading selections in English and in Greek, chosen as starting points for contemplation, debate, and reflection. It recognizes we can do right for wrong reasons and wrong for right ones. The richness that deep thinking offers us can be absurd, ironic, perplexing, contradictory, and joyous. Current advances in quantum theory and practice seem destined to take us further along these interesting subjective paths.

## Pronunciation<sup>3</sup>

Over 20 ancient Greek dialects existed and, until one became standard in about 400 BCE, many alphabets. Although no one knows for sure how ancient Greeks spoke their language and their pronunciations varied from person to person and city-state to city-state and over time, I offer a set pronunciation system. It is the same as is used by Mastronarde at his website, **AtticGreek.org Pronunciation Guide**, with some simplifications made for the sake of speakers of American English.<sup>3</sup>

For the vowel sound of **eta** I use the more familiar **ay** as in **date** instead of **ê** as in the French **tête**, and for the short vowel sound of **upsilon** I use the more familiar short **u** as in **put** or long **u** as in **boot** instead of the short French **u** as in **lune** and long French **u** as in French **ruse**. For the diphthong **υι**, I use the **wi** sound of **wit** instead of combining the rounded vowel **ÿ** with semivocalic **i** as Mastronarde recommends.

Like Mastronarde, I also use the conventional pronunciations for the sounds of the letters theta and phi, pronouncing theta **θ** as the **th** of **thin** instead of the unaspirated **t** in **top**, and pronouncing phi, **φ**, as the fricative **f** as in **foot** instead of the aspirated **p** of **pot**. JACT in their pronunciation system maintain the distinction between these aspirated and unaspirated sounds. Their system differs from the one I offer in these ways,

H η: **hair**

Θ θ: **toy** (note the exhalation of breath when pronouncing the *t*).

Ο ο: **pot**

Υ υ: French **lune** or German **Müller**

Φ φ: **pool** (note the exhalation of breath when pronouncing the *p*).

Ω ω: **saw**

If the pronunciation of ancient Greek intrigues you, see

- Allen, W. S. 1987. *Vox Graeca: A Guide To The Pronunciation Of Classical Greek* (Cambridge, TAS, Australia: Cambridge University Press)
- Daitz, Stephen G. 1984. *The Pronunciation and Reading of Ancient Greek: A Practical Guide* (Guilford, Connecticut: Jeffrey Norton Publisher)
- Danek, G. 1989. "Singing Homer," *Überlegungen Zu Sprechintonation Und Epengesang*, *Wiener Humanistische Blätter*, 31: 1–15
- Devine, A. M. and Stephens, L. D. 1994. *The Prosody of Greek Speech* (Oxford, England: Oxford University Press)

<sup>3</sup> [http://atticgreek.org/pronunc/pronunc\\_guide.html](http://atticgreek.org/pronunc/pronunc_guide.html).

## Some Tips on Using This Book

If using a hardcopy, to minimize flipping back and forth, open the book with the spine flat and two pages visible. If using a digital copy, use the word search feature to find information.

Whichever version you are using, print and then keep at your elbow the **Case and Function Chart**, the handout on **Adjectives, Adverbs, Nouns, and Pronouns**, and the handout on **Verbs**.

Resist the urge to write down your English translation. Learn to translate into English while reading directly from the Greek. Resisting this graphical urge will improve your vocabulary retention and your reading ability.

## Vocabulary

Ancient Greek has a rich vocabulary that permitted the creation of neologisms (new words) as needed. Aristophanes, the comic poet from Athens, created the longest attested word in the Greek language,

λοπαδοτεμαχοσελαχογαλεοκρανιολειψανοδριμυποτριμματοσιλφ  
ιοκαραβομελιτοκατακεχυμενοκιχλεπικοσσυφοφαττοπεριστεραλ  
εκτρυονοπτοκεφαλαιοκιγκλοπελειολαγωσοιραιοβαφητραγανοπ  
τερύγων.

It is the name of a dish with a recipe that called for fish, flesh, fowl, and sauces. It has 172 letters and 78 syllables. For information on the creation of neologisms in a variety of languages, follow this link:

Neologisms.<sup>4</sup>

In this text you memorize the top 250 most commonly occurring Greek words, about 18 words over a period of 14 weeks, starting with adverbs, conjunctions, and prepositions. The words marked by an asterix are in the top 250 and are to be memorized. I based this list on the list compiled by Dickinson commentaries, located here,

Ancient Greek Core Vocabulary<sup>5</sup>

and on my own many searches in,

Logeion,<sup>6</sup>

which I encourage you to explore on your own.

4 <https://www.youtube.com/watch?v=2DzeDU6QMZM>.

5 <https://dcc.dickinson.edu/greek-core-list>.

6 <https://logeion.uchicago.edu/lexidium>.

The definitions given in the modules are simplified. As you encounter each of the words in the wild you will develop a more nuanced understanding of the range of meanings some words have. Many words are straightforward, without much complexity. For example, **ναῦς** means *ship*. Other words have many degrees of complexity. **λόγος** has a wide range of denotative and connotative meanings, including *word, speech, story; reason, account; value, esteem, talk, conversation; τῷ λόγῳ for the sake of argument, in word, i.e., falsely; ἐν λόγῳ in the rank of; κατὰ λόγον according to the value or esteem*. As your vocabulary increases so will your ability to understand a word's possible meanings in a specific context. Join the course on Quizlet to access vocabulary flashcards and drills, <https://quizlet.com/class/19147013/>.

As is true of most things in life, the top 250 list is not perfect and can be improved. Send me your suggestions.

## Vowel Length

In the accent and pronunciation exercises and paradigms, macrons mark alpha, iota, and upsilon if long and not accented with a circumflex. Short alpha, iota, and upsilon are unmarked. In the glosses and readings vowels are generally unmarked for quantity.

## A Word on the Title

For several years I have gone back and forth between two titles for this book: *Ancient Greek I: A Reading Approach* and *Ancient Greek I: A Cognitive Approach*. Upon reading *Deep Thinking: What Mathematics Can Teach Us about the Mind* (William Byers); *The Philosophical Baby: What Children's Minds Tell Us about Truth, Love, and the Meaning of Life* (Alison Gopnik); and *Teach Students How to Learn* (Saundra McGuire), I leaned toward *Ancient Greek I: A Cognitive Approach*. Finally, as I continued revising the modules, I settled on a third, *Ancient Greek I: A 21<sup>st</sup> Century Approach*, since I wish students to approach learning Greek from the standpoint of learning any subject in depth. Though this book has content that no other textbook on learning Greek contains, it is often traditional in its approach to grammar and morphology. As a stretch goal it asks students to imagine themselves as ancient Greeks and to process the language as a native speaker would.

## To Instructors and Students

Should you have any corrections or suggestions for improving the text, please contact me.

Sincerely,

Philip S. Peek

Professor, Ancient Greek, Latin, Classical Studies

Bowling Green State University

peekps@bgsu.edu



## Module 1

# The Greek Alphabet

---

## The Alphabet

About 300,000 years ago *homo sapiens* regularly used fire—one of our greatest technologies, enabling us to create many more technologies dependent upon it. The agricultural revolution dates to about 12,000 years ago. Before this revolution, we hunted and gathered in small bands requiring vast territories to sustain us. Farming enabled our species to feed many more mouths per acre and for ever-increasing numbers of us to settle in small areas. It also enabled the first empires, which date to about 4000 years ago. The administration of a large state required written records, and so in this period we see the rise of various writing systems, none of which were alphabetic, instead relying on ideograms and syllabaries. Today there are dozens of alphabets with no set characteristics. The Khmer alphabet, which represents Cambodian, has 74 characters. The writing systems of most languages, such as English, are based on the Latin alphabet, which was derived from the Greek, and have 24–26 characters. The alphabet made possible a vast number of additional technologies dependent upon writing.

The origin of the Greek alphabet dates to about 800 BCE, though there is disagreement on exactly when it was invented. When the Greeks adapted the Phoenician syllabary, which represented consonants only, they introduced a refinement, taking the symbols for glottal stops, which do not appear in Greek, and using them instead to represent vowels. The new alphabet gave the Greeks the ability to represent in their entirety each sound that made up a word. Exactly how, when, and why the adaptations occurred is uncertain and the story of how it happened is fascinating and not without its oddities. Some of the consonantal adaptations of the Phoenician syllabary to the Greek alphabet represent a correspondence between sounds, just as the sound of the English consonant **l** is similar to the sound of the Greek consonant  $\lambda$ . One oddity is that the sounds of the Greek letters chi  $\chi$  and phi  $\phi$  were not represented at all, though they easily could have been, and were added to the alphabet much

later. Oddities aside, the most astounding feature of the new invention was the adding of vowels to the syllabary. It is one that in retrospect seems obvious. It was not. The Greek inventors took a syllabary of a Semitic language, outside the Indo-European family tree to which Greek belongs, and adapted it, creating something novel. The innovation was discontinuous and revolutionary. Due to the addition of vowels, the Greek alphabet is called the first true one.<sup>1</sup>

Throughout Greece and its many independent city-states, there were over twenty different dialects in use and a number of variations in the alphabet. Some Greek letters differed from one district to the next and a few disappeared, notably digamma Ϝ, a w-sound, koppa Ϟ, a q-sound, and san Ϝ, or sampi ϝ, whose sound is unclear. In about 400 BCE Athens officially adopted the 24-letter Ionian alphabet, which is the one presented in this book. The ancient Greeks wrote in all capitals. We owe the lower-case letters to a later time of Byzantine scribes and the ingenious printers of the Renaissance. Look over this alphabet and notice that you are familiar with many of the letters and the sounds they make. Many of the English words have been chosen to present as accurately as possible the rendering of the Greek sound. For example **spot** for π is pronounced with no aspiration accompanying the p-sound.

## Alphabet Chart

Sound equivalents are bolded.

Letter	Name	ὄνομα	Pronunciation	Transliteration
A α	alpha	ἄλφα	long ā: father short a: <b>about</b>	a
B β	beta	βῆτα	<b>bit</b>	b
Γ γ	gamma	γάμμα	<b>go</b>	g
Δ δ	delta	δέλτα	<b>dot</b>	d
E ε	epsilon	ἒ ψιλόν	always short: <b>bet</b>	e
Z ζ	zeta	ζῆτα	<b>wisdom</b>	z
H η	eta	ἦτα	always long: <b>ate</b>	e
Θ θ	theta	θῆτα	<b>theater</b>	th
I ι	iota	ἰῶτα	long ī: <b>meet</b> short i: <b>bin</b>	i
K κ	kappa	κάππα	<b>skin</b>	k, c
Λ λ	lambda	λάμβδα	<b>lit</b>	l
M μ	mu	μῦ	<b>meet</b>	m

1 For detailed information on the invention of the alphabet, see Roger D. Woodard, 'Phoinikēia Grammata: An Alphabet for the Greek Language', in *A Companion to the Ancient Greek Language*, ed. by Egbert J. Bakker (Malden: Blackwell, 2010), pp. 25–46.

Letter	Name	ὄνομα	Pronunciation	Transliteration
Ν ν	nu	νῦ	<b>neat</b>	n
Ξ ξ	xi	ξῖ	<b>box</b>	x
Ο ο	omicron	ὀ μικρόν	always short: <b>thought</b>	o
Π π	pi	πῖ	<b>spot</b>	p
Ρ ρ	rho	ῥῶ	<b>rrat</b> (slight roll)	r, rh
Σ σ ς	sigma	σίγμα	<b>set</b> (ς replaces σ at the ends of words)	s
Τ τ	tau	ταῦ	<b>sting</b>	t
Υ υ	upsilon	ῦ ψιλόν	long ū: <b>muse</b> short u: <b>put</b>	u, y
Φ φ	phi	φῖ	<b>fit</b>	ph
Χ χ	chi	χῖ	<b>lunkhead</b>	kh, ch
Ψ ψ	psi	ψῖ	<b>upset</b>	ps
Ω ω	omega	ὦ μέγα	always long: <b>total</b>	o

## Pronunciation

The equivalents given above represent a close approximation of the sounds each letter made, though some sounds have been chosen because native speakers of English find them easier to pronounce. Except in these few cases, this text uses the same pronunciation as does Mastronarde in his text and on his website,

AtticGreek.org Pronunciation Guide.<sup>2</sup>

For the differences between this text and the website, see the Introduction, Pronunciation.

A tenet of this book is embracing change, difference, and diversity. Since no one knows exactly how ancient Greek was pronounced, below are a few alternative pronunciations. Should you wish to adopt them, note the following differences, which follow the pronunciation system used by JACT in their *Reading Greek* series.

Η η: **hair**

Θ θ: **toy** (note the exhalation of breath when pronouncing the t).

Ο ο: **pot**

Υ υ: French **lune** or German **Müller**

Φ φ: **pool** (note the exhalation of breath when pronouncing the p).

Ω ω: **saw**

<sup>2</sup> [http://atticgreek.org/pronunc/pronunc\\_guide.html](http://atticgreek.org/pronunc/pronunc_guide.html).

## Memorize the Names of the Alphabet

In this module your goal is to memorize the alphabet and know it as well as you know the English alphabet. As a first step, memorize the names of the letters by singing or chanting them as you did when you first learned the English alphabet. Chunking the names into groups of four may make the task more manageable.

- alpha, beta, gamma, delta      ἄλφα, βῆτα, γάμμα, δέλτα
- epsilon, zeta, eta, theta      ἔ ψιλόν, ζῆτα, ἦτα, θῆτα
- iota, kappa, lambda, mu      ἰῶτα, κάππα, λάμβδα, μῦ
- nu, xi, omicron, pi      νῦ, ξῖ, ὀ μικρόν, πῖ
- rho, sigma, tau, upsilon      ῥῶ, σίγμα, ταῦ, ὕ ψιλόν
- phi, chi, psi, omega      φῖ, χῖ, ψῖ, ὦ μέγα

## Long and Short Vowel Sounds

Greek vowels have **length** or **quantity**; their quantity is either long or short. Long vowels take approximately twice as long to pronounce. Say out loud the English word **drama**. Note the difference in the amount of time you take to pronounce the first syllable **dra** and the second syllable **ma**. The **a** of the first syllable takes longer to pronounce, just as in Greek the long alpha takes longer to pronounce than does the short alpha.

Greek has five long vowels and five short vowels. Eta and o-mega (**big o**) are always long. Epsilon and o-micron (**little o**) are always short. Alpha, iota, and upsilon can be long or short. A long mark or macron (**μακρόν**) is placed above these vowels when they are long, as in **ᾱ**. Short vowels and vowels that are always long (**η, ω**) are not marked. When you read out loud, pay attention to the vowel sounds and their quantity. Hearing quantity is especially important when attempting to feel the rhythm of a line of poetry or of a prose sentence.

Long Vowels			Short Vowels		
long alpha	ᾱ	father	short alpha	α	about
eta	η	ate	epsilon	ε	bet
long iota	ῖ	meet	short iota	ι	pit
omega	ω	total	omicron	ο	thought
long upsilon	ῠ	muse	short upsilon	υ	foot, put

1. Note that in authentic texts macrons are not used. In this textbook macrons are used in the paradigms. Otherwise they are typically omitted.

## Memorize the Long and Short Vowel Sounds

Memorize the alphabet and the sounds the letters make.

- Write out each vowel from memory.
- As you write out each vowel, pronounce the sound it makes out loud.
- Pronounce the sound of each vowel out loud as you write it in your mind or in the sky.
- When you pronounce each sound, picture the corresponding letter.
- Reproduce from memory the above chart.

## Diphthongs

Some pairs of vowels, called diphthongs, are pronounced together, producing a combined sound of two vowels in a single syllable. The English words *loud*, *loin*, and *lair* all have diphthongs that produce a combination of two differing vowel sounds. Greek diphthongs function similarly. The second letter of a diphthong is always iota, **ι**, or upsilon, **υ**. For meter and accentuation, diphthongs are considered long with one exception. The diphthongs **αι** and **οι**, when final or the last two letters of a word, are short except in the optative, a mood learned in Part II of the *21<sup>st</sup>-Century* series. Note that the breathing and accent, explained below, are placed over the second vowel of the diphthong: αἰθήρ, ἠῶρον.

## Pronunciation of Diphthongs

Except for pronouncing the diphthong **υι** like the *wi* sound of *wit*, instead of combining the rounded vowel *ÿ* with semivocalic *i* as Mastronarde recommends, this text uses the same pronunciation for diphthongs as does Mastronarde.

Diphthong	Pronunciation	Transliteration
αι	fine	ai, ae, e
ει	eight	ei, e, i
οι	boy	oi, oe, e, i
υι	wit	ui
αυ	scowl	au

Diphthong	Pronunciation	Transliteration
ευ	(ε + υ: <b>few</b> ; <b>feud</b> )	eu
ηυ	(η + υ: <b>hey</b> + <b>you</b> )	eu
ου	<b>boot</b>	ou, u

1. All diphthongs are long with these exceptions: **-αι** and **-οι**, when they are the last two letters of a word (final **-αι** and **-οι**), are short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series. As you work through the text, the short quantity of final **-αι** and **-οι** will make sense. Note that **ει** and **η** are pronounced alike, as are **ου** and **υ**.

Follow this link to listen to a chanting and a singing of the alphabet by me and by Dr. E. Del Chrol of Marshall University, followed by me pronouncing the long and short vowels and diphthongs:

Alphabet, Long Vowels, Short Vowels, Diphthongs.<sup>3</sup>

## Memorize the Sounds of the Diphthongs

Memorize the diphthongs and their sounds so that you know them by heart.

- Write out each diphthong from memory.
- As you write out each diphthong, pronounce out loud the sound it makes.
- Pronounce the sound of each diphthong out loud as you write it in your mind or in the sky.
- When you pronounce each sound, picture the corresponding diphthong.
- Reproduce from memory the above chart.

## Rough and Smooth Breathings

Greek also has an h-sound, which occurs only at the beginning of certain words. This sound is not indicated by a separate letter but by the symbol (´) called a rough breathing. Say out loud the English word, **hi**. Notice the sharp exhalation of breath. The technical word for this exhalation is aspiration. Say the word **pea** out loud while holding your hand in front of your mouth. Note that when you make the sound of the letter **p** at the start of words, you expel air. Now say the word **hope** and note that you do not expel air. The **p** of **pea** is aspirated and the

<sup>3</sup> <https://loom.com/share/4b0c8a33da2e49f6a265d4295fc4aeb5>.

**p** of **hope** is unaspirated. In Greek the **h** sound appears only at the beginning of certain words.

ἑξάγωνον	<i>hexagon</i>
Ἑλένη	<i>Helen</i>

Note that the rough breathing is placed above lower-case letters and before upper-case ones.

Words beginning with a vowel or diphthong, which do not have the h-sound, have a smooth breathing (´) indicating the absence of the h-sound.

ὀλιγαρχία	<i>oligarchy</i>
Ἑλέκτρα	<i>Electra</i>

Contrast the placement of the breathing over the lower- and upper-case vowels with its placement over the second vowel of a diphthong:

εἰρωνεία	<i>irony</i>
εἴλωσ	<i>helot</i>

All words beginning with an upsilon have a rough breathing.

ὑπόθεσις	<i>hypothesis</i>
----------	-------------------

Likewise, all words beginning with rho have a rough breathing. Say the English word **rooster** and note that when you pronounce the letter **r** you expel breath. Now say the word **bird** and note that you do not expel any breath when you pronounce the **r**. Initial rho is pronounced like the **r** in rooster. Note that the rough breathing is captured in the English spelling of **rh**etoric and **rh**ythm.

ῥητορική	<i>rhetoric</i>
ῥυθμός	<i>rhythm</i>

## Memorize the Letters of the Alphabet

Memorize the letters themselves. For each letter, memorize the upper- and lower-case symbol. To assist you in memorizing the letters, try these techniques:

- Write out the upper- and lower-case letters from memory.
- Picture the upper- and lower-case letters in your head as you write them.
- Write out the upper- and lower-case letters as you say the name of the letter.
- Write out the upper- and lower-case letters as you pronounce the sound the letter makes.
- Reproduce from memory the alphabet chart.

**Practice Pronouncing the Words Below.** Note that macrons mark the long vowels and short vowels are unmarked.

Quantity	Greek	Equivalent	Quantity	Word	Equivalent
ā, α	δρᾶμα	<i>drama</i>	α, ι, ā	καρδίᾱ	<i>heart</i>
η, ο	δῆμος	<i>people</i>	ε, ε, ο	ἕτερος	<i>other</i>
ī, α, ω	νικάω	<i>I conquer</i>	ι, ο	βίος	<i>life</i>
α, ω, ο	ἄνθρωπος	<i>human</i>	ο, η, ο	Ἵμηρος	<i>Homer</i>
ū, ω	λύω	<i>I free</i>	α, υ, α, ο	ἀδύνατος	<i>unable</i>

To hear the words pronounced, follow the link:

Practice Pronouncing.<sup>4</sup>

## Orthography

In the above in addition to the rough and smooth breathing marks, certain vowels have marks over or in front of them, ᾱ, ῆ, ᾶ, ὀ, ῖ, ῑ, ῒ, ΐ, ῔, ῕. These marks are accents, indicating a special intonation given to the vowel's pronunciation. In Greek, three accents—acute, grave, or circumflex—mark a raising (acute) or a neutral (grave) or a raising and lowering (circumflex) of pitch. In English, instead of raising or lowering a syllable's pitch, we place an emphatic stress on one **syllable**. Pronounce the word **rhetoric** and note that the syllable **rhe** is stressed.

<sup>4</sup> <https://loom.com/share/ce863b2b5e9d4ce4a820a5958f56af60>.

Originally, ancient Greeks wrote using all capital letters, no punctuation, and often no spacing. Eventually as cursive writing became more common, lower-case letters replaced upper-case and accents were added as part of the spelling. Accents and their marks will be explained in Modules 3, 5, and 11. Learning accents will assist you in reading the language out loud, in distinguishing forms that are identical but for accent, and in identifying forms that are difficult to decipher.

### More Pronunciation Practice.

<b>Greek</b>	<b>Equivalent</b>	<b>Derivative</b>
γαῖα	<i>earth</i>	Gaia
δεινός	<i>awesome, terrible</i>	dinosaur
ποιέω	<i>I make</i>	onomatopoeia
ναύτης	<i>sailor</i>	nautical
γονεύς	<i>parent</i>	gonad
ηὔρον	<i>I found</i>	eureka!
πλοῦτος	<i>wealth</i>	plutocracy
ἄνθρωπος	<i>man</i>	anthropology
βίος	<i>life</i>	biology
γλῶττα	<i>tongue</i>	polyglot
διδάσκαλος	<i>teacher</i>	didactic
ἐνθουσιᾶσμός	<i>enthusiasm</i>	enthusiasm
ζήλος	<i>zeal</i>	zeal
ἦθος	<i>character</i>	ethos
θεός	<i>god</i>	theology
ἱστορία	<i>investigation</i>	history
καρδίᾳ	<i>heart</i>	cardiac
λόγος	<i>word</i>	logic
μετᾶφορά (ᾱ)	<i>metaphor</i>	metaphor
ναῦς	<i>ship</i>	nautical
ξένος	<i>foreign</i>	xenophobia
ὀφθαλμός	<i>eye</i>	ophthalmology
πατήρ	<i>father</i>	paternity
ρίνόκερος	<i>nose-horn</i>	rhinoceros
σοφός	<i>wise</i>	philosophy

Greek	Equivalent	Derivative
τύραννος	<i>tyrant</i>	tyrant
ὑβρις	<i>insolence</i>	hubris
φόβος	<i>fear</i>	phobia
χρόνος	<i>time</i>	chronology
ψεῦδος	<i>falsity</i>	pseudonym
ῥᾶ	<i>hour</i>	hour

To hear the words pronounced, follow the link:

More Pronunciation Practice.<sup>5</sup>

**Herodotos of Halikarnessos (Halicarnassus), Ἡρόδοτος ὁ Ἀλικαρνησέος c. 484–425 BCE.** Herodotos was an ancient Greek historian who hailed from Halikarnessos, a Greek city founded by the Dorians, ruled by a monarchy, and part of the Persian empire until conquered by Alexander the Great. Credited with inventing the discipline of history, Herodotos wrote in a mixed Ionic dialect. To learn more about this dialect Herodotos, see Appendix XI, Herodotos' Mixed Dialect.

**Module 1 Practice Reading Aloud.** Practice reading aloud the beginning of Herodotos' *Histories*, paying attention to the sound each syllable makes.

Ἡροδότου Ἀλικαρνησέος ἱστορίας ἀπόδεξις ἦδε, ὡς μήτε τὰ γενόμενα ἐξ ἀνθρώπων τῷ χρόνῳ ἐξίτηλα γένηται, μήτε ἔργα μεγάλα τε καὶ θωμαστά, τὰ μὲν Ἕλλησι τὰ δὲ βαρβάροισι ἀποδεχθέντα, ἀκλεᾶ γένηται, τὰ τε ἄλλα καὶ δι' ἣν αἰτίην ἐπολέμησαν ἀλλήλοισι.

### Translation

This work of research belongs to Herodotos of Halikarnessos. So that humankind's achievements do not become forgotten in time and so that the great and wondrous works of barbarians and Greeks do not perish unsung, I have investigated a variety of things, including why they fought one another.

To hear me read, followed by Stefan Hagel's expert reading with a pitch accent, follow the link below:

Herodotos' Proem.<sup>6</sup>

<sup>5</sup> <https://loom.com/share/1f0ae9055a644c6e9f4d3d551d126b53>.

<sup>6</sup> <https://loom.com/share/fc83af84a232435b80a012505e35020a>.

## Etymology Corner I by Dr. E. Del Chrol

### Knowledge of etymology will give you control over the world

... is probably a false statement, but lots of people in the ancient world believed it. One of the earliest branches of philosophy looks a lot like modern linguistics, since those philosophers believed that if you could get to the heart of a word, the true (ἔτυμος *true, real, actual*) word or reasoned account (λόγος *word, speech, story; reason, account*), where it came from, and its original meaning, you could learn something profound about it. Ancient etymology was half a quest for magical power—if you learned the true name for something, you could control it—and half a quest for the machine language of the brain—languages are overlays on how we think.

**What to Study and Do 1.** Before moving on to the next module, make sure that you can do the following from memory: chant or sing the alphabet, write out the lower- and upper-case letters, and say the sounds while picturing or writing down the letters.

**Learning Tip 1: Our Amazing Minds.** We all think that we have terrible memories. For most of us this belief is self-fulfilling and destructive, preventing us from reaching whatever goals we would otherwise be able to reach. This textbook offers you specific strategies for placing new information into your medium-term memory quickly, efficiently, and effectively so that you can recall it whenever you need to. Though the majority of information I present to you in the textbook has been tested in the classroom over the past twenty-five years of my teaching career, I only started using these memory strategies in earnest in December 2020. In this short time I have found the way I think about encoding new information has completely changed. Hitherto I used the brute force of repetition, which has served me okay but often fails when I need instant and accurate recall. I came upon these strategies while looking for effective strategies for memorizing vocabulary. YouTube was the first place I looked. One video led me to an interview with Kevin Horsley, a super-memorizer and author of *Unlimited Memory*. This book and Tony Buzan's *Use Your Perfect Memory* explain most of the memory strategies I present to you in the *21st-Century* series. Follow the link below if you wish to listen to Kevin's story:

Interview with Kevin Horsley.<sup>1</sup>

Kevin Horsley has not invented these strategies but he has excelled at making them a part of his life, a feat that is all the more impressive given the story of Kevin's struggles during his formative years. When he was eight years old, Kevin's inability to concentrate and to memorize was so bad that a school psychologist thought he had brain damage. He now is a grandmaster of memory, holding the world record

<sup>1</sup> <https://www.youtube.com/watch?v=sjEkwznBV7k>.

for memorization and timely recall of the first 10,000 digits of pi  $\pi$ . Having barely graduated from high school and deemed a failure as a student, Kevin's successful implementation of these learning strategies have enabled him to build a successful life for himself, teaching others the learning and memory strategies he excels at using.

## Module 2

# More Sounds and Punctuation

---

### Iota Subscript and Adscript

When the long vowels,  $\bar{\alpha}$ ,  $\eta$ , and  $\omega$  are combined with a short iota, the iota is written beneath the long vowels as an iota subscript. The prefix **sub-** means under.

$\alpha\iota$        $\eta\iota$        $\omega\iota$

If the long vowel is capitalized, the iota is written beside the long vowel and is called an iota adscript. The prefix **ad-** means beside.

$A\iota$        $H\iota$        $\Omega\iota$

The iota is not pronounced and the pronunciation of these combined letters is the same as it is for the plain vowels,  $\bar{\alpha}$ ,  $\eta$ , and  $\omega$ . Practice pronouncing the name of Hades, the Greek god of the dead, **Ἅιδης**.

Note that the writing of the iota as a subscript or adscript is a writing convention begun in the Middle Ages. Originally the iota was pronounced with the long vowels,  $\bar{\alpha}$ ,  $\eta$ ,  $\omega$ , as a combination of two sounds. From the fourth century to the second century BCE the iota weakened to a glide, similar to the way the English **y** can affect vowels. Pronounce out loud **late** and **day**, noting how the **y** influences the sound of the vowel **a**. After the second century BCE the iota was not pronounced. When reading ancient Greek, you will soon discover that the iota adscript or subscript often helps you identify the form of the word it appears in.

## Gamma Clusters

When followed by a gamma γ, kappa κ, xi ξ, or chi χ, gamma γ, forms a cluster that creates the combined sound indicated by the bold letters below.

γγ	diphthong	δίφθογγος
γκ	anchor	ἄγκυρα
γξ	larynx, Sphinx	λάρυγξ, Σφίγξ
γχ	synchrony	σύγχρονος

## Punctuation

Greek uses the same period and comma as English. A single mark ( · ) serves as either a colon (:) or a semicolon (;) depending on context.

Ἑλληνες· Σοφοκλῆς, Περικλῆς, Δημοσθένης.  
*Greeks: Sophokles, Perikles, Demosthenes.*

ὁ δὲ λέγει· ἡ δὲ ποιέει.  
*He speaks; she acts.*

The question mark in Greek is represented by (;) and looks the same as the English semicolon (;).

σὺ δὲ τίς καὶ τί βούλει;  
*Who are you and what do you want?*

## Capitalization

Proper names and adjectives are capitalized, as are the first words of paragraphs and of quotations. The first word of a sentence is not typically capitalized. Note the capitalized words bolded in the paragraph below:

**Ἡροδότου Ἀλικαρνησέως** ἱστορίας ἀπόδεξις ἦδε, ὡς μήτε τὰ γενόμενα ἐξ ἀνθρώπων τῷ χρόνῳ ἐξίτηλα γένηται, μήτε ἔργα μεγάλα τε καὶ θωμαστά, τὰ μὲν Ἑλλησι τὰ δὲ βαρβάροισι ἀποδεχθέντα, ἀκλεᾶ γένηται, τὰ τε ἄλλα καὶ δι' ἣν αἰτίην ἐπολέμησαν ἀλλήλοισι.

Ἑλλησι is the Greek word for *Greeks*.

## Who Were the Greeks?

The non-Greek Minoan civilization of Krete (Crete) flourished from c. 2200–1500 BCE and influenced the Greeks. The *Iliad* and the *Odyssey* mention Minos, legendary king of Krete (Crete), who ruled the island and those nearby with his many ships. Around 2100 BCE Greek-speaking people arrived on mainland Greece, bringing with them their customs, language, and religion. The geographic area we call ancient Greece or Hellas never became a nation state, but rather was a collection of independent city-states which were diverse, comprising many different customs and dialects. Though diverse, Greek culture shared important features, including architecture, athletics, literature, music, religion, and science. The ancient Greek love for athletics led to our establishing the modern Olympic games. Their polytheistic religion and the accompanying stories of gods and heroes, their mythology, permeated much of what they accomplished and believed. Through their music, poetry, and prose writings they made sense of the world and their place in it. The richness the Greeks created continues to influence people all over the globe.

## Greek Dialects

The earliest known dialect is the Mycenaean, attested in the Linear B syllabic script deciphered by the self-taught linguist, Michael Ventris. In the Classical period, roughly 750–350 BCE, there were about twenty-three Greek dialects, including Aeolic, Attic, Doric, and Ionic. At the end of the 4th century, the koine or common dialect began to be used, spreading to Asia and Egypt and eventually replacing the dialects that preceded it. The many dialects correspond roughly with Greek geography and their diversity was caused by many factors, including conquest, lineage, migrations, and natural barriers. Another influence on dialect was literature itself. The Homeric or epic dialect is a literary dialect, comprised of elements of the Ionic, Aeolic, and Arcado-Cypriot dialects. Later writers such as Apollonios Rhodios in his *Argonautica*, and Nonnos in his *Dionysiaca*, imitate Homer's literary dialect. Ionic was the dialect used to write elegiac poetry and poets used Doric for composing choral lyric poetry. For specifics on the Ionic-Attic dialect, see Appendix XII.

**Arkhilokhos of Paros, Ἀρχίλοχος Πάρου, c. 680–645 BCE.** The son of Telesikles, an aristocrat, and a slave woman, Arkhilokhos was a mercenary soldier and poet from Paros, a chief center for the worship of Demeter. In association with Demeter and Dionysos there was a tradition of iambic poetry, ἴαμβοι, a genre of poetry marked first by invective and scurrility, scatology, and sex, and second by its iambic meter. This iambic genre may have originated in the cult of Demeter, where insulting and abusive language, αἰσχρολογία, formed part of the ritual worship of the deity. In **iamboi** a first person narrator regales the audience with

accounts of extravagant orgies or other escapades in which he claims to have taken part. Some of Arkhilokhos' **iamboi** were concerned with Lykambes and his two daughters, one of whom was named Neobule. In addition to iambs, he wrote about current events and military, personal, and political concerns. It is believed that his poetry was banned at Sparta because of its seditious qualities. In 708 B.C. his fellow islanders colonized Thasos, a northern Aegean island. The Parians who colonized it were often attacked by tribes from Thrakia. At some point Arkhilokhos went to Thasos and fought against the Thrakians. The Saians, mentioned in the poem below, are a Thrakian tribe.

**Module 2 Practice Reading Aloud.** Practice reading this poem by Arkhilokhos. Read the poem a few times, trying to hear the rhythm of the words.

ἀσπίδι μὲν Σαῖων τις ἀγάλλεται, ἦν παρὰ θάμνω  
 ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων,  
 αὐτὸς δ' ἐξέφυγον θανάτου τέλος. ἀσπίς ἐκείνη  
 ἔρρέτω· ἐξαῦτις κτήσομαι οὐ κακίω.

### Verse Translation

Dropped beside a bush, my shield no more some Saion  
 With grasp and grin takes up. I blame myself.  
 Sadly leaving, fleeing gladly, I sidestepped Death.  
 Without a shield I live to buy anew.

To hear me read, followed by Stefan Hagel's expert reading with a pitch accent, follow the link below:

Arkhilokhos' Ripsaspis Poem.<sup>1</sup>

## Etymology Corner II by Dr. E. Del Chrol

Knowledge of etymology will give you control over Greek

... is probably a true statement. You are going to learn a lot of new, strange, precise terminology in your quest to accurately describe the syntax of a sentence. When you learn the origin of these terms, you will learn they are actually straightforward. Early grammarians were trying to convey information, not create a secret code that only experts can use. Unfortunately, these terms are usually in Latin or Greek, languages you don't speak (yet!). These Etymology Corners are designed to demystify the precise terminology of this textbook and thereby help you understand the concepts much faster.

<sup>1</sup> <https://loom.com/share/02a004f496ca45a2904e772ce874af59>.

**What to Study and Do 2.** Familiarize yourself with the additional sounds and punctuation conventions. You will encounter this information frequently. As you work through this text you will find yourself easily memorizing each sound and punctuation convention.

**Learning Tip 2: Memorize and Internalize the Sounds.** When memorizing the sounds of Greek, learn them well. The first time you learn the vowel sounds, you may feel as though you are learning a sequence of noises. Try associating each sound with a memorable image. Long alpha **ā** may make you think of falling into grass on a warm summer's day. As you fall into the grass, say the sound **ah** and picture a long alpha **ā** in your mind. Imagine this picture of you and the smell of the grass and the sound **ah** and the long alpha **ā** as part of your lived experience. Link the next sound, eta, **ay** and **η**, to the **ah**, **ā**, sound. Link the two by imagining the sun's **rays** (**r η s**) warming you as sink into the grass. Make sure that you connect the sound **ay** with an image of the letter eta, **η**, so that the two create a super-image in your mind. Link each image to the next and you will find that the time it takes you to remember brand-new information for the medium term is greatly reduced. By connecting new information, **ā** and **η**, which must begin as part of your short-term working memory, to old information that you already know, the English words **ah** and **day**, you create a link between your short-term memory and your long-term memory to create a medium-term memory. The formula **STM + LTM = MTM** is a memorization strategy that this textbook will recommend again and again. I have not invented this formula or these strategies. They have existed for a long time and the most powerful of them, presented soon, dates back to the ancient Greeks.

Next, think of a word in English that has the **ee** sound. **Meet**, **ī**, works well. As you say **ah ā** and sink into the grass warmed by the sun's **rηs**, your eyes **meet** (**m ī t**) with a cloud moving in the blue sky overhead. This cloud takes the form of a big **boat** (**b ω t**) filled with pirates. The pirates stand in the **bωt** with black leather boots (**b ū ts**), as they stare back right at **yū**. This linking strategy is powerful and can be used to place any number of items into your medium-term memory very quickly. You will still need to review this information in order to retain it and to place it, eventually, into your longterm memory. Just willing yourself to remember new information will not work. You need to use your imagination, if you wish to remember well and for the long term. Repetition also works but takes longer and often fails when you need to recall information. When creatively linking new information with old, remember to **SEE** it. **SEEing** it means that you create an image that you can make come alive with your five **Senses**—hearing, seeing, smelling, tasting, touching. You **Exaggerate** that image to make it memorable. Finally you **Energize** the image by making it do something. This may seem like a lot of work. It will be, especially at the start. But with continued use the strategy will pay off and you will be able to use it for anything in life that you want to remember well.



## Module 3

# Accents and Accenting Verbs I

---

### Why Learn Accents?

Accents tell you how to pronounce words correctly. They can also assist in identifying hard-to-decipher noun and verb forms. As you improve in reading Greek, you will begin to hear how the syllable sounds and accents work together to create meaning and beauty.

### Accent

Most Greek words have one syllable whose musical pitch varies slightly from that of the other syllables of the word. This difference of pitch is called the word's accent (**τόνος**). In English, we accent words by increasing stress on the accented syllable—**r**elative, **r**eligious—rather than by a difference in musical pitch.

In order to understand pitch better, say the following out loud:

The house is there.

and

The house is there?

Note that when you pronounce the word **house** in the statement the intonation of your voice is neutral but when you pronounce **house** in the question the pitch of your voice raises. When you raise the pitch of **house**, you indicate that you are asking a question.

Unlike English, all Greek words have their accents marked. Marking accents as part of spelling is a later convention, introduced possibly by the Alexandrian scholar Aristophanes of Byzantium in 200 BCE. Before this time the Greeks themselves did not mark their words with accentual notation, and, just like native English speakers, did not require them to know how to pronounce the

words of their language. The accent of a Greek word is learned as a part of its spelling.

Accent is indicated in the following way:

- ´ **Acute (ὀξύς) accent:** marked a raising of the musical pitch
- ` **Grave (βαρύς) accent:** marked a neutral musical pitch
- ˜ **Circumflex (περισπόμενος) accent:** marked a raising and lowering of pitch

Since English speakers accent words by stress not pitch, for the purpose of this course, simply stress the accented syllable like you would in English, ignoring the type of accent. If you wish to hear what a pitch accent in Greek may have sounded like, follow the links found at the end of this module.

## Orthography

Note carefully the following orthographical conventions:

- accents occur directly over vowels and over the second letter of diphthongs, as in Ἑλένη, Εἰλείθια, δρᾶμα, ψευδος;
- when an acute (´) or grave accent (`) and a breathing appear over the same syllable, the breathing is written first: ἄνθρωπος, ὕπνος, ὄν;
- when a circumflex accent (˜) and a breathing appear over the same syllable, the breathing is written under the circumflex, as in ἦτα;
- accents, like breathings, are written before capitalized vowels, including vowels followed by iota adscript, but over the second letter of diphthongs whose first letter is capitalized: Ὅμηρος, Αἴρεσις, Ἄττις;
- the circumflex accent (˜) only occurs over long vowels or diphthongs, δρᾶμα, ψευδος.

As you read, translate, and write in ancient Greek you will readily internalize these conventions and so there is no need to commit them to memory.

## Syllabification

In order to accent a word correctly, you must know how to break it into syllables. A syllable occurs for every vowel or diphthong a Greek word has. To determine the number of syllables, count the vowels and diphthongs:

Ὅμηρος (3); ἦτα (2); Αἴρεσις (3); Ἀχιλλεύς (3).

A syllable in Greek includes any initial consonants + the vowel or diphthong that directly follows + the first letter of a double consonant following the vowel or diphthong:

Ὅ-μη-ρος; Ἦ-τα; Αἶ-ρε-σις; Ἀ-χιλ-λεύς.

**Practice Counting Syllables.** Check your answers with those in the second column.

αὐτόνομος	αὐ-τό-νο-μος (4)
Ὀδυσσεύς	Ὀ-δυσ-σεύς (3)
οἶνος	οἶ-νος (2)
Εἰλείθια	Εἰ-λεί-θι-α (4)
φιλοσοφία	φι-λο-σο-φί-α (5)
ἄγγελος	ἄγ-γε-λος (3)
ἄγκυρα	ἄγ-κυ-ρα (3)
Ὀξύρρυγχος	Ὀ-ξύρ-ρυγ-χος (4)
αἰθήρ	αἰ-θήρ (2)
εἰρήνη	εἰ-ρή-νη (3)

Consider the Greek word, Εἰλείθια, the goddess of childbirth. We break this word into syllables like so: Εἰ-λεί-θι-α. Each vowel and each diphthong is a syllable. The last three syllables are referred to by their sequence:

Εἰ-	<b>not named</b>		
-λεί-	<b>antepenult</b>	(before	the
	next-to-last)		
-θι-	<b>penult</b>	(almost last)	
-α	<b>ultima</b>	(last)	

The initial syllable Εἰ- is not named because it is not one of the last three syllables.

## Vowel Length

In the paradigms and accenting practice of this text, macrons mark alpha, iota, and upsilon if long. Short vowels and diphthongs are not marked. In authentic texts and in the **Practice Translating** of this text, macrons do not occur. Diphthongs are by definition long with this exception: final **-αι** and **-οι** are short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series. **-αι** and **-οι** are final when they appear as the last two letters of a word, λῦσαι but not λύσαις.

## Recessive and Persistent Accent

In recessive accent, the accent occurs as far from the ultima as the possibilities of accent allow. Most verb forms have recessive accent. Nouns and other parts of speech have persistent accent, presented in detail in Module 11. In persistent accent, the accent stays on the same vowel or diphthong it is on in the nominative singular form, and does not change unless it has to in accordance with the possibilities of where accents can occur.

## Possibilities of Accent

Memorize these two possibilities. As the text progresses, you will learn how to accent adjectives, nouns, pronouns, and verbs. Appendix X offers a complete explanation of accent and contains additional practice exercises.

1. An acute accent can appear on the antepenult, penult, or ultima.
2. An acute accent can only appear on the antepenult if the ultima is short.

## Accenting Verbs of Three Syllables or More

**Long vowels are marked with a macron. Short vowels are not marked.** Read from top to bottom and apply the first line that meets the criteria:

1. If the ultima is short, put an acute on the antepenult. ἔπαυε  
Stop!
2. If the ultima is long, put an acute on the penult. Stop! παυσάτω

Accent **διδωμι**.

Check the ultima. If the ultima is short, place the accent on the antepenult. Stop! You are finished. If the ultima is long, place the accent on the penult. Stop! You are finished.

- The ultima, **-ι**, is short and so place the accent on the antepenult: **δίδωμι**.

Accent **ποιεω**.

Check the ultima. If the ultima is short, place the accent on the antepenult. Stop! You are finished. If the ultima is long, place the accent on the penult. Stop! You are finished.

- The ultima, **-ω**, is long and so place the accent on the penult: **ποιέω**.

**Practice Accenting Verbs of Three Syllables or More.** Check your answers with those in the Answer Key. Remember that final **-αι** and **-οι** are short for purposes of accentuation, except in the optative, a mood learned in Part II of the *21st-Century* series. There are no optative forms in the below.

1. δίδωμι, ἐδίδου, δίδομεθα, ἐδίδουν, δίδομεν, ἐδίδομην, δίδοται, δίδοσαι
2. δίδοις, ἔδομην, δίδοᾶσιν, δίδοτε, ἐδίδους, ἐδίδοσο, δίδοσθαι, δίδονται
3. δίδοιην, δίδομεθα, δίδοσθε, δίδοιμεν, δίδοιμην, δίδοτω
4. τιθημι, ἐτίθην, ἐτίθεις, τιθισιν, τιθεμεν, ἐτίθει, τιθεσαι, τιθεται
5. τιθεμεθα, ἐτίθεμην, τιθεσθε, τιθετε, τιθεᾶσιν, ἐθεμην, τιθενται, τιθεσθαι
6. πραττετε, ἐπραξα, ἐπραχθην, ἐπραττον, ἐπραχθητε, πεπράχα, πραττεται, πραττεσθαι
7. γενησομεθα, ἐγενομην, ἐγιγνου, γεγونا, γεγενησθε, γιγνεται, γιγνεσθαι
8. ποιει, ποιησειν, ἐποίησα, ἐποίηον, ἐποίηου, ἐποιηθην, ποιεεται, ποιεονται
9. δοκεις, ἔδοκες, δοκειν, ἔδοξε, ἔδοχθη, ἔδοκεομην, δοκεεσθαι, δοκεεται
10. ὄραω, ὄσομεθα, ὄραειν, ὄψεσθε, εἶδομην, ἔωρακα, ὄραεται, ὄραονται

## Ancient Greek Pitch Accent

To hear what an ancient Greek pitch accent may have sounded like, follow the links below:

Stefan Hagel, Austrian Academy of Sciences<sup>1</sup>

Ιωάννης Στρατάκης, Podium-Arts.<sup>2</sup>

**Anakreon of Teos, Ἀνακρέων ὁ Τήϊος, c.582–c.485 BCE.** Alive during the tumultuous Archaic Age (700–480 BCE), Anakreon was born in Teos, a Greek

<sup>1</sup> <https://www.oeaw.ac.at/kal/sh/demodokos.mp3>.

<sup>2</sup> <https://www.youtube.com/watch?v=MOvVWiDsPWQ>.

city on the border of the Persian empire. In 545 the Persians attacked the Greek city-states lying on and off the coast of Asia Minor. Anakreon fought against the invaders, though, he says, he did nothing noteworthy in the battle. Anakreon eventually fled Persian rule and found refuge at the court of Polykrates, tyrant of Samos. After the assassination of Polykrates, Hipparkhos, tyrant of Athens, brought Anakreon to his court. When Hipparkhos was murdered in an uprising against him, Anakreon left Athens, returning to his native Teos, where he spent the rest of his days. Considered one of the best of the lyric poets, in his poetry Anakreon employs a deceptively simple style with subtle wit, humor, nuance, irony, and complexity.

**Module 3 Practice Reading Aloud.** Practice reading aloud this poem by Anakreon; pay attention to the sound each syllable makes and the rhythm of the words.

πῶλε Θρηκίη, τί δή με λοξὸν ὄμμασι βλέπουσα  
 νηλέως φεύγεις, δοκεῖς δέ μ' οὐδὲν εἰδέναι σοφόν;  
 ἴσθι τοι, καλῶς μὲν ἂν τοι τὸν χαλινὸν ἐμβάλοιμι,  
 ἠνίας δ' ἔχων στρέφοιμί σ' ἀμφὶ τέρματα δρόμου·  
 νῦν δὲ λειμῶνάς τε βόσκειαι κοῦφά τε σκιρτῶσα παίζεις,  
 δεξιὸν γὰρ ἵπποπείρην οὐκ ἔχεις ἐπεμβάτην.

### Verse Translation

Thracian filly, why eye me sidewise? With heartless  
 Glance you flee and see no skill in me. Yet look how  
 Deft I am, I can insert the bit, around the  
 Racecourse post with reins in hand I can ride astride  
 You. For now in meadows you graze, playing, lightly  
 Leaping, lacking any expert guide to ride you.

To listen to Anakreon's poem read by me and performed by Stefan Hagel, follow this link:

Anakreon's Thracian Filly.<sup>3</sup>

To listen to the translation set to an original music score by Roshan Samtani, follow this link:

Roshan Samtani's Musical Translation of Thracian Filly,<sup>4</sup>

Guitarist, composer, and educator Dr. Roshan Samtani graduated with degrees in jazz studies (William Paterson), music history (BGSU), and ethnomusicology (PhD. Brown Univ). He resides in Madrid, Spain, and occasionally takes on dedicated students of the guitar.

<sup>3</sup> <https://loom.com/share/175738b3a7fb48cbbdd3fee97b96bee0>.

<sup>4</sup> <https://loom.com/share/46f05df53e694896b7dade62e9b8d99a>

## Etymology Corner III by Dr. E. Del Chrol

### Etymology to the Rescue

By now you've probably realized the reason why the alphabet is called **the alphabet**—it's named after the first two letters of the Greek alphabet, **alpha** and **beta**. But are you having trouble remembering whether an **omicron** or an **omega** is the long one? **O-micron** is the **O** that is **micro short**, like in **microscope**. **O-mega** is the **O** that is **mega big**, like in **megaphone** or **megabyte**. An **epsilon** is a **psilon bare, short E**, whereas an **eta** is just a plain long E sound. Etymology to the rescue

**What to Study and Do 3.** Before moving on to the next module, make sure you know how to accent verbs of three syllables or more.

**Learning Tip 3: Take Note of Two Goals for this Course.** This course requires analysis, logic, and memorization. These processes, though difficult to learn, are teachable. This course also attempts to initiate in you a process of deep learning and thinking. Deep learning and thinking involve discontinuity and creativity. They form an approach to learning that goes beyond analysis, logic, and rote memory into the realm of the unknown, which requires a transformation from old ways of thinking to new forms of learning. We humans are naturally creative. Our ability to sing and to communicate brought us out of the trees and on to the plains. We create many things, including words. Throughout the world it is estimated that 5,400 new words are created every year and 1,000 of them are used enough to make it into print (Global Language Monitor).<sup>1</sup> Note that it is easy to connect many English words with their Greek ancestors. In the case of anthropology, biology, and chronology, we created the loan word directly from two Greek words,

ἄνθρωπος, ἀνθρώπου *human being*  
βίος, βίου *life*  
χρόνος, χρόνου *time*

and

λόγος, λόγου *word, reason, study.*

As you memorize sounds and learn new vocabulary, consider coining your own words: **etymophilia**, perhaps? Think about memorizing the facts of this course and about using your creativity to make them live with special meaning inside you.

<sup>1</sup> <https://languagemonitor.com/number-of-words-in-english/no-of-words/>.



# Module 4

## Adverbs

---

### Adverbs

In English, adverbs modify verbs, adjectives, and other adverbs. Many English adverbs end in the suffix **-ly**. In Greek, adverbs are defined as they are in English. A Greek adverb (**ἐπίρρημα**) typically ends in the suffix **-ως**, although the majority of the high-frequency ones found below do not. When reading Greek you often encounter adverbs right before or right after the word they modify.

Memorize the definition of an adverb as given above and the three examples found below. The adverb is in bold and what it modifies is underlined.

1. It may be **only** in dreams (**only** modifies the verb may be).
2. I told her we'd be **so** happy (**so** modifies the adjective happy).
3. I remember it **so well** (**so** modifies **well** which in turn modifies **remember**).

The suffix **ly** does not always function as a morpheme<sup>1</sup> indicating that an English word is an adverb. Consider these two sentences,

1. There's a motion in **daily** silence.
2. Your dear blue eyes how they haunt me **daily**.

Though the forms are the same, in the first **daily** functions as an adjective and in the second it functions as an adverb. Since the adverb in Greek functions just like the adverb in English, use your understanding of English adverbs to understand the definition and the function of the Greek adverb.

**Practice Identifying Adverbs.** From this excerpt of Joseph Heller's *Catch-22*, practice picking out the adverbs and what they modify. Check your answers with those in the Answer Key.

---

<sup>1</sup> A minimal and indivisible morphological unit that cannot be analysed into smaller units: e.g. in (prefix), come (stem), -ing (suffix), forming the word incoming (*Oxford English Dictionary*).

“Open your eyes, Clevinger. It doesn’t make a damned bit of difference who wins the war to someone who’s dead.”

Clevinger sat for a moment as though he’d been slapped. “Congratulations!” he exclaimed bitterly, the thinnest milk-white line enclosing his lips tightly in a bloodless, squeezing grind. “I can’t think of another attitude that could be depended upon to give greater comfort to the enemy.”

“The enemy,” retorted Yossarian with weighted precision, “is anybody who’s going to get you killed, no matter which side he’s on, and that includes Colonel Cathcart. And don’t you forget that, because the longer you remember it, the longer you might live.”

In doing the above exercise, aim for a complete understanding of what an adverb is and how it functions. Since the Greek adverb is nearly identical to the English in definition and function, you can transfer your understanding of the English adverb to your understanding of the Greek adverb.

## Greek Adverbs

The below has a list of the most frequently occurring adverbs. Memorize them. You will encounter them frequently in the rest of this book and they are not glossed. This book glosses (γλῶσσα *tongue, language*) all words except the frequently occurring adverbs, conjunctions, and prepositions by giving each word’s English equivalent and the information you need to be able to identify the word’s form.

Adverb	Additional Information	English Equivalent
ἀεί or αἰεί		<i>always</i>
ἄμα		<i>at the same time as, at once</i>
ἀνά		<i>thereon, thereupon, throughout</i>
ἄρα or ῥά		<i>and so, therefore, then, in that case</i>
γε	(enclitic)	<i>indeed, in fact, merely, at least</i>
δέ	(postpositive)	<i>on the other hand</i>
δή		<i>indeed, in fact, certainly</i>
ἔπειτα		<i>thereupon, thereafter, then</i>
ἔτι		<i>yet, still</i>
εὖ		<i>well</i>

Adverb	Additional Information	English Equivalent
ἤδη		<i>already, by this time, now</i>
καί		<i>even, also</i>
μάλιστα		<i>especially, most</i>
μᾶλλον		<i>more, rather</i>
μέν	(postpositive; typically followed by δέ)	<i>on the one hand</i>
μέντοι		<i>indeed, to be sure, however</i>
μετά		<i>after, next</i>
μή	(mostly found in hypothetical contexts)	<i>no, not</i>
μήν		<i>truly, surely</i>
νῦν		<i>now</i>
οὐ, οὐκ, οὐχ	(proclitic; mostly found in factual contexts)	<i>no, not</i>
οὖν		<i>then, therefore; really, certainly</i>
οὕτως or οὕτω		<i>in this way, such, so</i>
πάλιν		<i>back</i>
πάνυ		<i>perfectly, verily, by all means</i>
ποτε	(enclitic)	<i>at some time, once, ever</i>
πῶς		<i>how</i>
τοίνυν		<i>then, therefore</i>
τότε		<i>at that time, then</i>
ὥσπερ		<i>as, as if</i>

1. Of these frequently occurring adverbs, only one, οὕτως, ends in **-ως**. This is because most adverbs ending in **-ως** derive from adjectives.
2. **Enclitics**. Enclitics are pronounced closely with the word that precedes them. Some common ones are the adverbs **γε, ποθέν, ποι, ποτέ, που, πως**, and **τοι**; the conjunction **τε**; the pronouns **με, μοι, μου, σε, σοι σου, τι**, and **τις**; and the verbs **εἰμί, φημί**. Enclitics sometimes have an accent and sometimes do not. They can also affect the accent of the word that precedes them. How they do this is covered in Part II of the *21st-Century* series.
3. **Postpositive**. Certain words like **μέν** and **δέ** cannot stand as the first word in a sentence.

4. **Proclitics.** Proclitics are monosyllabic words, lacking an accent, and are pronounced closely with the word that follows them. Common proclitics are the adverb **οὐ**; the conjunctions **εἰ** and **ὥς**; the prepositions **εἰς**, **ἐν**, **ἐκ**; and these forms of the article: **ὁ**, **ἡ**, **οἱ**, **αἱ**.
5. **μέν** and **δέ** often work together and are often not translated into English. They can contrast two things: he (**μέν**) did this; but she (**δέ**) did that. They may also create a list or an accumulation of things: he (**μέν**) did this; and she (**δέ**) did that, and they (**δέ**) did this, etc. **μέν** is almost always followed by an answering **δέ**. Additionally **ὁ μέν . . . ὁ δέ** can mean *the one . . . the other* and **οἱ μέν . . . οἱ δέ** can mean *some . . . others*. At first you may find it helpful to translate **μέν** as *on the one hand* and **δέ** as *on the other hand*. As your understanding of Greek improves, you will develop sophisticated ways to translate them or may decide not to translate them at all.
6. **οὐ, οὐκ, οὐχ**: use **οὐκ** if the word that comes after starts with a smooth breathing; use **οὐχ** if the word that comes after starts with a rough breathing; if the word starts with a consonant, use **οὐ**.

**Practice Translating Adverbs.** Translate the paragraph below from *Catch-22*, paying attention to how the adverbs function. Often there is not an authentic connection between how ancient Greek expresses the meaning of a sentence and how English does. The main takeaway from exercises like these is a greater understanding of how each part of speech functions, not a greater understanding of ancient Greek idiom. Check your answers with those in the Answer Key.

‘Every time another White Halfoat was born,’ he continued, ‘the stock market turned bullish. **Νῦν** whole drilling crews were following us around with all their equipment **γρ** to get the jump on each other. Companies began to merge **γρ** so they could cut down on the number of people they had to assign to us. But the crowd in back of us kept growing. We never got a good night’s sleep. When we stopped, they stopped. When we moved, they moved, chuckwagons, bulldozers, derricks, generators. We were a walking business boom, and we began to receive invitations from some of the best hotels **γρ** for the amount of business we would drag into town with us. Some of those invitations were **μάλιστα** generous, but we could **οὐ** accept any because we were Indians and all the best hotels that were inviting us would **οὐ** accept Indians **ὥς** guests. Racial prejudice is a terrible thing, Yossarian. It **μήν** is.

‘**τοίνυν**, Yossarian, it **δή** happened—the beginning of the end. They began to follow us around from in front. They would try to guess where we were going to stop next and would begin drilling before

we even got there, so we could οὐ stop. As soon as we'd begin to unroll our blankets, they would kick us off. They had confidence in us. They wouldn't καὶ wait to strike oil before they kicked us off. We were οὕτως tired we almost did οὐ care the day our time ran out. One morning we found ourselves μὴν surrounded by oilmen waiting for us to come their way so they could kick us off. Everywhere you looked there was an oilman on a ridge, waiting there ὡς Indians getting ready to attack. It was the end. We could οὐ stay where we were because we had νῦν been kicked off. And there was no place left for us to go. Only the Army saved me. Luckily, the war broke out just in the nick of time, and a draft board picked me right up out of the middle and put me down safely in Lowery Field, Colorado. I was the only survivor.'

## Why Study the Greeks?

The answers to this question are many and vary as much as beauty does to the beholder's eyes. One answer is this. Given our rapidly changing digital world, today more than ever we need to learn how to learn. Ancient Greek is a great vehicle for doing so. It offers us information which must be memorized, understood, and analyzed. And it offers us different conceptual systems for thinking about culture and language. A second answer is that the ancient Greeks offer us compelling content. Ancient Greek culture is the starting point for many subjects that continue to enthrall and influence us today. Anthropology, architecture, art, history, literature, mathematics, medicine, music, philosophy, political science, rhetoric, science, and theology are some fields of study to which the Greeks applied their curiosity and intellects. Studying their achievements in these fields assists us by offering models and perspectives for thinking about these subjects and for living our own lives. By studying a culture different from our own, we can see more clearly how life is filled with complexity and nuance, where there are few absolute saints and sinners. Like the rest of humanity, the Greeks achieved great things, some good, some bad, and much that was mixed. The Greeks in all their complexity are there for us to study with a critical eye that sees the bad and the good and realizes that most people have a mixture of both within them. A third possible answer is that the Greeks were creative and independent, willing to challenge the status quo and to invent new ways of doing and of thinking. Cultivating the creative spirit was integral to Greek life and we can learn from them how to do so ourselves. And so this textbook offers its answers to this question by assisting you in learning how to learn; by offering you rich content; and by attempting to awaken the creative spirit that lives within you.

**Mimnermos of Kolophon or Smyrna, Μίμνερμος ἐκ Κολοφῶνος ἢ Σμύρνας, c. 630–600 BCE.** A Greek elegiac poet, Mimnermos wrote short polished poetry on a variety of themes including age, death, and love. He influenced Kallimakhos and the Alexandrian poets and Propertius and the later Roman poets. Alexandrian scholars collected his poems into two books. Today only paltry scraps remain. As is the case with most of the ancients, what little we know of Mimnermos comes from what we glean from the small bits of his writings that have survived.

**Module 4 Practice Reading Aloud.** Practice reading this poem by Mimnermos. Read the poem a few times, paying attention to the sound each syllable makes and trying to hear the rhythm of the words.

### Mimnermos, Fragment 1

τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσηῆς Ἀφροδίτης;  
 τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι:  
 κρυπταδίη φιλότης καὶ μείλιχα δῶρα καὶ εὐνή,  
 οἷ' ἤβης ἄνθεα γίνεταί ἀρπαλέα

1.5

ἀνδράσιν ἠδὲ γυναιξίν· ἐπεὶ δ' ὀδυνηρὸν ἐπέλθη  
 γῆρας, ὃ τ' αἰσχρὸν ὁμῶς καὶ κακὸν ἄνδρα τιθεῖ,  
 αἰεὶ μιν φρένας ἀμφὶ κακαὶ τείρουσι μέριμναι,  
 οὐδ' αὐγὰς προσορῶν τέρπεται ἡελίου,  
 ἀλλ' ἐχθρὸς μὲν παισίν, ἀτίμαστος δὲ γυναιξίν·

1.10

οὕτως ἀργαλέον γῆρας ἔθηκε θεός.

### Verse Translation

What's life? Where's joy without golden Love?  
 I welcome death when these delights depart:  
 Secret love and pleasing gifts and tangled beds,  
 The blossoms youth provides to grasping men and  
 Women. Aged pain then creaks its self in  
 And brings an ugly face and evil grin,  
 Rubbing sharpened cares upon our dulling minds.  
 No more do we enjoy the rays of day  
 Rather hostile lives we live despised by  
 Young loves. So god decreed pained age to be.

To hear me read, followed by Stefan Hagel's expert reading with a pitch accent, follow the link below:

Mimnermos' What is Life.<sup>2</sup>

<sup>2</sup> <https://loom.com/share/6afdebc56f4542e7bfaf3ae35ccffe96>.

## Etymology Corner IV by Dr. E. Del Chrol

### Why Bother?

Most of us these days don't get a solid grammatical grounding in the language we learn at home—if you can express yourself in English, why do you need to know how it fits together? It's like how most of us drive cars—if you can obey the rules of the road and get from A to B, why do you need to know how to change a tire or a sparkplug? If something goes wrong, can't you just call an expert? The great thing about studying Greek is YOU will become that expert. When you start to understand how the mechanics of Greek work, you'll in turn start to understand some of those things that are weird about English. Greek and English aren't identical under the hood, but you will gain the tools to understand both of them.

Or to think of it a different way, to understand Greek you'll need to learn some of these technical terms that you probably haven't heard anyone talk about since 3<sup>rd</sup> grade (if ever). It's not your fault, but it's now your problem!

**What to Study and Do 4.** Before moving on to the next module make sure that you have learned the definition and the function of the adverb as found in the wilds of the English and Greek languages, keeping in mind that if you understand the English adverb you also understand the Greek. As you work through this text, if you find yourself uncertain about the definition and function of the adverb, redo the exercises in this module and check your answers with the Answer Key.

**Learning Tip 4: Internalize and Apply.** As you process and come to understand new information, you make it part of your working knowledge. Going through a process of memorization, association, and review enables you to internalize the new information. Active application of what you have memorized assists your learning of the new material. The practice exercises on adverbs, conjunctions, and prepositions seek to assist you in making your understanding of the definitions of these parts of speech part of your internalized working knowledge by having you apply what you have memorized, the definitions, to identifying the parts of speech in the wild. Memory combined with application result in your mastering this analytical part of the course.



## Module 5

# Conjunctions and Accenting Verbs II

---

## Conjunctions

Like adverbs, the Greek conjunction (σύνδεσμος) is the same as the English conjunction in definition and function. Conjunctions are of two kinds, **coordinating** and **subordinating**.

**Coordinating conjunctions** connect two words: our doubts **and** fears; crying **and** laughing. They connect two phrases: by ship **and** on foot. They connect clauses (words containing a subject and verb): a nation that was conceived in liberty **and** dedicated to the proposition that all are created equal.

**Subordinating conjunctions** connect a **dependent clause** to an **independent clause**. **Clauses**, both dependent and independent, contain a subject and a verb.

Consider these two sentences,

be mindful **if** you're speaking,

and

be careful **when** you go along.

**If you're speaking** and **when you go along** are the dependent clauses. **Be mindful** and **be careful** are the independent clauses. The subordinating conjunctions **if** and **when** connect the two clauses.

**Practice Identifying Conjunctions.** From this excerpt from *Catch-22*, practice picking out the coordinating and subordinating conjunctions in the passage below. Check your answers with those in the Answer Key.

Each morning when they came around, three brisk and serious men with efficient mouths and inefficient eyes, they were accompanied by brisk and serious Nurse Duckett, one of the ward nurses who didn't like Yossarian. They read the chart at the foot of the bed and asked impatiently about the pain. They seemed irritated when he

told them it was exactly the same. Nurse Duckett made a note to give Yossarian another pill, and the four of them moved along to the next bed. None of the nurses liked Yossarian. Actually, although the pain in his liver had gone away, Yossarian didn't say anything and the doctors never suspected.

With this exercise your aim is a full understanding of what a conjunction is (its definition) and how it is used in a sentence (its function).

## Greek Conjunctions

The below has a list of the most frequently occurring conjunctions. Memorize them. You will encounter them frequently in the rest of this book and they are not glossed.

<b>Coordinating</b>	<b>Additional Information</b>	<b>English Equivalent</b>
ἀλλά		<i>but, for</i>
γάρ	(postpositive)	<i>for</i>
δέ	(postpositive; sometimes δέ just indicates change of subject)	<i>and, but</i>
ἢ		<i>or, than</i>
καί		<i>and;</i>
καί . . . καί		<i>both . . . and</i>
μηδέ		<i>and . . . not</i>
μήτε		<i>neither;</i>
μήτε . . . μήτε		<i>neither . . .</i>
<i>nor</i>		
οὐδέ		<i>and not, but not, not even</i>
οὔτε		<i>and not; neither;</i>
οὔτε . . . οὔτε		<i>neither . . . nor</i>
τε	(enclitic and postpositive)	<i>and</i>
<b>Subordinating</b>	<b>Additional Information</b>	<b>English Equivalent</b>
ἐάν		<i>if</i>
εἰ	(proclitic)	<i>if</i>
ἐπεί		<i>after, when, since</i>

Subordinating	Additional Information	English Equivalent
ἵνα		<i>in order that, so that, where</i>
ὅπως		<i>so that, in order that; how; whenever</i>
ὅταν (ὅτε + ἄν)		<i>whenever</i>
ὅτε		<i>when</i>
ὅτι		<i>that, because</i>
πρίν		<i>before</i>
ὡς	(proclitic)	<i>as, how, when, since</i>
ὥστε		<i>and so, such that, with the result that</i>

1. **Enclitics.** Enclitics are pronounced closely with the word that precedes them. Some common ones are the adverbs **γε, ποθέν, ποι, ποτέ, που, πως,** and **τοι;** the conjunction **τε;** the pronouns **με, μοι, μου, σε, σοι σου, τι,** and **τις;** and the verbs **εἰμί, φημί.** Enclitics sometimes have an accent and sometimes do not. They can also affect the accent of the word that precedes them. How they do this is covered in Part II of the *21st-Century* series.
2. **Postpositive.** Certain words like **μέν** and **δέ** cannot stand as the first word in a sentence.
3. **Proclitics.** Proclitics are monosyllabic words, lacking an accent, and are pronounced closely with the word that follows them. Common proclitics are the adverb **οὐ;** the conjunctions **εἰ** and **ὡς;** the prepositions **εἰς, ἐν, ἐκ;** and these forms of the article: **ὁ, ἡ, οἱ, αἱ.**
4. **τε . . . τε.** Note the post-positive placement after what it links, **ὁ ἥλιός τε ἡ ἀγορά τε = καὶ ὁ ἥλιός καὶ ἡ ἀγορά** *both the sun and the marketplace.*

**Practice Translating Conjunctions and Adverbs.** Translate the paragraph below, a translation of the beginning of Lucian's *The Ass*, ὁ Ὄνος, paying attention to how the conjunctions and adverbs function. Often there is not an authentic connection between how ancient Greek expresses the meaning of a sentence and how English does. The main takeaway from exercises like these is a greater understanding of how each part of speech functions, not a greater understanding of ancient Greek idiom. Check your answers with those in the Answer Key.

I **ποτε** went to Thessaly. I had some family business there with a man from that region. My horse carried me **καὶ** my possessions **καὶ** one slave attended me. I was travelling the dirt road **ἐπει** along

came some travellers headed for Hypata, a city of Thessaly **καὶ** their hometown. We shared bread **ὥς** we approached the end of our journey **καὶ** the city. I asked them **εἰ** they knew about a man living in Hypata. His name was Hipparkhos **καὶ** I carried for him a letter from home, requesting a stay at his house. They replied **ὅτι** they knew Hipparkhos, **ἵνα** in the city he lived, **ὅτι** he had sufficient silver, and **ὅτι** he kept only one slave and a wife, **ἐπεὶ** money was his true love.

**ὥς** we neared the city, we saw an orchard **καὶ** on the grounds a small but tolerable cottage **ἵνα** Hipparkhos lived. Bidding me farewell my companions left. I approached the door and knocked. After a long wait a woman answered, stepping outside.

## Accenting Verbs II

Remember that there are three accent marks:

- **Acute (ὀξύς) accent:** marking a raising of the musical pitch
- **Grave (βαρύς) accent:** marking a neutral musical pitch
- ~ **Circumflex (περισπόμενος) accent:** marking a raising and lowering of pitch

Since English speakers accent words by stress not pitch, for the purpose of this course, simply stress the accented syllable as you would in English, ignoring the type of accent. If you wish to hear what a pitch accent in Greek may have sounded like, follow the Stefan Hagel links throughout this text.

## Vowel Length

In the paradigms and accenting practice of this text, macrons mark alpha, iota, and upsilon if long. Short vowels and diphthongs are not marked. In authentic texts and in the Practice Translating sections of this text, macrons do not occur. Diphthongs are by definition long with this exception: final **-αι** and **-οι** are short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series. **-αι** and **-οι** are final when they appear as the last two letters of a word, **λύσαι** but not **λύσαις**.

## Recessive and Persistent Accent

In recessive accent, the accent occurs as far from the ultima as the possibilities of accent allow. Most verb forms have recessive accent. Nouns and other parts of speech have persistent accent. In persistent accent, the accent stays on the same vowel or diphthong it is on in the nominative singular form and does not change unless it has to in accordance with the possibilities of where accents can occur.

## Review Possibilities of Accent I

Review these two possibilities, remembering them if you need to.

1. An acute accent can appear on the antepenult, penult, or ultima.
2. An acute accent can only appear on the antepenult if the ultima is short.

## Additional Possibilities of Accent

Memorize these four possibilities.

1. An acute accent can appear on the antepenult, penult, or ultima.
2. An acute accent can only appear on the antepenult if the ultima is short.
3. A circumflex accent can appear only on long vowels and never accents the antepenult.
4. A circumflex accent can appear on the penult if the penult is long and the ultima is short, abbreviated PLUS: PENULT LONG ULTIMA SHORT.

## Review Accenting Verbs of Three Syllables or More

Remember that long vowels are marked with a macron and that short vowels are not marked. Read from top to bottom and apply the first line that meets the criteria:

1. If the ultima is short, put an acute on the antepenult. Stop!    ἔπαυε
2. If the ultima is long, put an acute on the penult. Stop!    παυσάτω

## Accenting Verbs of Two Syllables

Note that there are no verbs of only one syllable unless contraction, like **cannot** to **can't**, has occurred. Contract verbs are introduced in Modules 10, 17, 19, and 24.

1. If the penult is long AND the ultima is short, put a circumflex παῖε on the penult. Stop!

A helpful acronym is **PLUS**: Penult Long; Ultima Short.

2. In all other cases (there are three), put an acute on the penult. **Stop!**

- |                               |       |
|-------------------------------|-------|
| a. Short penult, short ultima | βάλε  |
| b. Short penult, long ultima  | βάλω  |
| c. Long penult, long ultima   | παύει |

**Practice Accenting Verbs of Two Syllables or More.** Check your answers with those in the Answer Key. Remember that final **-αι** and **-οι** are short for purposes of accentuation, except in the optative, a mood learned in Part II of the *21st-Century* series. There are no optative forms in the below.

1. λαμβανει, ληψει, έλαβε, έλαμβανε, έληφθη, ληψεσθε, λαμβανεται, λαμβανεσθαι
2. βουλει, βουλη, βουλησομεθα, έβουλου, έβουλετο, έβουληθησαν, βουλεται, βουλονται
3. έρχεσθε, έλευσει, ήλθον, ήλθε, ήλθομεν, ήλθες, έρχονται, έρχεσθαι
4. καλεω, έκαλεον, καλειν, έκαλεσα, κεκληκα, εκκληθη, καλεεται, καλεονται
5. πρᾶττον, έπρᾶττον, πρᾶττε, πρᾶξεις, πρᾶξω, πρᾶξει, πραττεται, πραττεσθαι
6. αρχεις, ήρχον, ήρχες, ήρχου, ήρξε, ήρχθη, αρχεται, αρχονται
7. ακουει, ακουσει, ήκουσα, ακουειν, ακουομεθα, ακουομεν, ακουεται, ακουονται
8. φερεις, φερει, φερων, οισον, φερε, οισει, οισεται, οισεσθαι
9. αγομεν, αγειν, ήγε, ήγου, ήχθη, άξει, αγεται, άζονται
10. φαινεις, φαινον, έφαινον, φανεειν, έφανθη, φαινε, φαινεται, φανεεσθαι

There is additional accent practice in Appendix X.

## Greek Lyric Poetry

Greek lyric poetry refers to poetry composed between the 600s to about 350 BCE, which is not epic, didactic, verse in hexameters, or dramatic (comedy, satyr, and tragedy). Lyric poetry has its roots in folk songs and its subject matter is as varied as the subject matter of song is today. Poets sung about friendships,

funerals, harvests, hatreds, love, philosophy, war, and weddings, to name a few topics. Lyric poems ranged in length from a few lines to several hundred. Most of this poetry was sung to the accompaniment of a lyre or an *aulos*, a double-reed wind instrument, commonly but mistakenly referred to as a flute. Sometimes a harp was used instead of a lyre. Some lyric poets are Arkhilokhos, Kallinos, Mimnermos, Semonides, and Tyrtaios, who lived in the 600s BCE; Alkaios, Sappho, Solon, and Theognis, alive in the 600s and 500s BCE; Anakreon in the 500s; and Bakkhylides, Pindar, Praxilla, and Simonides in the 400s. In this text you have already read poems by Anakreon, Arkhilokhos, and Mimnermos. You will also read poems by Sappho, hailed by her contemporaries as the tenth muse, and by Praxilla, a poetess also of high repute.

**Module 5 Practice Reading Aloud.** Practice reading this poem by Anakreon. Read the poem out loud a few times, paying attention to the sound each syllable makes and trying to hear the rhythm of the words.

### Anakreon 395

πολιοὶ μὲν ἡμῖν ἤδη

κρόταφοι κάρη τε λευκόν,

χαρίεσσα δ' οὐκέτ' ἤβη

πάρα, γηραλέοι δ' ὀδόντες,

5 γλυκεροῦ δ' οὐκέτι πολλὸς

βίτου χρόνος λέλειπται·

διὰ ταῦτ' ἀνασταλύζω

θαμὰ Τάρταρον δεδουκώς·

Ἴδιδεω γάρ ἐστι δεινὸς

10 μυχός, ἀργαλῆ δ' ἐς αὐτὸν

κάτοδος· καὶ γὰρ ἐτοῖμον

καταβάντι μὴ ἀναβῆναι.

### Verse Translation

Mine temples are gray

My pate gleams bright

Gone's youth's delight.

My teeth rot away  
Not much remains  
Of my cherished life.

And so I wail,  
In dread of Hell,  
And Hades' fright-

Ful gloom. A steep  
Step down, a grim  
Descent, from which

We won't return.

To hear me read, followed by Stefan Hagel's expert reading with a pitch accent, follow the link below:

Anakreon 395.<sup>1</sup>

## Etymology Corner V by Dr. E. Del Chrol

### Technical Terms 1

**Diphthongs, Module 1.** You'll remember that a diphthong is defined as *some pairs of vowels pronounced together, producing one sound that starts as one vowel and finishes as another*. This makes sense because they are two (**di**) sounds (**phthong**) coming together. Think of two strings on a guitar being struck and making a simple chord—**phthong**!

**What to Study and Do 5.** Before moving on to the next module, make sure that you have learned the definition and the function of coordinating and subordinating conjunctions and that you can identify them in the wild. Remember that if you understand the definition and function of

<sup>1</sup> <https://loom.com/share/94d49965d2174398aca850e5d0800897>.

the English conjunction, you also understand the Greek conjunction. As you work through this text, if you find yourself uncertain about the definition and function of the coordinating and subordinating conjunctions, redo the exercises in this module and check your answers with the Answer Key. Also make sure that you have memorized the possibilities of accent and that you can accent verbs of any number of syllables.

**Learning Tip 5: Learn So As To Be Able To Teach.** Learning anything new takes time. As you progress through this course, learn the new information so as to be able to teach it to a friend, enemy, pet, relative, or roommate. As you progress, review regularly and often. What seems at first read a barbaric murmur of incoherence will become an articulate and beautiful friend as you revisit it time and again.



## Module 6

# Endings Create Meaning

---

### Greek Cases

In the next module the noun and pronoun case system is presented in detail. For now, know that there are five cases in Greek: nominative, accusative, genitive, dative, and vocative or, ordered differently, nominative, genitive, dative, accusative, and vocative. Americans teaching ancient Greek use the latter order. Those teaching in other parts of the world tend to use the former. So as to reach both audiences, this text adopts both conventions, presenting NAGDV first, and NGDAV second. Each case has specific functions associated with it. In this module, three cases (nominative, accusative, dative) and their functions (subject, object, indirect object) are introduced.

### In English, Word Order Creates Meaning

In English, meaning is created by two main things: word order and prepositional phrases. Word order enables us to understand who acts and whom or what receives the action.

**Key:**    bold = **subject** of the verb  
          underlined = object of the verb  
          italics = *verb*  
          ( ) = indirect object

Consider this sentence:

**The woman** sees the man.

The **woman**, the sentence's subject, performs the action of the verb, **sees**. **The man**, the sentence's object, receives the action of the verb, **sees**.

If we change the order of the words,

**The man** *sees* the woman.

we change the meaning of the sentence.

In the above, three items of complexity are present: subject, verb, object. In the below a fourth item is added, an indirect object.

In the sentence,

**I** *give* (her) money

**I**, the sentence's subject, performs the action of the verb, **give**. **Money**, the sentence's object, receives the action of the verb, **give**. **Her**, the sentence's indirect object, indirectly receives the action of the verb **give**. Word order determines who gives what to whom. If we change the order of the words,

Give money I her

we no longer have a meaningful sentence.

## In Greek, Endings Create Meaning

In Greek, meaning is created by two main things: word endings and prepositional phrases. Word order still has a role to play in creating meaning but, again, word endings, much more than word order, determine meaning. Endings tell us who acts and who or what receives the action.

In this sentence,

**ἡ γυνή** τὸν ἄνδρα *ὁράει*,  
*The woman sees the man,*

**ἡ γυνή** is the subject. Greek indicates the subject by the nominative case ending **-ῆ**. The nominative case is the case that Greeks used in order to tell who or what performs the action of a verb or has the action of the verb performed upon it. **τὸν ἄνδρα** is the object of the verb—it directly receives the action of the verb. Greek indicates object by the accusative case ending **-α**. The accusative case is the case that Greek uses to tell who or what receives the action of a verb.

If we change the order of the words,

1. τὸν ἄνδρα *ὁράει ἡ γυνή*,
2. *ὁράει ἡ γυνή* τὸν ἄνδρα,
3. τὸν ἄνδρα *ἡ γυνή ὁράει*,

the meaning remains the same because **case ending**, not word order, determines meaning.

As already noted, the above sentence has three pieces of grammatical complexity: subject, verb, direct object. In what follows we add a fourth, the indirect object.

In the sentences,

ἡ γυνή χρήματα (αὐτῷ) δίδωσι,  
*The woman gives him money,*

and

ἡ γυνή χρήματα (αὐτῇ) δίδωσι,  
*The woman gives her money,*

ἡ γυνή is the subject. Greek indicates subject by the nominative case ending **-η**. χρήματα is the object of the verb—it directly receives the verb’s action. Greek indicates object by the accusative case ending **-α**. In the first sentence **αὐτῷ** is the indirect object and in the second **αὐτῇ** is the indirect object. Greek indicates indirect object by using the dative case endings **-ω** and **-η**. Again if we change the order of the words,

χρήματα ἡ γυνή δίδωσι (αὐτῷ),  
*the woman gives him money,*

and

(αὐτῇ) δίδωσι ἡ γυνή χρήματα,  
*the woman gives her money,*

the meaning remains the same because case ending, not word order, determines meaning.

**Practice Writing in Greek.** Using the vocabulary from the nouns and verbs, compose the below sentences in ancient Greek. For nouns and pronouns be sure to use the correct case. Nominative case endings are bolded; accusative endings are underlined and dative endings are highlighted. Check your answers with those in the Answer Key.

<b>Case Ending:</b>	<b>Nominative Ending</b>	<b>Function</b>
	<b>-α, -η, -ος</b>	use for the subject of the verb
	<b>Dative Ending</b>	<b>Function</b>
	<b>-ῃ, -ι, -ω</b>	use for the indirect object of the verb
	<b>Accusative Ending</b>	<b>Function</b>
	<b>-α -η<u>ν</u>, -ο<u>ν</u></b>	use for the object of the verb

## Verbs

*ἄγει <i>leads</i>	*γράφει <i>writes</i>
*δίδωσι <i>gives</i>	*ὁράει <i>sees</i>
*ἔχει <i>holds</i>	*πείθει <i>persuades</i>
*καλέει <i>calls</i>	*πέμπει <i>sends</i>
*λαμβάνει <i>takes</i>	*ποιέει <i>does, makes</i>
*κελεύει <i>commands</i>	*φέρει <i>carries</i>

## Nouns and Pronouns

Nominative Case	Dative Case	Accusative Case	English Equivalent
*ἄνθρωπος	ἀνθρώπῳ	ἄνθρωπον	<i>human, person</i>
*ἡδε	τῆδε	τήνδε	<i>she, her, hers</i>
*βίος	βίῳ	βίον	<i>life</i>
*γυνή	γυναικί	γυναῖκα	<i>woman, wife</i>
*θεός	θεῷ	θεόν	<i>god, goddess</i>
*ἵππος	ἵππῳ	ἵππον	<i>horse</i>
*νόμος	νόμῳ	νόμον	<i>law, custom</i>
*ὁδε	τῷδε	τόνδε	<i>he, him, his</i>
*φίλος	φίλῳ	φίλον	<i>friend</i>
*χρόνος	χρόνῳ	χρόνον	<i>time</i>
*χρήματα	χρήμασι (ν)	χρήματα	<i>money</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.
2. The letter nu in **χρήμασι (ν)** is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.

Using the vocabulary found above, translate the sentences into ancient Greek. There is no Greek equivalent for the English **a** and so leave **a** untranslated in the below. Check your answers with those in the Answer Key.

1. A person leads a horse.
2. Custom persuades man.
3. God gives him money.
4. He gives her money.
5. A woman sees a horse.

6. A person makes a god for him.
7. A horse carries her.
8. God gives her a friend.
9. A person calls a horse.
10. Time writes custom.

## Practice Making Up Your Own Sentences

Using the above words, try writing sentences in Greek. Be creative and don't worry about making a mistake.

## Epic Poetry

The Sumerian epic *Gilgamesh*, dated to c. 2000 BCE, tells the story in Akkadian of the historical king of Uruk, Gilgamesh, and his companion, Enkidu. It is the first recorded literature that exists and concerns Gilgamesh's unsuccessful quest to obtain immortality. Epic poetry also flourished in Greece. The *Iliad* and the *Odyssey*, believed to have been composed by Homer, record historical and fictional events that date to 3100 years ago, c. 1100 BCE. The epics were originally transmitted orally and first written down around 750 BCE, the same time that their possible author, Homer, lived. The ancient Greek epics tell the tale of two heroes, Akhilleus and Odysseus, and are organized around a central thesis. The *Iliad* concerns Akhilleus' wrath and the destruction it caused when the Greeks fought at Troy so as to take back for Menelaos his wife Helen. The *Odyssey* explores Odysseus' quest to return home after the fall of Troy and to reassert himself as king of Ithaka. The Greeks believed that both epics were largely true accounts of what they viewed as the ancient past. Today we believe that the epics are mostly fiction, though they include many non-fictional places, people, and events. The epics (and other poetry) were sung by bards and accompanied by a musical instrument, such as the phorminx or lyre. For more information and to hear what the words and music may have sounded like, visit this site:

### **Georg Danek and Stefan Hagel**

"In the course of the last years, we have developed a technique of singing the Homeric epics, which is appropriate for the primarily oral tradition from which these poems emerge. The Homeric bard sang his songs to the four-stringed phorminx, improvising his four-note melody at the same time as he improvised his text, which was unique in every performance. His monotonous melody, far from interpreting the text, served only as a medium to transport the words and to catch the listeners' attention by their intrinsic rhythm.

Our theory is not to be understood as the exact reconstruction of a given melody, but as an approach to the technique the Homeric singers used to accommodate melodic principles to the demands of the individual verse, guided by the accentual structure and sentence-intonation of the Ancient Greek language as well as by metrical structures.”

To listen to Stefan Hagel singing the *Iliad*, follow this link:

Stefan Hagel Singing the *Iliad*.<sup>1</sup>

**Homer, Ὅμηρος, c. 750 BCE** Homer is conventionally credited with the composition of the epic poems, the *Iliad* and the *Odyssey*, although today many scholars believe that the poems were composed by the different people. Homer sung his poems to the accompaniment of a musical instrument, the four-stringed phorminx (φόρμιγξ). In the poems Homer speaks of the past and of his own modern day, referring to it regularly. When telling the story of the heroes Akhilleus and Odysseus, he refers to the events of their lives as having taken place in ancient times. Like many things, time—and our conception of it—is relative. Of the many accounts of Homer’s life the most common is that he was a blind bard from Ionia—blindness being associated with excellence in the poetic craft. Of him not much else is known and less is certain. Time veils what we know of Homer.

**Module 6 Practice Reading Aloud.** Practice reading this excerpt of the *Odyssey*, Book 19. 535–550. Read the excerpt a few times, paying attention to the sound each syllable makes and trying to hear the rhythm of the words.

ἀλλ’ ἄγε μοι τὸν ὄνειρον ὑπόκριται καὶ ἄκουσον.  
 χῆνές μοι κατὰ οἶκον ἐείκοσι πυρὸν ἔδουσιν  
 ἐξ ὕδατος, καὶ τέ σφιν ἰαίνομαι εἰσορώσα·  
 ἐλθὼν δ’ ἐξ ὄρεος μέγας αἰετὸς ἀγκυλοχείλης  
 πᾶσι κατ’ αὐχένας ἦξε καὶ ἔκτανεν· οἱ δ’ ἐκέχυντο  
 ἀθρόοι ἐν μεγάροις, ὃ δ’ ἐς αἰθέρα δῖαν ἀέρθη.  
 αὐτὰρ ἐγὼ κλαῖον καὶ ἐκώκυον ἐν περ ὄνειρῳ,  
 ἀμφὶ δ’ ἔμ’ ἠγερέθοντο ἐϋπλοκαμῖδες Ἀχαιαί,  
 οἴκτρ’ ὀλοφυρομένην ὃ μοι αἰετὸς ἔκτανε χῆνας.  
 ἄψ δ’ ἐλθὼν κατ’ ἄρ’ ἔζετ’ ἐπὶ προὔχοντι μελάθρῳ,  
 φωνῆ δὲ βροτέῃ κατερήτυε φώνησέν τε·  
 «θάρσει, Ἰκαρίου κούρη τηλεκλειτοῖο·  
 οὐκ ὄναρ, ἀλλ’ ὕπαρ ἐσθλόν, ὃ τοι τετελεσμένον ἔσται.  
 χῆνες μὲν μνηστῆρες, ἐγὼ δέ τοι αἰετὸς ὄρνις

1 <https://www.youtube.com/watch?v=qAZg9aGbEU8&t=88s>.

ἦα πάρος, νῦν αὖτε τεὸς πόσις εἰλήλουθα,  
ὄς πᾶσι μνηστῆρσιν ἀεικέα πότμον ἐφήσω.»

### Verse Translation

Guest, interpret my dream, listen closely, please.  
Twenty house-fed geese of mine are eating grain inside.  
Fresh from swimming they came, bringing joy, and I admire them.  
From afar a large beaked mountain eagle enters,  
breaks their necks, and kills them all, a heap of bodies,  
Piled in our hall. He then flies into the bright sky.  
Still asleep I weep and caterwaul in dreams alive, and  
Altogether ‘round me stand long-haired Akhaians. And I  
Sob—alas for me—my dead geese killed by eagle’s might.  
Turning back he perches massive in our hall and  
Ends my tears, his human voice proclaiming clearly,  
“Courage, daughter, born of famed Ikarios. No  
Dream was this but real, an act that shall occur. These  
Geese are suitors; I, no more an eagle, bird of  
Prey, am come, your husband once again returned. A  
Dreadful foul and fateful death I throw upon them all.”

To hear me read, followed by Stefan Hagel’s expert reading with a pitch accent, follow the link below:

Odyssey Book 19. 535–550.<sup>2</sup>

## Etymology Corner VI by Dr. E. Del Chrol

### Technical Terms 2

**Orthography, Module 1.** Orthography refers to the correct way of writing a word, and in Greek it’s not just a matter of getting the letters in the right order but we need to include accents and breathing for some vowels. Orthography comes from the Greek **ὀρθός** *straight, correct, right* (did you get braces from the **orthodontist**, *correct tooth doctor*?) and **γραφία** *drawing, writing* (like **calligraphy** is *beautiful writing*, **oceanography** is *writing about the ocean*, and **graffiti** is *writing on a wall or surface in a public place*).

**What to Study and Do 6.** Before moving on to the next module, make sure that you have learned that Greek indicates the subject, the person or thing that performs the

<sup>2</sup> <https://loom.com/share/d2ab14e469a34546929bf3ce02d5cfad>.

action of a verb or has the action performed upon her, by using a nominative case ending; that Greek indicates the object, the person or thing that receives the action of the verb, by using an accusative case ending; and that Greek indicates the indirect object, the person or thing indirectly involved in the action of the verb, by using the dative case ending. You should now have a good understanding of the two ways that English creates meaning (word order and prepositional phrases) and the two ways that Greek creates meaning (endings and prepositional phrases).

**Learning Tip 6: Let What You Know Help with What You Do Not Know.** You are acquiring an understanding of how English and Greek create meaning in similar and different ways. Use your knowledge of English to assist you in acquiring your knowledge of Greek. As you identify parts of speech and determine their function, your understanding of this book's content (definitions, endings, and vocabulary) and its concepts (how Greek creates meaning) increases. Learning the content and concepts of this course requires focused effort on your part. Apply this strategy to other aspects of life, building from what you know to what you do not.

## Guest Feature 1

# Stefan Hagel Teaches Us How to Sing

---

## Singing Ancient Greek by Stefan Hagel

Why would you want to do such a weird thing? Perhaps because you realise most of ancient poetry was meant to be sung, and you would like to experience it as properly as possible. Or because it is a nice way of getting acquainted with the interplay between rhythm and melodic accent that is at the core of ancient Greek pronunciation. Or because, in the form of song, it is much easier to remember poetry. Or to impress your friends (only recommended with a very special type of friend).

If you do not like singing and are nevertheless fascinated with poetry, there is still much to gain—epic poetry was generally recited at least from the Classical period on, and so were all the ordinary dialogues in drama. Here the rhythm alone, if executed in the ancient way in the form of long and short syllables, will grant a genuinely musical experience even without a melody, and all the more so if the gliding pitch contours of the language are respected as well. For those, however, who take the easier route of singing, here are some ideas.

Regarding the music of ancient poetry, we are trapped between the excitingly ancient and the reassuringly genuine. We do have some ancient tunes, some of them virtually complete, but most of these are from the Roman period, half a millennium after Classical Athens and even further removed from the music of Sappho and Homer. Most famous among these melodies is the so-called Seikilos song, inscribed on a small funeral monument. Then there is a number of pieces by a certain Mesomedes, a highly valued musician at the Imperial court in Rome. Apparently composed for elementary music schooling, they are still perfect introductory material, having been preserved in medieval copies. The oldest performable melody, in contrast, comes from the end of the second century BCE, when a hymn staged at Delphi by the Athenian state orchestra was publicly displayed on stone. Naturally, this is much more complex music, which will sound quite strange to ears not trained in the subtlety of ancient chromaticism.

The aforementioned melodies are readily accessible in modern transcriptions. There is only a small problem: most of these do not reflect the original pitch. When the difference is in the range of only a semitone or tone, that may be negligible for many purposes, but often—which unfortunately includes the best editions—the melodies appear much too high. This has complex historical reasons that need not concern us, but it is important to bear in mind. For the simpler pieces mentioned above there is a simple guide: the Seikilos song, Mesomedes' Hymn to the Sun, and the two short Invocations in the same collection all start with the same note. However we find it transcribed (most often as *a* or *e*), its original pitch was very close to modern *F#*. Remember this note, in case you should ever want to play one of the chief ancient instruments, where it is a traditional bass note (in ancient musical notation, it is written as C).

Even though the Greeks developed the idea of an octave being divided into twelve equal semitone steps, they did not normally tune their instruments in this way. Therefore, an original performance would often surprise modern Western ears with some notes slightly 'out of tune'. If you are interested in such details, I have developed tools for bringing transmitted tunings to life on the computer and experimenting with them. You may download them here,

[https://homepage.univie.ac.at/stefan.hagel/software/Harmogai\\_inst.exe](https://homepage.univie.ac.at/stefan.hagel/software/Harmogai_inst.exe)

Finally, you may want to set your favourite lyric to melodies of your own. The good news is that here we cannot do anything wrong, except a single thing: to claim that what we are doing would amount to 'reconstructing ancient music'. Otherwise we enjoy complete freedom, though it is always helpful to remain aware of what exactly we are aiming at. In an approach towards the unapproachable goal of 'authenticity', there are various possible steps—challenges best faced one at a time: trying to understand the underlying rhythm, rationally and as a bodily experience; roughly using ancient-style scales; perhaps using real ancient tuning; using reconstructed instruments (in recent years, good replicas of auloi and lyras have become available, though the best-advertised are not necessarily the most authentic); and of course designing the melody in an ancient way.

Unfortunately, our understanding of what the last may mean rests on the few surviving music fragments plus some scattered remarks in ancient texts. Above, we have already made the acquaintance of a typical starting note, which also serves as a convenient final; we also learn that the note a fourth above it played a highly important role in pre-Roman music, and the notes a tone below these two respectively may conveniently serve as a harmonic contrast. An instrumental accompaniment would underline such harmonic domains, while abstaining from modern chordal harmony: instead of our cherished chords involving three or more different notes in the octave, the ancient sources only ever talk about

a combination of two, creating intervallic concords but also discords, as well as resolving the tensions created in this way into unison.

But how to develop the contours of a melody? In many of the extant ancient pieces, there is a tendency to follow the rise and fall of speech melody, sometimes roughly, sometimes so faithfully that scholars were able to derive crucial parameters of ancient prosody from them. Many of us who have composed melodies for ancient texts have therefore mimicked this practice, if only for lack of a better starting point. Probably this approach is indeed well suited for many kinds of poetry; it has been argued that even early epic song worked in a similar way. But this will not help us with most strophic song. Whenever the ancient Greeks composed in strophes, they replicated the rhythm in each of them with great precision, while taking (almost) no heed of where the accents were placed in the verses: in sharp contrast to English, for instance, Greek accents were purely melodic and thus did not contribute to the rhythm of the language. As a consequence, if ancient Greek poetry performed matching strophes to similar melodies, these could not possibly all follow the contours of speech melody. One may doubt the condition—might they rather have varied the melody from strophe to strophe? Unfortunately, the extant musical fragments contradict that possibility at least for the songs of tragedy. Still, the matter may have been different with the much shorter strophes of Sappho, Alcaeus, and other archaic composers. Here the frequent repetition of a small structure may well have called for some melodic variation—especially when a single performer could easily adjust melodic patterns on the fly, which a chorus cannot.

The guidelines for ‘composing according to the accent’ are rather straightforward. In each Greek word, apart from small ones such as prepositions and articles, there is a certain point where the gliding voice of speech reached the highest pitch. This point is indicated graphically by the accent marks: an acute or grave was located at the end of the vowel or diphthong, with a circumflex, rather than at the beginning. After this point, the pitch dropped markedly—except in the case of a grave accent, where the end of the word followed suit, leaving no time for a pitch drop. From the start of the next unit up until its own accent point, the pitch does not fall again. Notably, there is never the need for a sharp rise—it is the downward movement that defines the accent preceding it.

Converted from the continuous glide of the speaking voice to the individual notes of song, this means: (1) within an accentual unit, the pitch should not fall before the accent is reached. (2) If possible, fall immediately after it. In the extant melodies, syllables with circumflex often bear a couple of descending notes (or even more), but often also a single note or even a rising movement, followed by a drop on the next syllable. On the sentence level, melodies tend to fall gradually, being reset to a higher level after a phrase boundary; this is just a typical feature of human speech. Words bearing emphasis, including proper names, may also be elevated to higher pitch, relative to their context.

It is worthwhile observing how the extant melodies bear these ‘rules’ out (or don’t); for us, they may provide a conveniently tight framework within which musical creativity can unfold.

All this gives us a toolkit for raising ancient poetry from the dormancy of printed form to the auditory life for which it was meant. The journey, however, does not end here. There was chromaticism, opening up potentials of modulation unheard of in Western music. Most excitingly, perhaps, the music of the Classical period involved the so-called *harmonía*, incorporating microintervals down to quartertones, typically played on kinds of doublepipes which music archaeology has only just begun to make sense of. Lots of fun still lies ahead.

## Practice Learning How To Sing

Read the first line of the *Iliad*, preferably memorizing it.

μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος

Next listen to the singing of this line, paying attention to the high notes and the lower notes,

Stefan Hagel Sings the *Iliad*.<sup>1</sup>

Each accented vowel has a high pitch after which there is a falling off or a lower pitch. For **μῆνιν** the high point and fall occur on the eta. For **ἄειδε** the high point is on the alpha and the fall is on the diphthong **ει**. For **θεὰ** there is a rise to the alpha. For **Πηληϊάδεω** the fall occurs after the alpha. **Ἀχιλῆος** rises towards the eta and falls within it.

Try the same exercises with the first seven lines of the *Iliad*, again preferably memorizing them.

μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος  
 οὐλομένην, ἣ μυρὶ Ἄχαιοῖς ἄλγε’ ἔθηκε,  
 πολλὰς δ’ ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν  
 ἠρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν  
 οἰωνοῖσιν τε πᾶσι, Διὸς δ’ ἐτελείετο βουλή,  
 ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε  
 Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.

Again listen to Stefan Hagel’s singing of these lines, paying attention to the high notes and the lower notes,

Stefan Hagel Sings the *Iliad*.<sup>2</sup>

1 <https://soundcloud.com/stefan-hagel-448623467/il-1-1-100-3>.

2 <https://soundcloud.com/stefan-hagel-448623467/il-1-1-100-3>.

For comparison, listen to the same text in reconstructed classical Attic pronunciation,

The Beginning of the Iliad Spoken.<sup>3</sup>

As you practice pitch accent, use this simple strategy to hear the rhythm and melody of the words.

---

<sup>3</sup> <https://soundcloud.com/stefan-hagel-448623467/il-1-1-100-spoken>.



## Module 7

# Nouns, Pronouns, and their Case Functions

---

## Nouns

Nouns in Greek are defined just like nouns are in English, but the way they create meaning is different. As in English, Greek nouns (**ὀνόματα**) refer to people, places, things, and ideas. Greek nouns have endings. English nouns can change form when they show possession as in **Jada's book**, where the 's is added as a suffix and indicates that the book belongs to Jada. English nouns also change form when expressing the plural: two **suns**, three **oxen**, four **mice**. The endings on Greek nouns, as we have seen previously, create the same meanings as English does through form change, word order, and the use of prepositional phrases.

## Pronouns

In both languages, pronouns have the same definition: they take the place of nouns. The function of the Greek pronoun (**ἀντωνυμία**) differs from the English because it creates meaning through case endings much more extensively than the English pronoun does.

## Greek Noun Sets 1–10

In Greek there are three noun declensions: first, second, and third. In this text, the third declension, noun sets 9 and 10, is taught first (Module 13) because it offers the most complexity. Once you understand the third declension, it is easier for you to learn the remaining two declensions. Learning the third declension first also reinforces why the stem, the base to which endings are attached, is

taken from the genitive singular. Also by learning the third declension before the first (noun sets 1–6) and the second (noun sets 7 and 8), you will be less inclined to match or rhyme noun and adjective endings when you modify a noun with an adjective.

Since each Greek noun takes only one set of endings, this text numbers the endings by sets 1–10. Each numbered set has ten endings. The aim in numbering them is to make clear that each noun has only one set of endings. The numbers are also a helpful way to refer to the endings when identifying nouns and discussing things like case and function.

What follows explains what is meant by a noun's gender, number, and case.

**Gender** is a grammatical category and not identical with a noun's sex. Often, however, words that refer to living beings of the male sex are masculine in gender; words that refer to living beings of the female sex are feminine in gender. In Greek non-living things can be masculine, feminine, or neuter (neither masculine nor feminine). Since noun gender is often random, each noun's gender must be memorized.

**Number** is singular (one) or plural (more than one).

**The cases** in English are three: subjective, objective, possessive. In Greek they are five: nominative, accusative, genitive, dative, and vocative, or, ordered differently, nominative, genitive, dative, accusative, and vocative. Each case has certain specific functions, indicating the meaning of each noun in relation to other words in the sentence.

Remember that, in Greek, a noun's case ending determines its meaning in the sentence.

## The Five Cases

In what follows you learn some of the case functions of Greek nouns. For a list of all the case functions covered in Parts I and II of the *21st-Century* series, see the **Case and Function Chart** in Appendix I. In this Module and in Appendix I, the case functions are placed in order of frequency of occurrence, relative to each other. And so a case's first function is the one you will encounter most often when reading authentic texts. The case functions found below were chosen both on the basis of frequency and because they illustrate an important function of each case. This latter is particularly true of the function of separation without a preposition for the genitive case, which is not that frequent in occurrence. Most of the noun functions below use case endings to create meaning. A few

of the noun functions create meaning through case ending or a prepositional phrase. Remember that the basic building blocks for sentences in English are prepositional phrases and word order. In Greek, the basic building blocks are word endings, prepositional phrases, and word order. The preposition and its object are presented in detail in Module 8. If you are eager and wish to better your understanding of the preposition and its object in English now, you can follow the links below:

Khan Academy Prepositional Phrases<sup>1</sup>

Quia Practice with Prepositions.<sup>2</sup>

## The Nominative Case

The nominative has two main functions.

**Function 1, Subject (Smyth's Greek Grammar 938 and Cambridge Grammar of Classical Greek 30.2, hitherto abbreviated to as SGG and CGCG).** The nominative case's most frequent function is to mark a subject of the verb.

In this sentence,

ὁ ἀδελφός (the brother) φέρει (carries) λίθους (stones),  
*The brother carries stones,*

**brother** is the subject. The verb is **carries**. **Stones** is the direct object. The ending **-ος** tells us that the noun, ἀδελφός, is nominative in case. Since the main function of the nominative case is as a subject, the ending **-ος** indicates that **brother** serves this function in the sentence.

**Function 2, Predicate Nominative (SGG 939; CGCG 30.3).** A second common function of the **nominative case** is as a **predicate nominative**. Predicate nominatives occur when there is a linking verb that connects the subject to a noun or a pronoun that gives information about the subject. The verb **is** is the most common linking verb.

This sentence,

ὁ Ὅμηρος (Homer) ἐστι (is) ποιητής (a poet),  
*Homer is a poet,*

includes two nouns in the nominative case, Ὅμηρος and ποιητής. The case endings **-ος** and **-ης** are both nominative. One noun is the subject of the verb and the other is a **predicate nominative**. Word order and context indicate

1 <https://www.khanacademy.org/humanities/grammar/parts-of-speech-the-preposition-and-the-conjunction/introduction-to-prepositions/v/meet-the-preposition>.

2 [https://www.quia.com/quiz/298373.html?AP\\_rand=1278083422](https://www.quia.com/quiz/298373.html?AP_rand=1278083422).

that Ὅμηρος is the subject and ποιητής is the predicate nominative: **Homer** (nominative, subject) is (verb) a **poet** (predicate nominative).

Though adjectives have yet to be introduced, it is helpful to compare and to contrast the predicate nominative with the predicate adjective (SGG 910; CGCG 30.3). Adjectives, as you will learn soon, agree in gender, case, and number with the nouns they modify. The difference between a predicate nominative and a predicate adjective is that the predicate nominative is a function for nouns and the predicate adjective is a function for adjectives.

This sentence,

ὁ Ὅμηρος (Homer) ἐστι (is) ἀγαθός (good),  
*Homer is good,*

includes one noun in the nominative case, Ὅμηρος, and one adjective, ἀγαθός, in the nominative case. Each word has the nominative case ending -ος. Word order and context indicate that Ὅμηρος is the subject of the verb and ἀγαθός is the predicate adjective. If we change the word order of the sentence,

ἀγαθός ἐστι ὁ Ὅμηρος,  
*good is Homer,*

the meaning remains the same and the function of the noun as subject and of the adjective as predicate adjective remain the same, **good** (predicate adjective) is (verb) Homer (nominative, subject). Module 9 presents more information on linking verbs in English and in Greek. If you are eager to better your understanding of linking verbs in English now, follow the links below:

Khan Academy Linking Verbs<sup>3</sup>

Quia Practice with Linking Verbs.<sup>4</sup>

## The Genitive Case

The genitive case has four commonly occurring functions.

**Function 1, Genitive of Possession (SGG 1297; CGCG 30.28).** The genitive of possession indicates that one noun owns another.

In this example,

τὸ βιβλίον τοῦ ἀδελφοῦ,  
*the book of the brother or the brother's book,*

**the brother** possesses **the book**. In Greek there is no equivalent of the preposition **of**. Rather the genitive case ending, -ου, on the noun ἀδελφοῦ

3 <https://www.khanacademy.org/humanities/grammar/parts-of-speech-the-verb/linking-and-helping-verbs/v/linking-verbs-the-parts-of-speech-grammar>.

4 [https://www.quia.com/rr/409539.html?AP\\_rand=155051551&playHTML=1](https://www.quia.com/rr/409539.html?AP_rand=155051551&playHTML=1).

*brother*, indicates ownership of the noun βιβλίον *book*. In Greek, case endings, here –ου, will determine how we assign meaning to nouns when we translate them into English. In English the preposition **of** or the apostrophe followed by **s**, 's, creates ownership, informing us that **the brother** possesses **the book**. In Greek we call this function a **genitive of possession**.

**Function 2, Genitive of Dependence (SGG 1290; CGCG 30.28).** The genitive of dependence indicates a relationship between two nouns that does not involve ownership where the noun in the genitive case further defines a second noun.

In this example,

δῶρα χρυσοῦ,  
*gifts of gold,*

the two nouns, δῶρα χρυσοῦ, work together to form the phrase, δῶρα χρυσοῦ *gifts of gold*.

In English, word order and the preposition **of** work together so that we understand that **gifts** and **of gold** create a meaningful **phrase**. Again, in Greek there is no equivalent of the English preposition **of**. Rather the genitive case ending, –ου, indicates that the noun χρυσοῦ *gold* gives defining information about a second noun δῶρα. We call this function the **genitive of dependence**.

**Function 3, Partitive Genitive (SGG 1306; CGCG 30.25).** The partitive genitive is a third commonly occurring function of the genitive case. The partitive genitive expresses the idea of the **greater whole** of the smaller part.

In this example,

οὐδεις τῶν Ἑλλήνων,  
*no one of the Greeks,*

the noun τῶν Ἑλλήνων *the Greeks* with its ending in the genitive case, –ων, gives more information about the second noun, οὐδεις *no one*. The two together form a **phrase** οὐδεις τῶν Ἑλλήνων *no one of the Greeks*. οὐδεις *no one* is the smaller part of the greater whole, τῶν Ἑλλήνων *the Greeks*.

In English word order and the preposition **of** work together so that we understand that **no one** and **of the Greeks** create a meaningful **phrase**. Again in Greek there is no equivalent of the English preposition **of**. Rather the genitive case ending, –ων, indicates that the noun τῶν Ἑλλήνων *the Greeks* gives defining information about the noun οὐδεις *no one*. We call this function a **partitive genitive**.

**Function 4, Genitive of Separation (SGG 1392; CGCG 30.34).** A fourth function of the genitive is to express the idea of **separation**. Though the genitive of separation without a preposition does not occur frequently, it does express an important conceptual function of the genitive case.

In the sentence,

λύουσι (they free) τοὺς Ἑλλήνους (Greeks) δεσμῶν (fettters),  
*they free the Greeks **from** fettters,*

**they** is the subject. **Free** is the verb. **The Greeks** is the direct object. **From fettters** expresses the idea of **separating** someone from some thing. In English **separation** is expressed by the prepositional phrase **from fettters**. In Greek there is no prepositional phrase. Rather Greek expresses **separation** by placing the noun **δεσμῶν**, *fettters*, in the genitive case. The ending **-ων** tells us that the noun **δεσμῶν** *fettters* is genitive. The genitive case and context work together to indicate the meaning of separation that the noun has in the sentence.

With the genitive of separation, the idea of motion is often present. Compare and contrast these two sentences,

σύ (you) βᾶθρων (steps) ἴστης (get up),

and

σύ (you) ἐκ (from) βᾶθρων (steps) ἴστης (get up),  
*You get up **from** the steps.*

In both sentences, **you** is the subject and **get up** is the verb. In the first sentence, the idea of separation, **from the steps**, is expressed by the genitive case ending, **-ων**, on the noun **βᾶθρων** *steps*. No preposition is present. In the second sentence, the prepositional phrase, **ἐκ βᾶθρων** *from the steps*, expresses separation just as the prepositional phrase **from the steps** does in English. Note that in authentic texts, the genitive of separation without a preposition does not occur as frequently as does separation with a preposition.

In the above you have learned that Greek creates meaning through case endings and English creates the same meaning by using prepositional phrases. You have also learned that Greek and English can use prepositional phrases as building blocks to create the same meaning. When translating the genitive case into English, remember that you will often have to supply the prepositions **of** or **from**.

## The Dative Case

The dative case has four main functions.

**Function 1, Indirect Object (SGG 1457 and 1469; CGCG 30.37).** A frequently occurring function of the dative case is as an **indirect object**. An indirect object indirectly receives the action of a verb or is indirectly involved in a verb's action.

In the English sentence,

she gives money **to him**,

**She** is the subject; **gives** is the verb; and **money** is the direct object. **To him** is the indirect object and is indirectly involved in the action. **To him** is indirectly involved because it receives the money. It is the **money** that she gives, not the **him**.

Consider this sentence,

δίδωσι (he gives) τό βιβλίον (book) τῷ ἀδελφῷ (brother),  
*he gives the book **to the brother**.*

**He** is the subject. **Gives** is the verb. **Book** is the direct object—it directly receives the action of the verb. **To the brother** is the indirect object and indirectly receives the action of the verb.

In English, the indirect object is expressed by the prepositional phrase **to the brother**. In Greek, the case ending **-ω** tells us that the noun ἀδελφῷ *brother* is in the dative. The case ending **-ω** and context work together to create the noun's meaning in the sentence.

Consider two more examples,

δεικνύουσιν (they show) ἀσπίδα (a shield) τῷ ἀδελφῷ (brother),  
*they show a shield **to the brother**,*

and

γράμματα (a letter) αὐτῷ (him) ἐκόμιζον (I bring),  
*I bring a letter **for him**.*

In the first sentence **they** is the subject; **show** is the verb; **a shield** is the direct object, directly receiving the action of the verb. **To the brother** is the indirect object and indirectly receives the action of the verb. In the second sentence, **I** is the subject; **bring** is the verb; **letter** is the direct object; and **for him** is the indirect object. English creates the meaning of the indirect object through the prepositional phrases, **to the brother** and **for him**. In Greek the ending **-ω** tells us that each noun, ἀδελφῷ *brother* and αὐτῷ *him*, is in the dative case. The dative case and context work together to create the meaning of the indirect object in the Greek sentences.

Finally compare and contrast these two sentences,

ταῦτα (these things) αὐτῇ (her) λέγω (I say)

and

ταῦτα (these things) πρὸς (to) αὐτήν (her) λέγω (I say).  
*I say these things **to her**.*

In both sentences **I** is the subject and **say** is the verb. **These things** is the direct object and **to her** is the indirect object. In the first the indirect object is expressed by the ending **-ῆ** of the dative case of the pronoun αὐτῇ *her*. In the second the

indirect object is expressed by the prepositional phrase, **πρὸς αὐτήν** *to her*, just as the prepositional phrase **to her** does in English.

**Function 2, Dative of Means or Instrument (SGG 1503; CGCG 30.43–44).** Another frequently occurring function of the dative case is **as means or instrument**.

In the sentence,

βάλλει (he hits) με (me) πέτρῳ (rock),  
*he hits me **with a rock**,*

**He** is the subject. **Hits** is the verb. **Me** is the direct object, directly receiving the action of the verb. The English prepositional phrase **with a rock** translates the meaning of the Greek **dative of means or instrument**, informing us of the means or instrument by which the action of the verb happens. English creates this same meaning through the prepositional phrase **with a rock**. In Greek, the case ending **-ῳ** tells us that the noun πέτρῳ *rock* is in the dative. The ending **-ῳ** and context create the meaning of means or instrument for the noun, πέτρῳ *rock*. English builds meaning with prepositional phrases and Greek does the same through a mixture of case endings and prepositional phrases.

Consider this sentence,

φεύγει εἰς τὴν γῆν νηί,  
*she flees to the land **by ship**.*

**She** is the subject. **Flees** is the verb. **To the land** (εἰς τὴν γῆν) is a prepositional phrase in both languages. In Greek the case ending **-ι** tells us that the noun νηί *ship* is dative. The ending **-ι** and context create the meaning of means or instrument for the noun νηί *ship*. In English the prepositional phrase **by ship** creates the same meaning as does the dative case of the Greek noun νηί *ship*. Again we see that English creates meaning with prepositional phrases and Greek does the same through case endings.

**Function 3, Dative of Possession (SGG 1476; CGCG 30.41).** The dative of possession expresses ownership of one noun over another.

Like the genitive case, the dative case may express ownership, having the same function as the genitive. Consider these two examples,

τοῦ ἀδελφοῦ (the brother) υἱός (son),  
***the brother's son** or **the son of the brother**,*

and

τῷ ἀδελφῷ (the brother) υἱός (son),  
***the brother's son** or **the son of the brother**.*

In each sentence, case ending **-ου** or **-ω** and context work together to create the meaning of ownership between the two nouns.

In these examples,

**Δαρείου** (Dareios) ἡ γνώμη (judgment)  
*Dareios' judgment or the judgment of Dareios;*

and

**Δαρείω** (Dareios) ἡ γνώμη (judgment)  
*Dareios' judgment or the judgment of Dareios,*

the same explanation as given above applies: the case ending **-ου** or **-ω** and context work together to create the meaning of ownership between the two nouns. Though less frequent than the genitive of possession, the dative of possession occurs in places where the genitive does also.

When a linking verb, often the verb **to be** (**εἶναι**), is used in sentences like these,

τῷ **Ὁμήρῳ** (Homer) ἐστὶ (is) ναῦς (ship),  
*there is a ship to Homer (Homer has a ship),*

and

τῷ **Ὁμήρῳ** (Homer) ἐστὶ (is) κύων (dog),  
*there is a dog to Homer (Homer has a dog),*

then the dative case, more typically than the genitive, expresses possession. In each case ending, **-ω**, and context work together to create the meaning of ownership between the two nouns.

English shows ownership through an apostrophe followed by **s** (the brother's son) and through a prepositional phrase using **of** or **to** (the son **of the brother** or the son **to the brother**). Greek expresses the same meaning through the genitive or dative case endings.

**Function 4, Dative of Place Where (SGG 1530; CGCG 30.47).** The fourth most frequently occurring function of the dative case expresses **place where**: she lies on the ground; or they fight **at Marathon**.

When expressing place where in poetry Greek may use the dative case without a preposition,

**γῆ** (ground) κεῖται (she lies),  
*she lies on the ground.*

In prose Greek typically uses a preposition, often **ἐν**, followed by the noun in the dative case. In these two examples,

**ἐν** (on) **γῆ** (ground) κεῖται (she lies),  
*she lies on the ground,*

and

ἐν (in) τῷ νηῷ (the temple) ὁ στρατηγός (the general) ἦν (was),  
*the general was **in the temple**,*

the endings -η and -ω tell us that the nouns γῆ and νηῷ are in the dative case. The preposition followed by the noun in the dative case work together to create a prepositional phrase that expresses **place where**.

With some place names Greek uses the dative without a preposition,

πολεμέουσι (they fight) **Μαραθῶνι** (at Marathon),  
*they fight **at Marathon**.*

The endings -ι tells us that the noun, **Μαραθῶνι**, is in the dative case. The noun in the dative case by itself, commonly called the locative, or with a preposition express the idea of place where.

In the case of **place where**, both English and Greek may create the same meaning through prepositional phrases. Greek often uses the preposition ἐν followed by a noun in the dative case. English typically uses the prepositions **in, at, or on** followed by a noun in the objective case. As we saw in the previous unit, nouns that are translated with prepositions create prepositional phrases and are called the **objects of the preposition**.

## The Accusative Case

The accusative case has two main functions.

**Function 1, Direct Object (SGG 1553; CGCG 30.8).** The main function of the accusative case is as a **direct object**.

For example in the sentence,

δίδωσι (he gives) **τό βιβλίον** (book) Ὀμήρῳ (Homer),  
*he gives **the book** to Homer.*

**He** is the subject. **Gives** is the verb. **The book** is the direct object and directly receives the action of the verb. The case ending **-ον** tells us that the noun **βιβλίον** *book* is in the accusative case. **Ὀμήρῳ** *to Homer* is in the dative case, indicated by the dative case ending **-ω** and is the indirect object, indirectly receiving the action of the verb.

Consider this sentence,

ποιεῖ (he holds) **ὄρτην** (a festival) Διονύσῳ (Dionysos),  
*he holds **a festival** for Dionysos.*

**He** is the subject. **Holds** is the verb. **Festival** is the direct object and directly receives the action of the verb. The ending **-ην** indicates that **ὄρτην** *festival* is

accusative. **Διονύσω** *Dionysos* is in the dative case, indicated by the dative case ending **-ω** and is the indirect object, indirectly receiving the action of the verb.

Note that English uses word order to indicate a subject of the verb and direct object. In the sentences,

the man sees the woman,

and

the woman sees the man,

word order determines who performs the verb's action and who receives it. In these examples,

ὁ ἀνὴρ (*the man*, nominative subject) τὴν γυναῖκα (*the woman*, accusative direct object) ὁρᾷ (*sees*),  
*the man sees the woman*,

and

ἡ γυνή (*the woman*, nominative subject) τὸν ἄνδρα (*the man*, accusative direct object) ὁρᾷ (*sees*),  
*the woman sees the man*,

case ending, not word order, communicates who performs the verb's action and who receives it.

### Function 2, Extent of Space and Duration of Time (SGG 1580; CGCG 30.15–16).

The accusative case expresses the ideas of extent of space or duration of time.

In the sentence,

they march **for five miles**,

**They** is the subject. **March** is the verb. **For five miles** expresses the idea of extent of space.

Consider the similar Greek sentence,

ἐλαύνουσι (they march) πέντε (five) **στάδια** (stades),  
*they march for five stades.*

Greek creates the meaning of extent of space by placing **στάδια** *stades* in the accusative case. The ending **-α** of the noun **στάδια** *stades* indicates that **στάδια** *stades* is in the accusative case. Context and case work together to communicate to the reader the meaning extent of space. English creates the same meaning through the prepositional phrase **for five stades** (a stade, by the way, is equivalent to about 200 meters or 600 feet).

Greek uses the accusative case to express duration of time. In this sentence,

ἐλαύνουσι (they march) πέντε (five) **ἡμέρας** (days),  
*they march for five days,*

**They** is the subject. **March** is the verb. In English the prepositional phrase **for five days** expresses the idea of duration of time. Greek expresses this same idea by placing the noun ἡμέρας *days* in the accusative case. The case ending **-ας** tells us that the noun is in the accusative. Context and case ending work together to indicate that πέντε ἡμέρας has the meaning **duration of time**.

## The Vocative Case

The vocative case has one function.

**Function 1, Direct Address (SGG 1283; CGCG 30.55).** Greek uses the vocative when one person is directly addressing another. In these sentences,

Ὅμηρε (Homer), πῶς (how) οἰκήσεις (will you live),

and

ὦ Ὅμηρε (Homer), πῶς (how) οἰκήσεις (will you live),  
*Homer, how will you live?*

the ending **-ε** tells us that the noun, Ὅμηρε, is in the vocative case. The ending **-ε** and context work together to express the meaning, direct address. In the second sentence, the interjection ὦ, the ending **-ε**, and context work together to express the meaning, direct address. English creates direct address in writing by setting the person addressed off from the rest of the sentence with one or two commas. In speaking, English uses pause and intonation to indicate direct address.

## Case and Function Chart

Since English uses prepositions in many situations where Greek does not, when translating into English you often need to supply prepositions not present in Greek. The chart below tells you the case; the function of the case; and what preposition you need to supply in English when there is no preposition present in Greek. **None** indicates that there is no preposition to supply when translating from Greek into English. **None (έκ, από)** indicates that there is no additional preposition to supply when translating from Greek into English and gives the preposition that is commonly present in ancient Greek.

Also noted below is that nouns and pronouns in the genitive, dative, and accusative cases can all serve as objects of a preposition. Some prepositions take their objects in only one case. Other prepositions may have their objects in two or in all three cases. Prepositions are covered in Module 8.

<u>CASE</u>	<u>FUNCTION</u>	<u>PREPOSITION</u>
<b>Nominative</b>	1. <b>Subject:</b> <u>she</u> eats.	<b>none</b>
	2. <b>Predicate Nominative:</b> he is a <u>doctor</u> .	<b>none</b>
<b>Genitive</b>	1. <b>Possession:</b> the horse <u>of</u> Sally.	<b>of</b>
	2. <b>Dependence:</b> a bag <u>of</u> gold.	<b>of</b>
	3. <b>Partitive:</b> some <u>of</u> the Greeks.	<b>of</b>
	4. <b>Separation:</b> she frees us <u>from</u> prison.	<b>from, away from</b>
	5. <b>Object of Preposition (often indicating motion away from):</b> she departed <u>from</u> the house.	<b>none (ἐκ, ἀπό)</b>
<b>Dative</b>	1. <b>Indirect Object:</b> she gives a book <u>to</u> Sara; he made a coat <u>for</u> Jim.	<b>to, for</b>
	2. <b>Means or Instrument:</b> he kills the man <u>with</u> a sword; she travels <u>by</u> ship.	<b>by, with</b>
	3. <b>Dative of Possession:</b> a dog <u>to</u> Sara OR the dog <u>of</u> Sara OR <u>Sara's</u> dog.	<b>to, of</b>
	4. <b>Place Where (often with a preposition):</b> he fights <u>at</u> Marathon; she sits <u>on</u> the rock.	<b>none (ἐν) or in, on, at</b>
	5. <b>Object of Preposition (often shows place where):</b> with <u>Homer</u> ; in <u>the</u> temple	<b>none</b>
<b>Accusative</b>	1. <b>Direct Object:</b> she gives me <u>an</u> apple.	<b>none</b>
	2. <b>Extent of Space:</b> she walks <u>for</u> 3 miles.	<b>for</b>
	3. <b>Duration of Time:</b> he works <u>for</u> 3 hours.	<b>for</b>
	4. <b>Object of Preposition (often shows motion toward):</b> to <u>Homer</u> ; to <u>the</u> sea.	<b>none (πρός, εἰς)</b>
<b>Vocative</b>	1. <b>Direct Address:</b> <u>Sally</u> , come here.	<b>none</b>

The above are all case functions for nouns and pronouns.

## Apposition of Nouns and Pronouns

A common grammatical occurrence that happens in all cases of nouns and pronouns is apposition. Apposition is defined as an instance in a sentence when two nouns or two pronouns are in the same case referring to the same

person or thing. The second noun or pronoun renames the first. Apposition can happen to a noun in any case and the second noun matches the case of the first. Consider the following examples. In each, the main noun is bolded and the noun in apposition is underlined.

#### Nominative

ἐγὼ ταῦτα τῷ Ὀμήρῳ, ποιητής, δίδωμι.

*I, a poet, give these things to Homer.*

#### Genitive

τὸ βιβλίον τοῦ Ὀμήρου, ποιητοῦ, σοὶ δίδωμι.

*I give to you the book of **Homer**, a poet.*

#### Dative

ἐγὼ ταῦτα τῷ Ὀμήρῳ, ποιητῇ, δίδωμι.

*I give these things to **Homer**, a poet.*

#### Accusative

ὁράει τὸν Ὀμηρον ποιητήν.

*She sees **Homer**, a poet.*

#### Vocative

ὦ βασιλεῦ Κῦρε, ἔλθε.

***King** Kyros, come.*

The important items to note are that the two nouns refer to the same person or thing and each has the same case. Apposition occurs frequently in this textbook and in the authentic texts you are preparing to read.

## Parsing

Parsing English and Greek sentences enables you to understand what you have memorized, using analysis and logic. English has three cases: subjective for subjects; objective for objects; possessive for ownership. In parsing you identify the words in a sentence and give their case and function. In the sentence,

you stretch the frozen moments with your fear

**you** is in the subjective case and is the subject. **Stretch** is the verb. **The** and **frozen** are adjectives modifying the noun **moments**. **Moments** is in the objective case and is the direct object of **stretch**. **With** is a preposition. **Your** is a possessive adjective modifying the noun **fear**. **Fear** is in the objective case and is the object of the preposition **with**.

Parsing solidifies your understanding of the key conceptual system this book presents. It turns memorization into understanding. If you struggle with this aspect of the course, do not stress. Struggling with understanding is a necessary

part of learning. Persist in your struggles and eventually you will come to understand language itself in a novel way, exercising even greater ability to communicate effectively.

**Lucian of Samosota c. 125 CE.** Born on the banks of the upper Euphrates River, Lucian was an Assyrian who wrote in ancient Greek but whose native language was probably Syriac, a dialect of Aramaic. What we know of Lucian comes from his own works. He was a satirist and rhetorician. He ridiculed hypocrisy, pedantry, religion, and superstition. Educated in Ionia, he lived in Athens for approximately 10 years during which time it is surmised that he wrote many of his works. Of the over 80 writings attributed to him, this textbook offers excerpts from *A True Story*, Ἀληθῆ διηγήματα; *The Lover of Lies*, Φιλοψευδής; and *The Ass*, ὁ ὄνος, though it is not certain whether Lucian is the author of this last work. In his own day Lucian was very popular. Today his writings continue to exert influence.

**Practice Parsing in English.** For this translation of an excerpt from Lucian's *The Ass*, ὁ ὄνος, use the **Case and Function Chart** to tell these six things (1) what case each noun would have in Greek; (2) what function each case has; (3) where Greek would use the preposition ἐκ or παρά + the genitive; ἐν + the dative; and εἰς + the accusative; (4) what words are verbs; (5) what words are adverbs; and (6) what words are conjunctions. Answers are found in the Answer Key.

1. My owner discovered a profit of many drachmae.
2. She spoke to my owner and promised payment of silver to him.
3. She lit a lamp with fire and it burned for three hours.
4. She pours fragrant oil from a bottle of alabaster and rubs her arm with it.
5. On the day of the spectacle we bring him and one of the women to the theater.
6. The bed was large and adorned with gold.
7. They placed me in the middle of the theater and everyone shouted and clapped.
8. I went to Thessaly because there was to me a personal matter there.
9. I carried to Thessaly a letter from my father for Hipparkhos. He lived there and was very miserly.
10. Loukios, my home, is small but generous. Treat it kindly.

**Euripides of Athens, Εὐριπίδης ὁ Ἀθηναῖος, c. 480–406 BCE.** An innovator who did not gain wide acceptance until after his death, Euripides wrote satyr plays and tragedies. He introduced comedy into tragedy and presented the heroes and heroines of his plays as everyday people. He was a proponent of the new

music, which broke with tradition and is one feature of his work that shocked some of his contemporaries. In several plays (*Helen*, *Ion*, *Iphigeneia in Tauris*), he created tragicomic plots that foreshadowed the so-called New Comedy. He is said to have composed his tragedies in a cave on the island of Salamis, to have been solitary and surly, and to have been prosecuted by Kleon for impiety. In support of this charge, Diogenes Laertius says that Protagoras first read his skeptical work on the gods at Euripides' house, in which he argued that it did not matter whether the gods existed—he was an agnostic; that there were two sides to every question, each opposed to the other; that the soul was nothing apart from the senses; that everything is true; that all values were relative; and that “man is the measure of all things, of things that are that they are, and of things that are not that they are not.” Euripides' unpopularity probably caused him to accept an invitation to the court of Arkhelaos in Makedonia in c. 408 B.C., where about two years later he died. He wrote ninety-two plays and had four victories in the Athenian annual dramatic competition and festival in honor of Dionysos. Nineteen of his plays survive, more than any other tragedian. Without them our view of tragedy would be more rigid, dogmatic, and inaccurate. In upcoming modules, this textbook offers adapted selections from Euripides' *Alkestis*, *Bakkhai*, *Helen*, *Herakles*, *Iphigeneia in Tauris*, and *Medea*.

**Module 7 Practice Reading Aloud.** Practice reading this excerpt from Euripides' *Alkestis*. Read the excerpt a few times, paying attention to the sound each syllable makes and trying to hear the rhythm of the words.

### Ἄλκηστις

Ἄλιε καὶ φάος ἀμέρας,

245 οὐράνιαί τε δῖναι νεφέλας δρομαίου

### Ἄδμητος

ὀρᾷ σὲ κάμῃ, δύο κακῶς πεπραγότας,

οὐδὲν θεοὺς δράσαντας ἀνθ' ὅτου θανῆ.

### Ἄλκηστις

γαῖά τε καὶ μελάθρων στέγαι

νυμφίδιοί τε κοῖ-

ται πατρίας Ἰωλκοῦ.

### Ἄδμητος

250 ἔπαιρε σαυτήν, ὦ τάλαινα, μὴ προδῶς·

λίσσου δὲ τοὺς κρατοῦντας οἰκτῖραι θεοὺς.

**Ἄλκηστις**

ὀρῶ δίκωπον, ὀρῶ σκάφος ἐν  
 λίμνα· νεκύων δὲ πορθμεὺς  
 ἔχων χέρ' ἐπὶ κοντῶ, Χάρων  
 255 μ' ἤδη καλεῖ· Τί μέλλεις;  
 ἐπείγου· σὺ κατείργεις. τάδε τοί με  
 σπερχόμενος ταχύνει.

**Ἄδμητος**

οἴμοι· πικράν γε τήνδε μοι ναυκληρίαν  
 ἔλεξας, ὦ δύσδαιμον, οἷα πάσχομεν.

**Verse Translation****Alkestis**

Sun and light of day,  
 Swirling clouds above

**Admetos**

Who gaze at you and me, we suffer,  
 Yet did the gods no wrong that merits death.

**Alkestis**

Land and house and childhood bed,  
 Iolkos, once my home.

**Admetos**

Arise, now up, poor dear, dare not betray me.  
 Beseech the powerful gods to pity you.

**Alkestis**

Look, I see oars; Look, I see a ship  
 Anchored there at port and see a ferryman,  
 Hands on punt. He carries souls away.  
 Kharon calls me, Ready? Why delay?  
 Hurry. You detain me. Urging me on, he  
 Presses me to go.

## Admetos

Alas, this ship you call by name pains me.

Oh ill of fate, what sufferings must we endure.

To hear me read, followed by Stefan Hagel's expert reading with a pitch accent, follow the link below:

Alkestis 244–259.<sup>5</sup>

## Etymology Corner VII by Dr. E. Del Chrol

### Technical Terms 3

**Orthography, Module 1.** Previously we learned that orthography refers to the correct way of writing a word. In the orthography section of Module 1, there are three accents. The rising pitch is the **acute** (ὀξύς) accent, which comes from the Latin **acutus** *sharp*; **grave** (βαρύς) is a neutral accent, marking the end of a word's pitch rise (reread Stefan Hagel on pitch accent, if you need a refresher) from the Latin **gravis** *heavy*; and the one that *flexes around*, that is, bends up then down, is the **circumflex** (περισπώμενος) accent, from the Latin **circum-** *around* and **flectere** *to bend*. As noted, the accents originally denoted musical pitch. This makes etymological sense, since **accent** comes from the Latin prefix **ad-** *towards* and the Latin verb **cantare** *to sing*, meaning you are adding musicality to prose. When we run across the word **prosody**, we note that it is derived from the original Greek prefix **προς-** *towards* and noun **ὤδη** *song*, the same two words that are used to build the word **accent**.

**What to Study and Do 7.** Before moving on to the next module, make sure that you have learned that case ending determines meaning, that you know how to use the **Case and Function Chart** when reading and translating, and that you understand what apposition is. It is a good idea to review the information in the **Case and Function Chart** a couple of times a week.

**Learning Tip 7: Create a Linked Story.** This textbook presents you with a variety of strategies for remembering information. These strategies can be used to memorize essential information that you need for this course, for life, or for any random information that you need or want to remember. The strategies require you to use your imagination. Imagination always beats your will to remember.

<sup>5</sup> <https://loom.com/share/fc958326f10b478dbe22c07c4b54b684>.

Try this experiment. Use your willpower to remember these 12 words:

fillmore, pierce, buchanan, lincoln, johnson, grant, hayes, garfield, arthur,  
cleveland, harrison, cleveland.

Spend a minute willing yourself to remember the words in order. After one minute, write down as many of the words as you can in order and from memory. Most people can remember about four or five of the words.

Next, imagine that you are standing at your kitchen sink and you fill more water into a pitcher than it can hold. You **pierce** the pitcher with a long needle and watch as the water pours out of the hole and down the drain. Out of the drain a shiny **new cannon** rises and situates itself on your countertop. Make the scene come alive in your mind. The **new cannon** shoots **links** of chain at an **inn** across the street from your house. You run to the inn to warn the people inside. Upon entering the inn, you have an urgent need to use the **john**. As you use the **john**, you call your **son**. You ask your son if he will **grant** you one wish. He says yes. You ask him to take some freshly harvested **hay** to a **far field** where King **Arthur** awaits, seated on his horse. Your son **cleaves** to the hay as he picks it up from the **land**. He gets in a truck driven by a **hairy son** and once again **cleaves** tightly to the hay he grabbed from the **land**. Spend a minute using your imagination to place the images into your mind, visualizing the events happening in real time. Use as many senses as you can when you replay the events in your mind. You should find that after one minute or less you are able to remember all the words in order and with ease. You should also find that you can recite the list forwards and backwards. Congratulate yourself on having memorized US presidents 13–24. Try using a similar strategy for remembering the first twelve US presidents. If you find you need some assistance, look at the Answer Key for one possible solution. To watch Yanjaa, a super-memorizer, use a similar strategy to remember random items in a magazine, follow this link:

Yanjaa's Memory Tips.<sup>1</sup>

---

1 <https://www.youtube.com/watch?v=8eRcAaTYfcU>.



## Module 8

# Prepositions and Prefixes

---

## Prepositions

A Greek preposition (πρόθεσις) has the same definition and the same function as does its English counterpart. Prepositions are typically one to two syllable words that take a noun or pronoun as an object. Consider these English examples:

**in** a great civil war;  
**on** a great battle-field;  
**of** that war;  
**above** our poor power;  
**to** the unfinished work;  
**for** the great task;  
**from** the earth;

and take note of the **preposition** and its object, which are referred to as a **prepositional phrase**. Prepositional phrases are a common building block for creating meaning both in Greek and in English.

Consider the following passage from Herman Melville's *Moby Dick* and note how frequently prepositions occur (**bold** marks a preposition and underline its object):

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money **in** my purse, and nothing particular to interest me **on** shore, I thought I would sail about a little and see the watery part **of** the world. It is a way I have **of driving off** the spleen and regulating the circulation. Whenever I find myself growing grim **about** the mouth; whenever it is a damp, drizzly November **in** my soul; whenever I find myself involuntarily pausing **before** coffin warehouses, and bringing **up** the rear of every funeral I meet; and especially whenever my hypos get such an upper hand **of me**, that it requires a strong moral principle to prevent me **from**

deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me.

In eight sentences there are twenty-three prepositional phrases. The preposition comes before its object almost every time. Leaving out the prepositional phrases, reread the passage, noting how much meaning is lost.

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money, and nothing particular to interest me, I thought I would sail about a little and see the watery part. It is a way I have. Whenever I find myself growing grim; whenever it is a damp, drizzly November; whenever I find myself involuntarily pausing and bringing; and especially whenever my hypos get such an upper hand that it requires a strong moral principle to prevent me—then, I account it high time to get as soon as I can. This is my substitute. Cato throws himself; I quietly take. There is nothing surprising. If they but knew it, almost all men, some time or other, cherish very nearly the same feelings.

Consider the following Greek passage from Herodotos' *Histories*:

ἀναχθέντες δὲ ἐκ τῆς Κρότωνος οἱ Πέρσαι ἐκπίπτουσι τῆσι νηυσὶ ἐς Ἰηπυγίην, καὶ σφεας δουλεύοντας ἐνθαῦτα Γίλλος ἀνήρ Ταραντίνος φυγὰς ῥυσάμενος ἀπήγαγε παρὰ βασιλέα Δαρεῖον. ὁ δὲ ἀντὶ τούτων ἔτοιμος ἦν διδόναι τοῦτο ὅ τι βούλοιτο αὐτός. [2] Γίλλος δὲ αἰρέεται κάτοδόν οἱ ἐς Τάραντα γενέσθαι, προαπηγησάμενος τὴν συμφορὴν· ἵνα δὲ μὴ συνταράξη τὴν Ἑλλάδα, ἦν δι' αὐτὸν στόλος μέγας πλὴν ἐπὶ τὴν Ἰταλίην, Κνιδίους μούρους ἀποχρᾶν οἱ ἔφη τοὺς κατάγοντας γίνεσθαι, δοκέων ἀπὸ τούτων ἐόντων τοῖσι Ταραντίνοισι φίλων μάλιστα τὴν κάτοδόν οἱ ἔσεσθαι. [3] Δαρεῖος δὲ ὑποδεξάμενος ἐπετέλεε· πέμψας γὰρ ἄγγελον ἐς Κνίδον, κατάγειν σφέας ἐκέλευε Γίλλον ἐς Τάραντα. πειθόμενοι δὲ Δαρείῳ, Κνίδιοι Ταραντίνους οὐκ ὦν ἔπειθον, βίην δὲ ἀδύνατοι ἦσαν προσφέρειν. [4] ταῦτα μὲν νυν οὕτω ἐπρήχθη· οὗτοι δὲ πρῶτοι ἐκ τῆς Ἀσίας ἐς τὴν Ἑλλάδα ἀπίκοντο Πέρσαι, καὶ οὗτοι διὰ τοιόνδε πρῆγμα κατάσκοποι ἐγένοντο.

In this paragraph of similar length there are thirteen prepositions. Because much meaning is created in Greek through the use of case endings on nouns and

pronouns, Greek prepositions do not occur as frequently as they do in English. Nonetheless the point to take from the above is that the prepositional phrase is an important building block for creating meaning in Greek and in English. Learning to recognize prepositions and their objects and understanding how to translate them are key skills to acquire.

**Practice Picking out Prepositions.** From this excerpt of *Moby Dick*, practice picking out the prepositions and their objects. Check your answers with those in the Answer Key.

Circumambulate the city of a dreamy Sabbath afternoon. Go from Corlears Hook to Coenties Slip, and from thence, by Whitehall, northward. What do you see?—Posted like silent sentinels all around the town, stand thousands upon thousands of mortal men fixed in ocean reveries. Some leaning against the spiles; some seated upon the pier-heads; some looking over the bulwarks of ships from China; some high aloft in the rigging, as if striving to get a still better seaward peep. But these are all landsmen; of week days pent up in lath and plaster—tied to counters, nailed to benches, clinched to desks. How then is this? Are the green fields gone? What do they here?

In doing the above exercise, aim for mastery—understand what a preposition and its object are and be able to pick out prepositions and objects from any sentence written in English. Since the meaning and function of English and Greek prepositions are the same, you will be able to transfer your knowledge of the preposition in English to your understanding of it in Greek.

## Greek Prepositions

Remember that in Greek and in English prepositions must take an object. If there is no object, then the word is not a preposition. In Greek the object may be in the accusative (acc.), genitive (gen.), or dative (dat.) cases, whose endings you will learn shortly. Some prepositions take only one case as their object. **ἐκ** only takes an object in the genitive case:

<b>ἐκ</b>	<i>out of</i>	+	an object in the genitive case
-----------	---------------	---	--------------------------------

Other prepositions take objects in all three cases, such as **ἀμφί**:

<b>ἀμφί</b>	<i>about</i>	+	an object in the genitive case
	<i>around</i>	+	an object in the dative case
	<i>around</i>	+	an object in the accusative case

Below is a list of the most frequently occurring prepositions. Memorize them. You will encounter them frequently in the rest of this book and they are not glossed. Note that in some cases the definitions are simplified. See the glossary for more complete ones.

Preposition	Additional Info.	English Equivalent	Case of Object
ἄμα		<i>at the same time as</i>	+ dative
ἀνά		<i>on, upon, onto</i>	+ genitive or dative
		<i>up to, throughout</i>	+ accusative
ἀπό		<i>from, away from</i>	+ genitive
διά		<i>through, throughout</i>	+ genitive
		<i>by</i>	+ genitive
		<i>on account of</i>	+ accusative
εἰς or ἐς	(proclitic)	<i>to, into, against</i>	+ accusative
ἐκ	(proclitic)	<i>from, out of, by</i>	+ genitive
ἐν	(proclitic)	<i>in, on, at, among</i>	+ dative
ἕνεκα or εἵνεκα		<i>on account of</i>	+ genitive
		<i>for the sake of</i>	+ genitive
ἐπί		<i>on, upon</i>	+ genitive
		<i>in the time of</i>	+ genitive
		<i>towards</i>	+ genitive
		<i>on, at, next to</i>	+ dative
		<i>on, to, against, for</i>	+ accusative
κατά		<i>down from</i>	+ genitive
		<i>down toward</i>	+ genitive

Preposition	Additional Info.	English Equivalent	Case of Object
		<i>under</i>	+ genitive
		<i>against</i>	+ genitive
		<i>during</i>	+ accusative
		<i>throughout</i>	+ accusative
		<i>by, according to</i>	+ accusative
<b>μετά</b>		<i>with</i>	+ genitive
		<i>after</i>	+ accusative
<b>μέχρι</b>		<i>up to, until</i>	+ genitive
		<i>meanwhile</i>	+ genitive
<b>παρά</b>		<i>from</i>	+ genitive
		<i>at, beside</i>	+ dative
		<i>to, toward</i>	+ accusative
		<i>contrary to</i>	+ accusative
<b>περί</b>		<i>about, concerning</i>	+ genitive
		<i>around, concerning</i>	+ dative
		<i>around, concerning</i>	+ accusative
<b>πρό</b>		<i>before, in front of</i>	+ genitive
		<i>on behalf of</i>	+ genitive
<b>πρός</b>		<i>facing</i>	+ genitive
		<i>from</i>	+ genitive
		<i>in the eyes of</i>	+ genitive
		<i>by</i>	+ genitive
		<i>at, near</i>	+ dative
		<i>in addition</i>	+ dative
		<i>towards</i>	+ accusative
		<i>against</i>	+ accusative
		<i>in regard to</i>	+ accusative

Preposition	Additional Info.	English Equivalent	Case of Object
σύν or ξύν		<i>with, with help of</i>	+ dative
ὑπέρ		<i>above, over</i>	+ genitive
		<i>on behalf of</i>	+ genitive
		<i>over, above, beyond</i>	+ accusative
ὑπό		<i>by</i>	+ genitive
		<i>under</i>	+ genitive
		<i>under</i>	+ dative
		<i>subject to</i>	+ dative
		<i>under</i>	+ accusative
		<i>during</i>	+ accusative
		<i>toward</i>	+ accusative

1. The preposition **ἔνεκα** or **εἵνεκα** usually has its object placed before it, though the object may also follow as it does for most prepositions: **ἔνεκα ὑγιείας** *for the sake of health* or **ὑγιείας ἔνεκα** *for the sake of health*. **εἵνεκα** instead of **ἔνεκα** is found in the epic and Ionic dialects and in poetry.
2. Both **εἰς** and **ές** are used by Homer and by the Ionic poets. Herodotos, writing in a mixed Ionic dialect, prefers **ές**. Attic inscriptions have **εἰς**, which Attic prose prefers. In Attic tragedy, **εἰς** is slightly more common than **ές**. Aeolic poets preferred **εἰς** before vowels and **ές** before consonants.
3. Proclitics are monosyllabic words, lacking an accent, and are pronounced closely with the word that follows them. Common proclitics are the adverb **οὐ**; the conjunctions **εἰ** and **ὥς**; the prepositions **εἰς**, **έν**, **έκ**; and these forms of the article: **ὁ**, **ή**, **οἱ**, **αἱ**.

## Word Order

As in English, in Greek the object of a preposition typically comes right after it, **έν τῇ ὁδῷ** *in the road*. The object, **τῇ ὁδῷ**, follows the preposition **έν**. At times words intervene between the preposition and its object, **διὰ Διὸς πῦρ** *through the fire of Zeus*. The noun **Διός**, *of Zeus*, possesses **πῦρ** *fire* and comes between the preposition **διὰ** *through* and its object **πῦρ** *fire*. Note that for the preposition

**εἵνεκα** or **ἔνεκα** typical word order is object followed by **εἵνεκα** or **ἔνεκα**, as noted above.

## Anastrophe of the Disyllabic Preposition

In the majority of instances the object follows the preposition. In some instances the order is reversed and a preposition of two syllables follows the object, as in this example, κάλλους **περί** *concerning beauty*. Note that when anastrophe occurs, the accent shifts from the ultima to the penult, **περί** to **πέρι**.

## Prepositions and Motion

For the genitive, dative, and accusative cases, a general rule of motion applies in many instances.

The **rules of motion** are three and they are only generally true. In each the preposition is bolded and its object is underlined.

A preposition with its object in the genitive case can express **motion away from**:

έρχονται **ἀπὸ** τῆς γῆς  
*they go **from the land**.*

A preposition with its object in the dative case can express **place where**:

ἵστημι **ἐν** τῇ ὁδῷ  
*I stand **in the road**.*

A preposition with its object in the accusative case can express **motion towards** or **against**:

έρχόμεθα **εἰς** τὴν γῆν  
*we go **to the land**.*

In poetry the preposition may be omitted altogether. When you encounter prepositional phrases in the wild, keep in mind the general **rule of motion**.

**Practice Identifying Prepositions.** From this excerpt of Herodotos' *Histories* (I.215) practice picking out the prepositions **ἐν**, **ἐς**, and **περί**. Check your answers with those in the Answer Key.

Μασσαγέται δὲ ἐσθῆτά τε ὁμοίην τῇ Σκυθικῇ φορέουσι καὶ δίαιταν ἔχουσι, ἵπποται δὲ εἰσὶ καὶ ἄνιπποι—ἀμφοτέρων γὰρ μετέχουσι—καὶ τοξόται τε καὶ αἰχμοφόροι, σαγάρεις νομίζοντες ἔχειν. χρυσῷ δὲ καὶ χαλκῷ τὰ πάντα χρέωνται. ὅσα μὲν γὰρ ἐς αἰχμὰς καὶ ἄρδεις καὶ σαγάρεις, χαλκῷ τὰ πάντα χρέωνται. ὅσα δὲ περὶ κεφαλὴν καὶ ζωστήρας καὶ μασχαλιστήρας, χρυσῷ κοσμέονται. [2] ὡς δ' αὐτως

τῶν ἵππων τὰ μὲν περὶ τὰ στέρνα χαλκίους θώρηκας περιβάλλουσι, τὰ δὲ περὶ τοὺς χαλινοὺς καὶ στόμια καὶ φάλαρα χρυσοῦ. σιδήρῳ δὲ οὐδ' ἀργύρῳ χρέωνται οὐδέν· οὐδὲ γὰρ οὐδέ σφι ἐστὶ ἐν τῇ χωρῇ. ὁ δὲ χρυσὸς καὶ ὁ χαλκὸς ἄπλετος.

### Translation

The Massagetai dress similarly to the Skythians and have a similar way of life. They fight from horses and on foot, for they make use of both. They shoot bows and throw spears and customarily carry the battle-ax. They make abundant use of gold and bronze. They use bronze for the tips of arrows and spears and for their ax-heads. For adorning their heads and belts and straps, they use gold. For their tack, they take the same approach. They surround their horses' chests with breastplates made of bronze. They adorn with gold the reins, bits, and cheek-plates. They do not use iron or silver because their land has none, though gold and bronze are plentiful.

**Practice Choosing the Preposition.** In this translation of an excerpt of Herodotos' *Histories*, for the bolded words choose the Greek preposition that best translates them. Check your answers with those in the Answer Key.

**Concerning** customs all people think this way and it is possible to prove it is so by many examples and also **in** the following way. **During** his rule Dareios called some Greeks who were present and asked them **at** what price they would be willing to eat their dead fathers. They replied that they would do this **at** no price. **After** this Dareios called the Kallatians from India who eat their dead and while the Greeks watched and understood what was said **through** an interpreter, asked **at** what price they would agree to burn with fire their dead fathers. They yelled loudly and bid him to watch his tongue. So it is with customs and I think Pindar's poem correctly says that custom is the king of everything.

**Practice Translating Prepositions, Conjunctions, and Adverbs.** Translate the paragraph below, paying attention to how the conjunctions, adverbs, and prepositions function. Often there is not an authentic connection between how ancient Greek expresses the meaning of a sentence and how English does. The main takeaway from exercises like these is a greater understanding of how each part of speech functions, not a greater understanding of ancient Greek idiom. Check your answers with those in the Answer Key.

### Paragraph I (from *Moby Dick*)

It was a humorously perilous business for both of us. **πρὶν γὰρ** we proceed further, it must be said **ὅτι** the monkey-rope was fast **ἐπὶ** both ends; fast to Queequeg's broad canvas belt, and fast to my narrow leather one. **ὥστε** for better or for worse, we two, **εἰς νῦν**, were wedded; and should poor Queequeg sink to rise no more, **ἔπειτα καὶ** usage **καὶ** honor demanded, **ὅτι** instead of cutting the cord, it should drag me down in his wake. **οὕτως, ἔπειτα**, an elongated Siamese ligature united us. Queequeg was my own inseparable twin brother; nor could I any way get rid of the dangerous liabilities which the hempen bond entailed.

**οὕτως** strongly and metaphysically did I conceive of my situation **τότε, ὅτι μέχρι** earnestly watching his motions, I seemed distinctly to perceive **ὅτι** my own individuality was **νῦν** merged in a joint stock company of two; **ὅτι** my free will had received a mortal wound; **καὶ ὅτι** another's mistake **ἢ** misfortune might plunge innocent me **εἰς** unmerited disaster and death.

### Paragraph II (translation from Lucian's *A True Story*)

Athletes **καὶ** those seeking physical fitness pay attention to health **καὶ** exercise. They **καὶ** contend **ὅτι** well-timed relaxation is a vital part of training. Students **καὶ** I think profit **ἐκ** rest **μετὰ** reading serious works and **οὖν** return **εἰς** their studies invigorated. This rest works best **εἰ** they spend time **σὺν** books which provide contemplation **καὶ** inspiration **ἀλλὰ καὶ** wit, charm, **καὶ** attraction, just the sort of restful thought I think this work provides. I note **οὐ** only the novelty of the content and the charm of a compelling story **ἀλλὰ καὶ** the witty allusions **πρὸς** the ancient classics, filled with legends and monsters, written **ὑπὸ** poets, historians, and philosophers.

## Prefixes

Many verbs have prefixes added to them. The prefix typically changes the verb's meaning, doing so sometimes in slight, and other times in significant, ways. Note the following verbs and their meanings:

\***δίδωμι** *give*; **δίκην δίδωμι** *I pay the penalty*; **δίδωμι χάριν** *I give thanks*  
**ἐκδίδωμι** *give up, surrender, give out* (of one's house), *give* (in marriage)  
**προδίδωμι** *betray, abandon, give up* (to an enemy)

\***εἶμι** *be, be possible*

\***πάρειμι** *be near, be present; (imper.) be possible*

\***εἶμι** *come, go*

\***πάρειμι** *go in, enter, pass by*

\***ἵστημι** *stand*

**ἀνίστημι** *make stand up, wake, break up (an assembly)*

\***καθίστημι** *appoint, establish, put into a state; (intrans.) be established, be appointed*

\***τίθημι** *put, place*

**προτίθημι** *place before, propose, prefer*

\***φέρω** *bring, bear, carry*

**προσφέρω** *bring to, apply to*

1. Some meanings differ more from the meaning of the root verb than others do.
2. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

## Object of Prefix

A preposition always has an object. The prefix does not always but may at times also take an object as in these examples:

βίαν **προσφέρω** αὐτῷ,  
*I apply force to him;*

**βίαν** is the object of **φέρω** and αὐτῷ is the object of the prefix **προς**;

and

τῆς δὲ γῆς **ἀπέρχονται**,  
*they depart the land.*

γῆς is the object of the prefix **ἀπο**.

In each example above, the noun serves as the object of the prefix. In this next example, note that Herodotos uses the same prefix and preposition, one reinforcing the meaning of the other. The prefix and preposition are in bold. The preposition's object is underlined.

**περί** τὰ στέρνα χαλκίους θώρηκας **περιβάλλουσι**  
*They surround their chests with breastplates made of bronze.*

The preposition **περί** and its meaning around are reinforced by the prefix **περι**. In this next example there is a similar repetition of the preposition and prefix.

ἐν τῇ ὁδῷ τέλματι βαθεῖ ἐντυγχάνω.  
*I stumble upon a deep puddle in the road.*

In this sentence the preposition ἐν and the prefix ἐν- do not work together, reinforcing each other as περί and περι- do above. Rather the noun τέλματι is the object of the prefix ἐν- and the prepositional phrase ἐν τῇ ὁδῷ locates τέλματι βαθεῖ *the deep puddle*.

## Elision

A final short vowel at the end of a word or a prefix may be elided (eliminated) when the word or verb that follows starts with a vowel or diphthong. When elision occurs between two words, the missing short vowel is marked by an apostrophe. When elision occurs between a prefix and its verb, the short vowel of the prefix is eliminated. Note these instances of elision:

ἀλλὰ ἔχω becomes ἀλλ' ἔχω.	ὄδε εἶπεν becomes ὄδ' εἶπεν.
ἀμφὶ ἡμῶν becomes ἀμφ' ἡμῶν.	παρὰ ὑμῶν becomes παρ' ὑμῶν.
ἀπο ἔρχομαι becomes ἀπέρχομαι.	παρὰ ἔχω becomes παρέχω.
ἀπο ἰκνέομαι becomes ἀφικνέομαι.	τοῦτο οὐ becomes τοῦτ' οὐ.
ἀπο ὄλλυμι becomes ἀπόλλυμι.	ὑπὸ ἄρχω becomes ὑπάρχω.

When the consonant directly before the elided vowel is kappa, pi, or tau—κ, π, or τ—and is followed by a word with a rough breathing, the consonant changes to the corresponding aspirate: κ becomes χ; π becomes φ; and τ becomes θ.

ἐπὶ ῥ becomes ἐφ' ῥ.  
κατα ἴστημι becomes καθίστημι.

In addition to the elision of short vowels, final -αι and -οι are occasionally elided:

εἶναι ἐν τῇ ὁδῷ becomes εἶν' ἐν τῇ ὁδῷ.  
οἴμοι ὡς ἀθυμέω becomes οἴμ' ὡς ἀθυμέω.

Consider contractions that occur in English, such as **can't** or **watcha gonna do**, noting the different ways that words combine.

**Module 8 Practice Reading Aloud.** Practice reading this excerpt from Euripides' *Alkestis*. Read the excerpt a few times, paying attention to the sound each syllable makes and trying to hear the rhythm of the words.

### Ἄλκηστις

260 ἄγει μ' ἄγει τις· ἄγει μέ τις (οὐχ  
ὀρᾷς;) νεκύων ἐς αὐλάν,

ὕπ' ὀφρύσι κυναυγέσι  
 βλέπων, πτερωτὸς Ἄιδας.  
 τί ρέξεις; ἄφες. οἴαν ὁδὸν ἄ δει-  
 λαιοτάτα προβαίνω.

### Ἄδμητος

οἰκτρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστ' ἐμοὶ  
 265 καὶ παισίν, οἷς δὴ πένθος ἐν κοινῷ τόδε.

### Ἄλκηστις

μέθετε, μέθετέ μ' ἤδη·  
 κλίνατ', οὐ σθένω ποσίν.  
 πλησίον Ἄιδας, σκοτία  
 δ' ἐπ' ὄσσοισι νύξ ἐφέρπει.  
 270 τέκνα τέκν', οὐκέτι δὴ  
 οὐκέτι μάτηρ σφῶν ἔστιν.  
 χαίροντες, ὦ τέκνα, τόδε φάος ὀρῶτον.

### Ἄδμητος

οἴμοι· τόδ' ἔπος λυπρὸν ἀκούειν  
 καὶ παντὸς ἐμοὶ θανάτου μεῖζον.  
 275 μὴ πρὸς <σε> θεῶν τλῆς με προδοῦναι,  
 μὴ πρὸς παίδων οὖς ὀρφανιεῖς,  
 ἀλλ' ἄνα, τόλμα.  
 σοῦ γὰρ φθιμένης οὐκέτ' ἂν εἶην·  
 ἐν σοὶ δ' ἐσμέν καὶ ζῆν καὶ μή·  
 σὴν γὰρ φιλίαν σεβόμεσθα.

## Verse Translation

### Alkestis

Someone pulls and pulls me—don't you see?—  
 Pulls me nigh where dwell the dead, and  
 Stares with darkened brow, winged Hades.

What will you do? Let me go. What journey  
I'm to make, a soul most sorrowful.

**Admetos**

One sad to friends but most of all to me  
And our poor progeny who share this grief.

**Alkestis**

Let me down, down, now.  
On my back, I cannot stand.  
Here is Hades. Black of night creeps  
Up against mine eyes.  
Children, children, mother dies,  
Yours no longer, mother dies.  
Children, look, enjoy the rays of day.

**Admetos**

Alas your words pain my ear,  
Are worse than any death to me.  
By gods, do not forsake me, dear,  
By ours, those whom you leave now orphaned.  
But up, arise.  
Without you here I live no more.  
In you there rests my life and death.  
I honor you, my love.

To hear me read, followed by Stefan Hagel's expert reading with a pitch accent, follow the link below:

Alkestis 259–279.<sup>1</sup>

---

1 <https://loom.com/share/80cb5fca014942a990485c0764381a1a>.

## Etymology Corner VIII by Dr. E. Del Chrol

### Technical Terms 4

**Accents, Modules 3, 5, 11.** A syllable is the smallest spoken chunk of a word, and comes from the Greek prefix **συν-** *together, with* and verb **λαμβάνειν** *to take*, (just like in **synchronize**, *to make two times (χρόνοι) the same*, or in **sympathy**, *to feel (πάθος experience, suffering, emotion) with someone*).

When accenting, there are three syllables we care about. There is the final one, the **ultima**, from the Latin **ultimus** *last, final* (anything that is **the ultimate** had best be the final one!). There's the one that is almost or nearly the final, the **penultimate**, from the Latin **paene** *almost* and **ultimus** *last, final* (a **peninsula** is *nearly an island*, from the Latin **insula**, *island* because a peninsula has water on three sides). The third from the last is the **ante-** *before the pen-* *almost ult final syllable*, the **antepenult**, (just as the Antebellum South, from Latin **ante-** *before* and **bellum** *war*, was the South *before the war* and just as in poker the **ante** comes *before* the bets).

The last datum we need to add is whether the **accent** is **persistent**, meaning it tries to stay over the same syllable, (**per**, *thoroughly*, **sistere**, *to stand firm*, like in *insist*) or **recessive**, meaning it tries to fall back towards the antepenult (**re**, *again*, like *redo*, and **cess** from Latin **cedere**, meaning *to yield or move back*, like in *cede* or *recession*).

**What to Study and Do 8.** Before moving on to the next module make sure that you have learned the definition and the function of prepositions, prepositional phrases, and prefixes. Remember that the English and Greek prepositions have the same function. If you understand the English preposition, you understand the Greek. As you work through this text, if you find yourself uncertain about the definition and function of the preposition, redo the exercises in this module and check your answers with the Answer Key.

**Learning Tip 8: Work through Difficulties.** Break seemingly intractable problems into tractable sub-problems. Break down each problem into its knowable and unknowable parts. Figure out what you do and do not know. Expose and examine your assumptions. Make guesses without being afraid of being wrong, recognizing that mistakes are necessary for growth and learning. Discover your errors quickly. Ask for assistance.

## Module 9

# The Verb and μι-Verbs εἶμι, δίδωμι, τίθημι

---

## The Verb

In Greek and in English, verbs have the same definition and functions. Verbs are words that represent actions (**throw**) and states of being (**be** or **exist**). They differ in the same fundamental way that Greek nouns differ from their English counterparts: they use endings to create meaning in a way that English does not. The Greek verb (**ῥῆμα**) in its finite form has an **ending** that indicates what **person** and **number** the **subject** is. The Greek infinitive has an ending that indicates that it is unmarked for **person** and **number**.

In this module you will see how the Greek verb functions with three **μι-verbs**: **εἶμι**, **δίδωμι**, and **τίθημι**.

## Finite Verbs

The finite verbs **I run** or **we run** have a person **I** or **we** and a number, singular **I** or plural **we**. Note that the combination of a verb with its subject forms a **clause**.

## Infinitives

Infinitives are not marked for person or number. In English the infinitive is preceded by **to**. **To run**, **to go**, **to walk**, **to carry**, **to mark**, and **to sing** are all infinitives and are all unmarked for person and for number.

## Intransitive and Transitive Verbs

Verbs are either **intransitive** or **transitive**. **Intransitive verbs** do not take a **direct object**. **εἶμι** *I am* is an **intransitive verb**. **Transitive verbs** take a direct object. **ὁράω** *I see* is a transitive verb. It takes a direct object. In the sentence, **ὁράω αὐτόν** *I see him*, **αὐτόν** is the direct object of the transitive verb **ὁράω**.

Some verbs can be intransitive or transitive depending upon their use in context. For example the English verb **walk** is intransitive in the sentence, **I walk to the store**. And it is transitive in the sentence **I walk my dog to the**

**store. Dog** functions as the direct object of **walk**. Consider the verb **smell**. In the sentence, **the flower smells good**, the verb **smell** is intransitive and describes a quality of the flower's aromatic existence. In the sentence **I smell the sauteeing onions and garlic**, the verb **smell** is transitive and represents an action that I perform. **Onions** and **garlic** function as the direct objects of **smell**. Module 30 has practice translating exercises with the μι-verb **ἴσθημι**, which can be both intransitive and transitive.

## Linking Verbs

Linking verbs connect two items in a sentence. The verb **to be** is the most common linking verb. In the sentence **she is a doctor**, the verb **is** connects the subject **she** and the predicate nominative **doctor**. In the sentence **he is hungry**, the verb **is** connects the subject **he** and the predicate adjective **hungry**. Some common linking verbs in English are these: **appear, become, feel, grow, look, remain, seem, smell, sound, stay, taste, and turn**. Some common linking verbs in Greek are these: **γίγνομαι** *be, be born*; **δοκέω** *seem*; **εἰμί** *be*; **κεῖμαι** *lie, remain*; and **φαίνω** *seem*. The two items connected by the linking verb are in the same case, which in Greek is typically nominative. In the examples below, the linking verbs are bolded and the words in the same case are underlined.

<u>ἰατρός</u> <b>γίγνεται</b> ὁ <u>Ἱπποκράτης</u> .	<i><u>Hippocrates</u> <b>is</b> a <u>doctor</u>.</i>
τὸ δὲ <b>δοκέει</b> <u>ἄριστον</u> .	<i>It <b>seems</b> <u>best</u>.</i>
<u>ὄνομά</u> μοί <b>έστιν</b> <u>Φίλιππος</u> .	<i><u>My name</u> <b>is</b> <u>Philip</u>.</i>
<u>ἤσυχος</u> <b>κεῖμαι</b> .	<i>I <b>remain</b> <u>quiet</u>.</i>
<u>μεγάλα</u> τὰ <u>τόξα</u> <b>φαίνεται</b> .	<i><u>The bows</u> <b>seem</b> <u>large</u>.</i>

## Verb Tense

English and Greek have a variety of verb tenses which express time. Tense refers to the times of the **past, present, and future**. Each **tense** indicates when the action of the verb occurs. The present tense indicates action that is currently happening. The future tense refers to an event that will happen at some later point. The past tense refers to actions that have already occurred.

## Tense-Aspect

Time (tense) refers to the past, present, and future. Aspect refers to whether an action is incomplete (imperfective), completed (perfective), or in a state (stative). The present tense stem, which is used to form the present and imperfect tenses, communicates an incomplete action. The beginnings and ends of the action are undefined. Thus the tense-aspect for the present is present ongoing or repeated, and the tense-aspect for the imperfect is past ongoing or repeated

(imperfective). The aorist tense stem communicates a completed action as a single whole. The boundaries of the action's beginning and end define the action as completed (perfective). The tense-aspect of the perfect and future perfect (not covered in this text due to its rarity) have a completed state that results from a previous completed action or have a completed state (stative) whose effects are still relevant. The future tense stems have a temporal value but no aspect, showing no distinction between the imperfective (incomplete) and perfective (completed) aspect (CGCG 33.4–6).

**Incomplete Aspect.** In the sentences,

she picks flowers,

and

she was picking flowers,

the aspect is called **incomplete** because the beginning and end of the action are undefined.

**Completed Aspect.** In the sentence,

she picked flowers,

the aspect of **picked** is **completed** because the boundaries of the beginning and end of the action are defined.

**Stative Aspect.** In the sentence,

he is amazed,

the aspect of **is amazed** is **stative** because the action of the verb results in the subject's being in a certain state, here amazement.

In sum the aspects are three: incomplete, completed, or stative. In English, aspect depends upon verb tense and context. In Greek, verb tense is a clearer determinant of aspect, though context still matters.

## Verb Mood

English has these moods: **the conditional, imperative, indicative, infinitive, and subjunctive.**

**The conditional mood** uses the helping verbs **could, might, should, would**. For the conditional mood, the proposition (**could, might, should, would**) depends on a condition (**if**). In this sentence,

If I show you my weak side, would you take me home?,

upon the successful conclusion of the conditional **if**, the proposition may be fulfilled.

**The imperative mood** gives someone a command,

So kick back, dig, while we do it.

Here the mood of the verb **kick** gives a command that may or may not be fulfilled.

The **indicative** is the mood of fact. This mood makes declarations that are presented as true. In this sentence,

Generals are gathered in their masses,

we are to believe that the generals have crowded together.

The **infinitive** is unmarked for person and number. It is classified as a verbal noun and is best understood by thinking of its function as completing or enhancing the meaning of adjectives, clauses, nouns, and verbs. This is why the infinitive is referred to as a complement. Sometimes classified as a mood, the infinitive is potential in meaning, *ἐν δυνάμει*, because its action may or may not be realized. In this phrase,

standing in line to see the show tonight,

there is no guarantee that the person standing in line will get **to see** the show.

**The subjunctive mood** communicates ideas that are contrafactual, hypothetical, or uncertain.

I wish you were here.

I ask that he be still a moment and this mystery explore.

Oi, where be the bar, John?

**Be**, **explore**, and **were** are all subjunctives. In the first sentence the **were** is contrafactual, indicating that the subject **I** is in fact not **here**. Contrast this contrafactual sentence with the factual one: **we were two lost souls**. The two **were**s are identical in form but not in function. Context enables us to understand the difference in meaning between them. **Be** and **explore** both refer to events in the future that may or may not be fulfilled. In the third sentence the **be** expresses uncertainty as to where the bar be.

Greek also has five moods: **imperative** (command); **indicative** (factual statements usually); **infinitive** (potential); **optative** (factual or hypothetical); and **subjunctive** (hypothetical). English often uses helping verbs such as **may**, **might**, **should** to express hypothetical or uncertain situations that Greek expresses through a verb's mood.

### Verb Voice

English has two voices: **active**, (she throws) and **passive**, (she is thrown). Greek has three voices: **active**, **middle**, and **passive**.

**Active Voice.** In the active voice the subjects perform the verb's action. In the sentence

she throws,

**she** performs the act of throwing and so **throws** is active voice.

**Passive Voice.** In passive voice the action of the verb is performed upon the subject. In the sentence,

she is thrown,

the act of throwing is performed upon the subject **she**. The verb **is thrown** is passive voice.

**Middle Voice.** Middle voice expresses actions the subjects perform upon themselves or actions that the subjects are personally interested in. Greek uses the middle voice to translate the English sentence,

she washes herself,

**λούεται.**

Greek also uses the middle voice to translate the sentence,

she has her daughters educated,

**παιδεύεται** τὰς θυγάτερας.

In sum the voices are three. The Greek active and passive voices function just as they do in English. English does not have a middle voice. The Greek middle voice, covered in more detail in Module 19, often has a reflexive meaning: I see **myself**; I wash **my** hands. Typically you will translate it via the English active voice.

## Principal Parts

English and Greek verbs have **principal parts**. In English the principal parts are these: **go, went, gone, going**. Speakers of English use these principal parts to compose the variety of tenses, moods, and voices the English verb enjoys.

Greek verbs have these **six principal parts**:

<b>I. Form:</b>	<b>ἄγω</b>
<b>English Equivalent:</b>	<i>I lead, I am leading, I do lead</i>
<b>Identification:</b>	first person singular, present indicative active
<b>II. Form:</b>	<b>ἄξω</b>
<b>English Equivalent:</b>	<i>I shall lead, I shall be leading</i>
<b>Identification:</b>	first person singular, future indicative active

<b>III. Form:</b>	<b>ἡγαγον</b>
<b>Translation:</b>	<i>I led</i>
<b>English Equivalent:</b>	first person singular, aorist indicative active
<b>IV. Form:</b>	<b>ἤχα</b>
<b>English Equivalent:</b>	<i>I have led</i>
<b>Identification:</b>	first person singular, perfect indicative active
<b>V. Form:</b>	<b>ἤγμαι</b>
<b>English Equivalent:</b>	<i>I have led or I have been led</i>
<b>Identification:</b>	first person singular, perfect indicative middle or passive
<b>VI. Form:</b>	<b>ἤχθην</b>
<b>English Equivalent:</b>	<i>I was led</i>
<b>Identification:</b>	first person singular, aorist indicative passive

From these six principal parts are formed all the various tenses, moods, and voices the Greek verb enjoys.

**Practice with Verbs in English.** Read (or sing) this song by Little Richard and give as much information as you can about each verb. Check your answers with those in the Answer Key.

[Intro]

La, la, la da da da da da

[Verse 1]

I hope that I should live to see  
 When every man should know he's free  
 Prayers and suffrage from the past  
 All make our heart to be this sad

[Chorus]

I got my duty rock and roll  
 Now everybody, everybody, everybody's got to be free, y'all

[Refrain]

La, la, la da da da da da

[Verse 2]

Let's get rid of that old man, hey hey hey hey

And bring our government up to date  
 It may seem very hard to do  
 Just open your mind, let love come through

[Chorus]  
 You hear me calling, hear my plea  
 Everybody, everybody, everybody's gotta be free  
 Oh yes!

[Refrain]  
 La, la, la da da da da da

[Verse 3]  
 We did our thing and we paid our dues  
 And let's get rid of these freedom blues  
 It may seem very hard to do  
 Just open your mind, let love come through

[Chorus]  
 I got my duty rock and roll  
 Now everybody, everybody, everybody's got to be free, y'all

[Outro]  
 La, la, la da da da da da

The purpose of this exercise is to have you think actively about how the English verb conveys meaning. In doing this exercise reflect on how much you intuitively know about your native language. Also look to transfer this knowledge to your understanding of the Greek verb.

## The μι-Verb εἰμί

**εἰμί** frequently occurs. In all languages the verb **to be** is used so frequently that its forms resist change and they tend to be highly irregular. The finite forms of verbs indicate person and number. Because the forms of **εἰμί** are unique, it is difficult at first to discern the person and number of each form. When you learn **δίδωμι**, **τίθημι**, and the omega- or **ω-verb**, you will understand clearly how verb endings indicate person and number.

Memorize the below forms of **εἰμί**. Note that each form of the verb contains its own subject. The Greek language does have equivalents for the English pronouns **I, you, he, she, it; we, you, they**. You will learn them in detail in Module 18. Greek often does not state them separately from the verb. Contrast **εἰμί I am** with **ἐγὼ εἰμί I am**. **εἰμί** without the pronoun **ἐγὼ** occurs more frequently. When the ancient Greek pronoun is present, it is often there for emphasis or for contrast or for sound or for some other aesthetic or practical reason.

Memorize **εἶμι** so that you are able to recite and write the forms, going from Greek to English and vice versa. Remember that present refers to time now; that the indicative is used to state facts; and that in active voice the subject performs the verb's action or state of being.

### Present Indicative Active of εἶμι

Verb Form	Translation	Person and Number
εἶμι	<i>I am</i>	1 <sup>st</sup> person singular
εἶ εἶς	<i>you are</i>	2 <sup>nd</sup> person singular
ἐστί (ν)	<i>he, she, it is; there is</i>	3 <sup>rd</sup> person singular
ἐσμέν	<i>we are</i>	1 <sup>st</sup> person plural
ἐστέ	<i>you are</i>	2 <sup>nd</sup> person plural
εἰσὶ (ν)	<i>they are; there are</i>	3 <sup>rd</sup> person plural

1. The letter nu in the third person singular and plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.

### Present Infinitive Active of εἶμι

εἶναι	<i>to be</i>	unmarked
-------	--------------	----------

1. All forms but εἶ and εἶναι are enclitic. Enclitics are pronounced closely with the word that precedes them. Some common ones are the adverbs **γε**, **ποθέν**, **ποι**, **ποτέ**, **που**, **πως**, and **τοι**; the conjunction **τε**; the pronouns **με**, **μοι**, **μου**, **σε**, **σοι σου**, **τι**, and **τις**; and the verbs **εἶμι**, **φημί**. Enclitics sometimes have an accent and sometimes do not. They can also affect the accent of the word that precedes them. How they do is covered in Part II of the *21st-Century* series.

**Practice Translating εἶμι.** Translate the sentences below, which have been adapted from Lucian's *The Ass*, **ὁ ὄνος**. Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded and genitive endings are italicized. Also in these sentences, the definite article, which will be learned systematically in Modules 11 and 12, is present in these forms: **τῆς**, **τό**, **τῶν**. Translate each one as *the*. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
<b>Nominative</b>	-α, -η, -ης, -ο, -οι, -ον, -ος, -υ	subject or predicate of the verb
<b>Genitive</b>	-ας, -εως, -ης, -ου, -ων	dependence; object of preposition; translated with adverb and adjective

1. ἐκ Ὑπάτης πόλεως τῆς Θετταλίας εἰμί.
2. ἐκ τῶν ἄνω εἶ.
3. πλησίον ἤδη τῆς πόλεως ἐσμεν.
4. ἐγὼ μὲν ἔρομαι εἰ ἔνδον ἐστέ.
5. τὸ δὲ οἰκίδιον οὕτως μικρόν ἐστι.
6. ἐγὼ Ἄβροιά εἰμι· ποῖ δέ καὶ κατάγη;
7. σὺ δὲ καὶ νέη εἶ καὶ καλή;
8. τὸ χωρίον ἐστὶ τῆς ὁδοῦ τραχύ.
9. σὺ δὲ νέος εἶ καὶ εὐτονος παλαιστής;
10. οἱ δὲ οὐκ ἄπειροι τῆς τέχνης εἰσίν.

### Adverbs and Verbs

ἄνω *up*

\*εἰμί *be, be possible*

ἔνδον *within*

\*ἔρομαι *I ask*

κατάγη *you stay, you lodge*

πλησίον *near + gen.*

\*ποῖ *where*

### Adjectives, Nouns, Pronouns

<u>Nominative Case</u>	<u>Genitive Case</u>	<u>English Equivalent</u>
Ἄβροια	Ἄβροίας	<i>Abroia (woman's name)</i>
ἄπειροι	ἀπείρων	<i>inexperienced in + gen.</i>
*ἐγὼ	ἐμοῦ	<i>I, me, mine</i>
εὐτονος	εὐτόνου	<i>fit, well-strung, vigorous</i>
Θετταλία	Θετταλίας	<i>Thessaly</i>
*καλή	καλῆς	<i>beautiful, noble, good</i>
*μικρόν	μικροῦ	<i>small, little, short</i>

Nominative Case	Genitive Case	English Equivalent
*νέη	νέης	<i>new, fresh, young</i>
ὁδός	ὁδοῦ	<i>road, path; journey</i>
*οἱ δέ	τῶν δέ	<i>they, them, theirs</i>
οἰκίδιον	οἰκίδιου	<i>abode, house</i>
παλαιστής	παλαιστοῦ	<i>wrestler</i>
*πόλις	πόλεως	<i>city</i>
τέχνη	τέχνης	<i>skill, art</i>
τραχύ	τραχέος	<i>rough</i>
τὰ ἄνω	τῶν ἄνω	<i>the north</i>
Ἕπατα	Ἐπάτης	<i>Hypata</i>
χωρίον	χωρίου	<i>place, area</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

## The μι-Verbs δίδωμι and τίθημι

Though not as numerous as **omega-** or **omega-verbs**, **μι-verbs** occur frequently. **μι-verbs** conjugate differently from **omega-verbs** in some tenses, typically the present, imperfect, aorist, and sometimes the perfect. In conjugating these verb forms, learn which **stem** to combine with which ending. The **stem** is the base of the word to which the ending is joined. Once you have the correct stem and ending, combine them to create the correct form. You may memorize the stems and endings or you may learn how to combine stems and endings so that you can recognize the forms as you encounter them. In the readings that occur in the textbook, use your knowledge of **δίδωμι** *give* and **τίθημι** *put, place* to identify the present indicative active forms of other μι-verbs, including **ἀπόλλυμι** *kill, lose; die*; **δείκνυμι** *show, display*; **ἵημι** *release, hurl, send*; (mid.) *hasten* and **ἵστημι** *place, stand, make stand*.

## Present Tense Stems

Use the long vowel grade stem for the singular (I, you, he, she, it) and the short vowel grade for the plural (we, you, they). Note that the stems differ even within the same tense, mood, and voice.

**long vowel grade stem**

(use for the singular)

διδω-

τιθη-

**short vowel grade stem**

(use for the plural)

διδο-

τιθε-

## Present Tense Endings

Add to the correct tense stem.

**Primary Active** (use for the present tense)

	<b>S</b>	<b>Pl</b>
<b>1<sup>st</sup></b>	-μι	-μεν
<b>2<sup>nd</sup></b>	-ς	-τε
<b>3<sup>rd</sup></b>	-σι (ν)	-ᾱσι (ν)

**Present Infinitive Active**

-ναι

### Present Indicative Active of δίδωμι

Stem Vowel Grade	Verb Form	Eng. Equivalent	Person and Number
long	δίδωμι	<i>I give</i>	1 <sup>st</sup> person singular
long	δίδως	<i>you give</i>	2 <sup>nd</sup> person singular
long	δίδωσι (ν)	<i>he, she, it gives</i>	3 <sup>rd</sup> person singular
short	δίδομεν	<i>we give</i>	1 <sup>st</sup> person plural
short	δίδοτε	<i>you give</i>	2 <sup>nd</sup> person plural
short	διδόασι (ν)	<i>they give</i>	3 <sup>rd</sup> person plural

### Present Infinitive Active of δίδωμι

short	διδόναι	<i>to give</i>	unmarked
-------	---------	----------------	----------

### Present Indicative Active of τίθημι.

Stem Vowel Grade	Verb Form	Eng. Equivalent	Person and Number
long	τίθημι	<i>I put</i>	1 <sup>st</sup> person singular
long	τίθης	<i>you put</i>	2 <sup>nd</sup> person singular
long	τίθησι (ν)	<i>he, she, it puts</i>	3 <sup>rd</sup> person singular
short	τίθεμεν	<i>we put</i>	1 <sup>st</sup> person plural
short	τίθετε	<i>you put</i>	2 <sup>nd</sup> person plural
short	τιθέασι (ν)	<i>they put</i>	3 <sup>rd</sup> person plural

### Present Infinitive Active of τίθημι

short	τιθέναι	<i>to put</i>	unmarked
-------	---------	---------------	----------

### Readers of Euripides of Athens, Εὐριπίδης ὁ Ἀθηναῖος, c.480–406 BCE.

Readers of Euripides tend to view him in polarized ways. There are those who think that he criticized traditional religion and shocked contemporaries by representing mythical figures as everyday, unheroic people or even as abnormal or neurotic personalities. Others view him as conventionally religious. He is considered by some a misogynist because of his unsparing analysis of feminine passion. Others view him as highly sympathetic to the plight of women. Euripides' enormous range spans these contradictory tendencies: he is both a rationalist and a romantic; he both criticizes the traditional gods and celebrates religion; some of his plays are more comic than tragic with happy endings, while others are bitter tragedies. He incorporates the new intellectual and scientific movements into his works but also conveys the irresistible power of the irrational. In modern times, Euripides has come to be increasingly appreciated for his intellectual subtlety, bold and original dramatic power, brilliant psychological insight, and ability to elicit unexpected symbolic meaning from ancient myth and cult.

**Practice Translating δίδωμι.** Translate the sentences below, which have been adapted from Euripides' *Medea* (Μήδεια). Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded, dative endings are highlighted, and accusative endings are underlined. Also in the sentences the definite article, which will be learned systematically in Modules 11 and 12, is present in these forms: ἡ, τῆ, τό, τόν. Translate each one as *the*. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
<b>Nominative</b>	-α, -η, -ος	subject of the verb
<b>Dative</b>	-ῃ, -ι, -ω	indirect object of the verb
<b>Accusative</b>	-α, -ην, -ν, -ο, -ον	object of the verb

- οὐκ, ἀλλὰ ἄλλος τὸν παῖδα ἐκδίδωσιν αὐτῇ.
- ἡ γυνὴ τῇ παιδί τιτθόν δίδωσιν.
- τὸ ὄχημα Ἥλιος δίδωσιν αὐτῇ.
- τὸν κόσμον Ἥλιος δίδωσιν αὐτῇ.
- Φοῖβος αὐτῇ φάρμακα δίδωσιν.
- καὶ οὐκ αὐτὴ αὐτὸν προδίδωσιν.
- αὐτῇ διδόναι χάριν προθύμη εἰμί.
- τῇ νύμφῃ διδόασιν δῶρα.
- καὶ αὐτὴν προδίδοτε.
- δίκην αὐτῇ καὶ αὐτῷ δίδως.

### Verbs

\*δίδωμι *give*; δίκην δίδωμι *I pay the penalty*; δίδωμι χάριν *I give thanks*

ἐκδίδωμι *give up, surrender, give out* (of one's house), *give* (in marriage)

προδίδωμι *betray, abandon, give up* (to an enemy)

### Adjectives, Nouns, Pronouns

<u>Nominative Case</u>	<u>Dative Case</u>	<u>Accusative Case</u>	<u>English Equivalent</u>
*ἄλλος	ἄλλω	ἄλλον	<i>another, other</i>
*αὐτή	αὐτῇ	αὐτήν	<i>she, her, hers</i>
*αὐτός	αὐτῷ	αὐτόν	<i>he, him, his</i>
*γυνή	γυναϊκή	γυναῖκα	<i>woman, wife</i>
*δίκη	δίκη	δίκην	<i>justice, penalty</i>
δῶρον	δῶρω	δῶρον	<i>gift</i>
Ἥλιος	Ἥλιω	Ἥλιον	<i>Helios</i>
κόσμος	κόσμω	κόσμον	<i>ornament, dress</i>
νύμφη	νύμφῃ	νύμφην	<i>bride</i>

Nominative Case	Dative Case	Accusative Case	English Equivalent
ὄχημα	ὀχήματι	ὄχημα	<i>carriage, chariot</i>
*παῖς	παιδί	παῖδα	<i>child</i>
προθύμη	προθύμη	προθύμην	<i>eager</i>
τιτθός	τιτθῶ	τιτθόν	<i>a woman's breast</i>
φάρμακα	φαρμάκοις	φάρμακα	<i>drugs, medicine</i>
Φοῖβος	Φοῖβω	Φοῖβον	<i>Phoibos Apollo</i>
χάρις	χάριτι	χάριν	<i>grace, favor, thanks</i>
*χρόνος	χρόνω	χρόνον	<i>time</i>
*χρήματα	χρήμασι (ν)	χρήματα	<i>goods, money</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Translating τίθημι.** Translate the sentences below, which have been adapted from Euripides' *Alkestis*, (**Ἀλκηστις**). Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive endings are italicized; dative endings are highlighted; and accusative endings are underlined. Also in the sentences the definite article, which will be learned systematically in Modules 11 and 12, is present in this form: **τούς**. Translate it as *the*. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Case	Ending	Function
Nominative	<b>-ηρ, -ι, -ον, -ος</b>	subject of the verb
Genitive	<i>-ου, -ων</i>	dependence; possession
Dative	<b>-η, -ι, -ω</b>	indirect object of the verb; possession
Accusative	<u>-α, -ας, -ε, -ην, -ι, -ο,</u> <u>-ον, -ους</u>	object of preposition and verb

1. **Ἄδητος:** ποῖ πόδα τίθημι; ποῖ ἴστημι; τί λέγω;
2. **Χορός:** ἡ βαρυδαίμονα σὲ μήτηρ τίκτει.

3. Ἄδμητος: Ἄιδου ἐπιθυμέω δώματα ναίειν.
4. Χορός: τὰ ἄνω κάτω τίθης καὶ ζηλόεις τοὺς φθιμένους;
5. Ἄδμητος: γυναῖκα Ἄιδην Θάνατος παραδίδωσιν.
6. Χορός: σύ γε πάσχεις αἰαγμάτων ἄξια.
7. Ἄδμητος: ψυχὴν Ἄιδην ἐν χερσὶ τίθημι· οὐ γὰρ αὐγὰς θέλω προσοράειν.
8. Χορός: δι' ὀδύνας βαίνεις· σάφα τοῦτο οἶδα.
9. Ἄδμητος: τί γὰρ ἀνδρὶ ἐστὶ κακὸν μεῖζον ἔχειν;
10. Χορός: θρόνον τίθης ἐμοὶ ἀλλὰ πέρας δέ γ' οὐκ ἀλγέων τίθης.

### Adverbs and Verbs

βαίνεις <i>you go</i>	ναίειν <i>to inhabit</i>
ἐπιθυμέω <i>I desire + inf.</i>	*οἶδα <i>I know</i>
*ἔχειν <i>to have</i>	*πάσχεις <i>you suffer</i>
ζηλόεις <i>you envy</i>	προσοράειν <i>to look upon</i>
θέλω <i>I wish + inf.</i>	σάφα <i>clearly</i>
*ἵστημι <i>stand, make stand, place</i>	τίκτει <i>gives birth to</i>
*λέγω <i>I say</i>	

### Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
Ἄδμητος	Ἄδμητου	Ἄδμητῷ	Ἄδμητον	<i>Admetos</i>
αἰάγματα	αἰαγμάτων	αἰάγμασι (ν)	αἰάγματα	<i>wails, cries</i>
Ἄιδης	Ἄιδου	Ἄιδῃ	Ἄιδην	<i>Hades</i>
ἄλγεια	ἀλγέων	ἄλγεσι (ν)	ἄλγεια	<i>pain, grief</i>
*ἄνθρωπος	ἀνδρός	ἀνδρὶ	ἄνδρα	<i>man, husband</i>
*ἄξια	ἀξίων	ἀξίοις	ἄξια	<i>worthy things + gen.</i>
αὐγή	αὐγῆς	αὐγῇ	αὐγὴν	<i>sunlight</i>
βαρυ-δαίμων	-δαίμονος	-δαίμονι	-δαίμονα	<i>luckless</i>
*γυνή	γυναικός	γυναικί	γυναῖκα	<i>woman, wife</i>
δώματα	δωμάτων	δώμασι (ν)	δώματα	<i>houses</i>
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	<i>I, me, mine</i>

Nominative	Genitive	Dative	Accusative	English Equivalent
θάνατος	θανάτου	θανάτῳ	θάνατον	<i>Death</i>
θρόνος	θρόνου	θρόνῳ	θρόνον	<i>seat, chair</i>
κακόν	κακοῦ	κακῷ	κακόν	<i>bad, evil, cowardly</i>
μεῖζον	μείζονος	μείζονι	μεῖζον	<i>greater</i>
*μήτηρ	μητρός	μητρί	μητέρα	<i>mother</i>
όδύνη	όδύνης	όδύνη	όδύνην	<i>pain, grief, distress</i>
οι φθί-μενοι	τῶν -μένων	τοῖς -μένοις	τοὺς -μένους	<i>the dead</i>
πέρας	πέρατος	πέρατι	πέρας	<i>end, limit, boundary</i>
πούς	ποδός	ποδί	πόδα	<i>foot</i>
*σύ	σοῦ	σοί	σέ	<i>you, you, yours</i>
τά ἄνω	τῶν ἄνω	τοῖς ἄνω	τά ἄνω	<i>the things above</i>
τί	τίνος	τίνι	τίνα	<i>who, what, which, why</i>
τοὺς φθιμένους see οι φθίμενοι				
τοῦτο	τούτου	τούτῳ	τοῦτο	<i>this, this thing</i>
Χορός	Χοροῦ	Χορῷ	Χορόν	<i>Chorus-leader</i>
*χεῖρες	χειρῶν	χερσί (ν)	χεῖρας	<i>hands; force, army</i>
*ψυχή	ψυχῆς	ψυχῇ	ψυχήν	<i>soul, life</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentences found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object.

ἐγὼ μὲν ἔρομαι εἰ ἔνδον ἐστέ.

δίκην αὐτῇ καὶ αὐτῷ δίδως.

Check your answers with those in the Answer Key.

**Module 9 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

## Verbs

**δίδωμι** *give; allow* ‘x’ in dat. or acc. + inf., **ἐμὲ (ἐμοί) εὐτυχέειν δίδως** *you allow me to prosper*

**εἶμι** *be, be possible*

**ἴημι** *release, hurl, send; (mid.) hasten*

**πάρειμι** *be near, be present; (imper.) be possible*

**φημί** *say, affirm, assert*

## Etymology Corner IX by Dr. E. Del Chrol

### Technical Terms 5

**Enclitics, Postpositives, Proclitics, Module 4.** Let’s talk about three additional technical words. **Enclitics** are pronounced closely with the word that precedes them and sometimes even affect the accent of that word. The etymology of enclitic is expressed in lexical entries like this: English **enclitic** < Latin **encliticus**, < Greek **ἐγκλιτικός**, < **ἐν** *on* + **κλίνειν** *to lean*, where the symbol < means *is derived from*). Think of **enclitics** as *leaning* (**κλίνειν** *to lean*) *on* (**ἐν** *in, on, at*) the word preceding them (like how a **recliner** is a chair you *lean back* on, from Latin **re** *back* and **clinare** *to lean*)—a rare instance of Latin and Greek using the same root for a technical term. **Proclitics** modify the word coming next. Think of them as *leaning forward* from **προ-** *before, in front of* and **κλίνειν** *to lean*. Some words can’t come first in a sentence, so they are *positioned after* the first element of the sentence. The word **postpositive** is built from the Latin prefix **post-** *after* and **positus** *placed*. The word **postpone** from Latin **post** *after* and **ponere** *to place* is built from the same Latin words as **postpositive** is.

**What to Study and Do 9.** Before moving on to the next module, make sure that you have memorized the high frequency verbs **εἶμι**, **δίδωμι**, and **τίθημι** so that you can write out from memory the verb forms of the present indicative and infinitive active of each. In order to remember these verbs over the long term, review them a few times each week. When reviewing, make sure that you can write them out from memory without looking at the answers.

**Learning Tip 9: Be Persistent.** Learning is innate and fundamental to our existence. Learning requires us to adapt to the wide variety of environments we experience. Learning a different language, or a yoga pose, or any new thing, requires you to adapt to new ways of knowing. Persistence in adapting results in your assimilating new knowledge. Once you have assimilated it, this new knowledge becomes a part of you and your understanding of the world.



## Module 10

# The Verbs ἔχω, ποιέω, ἔρχομαι, φημί

---

## The Verb

In Greek and in English, verbs have the same definition and functions. Verbs are words that represent actions (**throw**) and states of being (**be** or **exist**). They differ in the same fundamental way that Greek nouns differ from their English counterparts: they use endings to create meaning in a way that English does not. The Greek verb (ῥήμα) in its finite form has an **ending** that indicates what **person** and **number** the **subject** is. The Greek infinitive has an ending that indicates that it is unmarked for **person** and **number**.

In this module you will see how endings create meaning in the **omega-** or **ω-verb** ἔχω, the contract **ω-verb** ποιέω, the deponent **ω-verb** ἔρχομαι, and the **μi-verb** φημί.

## Present Tense Stems

To obtain the present tense stem, remove the ending **-ω** or **-ομαι**. What remains is the present tense stem, the base of the word the ending is joined to. To this stem, add the present tense endings.

## Present Tense Endings

Add to the correct tense stem.

**Primary Active** (use for the present and future active tense)

	<b>S</b>	<b>PI</b>
<b>1<sup>st</sup></b>	-ω	-ομεν
<b>2<sup>nd</sup></b>	-εις	-ετε
<b>3<sup>rd</sup></b>	-ει	-ουσι (ν)

## Present Infinitive Active

-ειν

## The ω-Verb ἔχω

ἔχω is referred to as an **ω-verb** because it ends in omega in the first person singular, present indicative active of the first principal part. **ω-verbs** differ from **μi-verbs** in stems and in endings in some tenses. All **ω-verbs** form their present indicative active just as ἔχω does. In the readings that follow, use your knowledge of ἔχω to recognize and translate the forms of other **ω-verbs**.

### Present Indicative Active of ἔχω

Verb Form	English Equivalent	Person and Number
ἔχω	<i>I have</i>	1 <sup>st</sup> person singular
ἔχεις	<i>you have</i>	2 <sup>nd</sup> person singular
ἔχει	<i>he, she, it has</i>	3 <sup>rd</sup> person singular
ἔχομεν	<i>we have</i>	1 <sup>st</sup> person plural
ἔχετε	<i>you have</i>	2 <sup>nd</sup> person plural
ἔχουσι (ν)	<i>they have</i>	3 <sup>rd</sup> person plural

### Present Infinitive Active of ἔχω

ἔχειν	<i>to have</i>	unmarked
-------	----------------	----------

**Practice Translating ἔχω.** Translate the sentences below, adapted from a variety of ancient Greek authors. Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded, dative endings are highlighted, and accusative endings are underlined. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
<b>Nominative</b>	-η, -οι, -ον, -ος	subject of the verb

<b>Case</b>	<b>Ending</b>	<b>Function</b>
<b>Dative</b>	-ῃ, -ι, -οις, -ω	indirect object of the verb
<b>Accusative</b>	-α, -αυ, -ην, -υ, -ον, -ους	object of a verb or preposition

1. αὐτὴ μητρὶ διαφορὰν ἔχει.
2. ἔργον γὰρ ἔχει τέρψιν αὐτῇ.
3. ἔμψυχοί ἐσμεν καὶ γνώμην ἔχομεν.
4. οὐχ οὕτως ἔχει γυναικί.
5. καὶ νῦν ἔχομεν καλῶς ἔχειν.
6. καὶ φόβος αὐτὸν ἔχει καὶ διὰ ταῦτα φεύγει.
7. νύμφη γὰρ ἔστι γῆν καὶ δόμους ἔχειν.
8. πολλὰ γὰρ αὐτῷ εἰπεῖν ἔχω.
9. εἰ σοφὴ καὶ δόξαν ἔχεις.
10. ἀλλ' ἔχεις ἡσυχος καὶ οὐ πολλὰ λέγεις.

### Verbs

\*εἶμι *be, be possible*

\*εἰπεῖν *to say*

\*ἔστι *it is possible*

\*ἔχω *have, hold; be able + inf.; καλῶς ἔχειν to be well*

\*λέγω *say, tell, speak*

\*φεύγω *flee*

### Adjectives, Nouns, Pronouns

<b>Nominative Case</b>	<b>Dative Case</b>	<b>Accusative Case</b>	<b>English Equivalent</b>
*αὐτή	αὐτῇ	αὐτήν	<i>she, her, hers</i>
*αὐτός	αὐτῷ	αὐτόν	<i>he, him, his</i>
*γῆ	γῆ	γῆν	<i>land, earth</i>
γνώμη	γνώμη	γνώμην	<i>judgment, thought</i>
*γυνή	γυναικί	γυναῖκα	<i>woman, wife</i>
διαφορά	διαφορᾷ	διαφοράν	<i>disagreement</i>
δόξα	δόξα	δόξαν	<i>belief, reputation</i>

Nominative Case	Dative Case	Accusative Case	English Equivalent
δῶμοι	δόμοις	δόμους	<i>house, houses</i>
ἔμψυχοι	ἐμψύχοις	ἐμψύχους	<i>alive</i>
*ἔργον	ἔργῳ	ἔργον	<i>deed, task, work</i>
ἤσυχος	ἡσύχῳ	ἤσυχον	<i>quiet</i>
*μήτηρ	μητρὶ	μητέρα	<i>mother</i>
νύμφη	νύμφῃ	νύμφην	<i>bride</i>
*πόλλα	πόλλοις	πόλλα	<i>many things</i>
σοφὴ	σοφῇ	σοφὴν	<i>wise</i>
*ταῦτα	τούτοις	ταῦτα	<i>these things</i>
τέρψις	τέρψει	τέρψιν	<i>enjoyment, delight</i>
φόβος	φόβῳ	φόβον	<i>fear</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

## The Contract ω-Verb ποιέω

**ποιέω** is referred to as a contract **ω-verb** because its stem ends in epsilon in the first person singular, present indicative active of the first principal part. When the stem of principal part I or II ends in epsilon, the epsilon may contract with the endings in accordance with the chart below. In the readings that follow, use your knowledge of **ποιέω** to recognize and translate the forms of other epsilon contract ω-verbs. A second type of contract verb with its stem ending in alpha is introduced in Modules 17 and 19. Module 24 presents contract verbs in alpha, epsilon, and omega.

ε + ε > ει	ε + ο > ου
ε + ει > ει	ε + οι > οι
ε + η > η	ε + ου > ου
ε + η > η	ε + ω > ω

### Present Indicative Active of ποιέω

Verb Form	English Equivalent	Person and Number
ποιῶ (ποιέω)	<i>I do, I make</i>	1st person singular
ποιεῖς (ποιεῖς)	<i>you do, you make</i>	2 <sup>nd</sup> person singular

ποιεῖ (ποιέει)	he, she, it does or makes	3 <sup>rd</sup> person singular
ποιοῦμεν (ποιόομεν)	we do, we make	1 <sup>st</sup> person plural
ποιεῖτε (ποιέετε)	you do, you make	2 <sup>nd</sup> person plural
ποιοῦσι (ν) (ποιόοσι(ν))	they do, they make	3 <sup>rd</sup> person plural

### Present Infinitive Active of ποιέω

ποιεῖν (ποιέειν)	to do, to make	unmarked
------------------	----------------	----------

1. Uncontracted forms are in parentheses. In order to produce an accurate form, accent before you contract.
2. The accent on a contracted ultima is a circumflex. The accent on contracted penults and antepenults is determined by the rules for the possibilities of accents.

**Practice Translating ποιέω.** Translate the sentences below, adapted from a variety of ancient Greek authors. Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive endings are italicized; dative endings are highlighted; and accusative endings are underlined. Also in the sentences the definite article, which will be learned systematically in Modules 11 and 12, is present in these forms: **ὁ, τάς, τήν, τῆς, τό, τοῖς, τοῦ**. Translate each one as *the*. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
<b>Nominative</b>	<b>-εὐς, -ης, -ο, -ος</b>	subject of the verb
<b>Genitive</b>	<i>-ης, -ου, -ους, -ων</i>	dependence; genitive with ἄξια and ἐναντίον
<b>Dative</b>	<b>-οις, -ω</b>	dative with ἐκδοτον; indirect object of the verb; object of the preposition
<b>Accusative</b>	<u>-α, -αν, -ας, -ε, -ην,</u> <u>-α, -αν</u>	object of a verb or preposition

1. ἀναγκάζουσιν αὐτὸν ποιεῖν ὃ βούλονται (Lysias, Attic orator).
2. ποιεῖς τὸ ἐναντίον οὗ βούλομαι (Demosthenes, Attic orator).
3. ἐκδοτον σεαυτῆν ποιεῖς πόντῳ τῆς λύπης (Anna Komnene, Byzantine author).

4. ἐμέ τ' ἄχθεσθαι ποιεῖ (Aristophanes, *Lysistrata*).
5. ἐμέ ποιεῖτε κοιμᾶσθαι ψυχροῖς τοῖς παρὰ προθύροις (Kallimakhos, Alexandrian poet).
6. ταῦτα δ' ἄξια σεαυτῆς τε ποιεῖς καὶ τέκνων (Euripides, *Andromakhe*).
7. πολλῆν ἐμέ τοῖς θεοῖς ποιεῖς χάριν ὀφείλεις (Xenophon, *Kyropaidia*).
8. τί γὰρ Ζεὺς ποιεῖ; ἀπαιθριάζει τὰς νεφέλας ἢ συννέφει (Aristophanes, *Birds*);
9. ὁ πινοτήρης ὁ σμικρότατος τοῦ γένους τὴν τραγωδίαν ποιεῖ (Aristophanes, *Wasps*).
10. πῶς ὀθέλομεν οὐ ποιοῦμεν καὶ ὀ μὴ θέλομεν ποιοῦμεν (Epiktetos, Stoic Philosopher);

### Verbs

ἀναγκάζω <i>force, compel</i>	κοιμᾶσθαι <i>go to sleep</i>
ἀπαιθριάζω <i>clear away</i>	ὀφείλω <i>owe; be obliged to + inf.</i>
ἄχθομαι <i>be annoyed, vexed, grieved</i>	*ποιέω, ποιήσω <i>do, make, cause</i>
*βούλομαι <i>want, prefer; wish, be willing</i>	συννέφω <i>collect clouds</i>
*θέλω <i>wish, be willing</i>	

### Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
*ἄξια	ἀξίων	ἀξίοις	ἄξια	<i>worthy, deserving + gen.</i>
*αὐτός	αὐτοῦ	αὐτῷ	αὐτόν	<i>he, him, his</i>
*γένος	γένους	γένει	γένος	<i>race, kind, sort</i>
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	<i>I, me, mine</i>
ἐκδοτος	ἐκδότου	ἐκδότῳ	ἐκδοτον	<i>subject to + dat.</i>
ἐναντίον	ἐναντίου	ἐναντίῳ	ἐναντίον	<i>opposite</i>
*θεοί	θεῶν	θεοῖς	θεούς	<i>gods</i>
λύπη	λύπης	λύπῃ	λύπην	<i>pain, grief</i>
νεφέλαι	νεφελῶν	νεφέλαις	νεφέλας	<i>clouds</i>
*ὅ	οὔ	ὧ	ὅ	<i>what</i>
πινοτήρης	πινοτήρου	πινοτήρη	πινοτήρην	<i>crab</i>

Nominative	Genitive	Dative	Accusative	English Equivalent
*πόλλη	πόλλης	πόλλῃ	πόλλην	<i>much, many</i>
πόντος	πόντου	πόντῳ	πόντον	<i>sea</i>
πρόθυρον	προθύρου	προθύρῳ	πρόθυρον	<i>front door</i>
σεαυτή	σεαυτῆς	σεαυτῇ	σεαυτήν	<i>yourself</i>
σμικρότατος	σμικροτάτου	σμικροτάτῳ	σμικρότατον	<i>smallest</i>
τέκνα	τέκνων	τέκνοις	τέκνα	<i>children</i>
*τί	τίνος	τίνι	τί	<i>what</i>
τραγωδία	τραγωδίας	τραγωδίᾳ	τραγωδίαν	<i>tragedy</i>
χάρις	χάριτος	χάριτι	χάριν	<i>grace, favor, thanks</i>
ψυχρά	ψυχρῶν	ψυχροῖς	ψυχρά	<i>cold</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

## The Deponent Verb ἔρχομαι

Deponent verbs are similar to other verbs except that they do not have active forms. Rather they have middle and passive forms that have active meanings. All deponent **ω-verbs** form their present indicative just as **ἔρχομαι** does. In the readings that follow, use your knowledge of **ἔρχομαι** to recognize and translate the forms of other deponent **ω-verbs**.

## Present Tense Stems

To obtain the present tense stem, remove the ending **-ομαι**. What remains, **ἔρχ-**, is the present tense stem.

## Present Tense Endings

**Primary Middle and Passive Endings (with active meaning).** Add these endings to the correct tense stem.

	S	PI
1 <sup>st</sup>	-ομαι	-ομεθα
2 <sup>nd</sup>	-ει, η (-εσαι)	-εσθε
3 <sup>rd</sup>	-εται	-ονται

## Present Infinitive

-εσθαι

Remember that deponent verbs are active in meaning and middle and passive in form.

## Present Indicative of ἔρχομαι

Verb Form	English Equivalent	Person and Number
ἔρχομαι	<i>I go</i>	1 <sup>st</sup> person singular
ἔρχει, ἔρχη	<i>you go</i>	2 <sup>nd</sup> person singular
ἔρχεται	<i>he, she, it goes</i>	3 <sup>rd</sup> person singular
ἔρχόμεθα	<i>we go</i>	1 <sup>st</sup> person plural
ἔρχεσθε	<i>you go</i>	2 <sup>nd</sup> person plural
ἔρχονται	<i>they go</i>	3 <sup>rd</sup> person plural

## Present Infinitive of ἔρχομαι

ἔρχεσθαι	<i>to go</i>	unmarked
----------	--------------	----------

## Historical Present

The present tense in Greek can be used when writing about past events. In these situations, it is referred to as a historic, or storytelling, present. The reason why authors switch to the present tense when writing about the past varies. Some possibilities include emphasis, vividness, and stating current or general truths.

**Practice Translating ἔρχομαι.** Translate the sentences below, adapted from a variety of ancient Greek authors. Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive endings are italicized; dative endings are highlighted; and accusative endings are underlined. Also in the sentences the definite article, which will be learned systematically in Modules 11 and 12, is present in these forms: **τά, τῆ, τήν, τῆς, τό.** Translate each one as *the*. As you translate, consider the frequent use of the historical present in Greek. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
<b>Nominative</b>	-α, -η, -ος	subject of the verb
<b>Genitive</b>	-ης, -ου, -ων	object of a prefix
<b>Dative</b>	-ῃ, -ι, -ω	indirect object of the verb; object of verb's prefix
<b>Accusative</b>	-α, -αυ, -ηυ, -υ, -α, -ον	object of verb or preposition

1. προσέρχεσθε τὴν πόλιν ὅτι κακῶς ἔχετε.
2. ἄλλος εἰς αὐτὴν ἔρχεται ὅτι κακῶς ἔχουσιν.
3. τῆς δὲ γῆς ἀπέρχονται τὰ ἄλλα ἰδεῖν καὶ μαθεῖν.
4. ὀράω γὰρ ὅτι οὐκ ἔρχη πρὸς καιρόν.
5. καίτοι οὐκ ἐπέρχεται τό γ' αἰνίγμα διειπεῖν.
6. καὶ ἐρχόμεθα εἴσω καὶ τῇ γυναικὶ ταῦτα δίδομεν.
7. αὐτῇ συνέρχομαι καὶ τῆς δὲ γῆς ἀπερχόμεθα.
8. οὐκ ἔχω φόβον ἐπεὶ φίλος ἔρχομαι.
9. ἐγὼ δὲ προσέρχομαι καὶ κόπτω τὴν θύραν.
10. ἐγὼ δὲ παρέρχομαι εἴσω καὶ αὐτῷ τὰ γράμματα δίδωμι.

### Adverbs and Verbs

ἀπέρχομαι <i>depart, leave</i>	καίτοι <i>and indeed, and yet; though</i>
*δίδωμι <i>give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks</i>	κόπτω <i>strike</i>
διειπεῖν <i>to explain</i>	*ιδεῖν <i>to see</i>
*εἰπεῖν <i>to say</i>	*μαθεῖν <i>to learn</i>
εἴσω <i>inside</i>	*ὀράω <i>see</i>
ἐπέρχομαι <i>approach, attack</i>	παρέρχομαι <i>come forward, pass by, go by</i>
*ἔρχομαι <i>come, go</i>	προσέρχομαι <i>advance, go, come towards</i>
*ἔχω <i>have, hold; be able + inf.; καλῶς ἔχειν to be well</i>	συνέρχομαι <i>come together, confer</i>

## Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
αἴνιγμα	αἰνίγματος	αἰνίγματι	αἴνιγμα	<i>riddle</i>
ἄλγος	ἄλγεος	ἄλγει	ἄλγος	<i>pain, grief</i>
*ἄλλα	ἄλλων	ἄλλοις	ἄλλα	<i>other things</i>
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	<i>she, her, hers</i>
*αὐτός	αὐτοῦ	αὐτῷ	αὐτόν	<i>he, him, his</i>
*γῆ	γῆς	γῆ	γῆν	<i>land, earth</i>
γράμματα	γράμματος	γράμματι	γράμματα	<i>letter</i>
*γυνή	γυναικός	γυναικί	γυναῖκα	<i>woman, wife</i>
θύρα	θύρας	θύρα	θύραν	<i>door</i>
*καιρός	καιροῦ	καιρῷ	καιρόν	<i>right moment, critical time, opportunity</i>
*πόλις	πόλεως	πόλει	πόλιν	<i>city</i>
*ταῦτα	τούτων	τούτοις	ταῦτα	<i>these things</i>
*φίλος	φίλου	φίλω	φίλον	<i>friend</i>
*φόβος	φόβου	φόβω	φόβον	<i>fear</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

## The μι-Verb φημί

Though not as numerous as **omega-** or **ω-verbs**, **μι-verbs** occur frequently. **μι-verbs** conjugate differently from **ω-verbs** in some tenses, typically the present, imperfect, aorist, and sometimes the perfect. In conjugating these verb forms, learn which **stem** to combine with which ending. The **stem** is the base of the word to which the ending is joined. Once you have the correct stem and ending, combine them to create the correct form. You may memorize the stems and endings or you may learn how to combine stems and endings so that you can recognize the forms as you encounter them.

## Present Tense Stems

Use the long vowel grade stem for the singular (I, you, he, she, it) and the short vowel grade for the plural (we, you, they). Note that the stems differ even within the same tense, mood, and voice.

**long vowel grade stem**

(use for the singular)

φη-

**short vowel grade stem**

(use for the plural)

φα-

## Present Tense Endings

Add to the correct tense stem.

**Primary Active** (use for the present tense)

	<b>S</b>	<b>Pl</b>
<b>1<sup>st</sup></b>	-μι	-μεν
<b>2<sup>nd</sup></b>	-ς	-τε
<b>3<sup>rd</sup></b>	-σι (ν)	-ᾱσι (ν)

**Present Infinitive Active**

-ναι

## Present Indicative Active of φημί

<b>Stem Vowel Grade</b>	<b>Verb Form</b>	<b>English Equivalent</b>	<b>Person and Number</b>
long	φημί	<i>I say</i>	1 <sup>st</sup> person singular
long	φής, φής, φῆσθα	<i>you say</i>	2 <sup>nd</sup> person singular
long	φησί (ν)	<i>he, she, it says</i>	3 <sup>rd</sup> person singular
short	φαμέν	<i>we say</i>	1 <sup>st</sup> person plural
short	φατέ	<i>you say</i>	2 <sup>nd</sup> person plural
short	φᾱσί (ν)	<i>they say</i>	3 <sup>rd</sup> person plural

## Present Infinitive Active of φημί

short	φάναι	<i>to say</i>	unmarked
-------	-------	---------------	----------

**Practice Translating φημί.** Translate the sentences below, adapted from Euripides' *Alkestis* (**Ἀλκηστis**). Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive

endings are italicized; dative endings are highlighted; and accusative endings are underlined. Also in the sentences the definite article, which will be learned systematically in Modules 11 and 12, is present in this form: *ὁ*. Translate it as *the*. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
Nominative	-ης, -ο, -ος	subject of the verb
Genitive	-ας, -ου	dependence, possession
Dative	-α, -ι, -οις,	indirect object of the verb
Accusative	-αν, -ε, -ην, -ον, -ος	object of a verb or preposition

1. Ἄλκηστὶς φησὶ· Ἥλιον καὶ φάος ἡμέρας ὁράω.
2. Ἄδμητὸς φησὶ· ὁ Ἥλιος ὁράει σὲ καὶ ἐμέ.
3. Ἄλκηστὶς φησὶ· ὁ Ἥλιος ὁράει γῆν τε καὶ πατρίαν Ἰωλκοῦ.
4. Ἄδμητὸς φησὶ· σοὶ φημι μὴ προδιδόναι ἐμέ.
5. Ἄλκηστὶς φησὶ· ὁράω δίκωπον καὶ ὁράω σκάφος ἐν λίμνῃ.
6. Ἄδμητὸς φησὶ· ἐμοὶ φῆς πικράν γε ναυκληρίαν.
7. Ἄλκηστὶς φησὶ· ἄγει με. ὁ Αἰδης ἄγει με. οὐχ ὁράεις;
8. Ἄδμητὸς φησὶ· καὶ οἰκτρὰν φίλοις καὶ παισὶ φῆς γε ναυκληρίαν.
9. Ἄλκηστὶς φησὶ· δεῖ σοὶ μεθίεναι με ἤδη.
10. Ἄδμητὸς φησὶ· οἴμοι· φῆσθα ἔπος λυπρὸν ἀκούειν.

### Interjection and Verbs

\*ἄγω, *do, drive, lead*

οἴμοι *alas*

\*ἀκούω *hear, listen*

\*ὁράω *see*

\*δεῖ *it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come*

προδιδόναι *to betray*

μεθίεναι *to release, to let go*

φημί *say, tell, speak of*

**Adjectives, Nouns, Pronouns**

Nominative	Genitive	Dative	Accusative	English Equivalent
Ἄδμητος	Ἀδμήτου	Ἀδμήτῳ	Ἄδμητον	<i>Admetos</i>
Ἄιδης	Ἄιδου	Ἄιδῃ	Ἄιδην	<i>Hades</i>
*γῆ	γῆς	γῆι	γῆν	<i>land, earth</i>
δίκωπον	δικώπου	δικώπῳ	δίκωπον	<i>two-oared</i>
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	<i>I, me, mine</i>
ἔπος	ἔπεος	ἔπει	ἔπος	<i>word, speech</i>
Ἥλιος	Ἥλιου	Ἥλιῳ	Ἥλιον	<i>Helios</i>
ἡμέρα	ἡμέρας	ἡμέρᾳ	ἡμέραν	<i>day</i>
Ἴωλκός	Ἴωλκοῦ	Ἴωλκῷ	Ἴωλκόν	<i>Iolkos (city)</i>
λίμνα	λίμνας	λίμνᾳ	λίμναν	<i>lake</i>
λυπρόν	λυπροῦ	λυπρῷ	λυπρόν	<i>wretched, poor</i>
ναυκληρία	ναυκληρίας	ναυκληρίᾳ	ναυκληρίαν	<i>ship, voyage</i>
οἰκτρά	οἰκτρᾶς	οἰκτρᾷ	οἰκτράν	<i>pitiable</i>
*παῖς	παιδός	παιδί	παῖδα	<i>child</i>
πατρία	πατρίας	πατρίᾳ	πατρίαν	<i>fatherland</i>
πικρά	πικρᾶς	πικρᾷ	πικράν	<i>sharp, bitter</i>
*σύ	σοῦ	σοί	σέ	<i>you, you, yours</i>
σκάφος	σκάφους	σκάφει	σκάφος	<i>hull of a ship</i>
φάος (φῶς)	φάεος (φωτός)	φάει (φωτί)	φάος (φῶς)	<i>light, daylight</i>
*φίλοι	φίλων	φίλοις	φίλους	<i>friends</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentences found below. For nouns and pronouns, give case and function. For verbs give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases give the preposition and the preposition's object.

καὶ φόβος αὐτὸν ἔχει καὶ διὰ ταῦτα φεύγει.

ὄραω γὰρ ὅτι οὐκ ἔρχη πρὸς καιρόν.

Check your answers with those in the Answer Key.

## The Greek Olympics

Our first official record of the holding of the Olympic games dates to 776 BCE. The Greeks celebrated the Olympics in the city-state of Olympia in honor of Zeus, king of the gods. They held the Olympics once every four years. At first there were two events, the 200- and 400-meter footrace. Soon added were boxing, horse racing (single horse and four-horse chariot), a long distance race, the pankration (boxing, brawling, judo, wrestling), the pentathlon (discus, javelin, long jump, 200-meter sprint, wrestling), and wrestling. Training took place in the nude at the gymnasium (**γυμνός, -ή, -όν** *naked*). Greeks revered their athletes, composing poems in their honor, dedicating statues to them, and giving them cash and free board.

**Module 10 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

### Verbs

**βούλομαι** *want, prefer; wish, be willing*      **ἔχω** *have, hold; (+ adv) be, I am well; ὧδε ἔχει it is like so; be able + inf.*

**γίγνομαι (γίνομαι)** *be, be born, happen, become*      **λαμβάνω** *take, receive; capture*

**δεῖ** *it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come*      **λέγω** *say, tell, speak*

**δοκέω** *seem, think; seem best, think best + inf.*      **ὁράω** *see*

**ἔρχομαι** *come, go*      **ποιέω** *do, make, cause; (mid.) consider*

## Etymology Corner X by Dr. E. Del Chrol

### Technical Terms 6, Parts of Speech

**Adverbs, Module 4.** The first part of speech we have learned is the **adverb** (**ἐπίρρημα**), which can modify verbs, adjectives and other adverbs. The word **modify** *to restrain* or *to restrict* is derived from the Latin verb **facere** (**-ify, -fy**) *to make* and the Latin noun **modus** *limit, amount*. When you say you are **mostly** done cleaning your room you are putting a *limit* on the amount of doneness there is. And why is an adverb

an adverb? Because it's a word that has been added, from the Latin prefix **ad-** *to*, to the verb (from the Latin **verbum** *word*), just as the Greek word for adverb, **ἐπίρρημα**, is built from the prefix **ἐπι-** *to* and the noun **ῥῆμα** *word, line, verb*. In Latin, **verbum** means *word*, and this isn't very useful, except if you take it as THE word. As we will see shortly, a whole sentence in Greek, like in Latin, can be contained in a single verb. This is part of the reason why in grammatical terms **verbum** or **ῥῆμα** means *verb*, the word indicating an **action** or **state of existence** in a sentence. Unlike its Latin parent, the meaning of the English word **verb** maintains a narrow definition. The semantic change of the Latin **verbum** *word* to the English **verb** is called **specialization**. Contrast the **semantic change** of the Greek noun **δίσκος** *discus* which derived into the general English noun **dish** and specific noun **disc**. This type of semantic change is called **generalization**.

**What to Study and Do 10.** Before moving on to the next module, make sure that you have memorized the high frequency verbs **ἔχω**, **ἔρχομαι**, and **φημί** so that you can write out from memory the verb forms of the present indicative and infinitive active of each. In order to remember these ending and verbs for the long term, review them a few times each week. When reviewing, make sure that you can write them out from memory without looking at the answers.

**Learning Tip 10: Move Up Bloom's Pyramid.** Benjamin Bloom edited the first volume of *Taxonomy of Educational Objectives: The Classification of Educational Goals*. In 2001 the revised version of the taxonomy was published. At the base of the revised pyramid is knowledge. Thus, memorization initiates the first step of learning. Understanding comes next and is achieved through applied practice in novel situations. Memorizing the facts of a language (definitions, endings, and vocabulary) and understanding how to interpret these facts in a variety of different contexts (sentences in a setting) are essential to learning. In learning how to interpret these facts you must also learn key concepts. One main concept you are currently learning is that endings create meaning. The right side of your brain is engaged when you learn new information. As you memorize, process, and understand this new information, it moves from the right half of the brain to the left. Thus learning involves both halves of the brain. If you do not memorize, process, and understand this new information, you will not learn it. Once you have done so you are freed and can move up Bloom's revised taxonomy: knowledge, understanding, application, analysis, evaluation, creativity.



## Module 11

# The Definite Article and Persistent Accent

---

## The Definite Article and Adjectives

In Greek and in English the definite article, **the**, is an adjective. Greek and English adjectives have the same function, though the Greek adjective has endings and the English adjective does not. Adjectives in both languages are words that describe nouns and pronouns. In the below,

a midnight **dreary**,

and

I ponder, **weak** and **weary**,

**a** and **dreary** describe the noun **midnight**; **weak** and **weary** describe the pronoun, **I**. In English, words can change their function and part of speech without changing form. Consider the sentence,

I left my gal and **home**.

In this sentence **home** is a noun. In the sentence,

I go **home**,

**home** is an adverb. In the sentences,

I miss my **home** town,

and

I hit a **home** run,

**home** is an adjective. In Greek, words do not typically change function and part of speech without changing form. In Greek the adjective has endings because each adjective agrees in gender, case, and number with the noun it modifies.

## The Definite Article

Though in Greek and in English the definite article is an adjective, the functions of the two definite articles have important similarities and differences. Often the Greek definite article, **ὁ, ἡ, τό**, is best translated with its English equivalent **the**. In this case the function of the article in both languages is the same. In other situations English calls for a translation of the Greek article with a possessive adjective: **my, your, his, her, our, your, their**. As you proceed through this text and Part II of the *21st-Century* series, you will encounter additional differences between the way the Greek and English articles function and the meanings they create.

Memorize the forms of the article. Be sure to memorize letters, breathings, and accents so that you can reproduce from memory each form of the article.

Singular				Plural			
	M	F	N		M	F	N
N	ὁ	ἡ	τό	N	οἱ	αἱ	τά
A	τόν	τήν	τό	A	τούς	τάς (ᾱ)	τά
G	τοῦ	τῆς	τοῦ	G	τῶν	τῶν	τῶν
D	τῷ	τῇ	τῷ	D	τοῖς	ταῖς	τοῖς

Singular				Plural			
	M	F	N		M	F	N
N	ὁ	ἡ	τό	N	οἱ	αἱ	τά
G	τοῦ	τῆς	τοῦ	G	τῶν	τῶν	τῶν
D	τῷ	τῇ	τῷ	D	τοῖς	ταῖς	τοῖς
A	τόν	τήν	τό	A	τούς	τάς (ᾱ)	τά

- Note that the masculine and feminine singular and plural nominative forms, **ὁ, ἡ, οἱ**, and **αἱ** do not have an accent. They are proclitics and pronounced so closely with the word that follows them that they almost form a single word. All of the genitive and dative singular and plural forms have a circumflex accent. The remaining nominative and accusative forms have an acute accent.

Remember that the **article** is an **adjective**. In Greek and in English **adjectives** are words that describe nouns. In Greek, adjectives agree with the nouns that they modify in gender, number, and case. In translating Greek, the ability to see the relationship between an adjective and the noun it modifies is one that you will use in every sentence you translate. Consequently, understanding

how the adjective relates to the noun it modifies is essential to your learning the language. The article is the most commonly occurring adjective in ancient Greek. It is also very versatile. In the next module, we will see how it affects meaning in three common instances.

## Persistent Accent

Adjectives, adverbs, conjunctions, nouns, and pronouns mainly have a persistent accent. Since they are declined, accents on adjectives, nouns, and pronouns can change nature—acute, grave, circumflex—and position—antepenult, penult, ultima. When presented with any noun or pronoun in a lexicon, the nominative case of the noun or pronoun is given first, the genitive case of the noun or pronoun, second, and the article, third:

Nominative Singular	Genitive Singular	Article	English Equivalent
αἷμα	αἵματος	τό	<i>blood</i>

Remember that the article indicates gender. Persistent accent remains the same accent (acute, grave, circumflex) over the vowel or diphthong it is on, as given by the nominative singular in all forms of the word, unless forced by the possibilities of accent to change in nature (acute, circumflex, grave) or position (antepenult, penult, ultima). If an accent violates one of the possibilities (you cannot have a circumflex on the antepenult), the accent will change in nature (acute, grave, circumflex) before position (antepenult, penult, ultima). The accent of most noun forms is persistent and is learned as part of the vocabulary.

## Vowel Length

In the paradigms and accenting practice of this text, macrons mark alpha, iota, and upsilon if long. Short vowels and diphthongs are not marked. In authentic texts and in the Practice Translating of this text, macrons do not occur. Diphthongs are by definition long with this exception: final **-αι** and **-οι** are short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series. **-αι** and **-οι** are final when they appear as the last two letters of a word, λῦσαι but not λύσαις.

## Review Possibilities of Accent

Review these four possibilities, remembering them if you need to.

### Acute Accent

1. An acute accent can appear on the antepenult, penult, or ultima.
2. An acute accent can only appear on the antepenult if the ultima is short.

### Circumflex Accent

1. A circumflex accent can appear only on long vowels and never accents the antepenult.
2. A circumflex accent can appear on the penult if the penult is long and the ultima is short. Try using the mnemonic PLUS: Penult Long Ultima Short.

## Additional Possibilities of Accent

Memorize these additional possibilities.

### Acute Accent

1. An acute accent can appear on the antepenult, penult, or ultima.
2. An acute accent can only appear on the antepenult if the ultima is short.
3. An acute accent on the ultima changes to a grave when followed by a second word in a sentence.
4. An acute accent on the ultima does not change to a grave when followed by a second word in a sentence if there is a pause (comma, raised dot, period, question mark).

### Circumflex Accent

1. A circumflex accent can appear only on long vowels and never accents the antepenult.
2. A circumflex accent can appear on the penult if the penult is long and the ultima is short. Remember PLUS: Penult Long Ultima Short.
3. A circumflex accent can appear on a long ultima.

### Grave Accent

1. A grave accent can only appear on the ultima.
2. A grave accent can only appear on the ultima when a second word in a sentence follows without a pause. A pause is indicated by a comma, raised dot, period, or question mark.

## Chart for Possibilities of Accent

**Key:** **a** stands for antepenult; **pe** for penult; and **u** for ultima.

	<b>Acute</b>	<b>Grave</b>	<b>Circumflex</b>
<b>Antepenult</b>	Possible if ultima is short: á-pe-ǔ	Never	Never
<b>Penult</b>	Possible but not if penult is long and ultima is short: a-pe-ú	Never	Possible if penult is long and ultima is short: a-pe-ǔ
<b>Ultima</b>	Possible if pause follows: a-pe-ú + pause between words	Possible if no pause follows: a-pe-ú + no pause between words	Possible: a-pe-ǔ

If, when reading the above, your head is left spinning, do not worry. Most people need to start applying what they are learning before they can begin to enter into understanding. In the below exercises you can learn from the examples. As you need to, go back and reread the possibilities for accent, committing them to memory through applied practice.

### Application of the Chart for Possibilities of Accent in Persistent Accent.

Consider the following examples.

1. **ἄνθρωπος (nominative):** ἀνθρώπου, ἀνθρώπῳ
2. **βιβλίον (nominative):** βιβλίου, βιβλίῳ
3. **νήσος (nominative):** νήσου, νήσῳ, νήσον
4. **δρᾶμα (nominative):** δράματος, δραμάτων
5. **ἀρετή (nominative):** ἀρετῆν, ἀρετάς

### Explanations.

1. **ἀνθρώπου, ἀνθρώπῳ:** the ultima is long and so the acute accent must change in position from the antepenult to the penult, but not in nature.
2. **βιβλίου, βιβλίῳ:** no violation of the possibilities and so no change.
3. **νήσου, νήσῳ:** the penult and ultima are long and so the accent must change in nature from a circumflex to an acute, but need not change position. **νήσον:** the penult is long and the ultima is short and so the accent remains a circumflex on the penult.
4. **δράματος:** the accent remains over the syllable **δρᾶ** but must change in nature to an acute, because the number of syllables changed from two

to three and it is not possible to have a circumflex on the antepenult.  
**δρᾶμάτων:** the accent must change position because the ultima is long.

5. **ἀρετήν, ἀρετάς:** there is no violation of the possibilities and so no change.

**Use these examples and the Chart on Possibilities of Accent to help you complete the persistent accent practice.**

**Practice with Persistent Accent.** The first word in bold gives the persistent accent. Accent the unbolded words. Check your answers with those in the Answer Key.

1. **θεός:** θεον, θεοι, θεους
2. **λόγος:** λογου, λογω, λογον, λογων, λογοις, λογους, λογοι
3. **ἄνθρωπος:** άνθρωπου, άνθρωπω, άνθρωπον, άνθρωπων, άνθρωποις, άνθρωποι
4. **ἀρχή:** ἀρχην, ἀρχαι, ἀρχᾶς
5. **πρᾶγμα:** πραγματος, πραγματι, πραγματα, πραγματων
6. **πόλεμος:** πολεμου, πολεμω, πολεμον, πολεμων, πολεμοις, πολεμους, πολεμοι
7. **λιμνή:** λιμενος, λιμενι, λιμενα, λιμενες, λιμενων, λιμενας
8. **χώρᾱ:** χωρᾶς, χωραις, χωραι
9. **ὄνομα:** ὀνοματος, ὀνοματι, ὀνοματα, ὀνοματων
10. **σῶμα:** σωματος, σωματι, σωματα, σωματων

There is additional accent practice in Appendix X.

**Practice Translating.** Translate the sentences below adapted from Euripides' *Alkestis* (Ἀλκηστις). Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive endings are italicized; dative endings are highlighted; and accusative endings are underlined. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
<b>Nominative</b>	<b>-α, -αι, -ευσ, -η, -ηρ, -ο, -ος</b>	subject of the verb
<b>Genitive</b>	<i>-ας, -ης, -ος, -ου, -ους, -ων</i>	possession; dependence; object of a verb or preposition

Case	Ending	Function
Dative	-ῃ, -ι, -οις, -ω	indirect object of the verb; object of a preposition
Accusative	-α, -αν, -ας, -ε, -ην, -ον, -ος, -ους	object of the verb, preposition, or prefix

**Ἀπόλλων:** ὁ Ζεὺς κτείνει παῖδα τὸν ἐμόν, Ἀσκληπιόν, καὶ στέρνοις ἐμβάλλει φλόγα. αὐτὸν γὰρ χολώω ἐπεὶ τοὺς τέκτονας Δίου πυρὸς κτείνω, τοὺς Κύκλωπας, θητεύειν δὲ ἐμὲ ὁ πατήρ θνητῶ παρ' ἀνδρῖ τούτων ἄποινα ἀναγκάζει. ἔρχομαι δὲ τὴν εἰς γαῖαν καὶ βουφορβέω ξένω καὶ τὸν σώζω οἶκον. ὅσιός μὲν εἰμι καὶ ὀσίου δὲ ἀνδρὸς τυγχάνω, παιδὸς Φέρητος, Ἀδμήτου· αὐτὸν θανεῖν ρύομαι καὶ Μοίρα̅ς δολόω. αἰνέουσι δὲ ἐμοὶ αἱ θεαὶ τε καὶ λέγουσιν ὅτι ὁ δὲ Ἄδμητος Ἴδιην αὐτίκ' ἐκφεύγει καὶ διαλλάσσει ἄλλον τοῖς κάτω νεκρόν. ὁ δὲ πάντας δ' ἐλέγχει καὶ διεξέρχεται φίλους, πατέρα τε καὶ μητέρα. ὁ δ' οὐχ εὐρίσκει οὐδένα, πλὴν γυναικός· ἢ μήτηρ αὐτὸν τίκει ἀλλὰ οὐ ἐθέλει θανεῖν πρὸ αὐτοῦ. ἢ μὲν γυνὴ ἐθέλει μηκέτ' εἰσοράειν φάος· ὁ δ' αὐτὴν κατ' οἴκουσ ἐν χερσὶ βαστάζει καὶ ἢ δὲ ψυχορραγεί.

### Adverbs, Prepositions, and Verbs

αἰνέω <i>tell of; praise; promise, vow</i>	*ἔρχομαι <i>come, go</i>
ἀναγκάζω <i>compel, force</i>	*ἔχω <i>have, hold; be able + inf.; καλῶς ἔχειν to be well</i>
αὐτίκα <i>immediately</i>	*θανεῖν <i>to die</i>
βαστάζω <i>lift, raise</i>	θητεύω <i>be a slave, to serve + dat.</i>
*βούλομαι <i>want, prefer; wish, be willing</i>	κτείνω <i>kill</i>
βουφορβέω <i>be a cowherd</i>	λέγω <i>say, tell, speak</i>
διαλλάσσω <i>change, exchange, give in exchange</i>	μηκέτι <i>no longer</i>
διεξέρχομαι <i>go through; be past, be gone by</i>	οὐκέτι <i>no more, no longer, no further</i>
δολόω <i>trick, deceive</i>	πλὴν <i>except for + gen.</i>
*εἰμί <i>be, be possible</i>	ρύομαι <i>draw to oneself, save; αὐτὸν θανεῖν ρύομαι I save him from dying</i>
εἰσοράειν <i>to look upon</i>	σώζω <i>save</i>
ἐκφεύγω <i>flee, escape</i>	τίκτω <i>bear, give birth</i>

ἐλέγχω *cross-examine; put to the test; prove; refute* \*τυγχάνω *obtain, meet + gen.*

\*εὐρίσκω *find*

χολόω *anger, upset*

\*ἐθέλω (θέλω) *wish, be willing*

ψυχορραγέω *let the soul break loose, be at the last breath*

ἐμβάλλω *throw in, put in; put 'x' in acc. into 'y' in dat.*

### Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
Ἄδμητος	Ἀδμήτου	Ἀδμήτῳ	Ἄδμητον	<i>Admetos</i>
Ἄιδης	Ἄιδου	Ἄιδῃ	Ἄιδην	<i>Hades</i>
*ἄλλος	ἄλλου	ἄλλῳ	ἄλλον	<i>another, other</i>
*άνήρ	άνδρός	άνδρῖ	άνδρα	<i>man, husband</i>
ἄποινα	ἀποιίνων	ἀποιίνους	ἄποινα	<i>ransom, payment</i>
Ἀσκληπιός	Ἀσκληπιοῦ	Ἀσκληπιῷ	Ἀσκληπιόν	<i>Asklepios</i>
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	<i>she, her, hers</i>
*αὐτός	αὐτοῦ	αὐτῷ	αὐτόν	<i>he, him, his</i>
βουλεύματα	βουλευμάτων	βουλεύμασι	βουλεύματα	<i>will</i>
βροτοί	βροτῶν	βροτοῖς	βροτούς	<i>mortals</i>
γαῖα	γαίας	γαίᾳ	γαῖαν	<i>earth, land</i>
*γυνή	γυναικός	γυναικί	γυναῖκα	<i>woman, wife</i>
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	<i>I, me, mine</i>
*ἐμόν	ἐμοῦ	ἐμῷ	ἐμόν	<i>my</i>
*Ζεὺς	Διός	Δί	Δία	<i>Zeus</i>
*θεαί	θεῶν	θεαῖς	θεάς	<i>goddesses</i>
θνητός	θνητοῦ	θνητῷ	θνητόν	<i>mortal</i>
Κύκλωπες	Κυκλώπων	Κύκλωψι (ν)	Κύκλωπας	<i>Kyklopes</i>
*μήτηρ	μητρός	μητρί	μητέρα	<i>mother</i>
Μοῖραι	Μοιρῶν	Μοίραις	Μοίρας	<i>Fates</i>
νεκρός	νεκροῦ	νεκρῷ	νεκρόν	<i>corpse</i>
ξένος (ξεῖνος)	ξένου	ξένῳ	ξένον	<i>stranger, guest-friend</i>
οἱ κάτω	τῶν κάτω	τοῖς κάτω	τοὺς κάτω	<i>those below</i>

Nominative	Genitive	Dative	Accusative	English Equivalent
οἶκος	οἴκου	οἴκῳ	οἶκον	<i>house, palace</i>
ὅσιος	όσιου	όσίῳ	όσιον	<i>devout, holy</i>
*οὐδείς	οὐδένοσ	οὐδένι	οὐδένα	<i>noone</i>
*παῖς	παιδόσ	παιδί	παῖδα	<i>child</i>
*πάντες	πάντων	πάσι (ν)	πάντασ	<i>all</i>
*πατήρ	πατρόσ	πατρί	πατέρα	<i>father</i>
πῦρ	πυρόσ	πυρί	πῦρ	<i>fire</i>
στέρνον	στέρνου	στέρνῳ	στέρνον	<i>breast, chest</i>
*ταῦτα	τούτων	τούτοισ	ταῦτα	<i>these things</i>
τέκτονεσ	τεκτόνων	τέκτοσι (ν)	τέκτονασ	<i>makers, artisans</i>
φάοσ (φῶσ)	φάεοσ (φωτόσ)	φάει (φωτί)	φάοσ (φῶσ)	<i>light, daylight</i>
Φέρησ	Φέρητοσ	Φέρητι	Φέρητα	<i>Pheres</i>
*φίλοσ	φίλου	φίλῳ	φίλον	<i>friend, loved-one</i>
φλόξ	φλογόσ	φλογί	φλόγα	<i>flame, fire</i>
*χείρ	χειρόσ	χειρί	χεῖρα	<i>hand; force, army</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, tell what noun they agree with in gender, number, and case.

ὁ Ζεὺσ κτείνει παῖδα τὸν ἐμόν, Ἀσκληπιόν, καὶ στέρνοισ ἐμβάλλει φλόγα.

Check your answers with those in the Answer Key.

## Herodotos

Born in Halikarnessos (Halicarnassus), a gateway between the Greek and Persian worlds, Herodotos began the telling of history. Most biographical information about him is gleaned from his historical work, his *Histories*. In writing it, Herodotos traveled throughout the Mediterranean and the surrounding lands, interviewing sources and looking over data. In helping to create the genre of history, Herodotos focuses on the eighty-two years from 560 to 478 BCE. Outside of this frame he looks back to the origins of the first eight gods, and forward to

the events of the Peloponnesian War (431–404 B.C.E.). In crafting his narrative, he makes use of a variety of source material, records events he does and does not believe, and passes judgment where he deems it appropriate, taking pains to establish the truth of what occurred. Where this is not possible, he still preserves what his sources relate. As he worked, he made mistakes and he got things right. His scope is a broad one. As he crafts his narrative, he discusses many other subjects, including the great struggle between the Persian Empire and the Greek-speaking city-states at the dawn of the classical era. These other things include chronology, colonies, customs, deeds, flora and fauna, food, funeral practices, genealogy, geography, great works, lineage, marriage, origins, religion, and sex. Herodotos does not merely list events or tell tales; his history inquires into the causes of events, and casts its net wide to include ethnography and legend as well as military and political history. Though parts of his work read as though Herodotos is a carnival barker, calling his audience to view the strange and incredible world of flying snakes, fish-eating horses, and gold-digging ants, underlying even these fantastic accounts is a reasonable and rational mind, seeking to present what it has gone to great lengths to discover. In presenting his findings, Herodotos weaves a variety of perspectives into his work, creating a complexity that recognizes the difficulties involved in explaining the past. The result is a rich narrative, full of nuance, that offers certainty when it can and uncertainty when it cannot.

**Module 11 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring words, the greater mastery of the language you will have.

### Adjective and Particle

ὁ, ἡ, τό *the* (proclitic, ὁ, ἡ, οἱ, αἱ)

ὦ (precedes a noun, marks for the vocative case, often not translated) *oh*

### Verbs

ἄγω *do, drive, lead*

ἀκούω *hear, hear of or about, listen, heed* + gen. or acc. of thing or gen. of person

ἄρχω *rule, command; begin* + gen.

δύναμαι *be able, be strong enough* + inf.

καλέω *call*

οἶομαι (οἴμαι) *think, suppose, believe*

πράσσω (πράττω) *do, make; fare; + κακῶς suffer*

φέρω *bring, bear, carry; endure*

## Etymology Corner XI by Dr. E. Del Chrol

### Technical Terms 7, Parts of Speech

**Conjunctions, Module 5.** The root meaning of the Greek word for conjunction, **σύνδεσμος**, is very close to the root meaning of its Latin counterpart, **conjunction**. We already met **συν-** *together, with*. Its equivalent in Latin is **con-, co-, cum-**. **δεσμός** *bond* binds, chains, or links things together. The Latin **jungere** *to join* also binds, chains, or links. Think about how a **junction** is where two roads or wires meet. The root of **jungere** *to join* is part of a large number of English words like **join** and **yoke** (something that *binds* animals to a plow). The English word **yoga** is derived from the Sanskrit word **yoga** *act of joining*, which is derived from the same Indo-European base as **yoke**. Two words, like **yoga** and **yoke**, which are derived from a common source word are called **cognates**. **Derivatives** or **loan words**, like **postpositive**, are aliens that come from a non-native source. All English words whose etymologies are Greek or Latin are derivatives or loan words. A crude estimation suggests that of the 20,000 most commonly spoken English words about 12,000 are loan words from Greek (2,000) and Latin (10,000).

**What to Study and Do 11.** Before moving on to the next module, make sure that you can write out the forms of the article from memory and that you understand the concept of adjective and noun agreement. In order to remember the article for the long term, review the forms a few times each week. When reviewing, make sure that you can write them out from memory without looking at the answers. Also memorize the possibilities for accent and make sure that you are able to accent nouns.

**Learning Tip 11: Own Your Learning.** Teachers can assist your learning but cannot bring about your understanding. Good teaching explains information clearly. Good teachers encourage, guide, inspire, and support you, reminding you that mistakes are necessary, that setbacks and barriers are part of the process, and that stress inhibits learning. Ultimately it is you who control your learning and how deeply your thinking goes.

When you memorize vocabulary, repetition is a standard strategy. Some words, such as **ἄνθρωπος** or **βίος**, you will remember based upon your knowledge of the meanings of the Greek loan words **anthropology** and **biology**. Continue to use the memorization strategies that work well for you. For words you need help memorizing, try as an alternative the strategy of linking. This strategy is the same as the one introduced for learning vowel sounds. Applying this strategy well takes concentration, so clear your mind and focus your attention. You need to **SEE** each word. Your senses—hearing, seeing, tasting, touching, smelling—are closely linked with your memory. When you use your imagination to create an image in your mind, make it come alive with your Senses. Exaggerate the image and Energize it, causing it to act. When you use your

imagination in this way, the tedium of memorization is replaced by the excitement of invention. Take the Greek word, **ἀνὴρ** *man, husband*. In linking, you associate the English equivalent *man, husband* with the word you need to remember, **ἀνὴρ**. First think of an English word or two that sound like the Greek word. To me **ἀνὴρ** sounds similar to **on air**. To link the two come up with an interaction between **man** and **on air**, exaggerating the image so as to make it memorable. I imagine a **man** floating **on air** over Greece, in a flying suit made out of the blue and white Greek flag. As he flies, the man is eating fresh-baked bread dipped in tzatziki. On his finger is a huge wedding ring made of gold with many doves etched into it. The wedding ring reminds me that the noun **ἀνὴρ** also means *husband*. You can apply this same strategy to English words you have difficulty recalling. I consistently falter in recalling the word **hibiscus**. Recently I linked the **hibiscus** plant with **Biscuit**, the dog belonging to my in-laws. I picture **Biscuit** sitting in the plant with a big hibiscus flower on his head, wagging his tail **hi**. Since I created this link, I no longer have trouble recalling this word. To watch Nelson Dellis explain the process of linking for remembering vocabulary, follow the links below,

Nelson Dellis, The Linking Method I<sup>1</sup>

Nelson Dellis, The Linking Method II.<sup>2</sup>

---

1 <https://www.youtube.com/watch?v=Fjk5nBtqM3c>.

2 <https://www.youtube.com/watch?v=Z6j2mU8OCsA>.

## Module 12

# Substantive Adjectives and the Article

---

## Substantive Adjectives

A **Substantive Adjective** is created by using an adjective as a substitute for a noun or pronoun. Greek often uses the article and other adjectives to create substantive nouns. English uses it also but not as frequently. Some well-known examples are these:

**The meek** shall inherit the earth.

**The Good, The Bad, The Ugly.**

Only **the good** die young.

If feces were gold, **the poor** would not have any anuses.

**The Article** may be used in conjunction with an **adverb**, another **noun**, or a **prepositional phrase** to create a **substantive adjective**.

(1) **Article with Adverb:** the feminine plural article **αἱ** joins with the article **τότε** to create the noun **αἱ τότε** *the women of the past*.

(2) **Article with Noun:** the neuter plural article **τά** joins the genitive plural noun **τῶν ἀνθρώπων** to create the noun **τά τῶν ἀνθρώπων** *the possessions of people*.

(3) **Article with Prepositional Phrase:** the masculine singular article **ὁ** joins with the prepositional phrase **ἐπὶ τῷ ἵππῳ** to create the noun **ὁ ἐπὶ τῷ ἵππῳ** *the man on the horse*.

**Practice Translating Substantive Adjectives.** Translate the phrases below. After translating each as best as you can, check your answers and be sure to understand why each translates as it does. Once you understand why each phrase translates as it does, read through the exercises at least two more times.

Doing so helps your brain process the information as part of your working knowledge of Greek. Check your answers with those in the Answer Key.

1. αἰ νῦν
2. οἱ τότε
3. οἱ ἐν τῇ ὁδῷ
4. αἰ μάλιστα
5. τὰ νῦν
6. τὰ τότε
7. αἰ ἐκ τῆς γῆς
8. ὁ ἀνὰ τῷ ἵππῳ
9. οἱ κάτω
10. τὰ περὶ τοῦ πολέμου
11. εἰς τοὺς ἐν τῇ θαλάττῃ
12. παρὰ τὰ τῆς ἀρετῆς
13. διὰ τῆς ἀνάγκης τῶν τοῦ πολέμου
14. κατὰ τοὺς ἐν τῇ ὁδῷ
15. πρὸς τὰ ἐν τῇ ἀρχῇ τοῦ χρόνου
16. ὑπὸ τῷ νόμῳ τῶν ἐν ἀρχῇ
17. ὁ μὲν . . . ὁ δέ
18. οἱ μὲν . . . οἱ δέ

### Vocabulary

\*ἀνάγκη, ἀνάγκης ἢ *force, necessity*, κάτω *below*  
*fate*

\*ἀρετή, ἀρετῆς ἢ *virtue, excellence*      \*νόμος, νόμου ὁ *law, custom*

\*ἀρχή, ἀρχῆς ἢ *rule, command*; ὁδός, ὁδοῦ ἢ *road*  
*beginning; province*

\*γῆ, γῆς ἢ *land, earth*      \*πόλεμος, πολέμου ὁ *war*

\*θάλασσα (θάλαττα), θαλάσσης ἢ *sea*      \*χρόνος, χρόνου ὁ *time*

\*ἵππος, ἵππου ὁ ἢ *horse*; (fem.)  
*cavalry*

**Practice Making Up Your Own Phrases.** Using the vocabulary above, create your own substantives. Be creative and don't worry about making mistakes,

which are necessary for you to have success in any activity you pursue. Own the ancient Greek language and your learning of it. Make it yours.

**Practice Translating.** Translate the sentences below, adapted from Euripides' *Iphigeneia at Tauris* (**Ἰφιγένεια ἐν Ταύροις**). Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive endings are italicized; dative endings are highlighted; and accusative endings are underlined. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

<b>Case</b>	<b>Ending</b>	<b>Function</b>
<b>Nominative</b>	<b>-α, -ας, -η, -ηρ, -ης, -ξ, -ο, -ος, -ς, -ων</b>	subject of the verb
<b>Genitive</b>	<i>-ας, -εως -ης, -ος, -ου, -ους, -ων</i>	dependence; possession; object of preposition or verb; separation
<b>Dative</b>	<b>-α, -αις, -η, -ι, -οις -ω</b>	indirect object of the verb; means or instrument; object of preposition
<b>Accusative</b>	<u>-α, -αν, -ας, -ε, -ην, -ν, -ο, -ον, -ος, -ους</u>	object of the verb or preposition

**Ἰφιγένεια:** ὁ Ταντάλειος εἰς Πῖσαν ἔρχεται καὶ θοαῖς ἵπποις Οἰνομάου γαμέει κόρην. ἡ δὲ τίκτει Ἀτρέα. Ἀτρέως δὲ παῖς Μενέλαος Ἀγαμέμνων τε. καὶ ἐκ αὐτοῦ καὶ τῆς Τυνδαρείας γίγνομαι Ἰφιγένεια. ἐμὲ δὲ σφάζει Ἑλένης ἔνεχ' ὁ πατήρ Ἀρτέμιδι κλειναῖς ἐν πτυχαῖς Αὐλίδος. ἐνταῦθα γὰρ δὴ χιλίων νηῶν στόλον Ἑλληνικὸν συνάγει Ἀγαμέμνων ἄναξ καὶ τὸν στέφανον Ἰλίου ἐθέλει λαβεῖν. ὁ Ἀτρείδης τοὺς γάμους Ἑλένης ἐθέλει μετελθεῖν καὶ Μενελάω χάριν φέρειν. ὁ τῆς ἄναξ στρατηγίας, Ἀγαμέμνων, καίπερ ἐθέλει νῆας ἀφορμίζεσθαι χθονός, οὐκ ἔχει. δεινῆς δ' ἀπλοίας τυγχάνει ὥστε εἰς ἔμπυρα ἔρχεται καὶ αὐτῷ λέγει ὁ Κάλχας ταῦτα. Κάλχας λέγει ὅτι τῷ πατρὶ μὲν δεῖ ἐμέ, κόρην τὴν Ἰφιγένειαν, σφάζειν Ἀρτέμιδι καὶ αὐτῇ δὲ λαβεῖν ἄποινα. καὶ Κάλχας λέγει αὐτῷ ὅτι κάλλιστον εὐχεται παῖδα φωσφόρῳ θύειν θεῶ. τὴν παῖδ' οὖν Ἰφιγένειαν ἡ Κλυταιμῆστρα τίκτει. ὁ Κάλχας τὸ κάλλιστον εἰς ἐμὲ ἀναφέρει ὥστε χρὴ τὸν πατέρα θύειν. ὁ δὲ ἐμὲ Ὀδυσσεώς τέχναις μητρὸς παραλαμβάνει ἐπὶ γάμοις Ἀχιλλέως.

**Adverbs and Verbs**

ἀναφέρω <i>bring up, bring back</i>	*λαμβάνω <i>take, receive, capture</i>
<i>refer</i>	
ἀφορμίζομαι <i>loose, set loose</i>	*λέγω <i>say, tell, speak</i>
γαμέω <i>marry</i>	μετελθεῖν <i>to send for, chase after, go after</i>
*γίγνομαι <i>be, be born</i>	παραλαμβάνω <i>take, take 'x' in acc. from 'y' in gen.</i>
*δεῖ <i>it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come</i>	συνάγω <i>gather, collect; convene</i>
*ἐθέλω (θέλω) <i>wish, be willing</i>	σφάζω <i>slay, slaughter</i>
ἐνταῦθα <i>here, there, then</i>	τίκτω <i>bear, give birth</i>
*ἔρχομαι <i>come, go</i>	*τυγχάνω <i>obtain, meet + gen.</i>
εὐχομαι <i>pray, vow, promise + inf.</i>	*φέρω <i>bring, bear, carry; endure</i>
	<i>bring, bear, carry; endure</i>
*ἔχω <i>have, hold; be able + inf.;</i>	*χρή <i>it is necessary + inf.</i>
καλῶς ἔχειν <i>to be well</i>	
θύω <i>sacrifice</i>	

**Adjectives, Nouns, Pronouns**

Nominative	Genitive	Dative	Accusative	English Equivalent
Ἀγαμέμνων	Ἀγαμέμνονος	Ἀγαμέμνονι	Ἀγαμέμνονα	Agamemnon
ἄναξ	ἄνακτος	ἄνακτι	ἄνακτα	prince, lord, king
ἄπλοια	ἄπλοίας	ἄπλοία	ἄπλοίαν	failure to sail
ἄποινα	ἀποίνων	ἀποίνοις	ἄποινα	ransom, payment
Ἄρτεμις	Ἀρτέμιδος	Ἀρτέμιδι	Ἀρτέμιδα	Artemis
Ἄτρεὺς	Ἀτρέως	Ἄτρεϊ	Ἄτρεά	Atreus
Ἄτρείδης	Ἀτρείδου	Ἄτρείδῃ	Ἄτρείδην	son of Atreus
Αὐλίας	Αὐλίδος	Αὐλίδος	Αὐλίδα	Aulis
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	she, her, hers
*αὐτός	αὐτοῦ	αὐτῷ	αὐτόν	he, him, his

Nominative	Genitive	Dative	Accusative	English Equivalent
Ἀχιλλεύς γάμοι	Ἀχιλλέως γάμων	Ἀχιλλεῖ γάμοις	Ἀχιλλέα γάμους	<i>Akhilleus</i> <i>wedding, marriage</i>
*δεινή	δεινῆς	δεινῇ	δεινὴν	<i>awesome; terrible</i>
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	<i>I, me, mine</i>
Ἑλένη	Ἑλένης	Ἑλένη	Ἑλένην	<i>Helen</i>
Ἑλληνικός	Ἑλληνικοῦ	Ἑλληνικῷ	Ἑλληνικόν	<i>Greek</i>
ἔμπυρα	ἐμπύρων	ἐμπύροις	ἔμπυρα	<i>burnt sacrifice</i>
*θεά	θεᾶς	θεᾷ	θεάν	<i>goddess</i>
θοαί	θοῶν	θοαῖς	θοάς	<i>swift</i>
Ἴλιον	Ἴλίου	Ἴλίῳ	Ἴλιον	<i>Troy</i>
*ἵπποι	ἵπων	ἵποισι	ἵππους	<i>horses</i>
Ἴφιγένεια	Ἴφιγενείας	Ἴφιγενείᾳ	Ἴφιγένειαν	<i>Iphigeneia</i>
κάλλιστος	καλλίστου	καλλίστῳ	κάλλιστον	<i>most beautiful</i>
Κάλχας	Κάλχαντος	Κάλχαντι	Κάλχαντα	<i>Kalkhas</i>
κλειναί	κλεινῶν	κλειναῖς	κλεινάς	<i>famous</i>
κόρη	κόρης	κόρη	κόρην	<i>maiden, girl</i>
Μενέλαος	Μενελάου	Μενελάῳ	Μενέλαον	<i>Menelaos</i>
*μήτηρ	μητρὸς	μητρί	μητέρα	<i>mother</i>
*νῆες	νεῶν	ναυσί (ν)	ναῦς or νῆας	<i>ships</i>
Ὀδυσσεύς	Ὀδυσσέως	Ὀδυσσεῖ	Ὀδυσσέα	<i>Odysseus</i>
Οἰνόμαος	Οἰνομάου	Οἰνομάῳ	Οἰνόμαον	<i>Oinomaos</i>
*παῖς	παιδός	παιδί	παῖδα	<i>child</i>
*πατήρ	πατρὸς	πατρί	πατέρα	<i>father</i>
Πῖσα	Πίσης	Πίσῃ	Πῖσαν	<i>Pisa</i>
πτυχαί	πτυχῶν	πτυχαῖς	πτυχάς	<i>folds, glens</i>
στέφανος	στεφάνου	στεφάνῳ	στέφανον	<i>crown, wreath, prize</i>
στόλος	στόλου	στόλῳ	στόλον	<i>expedition</i>
στρατηγία	στρατηγίας	στρατηγία	στρατηγίαν	<i>office; campaign</i>
Ταντάλειος	Τανταλείου	Τανταλείῳ	Ταντάλειον	<i>Tantalean, here Pelops</i>

Nominative	Genitive	Dative	Accusative	English Equivalent
*ταῦτα	τούτων	τούτοις	ταῦτα	<i>these things</i>
τέχνηαι	τεχνῶν	τέχναις	τέχνᾱς	<i>skill, craft</i>
Τυνδαρεία	Τυνδαρείας	Τυνδαρεία	Τυνδαρείαν	<i>Tyndarean, here Klytaimnestra</i>
φωσφόρος	φωσφόρου	φωσφόρῳ	φωσφόρον	<i>light-bringing</i>
χάρις	χάριτος	χάριτι	χάριν	<i>grace, favor, thanks</i>
χθών	χθονός	χθονί	χθόνα	<i>earth, ground</i>
χίλιαι	χιλίων	χιλίας	χιλίᾱς	<i>thousand</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, tell what noun they agree with in gender, number, and case.

δεινῆς δ' ἀπλοίας τυγχάνει ὥστε εἰς ἔμπυρ' ἔρχεται καὶ αὐτῷ λέγει ὁ Κάλχας ταῦτα.

Check your answers with those in the Answer Key.

## Classics and Our Modern World: the Aquila Theatre and Theater of War Productions

Presenting classics from throughout time, the Aquila Theatre puts flesh and blood on the great works of the past. Past performances from the ancient world include, *Herakles*, the *Iliad* and *Odyssey*, and *Philoktetes*. Aquila seeks to reinterpret the Classics for contemporary audiences and to bring diversity to them. Aquila expands the canon and attempts to change our perceptions. It also provides extensive educational offerings and is an award-winning leader in the field of public humanities programming. For more information, follow this link:

Aquila Theatre.<sup>1</sup>

<sup>1</sup> <https://www.aquilatheatre.com/>.

Theater of War Productions presents dramatic readings of classical Greek tragedies and modern and contemporary works. After the performance, it holds town-hall-style discussions designed to confront social issues by discussing the themes highlighted in the plays. The open discussions invite audience members to share their perspectives and experiences and seek to break down stigmas, foster empathy, compassion, and a deeper understanding of complex issues. In an effort to reach communities directly, Theater of War Productions partners with a range of organizations and government agencies. For more information, follow this link:

Theater of War Productions.<sup>2</sup>

**Module 12 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

### Verbs

ἐθέλω (θέλω) *wish, be willing*

πείθω *persuade + inf.; (mid. or pass.) listen to, obey + dat. or gen.*

τυγχάνω *happen; meet + gen.; obtain + gen.; hit the mark, strike + gen.*

φαίνω *show, reveal; (pass.) appear*

χράομαι *use, employ, experience + dat.*

## Etymology Corner XII by Dr. E. Del Chrol

### Technical Terms 8, Parts of Speech

**Coordinating Conjunctions, Module 5.** Think about map coordinates—you go over on the x axis for a bit, then go up on the y axis. Both halves of the coordinates are equally valuable. If your clothing coordinates, your attire comes together in complementary colors or styles and no particular piece sticks out. This is because they are ordered with the other pieces of clothing, from Latin **co-** *with, together* and **ordo** *row, order, rank* (**ordo** is the word from which the English word **order** derives). This is why a **coordinating conjunction** has both words or clauses on an equal footing: one isn't dependent on another. Creating dependence is what a **subordinating conjunction** does. More on that next.

<sup>2</sup> <https://theaterofwar.com/about>.

**What to Study and Do 12.** Before moving on to the next module, make sure that you have learned what a substantive adjective is and how Greek uses the article to create one. After you have completed Modules 14 and 15, come back to this module and complete for a second time the practice exercises for the substantive adjective. Notice how much your understanding of this fundamental concept has improved.

**Learning Tip 12: Consonance and Dissonance.** The right side of our brain processes new information. As we process it, the left half of our brain brings analysis, logic, and reason to what we have learned. In the end both hemispheres come to a shared understanding of the new information. When we engage in further defining information we use our left hemisphere. The left half of our brain rationalizes information and rejects anomalies. It sees things through a flashlight's beam. If a gorilla walks through a volleyball game, the left side of our brain tends to miss the strangeness completely. When we consider ambiguities and contradictions, we engage the right side of our brain. We look out, holding a lantern's light. Dissonance in the right side of our brain opens us to novelty, to new ways of thinking, to creativity. When using your long-term memory to assist your short-term memory, you are accelerating your brain's ability to store new information. Remember the formula **LTM + STM = MTM** and remember that by using your imagination to create memorable images that you can **SEE**, you improve your brain's ability to process and store new information.

## Module 13

# Third Declension Nouns

---

## Nouns

Nouns in Greek are defined just as nouns in English; but the way they create meaning is different. As in English, Greek nouns (**ὀνόματα**) refer to people, places, things, and ideas. Greek nouns have endings. English nouns can change form when they show possession, as in **Jada's book**, where the 's is added as a suffix and indicates that the book belongs to Jada. English nouns also change form when expressing the plural: two **suns**, three **oxen**, four **mice**. The endings on Greek nouns, as we have seen previously, create the same meanings that English does through form change, word order, and the use of prepositional phrases.

## Greek Nouns

In Greek there are three noun declensions: first, second, and third. In this text, the third declension, also called the consonant declension, is taught first because it offers the most complexity. Once you understand the third declension, it is easier for you to learn the remaining two declensions. Learning the third declension first also reinforces why the stem, the base to which endings are attached, is taken from the genitive singular. Also by learning the third declension before the other two, you will be less inclined to match or rhyme noun and adjective endings when you modify a noun with an adjective.

## Noun Sets 1–10

Since each Greek noun takes only one set of endings, this text numbers the endings by sets 1–10. The aim in doing so is to make clear the correspondence between one noun to which one set of endings is added. It is also a helpful way to

refer to the endings when identifying nouns and discussing things like case and function. The noun sets learned in this module are sets 9 and 10, so numbered to maintain consistency across the traditional order of nouns of the first, second, and third declension.

## Noun Gender

Most nouns have only one gender: masculine, feminine, or neuter. Sometimes the noun's gender matches biological sex: **ὁ πατήρ** *father* is masculine and **ἡ μήτηρ** *mother* is feminine. At other times noun gender and biological sex do not match: the noun **τὸ παιδίον** *child* is neuter in gender. Occasionally the same noun may have a common gender that depends upon biological sex: **ὁ θεός** *god*; **ἡ θεός** *goddess*; **ἡ παῖς** *girl*; **ὁ παῖς** *boy*; **ἡ ἵππος** *mare*; **ὁ ἵππος** *stallion*. The article, **ὁ**, **ἡ**, **τό**, indicates the noun's gender. **ὁ** indicates that the noun is masculine. **ἡ** indicates that the noun is feminine and **τό** that it is neuter.

## Third Declension Nouns

All third declension nouns have a stem that ends in a consonant or an iota ι-, or epsilon υ-. All third declension nouns use the same endings but for some nouns the ending is disguised by ablaut, contraction, or quantitative metathesis. In this module you learn the endings and also how to recognize them when they are disguised. Unlike nouns of the first and second declension, the nominative singular of nouns of the third declension varies. For this reason a blank, --, is written for the nominative singular of these nouns. The gender of third declension nouns that take set 9 endings is either masculine or feminine. The gender of nouns that take set 10 endings is always neuter. The gender of third declension subtype nouns is indicated within each paradigm.

## Identifying Noun Sets

As already noted, the article, roughly equivalent to the English **the**, tells you the gender of each noun. Most nouns have one gender, though occasionally a noun can have the common gender of either feminine or masculine, i.e. it can be either feminine or masculine. In lexical entries like the ones below, the nominative singular form comes first. The genitive singular comes second and the article third. From these three pieces of information you can identify each noun's gender and you can identify what set of endings any noun has. Remember that each noun has only one ending set. By the end of Part I of the *21st-Century* series you will have learned 10 noun sets found in three noun declensions.

Nominative	Genitive	Article	Gender	Set #	English Equivalent
αἶξ	αιγός	ὁ or ἡ	masc. or fem.	9	goat
ἄρχων	ἄρχοντος	ὁ	masc.	9	ruler
ἐλπίς	ἐλπίδος	ἡ	fem.	9	hope
σῶμα	σώματος	τό	neut.	10	body
φύλαξ	φύλακος	ὁ	masc.	9	guard
χάρις	χάριτος	ἡ	fem.	9	grace

## Declining Third Declension Nouns

To decline third declension nouns, first get the stem by removing the genitive singular ending **-ος**. What remains is the **stem**, the base of the word the ending is joined to. To the stem add the endings from either Set 9 or Set 10, in accordance with what set the noun belongs to.

M/F			Neuter		
Set 9			Set 10		
	S	Pl		S	Pl
N	---	-ες	N	---	-α
A	-α or -ν	-ας	A	---	-α
G	-ος	-ων	G	-ος	-ων
D	-ι	-σι (ν)	D	-ι	-σι (ν)
V	---	-ες	V	---	-α

M/F			Neuter		
Set 9			Set 10		
	S	Pl		S	Pl
N	---	-ες	N	---	-α
G	-ος	-ων	G	-ος	-ων
D	-ι	-σι (ν)	D	-ι	-σι (ν)
A	-α or -ν	-ας	A	---	-α
V	---	-ες	V	---	-α

1. For Set 9 the nominative singular varies, hence the blank, ---.

- The feminine and masculine accusative plural ending is **-ας**. Contrast it with the ending **-ᾶς** of the first declension, which you will learn soon.
- In Set 10 the blank, ---, indicates that the singulars of the nominative, accusative, and vocative vary. For all neuter nouns, the singulars of these three cases are identical to one another. The plurals of these three cases are also identical to one another and the ending is an alpha, **-α**. Use context to determine what case each is in.

Consider the following third declension nouns and note how each declines.

φύλαξ, φύλακος ὁ <i>guard</i>	*σῶμα, σώματος τό <i>body</i>
αἶξ, αἰγός ὁ or ἡ <i>goat</i>	χάρις, χάριτος ἡ <i>grace</i>
ἐλπίς, ἐλπίδος ἡ <i>hope</i>	

For each noun, above the first form is the nominative singular, the second is the genitive singular, and the third is the article.

#### Singular

N	αἶξ	ἄρχων	ἐλπίς	σῶμα	φύλαξ	χάρις
A	αἶγα	ἄρχοντα	ἐλπίδα	σῶμα	φύλακα	χάριν
G	αἰγός	ἄρχοντος	ἐλπίδος	σώματος	φύλακος	χάριτος
D	αἰγί	ἄρχοντι	ἐλπίδι	σώματι	φύλακι	χάριτι
V	αἶξ	ἄρχον	ἐλπί	σῶμα	φύλαξ	χάρι

#### Plural

N	αἶγες	ἄρχοντες	ἐλπίδες	σώματα	φύλακες	χάριτες
A	αἶγας	ἄρχοντας	ἐλπίδας	σώματα	φύλακας	χάριτας
G	αἰγῶν	ἀρχόντων	ἐλπίδων	σωμάτων	φυλάκων	χαρίτων
D	αἰξί (ν)	ἄρχουσι (ν)	ἐλπίσι (ν)	σώμασι (ν)	φύλαξι (ν)	χάρισι (ν)
V	αἶγες	ἄρχοντες	ἐλπίδες	σώματα	φύλακες	χάριτες

#### Singular

N	αἶξ	ἄρχων	ἐλπίς	σῶμα	φύλαξ	χάρις
G	αἰγός	ἄρχοντος	ἐλπίδος	σώματος	φύλακος	χάριτος
D	αἰγί	ἄρχοντι	ἐλπίδι	σώματι	φύλακι	χάριτι
A	αἶγα	ἄρχοντα	ἐλπίδα	σῶμα	φύλακα	χάριν
V	αἶξ	ἄρχον	ἐλπί	σῶμα	φύλαξ	χάρι

**Plural**

<b>N</b>	αἴγες	ἄρχοντες	ἐλπίδες	σώματα	φύλακες	χάριτες
<b>G</b>	αἰγῶν	ἀρχόντων	ἐλπίδων	σωμάτων	φυλάκων	χαρίτων
<b>D</b>	αἰξί (ν)	ἄρχουσι (ν)	ἐλπίσι (ν)	σώμασι (ν)	φύλαξι (ν)	χάρισι (ν)
<b>A</b>	αἴγας	ἄρχοντας	ἐλπίδας	σώματα	φύλακας	χάριτας
<b>V</b>	αἴγες	ἄρχοντες	ἐλπίδες	σώματα	φύλακες	χάριτες

1. Accent is persistent except that nouns with monosyllabic stems accent the ultima in the genitive and dative, singular and plural. The genitive plural has a circumflex, such as **αἰγῶν**. The others have an acute.
2. All 3rd declension nouns end in alpha in the accusative singular unless their stem ends in **-ιτ**, **-ιδ**, or **-ιθ** and the iota is not accented. In this case the final consonant is dropped and the ending, **-ν**, is added. Contrast **ἐλπίς**, **ἐλπίδα** with **χάρις**, **χάριν**.
3. The vocative singular is the same as the nominative singular if the nominative singular ends in **-ξ** or **-ψ** or if it ends in **-ν** or **-ρ** and accents the ultima. Otherwise the vocative singular consists of the stem minus the final tau, delta, or theta (**τ**, **δ**, **θ**), called dentals because the tongue touches the teeth when making the sounds that these consonants represent. Examples of the former are **αἶξ** and **λιμήν** and of the latter are **ἐλπί**. In all neuter nouns the vocative singular is the same as the nominative singular.
4. The dative plural ending **-σι (ν)** is combined with third declension stems ending in consonants in accordance with the following:

π, β, φ	+	-σι	=	-ψι
κ, γ, χ	+	-σι	=	-ξι
τ, δ, θ	+	-σι	=	-σι
ν	+	-σι	=	-σι
σ	+	-σι	=	-σι
-αντ-	+	-σι	=	-ᾶσι
-εντ-	+	-σι	=	-εισι
-οντ-	+	-σι	=	-ουσι
λ	+	-σι	=	-λσι (no change)
ρ	+	-σι	=	-ρσι (no change)

5. When **-αντ-**, **-εντ-**, and **-οντ-** are combined with the ending **-σι**, the nu and tau, **-ντ-**, drop out and a long vowel or diphthong appears by a process called compensatory lengthening. A diphthong that results from compensatory lengthening is called a spurious diphthong. Look carefully at the following dative plural nouns:

αἰγίσι (ν)	becomes	αἰξί (ν)
ἄρχοντσι (ν)	becomes	ἄρχουσι (ν)
ἐλπίδσι (ν)	becomes	ἐλπίσι (ν)
σώματσι (ν)	becomes	σώμασι (ν)
φύλακσι (ν)	becomes	φύλαξι (ν)
χάριτσι (ν)	becomes	χάρισι (ν),

noting how the letters combine and the form changes.

## Four Subtypes of Third Declension Nouns

All third declension nouns use the same endings, but for some nouns the ending has been disguised by ablaut, contraction, or quantitative metathesis. Do not plan on memorizing each of the four subtypes, though you may find memorizing the contractions helpful. Do memorize the endings of sets 9 and 10. Use your knowledge of the endings of sets 9 and 10 to recognize the subtypes and case of each noun.

### 1) Subtype 1 Nouns with Stem Ending in ρ- or ερ- (ablaut):

	Feminine			Masculine	
	S	PI		S	PI
N	μήτηρ	μητέρες	N	άνήρ	ἄνδρες
A	μητέρα	μητέρας	A	ἄνδρα	ἄνδρας
G	μητρός	μητέρων	G	άνδρός	άνδρων
D	μητρί	μητράσι (ν)	D	άνδρι	άνδράσι (ν)
V	μητερ	μητέρες	V	ἄνερ	ἄνδρες

Feminine			Masculine		
	S	Pl		S	Pl
N	μήτηρ	μητέρες	N	άνήρ	άνδρες
G	μητρός	μητέρων	G	άνδρός	άνδρων
D	μητρί	μητράσι (ν)	D	άνδρι	άνδρασι
A	μητέρα	μητέρας	A	άνδρα	άνδρας
V	μήτερ	μητέρες	V	άνερ	άνδρες

1. **μήτηρ** uses two stems: **μητρ-** and **μητερ-**. **Ablaut** (vowel variation) in a stem is observed in these two forms: **μήτηρ** and **μητερ-**. **Ablaut** (vowel variation) is a regular feature of languages. Note the vowel variation in these forms: **sing, sang, sung** and **ring, rang, rung**.
2. In the genitive and dative singular of **μήτηρ**, the stem is monosyllabic and so the accent shifts to the ultima: **μητρός** and **μητρί**.
3. In the genitive and dative singular of **άνήρ**, the stem is monosyllabic and so the accent shifts to the ultima: **άνδρός**, **άνδρι**, and **άνδρων**.
4. In the dative plural the rho **-ρ-**, has expanded to **-ρα-**.
5. Nouns that end in **-ηρ**, like **θυγάτηρ**, **πατήρ**, and **γαστήρ**, decline like **μήτηρ** not **άνήρ**, whose stem differs slightly.
6. Compare and contrast these Subtype 1 Nouns with the noun **σωτήρ** *savior*, noticing that it has one stem, **σωτήρ**.

N	σωτήρ	σωτήρες
A	σωτήρα	σωτήρας
G	σωτήρος	σωτήρων
D	σωτήρι	σωτήρσι (ν)
V	σωτήρ	σωτήρες

N	σωτήρ	σωτήρες
G	σωτήρος	σωτήρων
D	σωτήρι	σωτήρσι (ν)
A	σωτήρα	σωτήρας
V	σωτήρ	σωτήρες

**2) Subtype 2 Nouns with Stem Ending in σ-** (ablaut, contraction, and disappearance of intervocalic sigma, **-σ-**):

### Neuter Nouns Ending in –ος: γένος *race*

	S	PI
N	γένος	γένεα, γένη (εσα)
A	γένος	γένεα, γένη (εσα)
G	γένεος, γένου <u>ς</u> (εσο <u>ς</u> )	γενέω <u>ν</u> , γενώ <u>ν</u> (εσω <u>ν</u> )
D	γένε <u>ι</u> (εσι)	γένε <u>σι</u> (ν) (εσι (ν))
V	γένος	γένεα, γένη (εσα)

	S	PI
N	γένος	γένεα, γένη (εσα)
G	γένεος, γένου <u>ς</u> (εσο <u>ς</u> )	γενέω <u>ν</u> , γενώ <u>ν</u> (εσω <u>ν</u> )
D	γένε <u>ι</u> (εσι)	γένε <u>σι</u> (ν) (εσι (ν))
A	γένος	γένεα, γένη (εσα)
V	γένος	γένεα, γένη (εσα)

1. The stems are **γενοσ-** and **γενεσ-**.
2. The letters in parentheses indicate where intervocalic sigma has dropped out: **εσι** > **-εσι**, etc.
3. In the Ionic dialect after sigma dropped out the vowels did not contract.
4. In the Attic dialect after sigma dropped out the vowels did contract: **εα** > **η**; **εο** > **ου**; **εω** > **ω**. For a list of contractions that occurred, see *CGCG* 1.63.
5. Similar nouns are **ἄλγος** *pain*; **ἔπος** *word*; **ἔτος** *year*; **κράτος** *might*; and **τείχος** *wall*.

### Neuter Nouns Ending in –ας: γῆρας, *old age*

	S	PI
N	γῆρας	γῆραα, γῆρᾶ (ασα)
A	γῆρας	γῆραα, γῆρᾶ (ασα)
G	γῆρα <u>ος</u> , γῆρ <u>ω</u> ς (α <u>σο</u> ς)	γηρά <u>ων</u> , γηρῶ <u>ν</u> (α <u>σω</u> ν)
D	γῆρα <u>ϊ</u> , γῆρᾶ (α <u>σι</u> )	γῆρα <u>σι</u> (ν) (α <u>σι</u> (ν))
V	γῆρας	γῆραα, γῆρᾶ (ασα)

	<b>S</b>	<b>PI</b>
<b>N</b>	γῆρας	γῆραα, γῆρᾱ (ασα)
<b>G</b>	γῆραος, γῆρωσ (ασος)	γηράων, γηρῶν (ασων)
<b>D</b>	γῆραϊ, γῆρᾱ (ασι)	γῆρασι (ν) (ασσι (ν))
<b>A</b>	γῆρας	γῆραα, γῆρᾱ (ασα)
<b>V</b>	γῆρας	γῆραα, γῆρᾱ (ασα)

1. The stem is **γηρασ-**.
2. The letters in parentheses indicate where intervocalic sigma has dropped out.
3. In the Ionic dialect after sigma dropped out the vowels did not contract.
4. In the Attic dialect after sigma dropped out the vowels did contract: **αα** > **ᾱ**; **αῖ** > **αι**; **αο** > **ω**; **αω** > **ω**. For a list of contractions that occurred, see *CGCG* 1.63.
5. The noun **γέρας** *gift of honor* declines like **γῆρας**.

#### **Feminine and Masculine Nouns Ending in ης-: τριήρης *trireme***

	<b>S</b>	<b>PI</b>
<b>N</b>	τριήρης	τριήρες, τριήρεις (εσες)
<b>A</b>	τριήρεα, τριήρη (εσα)	τριήρεας, τριήρεις (εσας)
<b>G</b>	τριήρεος, τριήρους (εσος)	τριηρέων, τριήρων (εσων)
<b>D</b>	τριήρει (εσι)	τριήρεισι (ν) (εσσιν)
<b>V</b>	τριήρες	τριήρες, τριήρεις (εσες)

	<b>S</b>	<b>PI</b>
<b>N</b>	τριήρης	τριήρες, τριήρεις (εσες)
<b>G</b>	τριήρεος, τριήρους (εσος)	τριηρέων, τριήρων (εσων)
<b>D</b>	τριήρει (εσι)	τριήρεισι (ν) (εσσιν)
<b>A</b>	τριήρεα, τριήρη (εσα)	τριήρεας, τριήρεις (εσας)
<b>V</b>	τριήρες	τριήρες, τριήρεις (εσες)

1. The stem is **τριηρεσ-**.
2. The letters in parentheses indicate where intervocalic sigma has dropped out.
3. In the Ionic dialect after sigma dropped out the vowels did not contract.

4. In the Attic dialect after sigma dropped out the vowels did contract: **εα** > **η** ; **εε** > **ει**; **εο** > **ου**; **εω** > **ω**.

### Proper Nouns Ending in ης: Σωκράτης *Sokrates*

	S	PI
N	Σωκράτης	Σωκράτε <u>ες</u> , Σωκρά <u>τεις</u> (εσες)
A	Σωκρά <u>τ<u>ε</u>α</u> , Σωκρά <u>τ<u>η</u></u> , Σωκρά <u>τ<u>η</u>ν</u> (εσα)	Σωκρά <u>τ<u>ε</u>α<u>ς</u></u> , Σωκρά <u>τ<u>ει</u>ς</u> (εσας)
G	Σωκρά <u>τ<u>ε</u>ο<u>ς</u></u> , Σωκρά <u>τ<u>ο</u>υ<u>ς</u></u> (εσος)	Σωκρά <u>τ<u>έ</u>ω<u>ν</u></u> , Σωκρά <u>τ<u>ω</u>ν</u> (εσων)
D	Σωκρά <u>τ<u>ει</u></u> (εσι)	Σωκρά <u>τ<u>ε</u>α<u>ι</u></u> (ν) (εσιν)
V	Σωκρά <u>τ<u>ε</u>ς</u>	Σωκρά <u>τ<u>ε</u>ες</u> , Σωκρά <u>τ<u>ει</u>ς</u> (εσες)

	S	PI
N	Σωκράτης	Σωκράτε <u>ες</u> , Σωκρά <u>τεις</u> (εσες)
G	Σωκρά <u>τ<u>ε</u>ο<u>ς</u></u> , Σωκρά <u>τ<u>ο</u>υ<u>ς</u></u> (εσος)	Σωκρά <u>τ<u>έ</u>ω<u>ν</u></u> , Σωκρά <u>τ<u>ω</u>ν</u> (εσων)
D	Σωκρά <u>τ<u>ει</u></u> (εσι)	Σωκρά <u>τ<u>ε</u>α<u>ι</u></u> (ν) (εσιν)
A	Σωκρά <u>τ<u>ε</u>α</u> , Σωκρά <u>τ<u>η</u></u> , Σωκρά <u>τ<u>η</u>ν</u> (εσα)	Σωκρά <u>τ<u>ε</u>α<u>ς</u></u> , Σωκρά <u>τ<u>ει</u>ς</u> (εσας)
V	Σωκρά <u>τ<u>ε</u>ς</u>	Σωκρά <u>τ<u>ε</u>ες</u> , Σωκρά <u>τ<u>ει</u>ς</u> (εσες)

1. The stem is **Σωκρατεσ-**.
2. The form **Σωκράτην** occurs by analogy with the accusative singular of first declension nouns.
3. The letters in parentheses indicate where intervocalic sigma has dropped out.
4. In the Ionic dialect after sigma dropped out the vowels did not contract.
5. In the Attic dialect after sigma dropped out the vowels did contract: **εα** > **η**; **εε** > **ει**; **εο** > **ου**; **εω** > **ω**. For a list of contractions that occurred, see *CGCG* 1.63.
6. The nouns **Διογένης** *Diogenes*, **Περικλής** *Perikles*, and **Σοφοκλής** *Sophokles* decline like **Σωκράτης**.

### 3) Subtype 3 Nouns with Stem Ending in ι- (ablaut, contraction, disappearance of intervocalic digamma, -F-, quantitative metathesis):

## Feminine

	S	PI
N	πόλις	πόλι <u>ς</u> , πόλη <u>ς</u> , πόλ <u>εις</u> (εφε <u>ς</u> )
A	πόλι <u>ν</u>	πόλι <u>ας</u> , πόλη <u>ας</u> , πόλ <u>ις</u> , πόλ <u>εις</u>
G	πόλι <u>ος</u> , πόλη <u>ος</u> , πόλε <u>ως</u>	πόλι <u>ων</u> , πόλε <u>ων</u> (εφ <u>ων</u> )
D	πόλι <u>ι</u> , πόλ <u>ι</u> , πόλη <u>ι</u> , πόλ <u>ει</u> (εφ <u>ι</u> )	πολί <u>εσσι</u> (ν), πόλ <u>εσι</u> (ν), πόλι <u>σι</u> (ν)
V	πόλι	πόλι <u>ς</u> , πόλη <u>ς</u> , πόλ <u>εις</u> (εφε <u>ς</u> )

	S	PI
N	πόλις	πόλι <u>ς</u> , πόλη <u>ς</u> , πόλ <u>εις</u> (εφε <u>ς</u> )
G	πόλι <u>ος</u> , πόλη <u>ος</u> , πόλε <u>ως</u>	πόλι <u>ων</u> , πόλε <u>ων</u> (εφ <u>ων</u> )
D	πόλι <u>ι</u> , πόλ <u>ι</u> , πόλη <u>ι</u> , πόλ <u>ει</u> (εφ <u>ι</u> )	πολί <u>εσσι</u> (ν), πόλ <u>εσι</u> (ν), πόλι <u>σι</u> (ν)
A	πόλι <u>ν</u>	πόλι <u>ας</u> , πόλη <u>ας</u> , πόλ <u>ις</u> , πόλ <u>εις</u>
V	πόλι	πόλι <u>ς</u> , πόλη <u>ς</u> , πόλ <u>εις</u> (εφε <u>ς</u> )

- The stems are **πολεφ-**, **πολι-**, and **πολη-**. Note the **ablaut** (vowel variation).
- In the underlined vowels of the forms **πόληος** and **πόλεως**, quantitative metathesis (an exchange of vowel quantity) occurred.
- The letters in parentheses indicate where intervocalic digamma has dropped out.
- The accent of the form **πόλεως** reflects the accent of the earlier form **πόληος** before quantitative metathesis occurred.
- Contractions occur in **πόλει** (εφι) and **πόλεις** (εφες): **εϊ > ει**; **εε > ει**.
- The accents of the forms **πόλιων** and **πόλεων** are likely by analogy with **πόλεως**.
- The accusative plural **πόλεις** is either a later form modelled on the form of the nominative plural **πόλεις** or is built on the stem **πολε**.
- In the Ionic dialect after digamma dropped out the vowels did not contract.
- In the Attic dialect after digamma dropped out the vowels did contract: **εε > ει**. For a list of contractions that occurred, see CGCG 1.63.
- The nouns **δύναμις** *power*, **ῥβρις** *brutality*, **ποίησις** *poetry*, **λύσις** *release*, **πρᾶξις** *act*, **μάντις** *seer*, and **ὄφις** *serpent* decline like **πόλις**.

**4) Subtype 4 Nouns with Stem Ending in ηυ- or ηφ-** (contraction, disappearance of intervocalic digamma, -Ϝ-, quantitative metathesis):

		<b>Masculine</b>
	<b>S</b>	<b>Pl</b>
<b>N</b>	βασιλεύς (ηυς)	βασιλῆες, βασιλῆς, βασιλεῖς (ηφες)
<b>A</b>	βασιλῆα, βασιλέα (ηφα)	βασιλῆας, βασιλέας later βασιλεῖς (ηφας)
<b>G</b>	βασιλῆος, βασιλέως (ηφος)	βασιλῆων, βασιλέων (ηφων)
<b>D</b>	βασιλῆι, βασιλεῖ (ηφι)	βασιλεῦσι (ν) (ηυσι (ν))
<b>V</b>	βασιλεῦ (ηυ)	βασιλῆες, βασιλῆς, βασιλεῖς

	<b>S</b>	<b>Pl</b>
<b>N</b>	βασιλεύς (ηυς)	βασιλῆες, βασιλῆς, βασιλεῖς (ηφες)
<b>G</b>	βασιλῆος, βασιλέως (ηφος)	βασιλῆων, βασιλέων (ηφων)
<b>D</b>	βασιλῆι, βασιλεῖ (ηφι)	βασιλεῦσι (ν) (ηυσι (ν))
<b>A</b>	βασιλῆα, βασιλέα (ηφα)	βασιλῆας, βασιλέας later βασιλεῖς (ηφας)
<b>V</b>	βασιλεῦ (ηυ)	βασιλῆες, βασιλῆς, βασιλεῖς

1. The stems are **βασιληυ-** and **βασιληφ-**.
2. In **βασιλεύς** and **βασιλεῦσι (ν)**, the stem is shortened from **βασιληυ-** to **βασιλεύ-**.
3. In the underlined vowels of the forms **βασιλῆος** and **βασιλέως** quantitative metathesis (an exchange of vowel quantity) occurred.
4. Intervocalic digamma, -Ϝ-, has dropped out.
5. In these instances where intervocalic digamma, -Ϝ-, has dropped out, quantitative metathesis occurs -ηο > -εω; -ηα > -εᾶ; -ηω > -εω; and -ηα > -εᾶ.
6. Contractions occur in **βασιλεῖ** (ηφι), **βασιλῆς** (ηφες), and **βασιλεῖς** (εφες): **ηι > η > ει; ηες > ης; εες > εις**.
7. The accusative plural **βασιλεῖς** is a later form modelled on the form of the nominative plural **βασιλεῖς**, which developed after **βασιλῆς**.
8. In the Ionic dialect after digamma dropped out the vowels did not contract.
9. In the Attic dialect after digamma dropped out the vowels did contract: **ηι > η > ει; ηες > ης; εες > εις**. For a list of contractions that occurred, see *CGCG* 1.63.

10. Similar nouns are **ἵππεύς** *horserider*, **χαλκεύς** *metal-worker*, **Πρωτεύς** *Proteus*, **Ἀχαρνεύς**, *Akharnian*.

**Practice Identifying Third Declension Nouns.** For the nouns below, tell whether the noun takes set 9 endings, set 10 endings, or declines like one of the four subtypes of third declension nouns. To succeed, you need to identify correctly the gender and the nominative and genitive singular, matching each with the correct set or subtype.

<b>Noun</b>	<b>Set or Subtype</b>
γυνή, γυναικός ἢ <i>woman, wife</i>	set 9
δύναμις, δυνάμιος (δυνάμης, δυνάμεως) ἢ <i>power</i>	πόλις
Ἕλλην, Ἕλληνας ἢ ὁ <i>Greek</i>	set 9
ἔτος, ἔτεος (ἔτους) τό <i>year</i>	γένος
ἵππεύς, ἵππηος (ἵππεως) ὁ <i>knight, cavalryman</i>	βασιλεύς
μέρος, μέροςος (μέρους) τό <i>share, portion, part; limb</i>	γένος
ὄνομα, ὀνόματος τό <i>name</i>	set 10
πάθος, πάθεος (πάθους) τό <i>suffering; experience; emotion</i>	γένος
παῖς, παιδός ἢ ὁ <i>child</i>	set 9
πατήρ, πατρός ὁ <i>father</i>	μήτηρ
πλήθος, πλήθεος (πλήθους) τό <i>great number</i>	γένος
πρᾶγμα, πράγματος τό <i>matter, thing, affair; problem</i>	set 10
πρᾶξις, πράξιος (πράξης, πράξεως) ἢ <i>action</i>	πόλις
σῶμα, σώματος τό <i>body</i>	set 10
τείχος, τείχεος (τείχους) τό <i>wall; (pl.) stronghold</i>	γένος
τέλος, τέλεος (τέλους) τό <i>end, boundary</i>	γένος
φύσις, φύσιος (φύσεως, φύσεως) ἢ <i>nature</i>	πόλις
χάρις, χάριτος ἢ <i>charm, grace, favor</i>	set 9
χρῆμα, χρήματος τό <i>thing; (pl.) wealth</i>	set 10

**Practice Understanding Adjective and Noun Agreement.** Pick the article that agrees in gender, case, and number with the nouns below. Note that to perform this exercise correctly you must know both the gender and the case of each noun. To determine a noun's gender you may cut and paste the noun into the search bar of the PDF, you may look the noun up in the glossary in this text, you may use the online resource, [Logeion Lexicon](https://logeion.uchicago.edu), or [Wiktionary](https://en.wiktionary.org/wiki/)<sup>1</sup> or you may

<sup>1</sup> <https://logeion.uchicago.edu/lexidium>  
<https://en.wiktionary.org/wiki/%CF%86%CE%B7%CE%BC%CE%AF>

use any resource that gives you the correct gender of nouns. To determine the correct case, use your knowledge of stems and endings. Check your answers with those in the Answer Key.

<u>Article that Agrees</u>	<u>Noun</u>	<u>Article that Agrees</u>	<u>Noun</u>
	άνήρ		πάθει
	βασιλέα		παῖς
	γένος		πατήρ
	γυνή		πλήθος
	Δία		πόλεως
	δυνάμεως		πολίτης
	Ἕλληνας		πράγμα
	ἔτει		σώμασι (ν)
	ἵππης		τείχους
	μέρη		φύσιν
	μητρός		χάριτες
	ναυσί		χειρῶν
	ὀνόμασι (ν)		χρήματα

## Helen

Born to Leda and to Zeus, Helen has three siblings: Klytaimnestra, Kastor, and Polydeukes. Helen and Polydeukes (aka Pollux) are said to be the children of Zeus and Leda, the wife of Tyndareus, whom Zeus seduced after taking the form of a swan. Kastor and Klytaimnestra are the children of the mortals, Tyndareus and Leda. Helen is cited as the reason why the Greeks fought the Trojan War, whose cause dates back to a time when the gods and goddesses were celebrating the wedding of the mortal Peleus to the goddess Thetis. All divinities were invited to the wedding except for Eris, the goddess of discord and strife. She attended anyway and threw a golden apple amidst the guests, announcing that it belonged to the most beautiful. Zeus' wife Hera claimed the apple as did Athene, goddess of war and crafts, and Aphrodite, goddess of love. Each goddess thought she was the most beautiful and should be given the golden apple. Zeus turned the matter over to the Trojan prince, Paris (aka Alexandros) who presided over a beauty contest, referred to as the Judgment of Paris. Each goddess offered Paris a bribe. Hera offered him world dominion; Athene offered him martial excellence; and Aphrodite offered him Helen, the most beautiful woman in the world, though she was already married to the Greek king Menelaos. Paris chose

Aphrodite and Helen. He sailed to Greece and took Helen from her home. She either went willingly, went against her will, or was sent to Egypt with a phantom Helen taking her place in Troy and in Paris' arms. Menelaos and his brother Agamemnon assembled an army of Greeks, charged with going to Troy to take Helen back. In Euripides' play, *Helen* (Ἑλένη), Helen has been in Egypt for the ten years of the Trojan War when her husband Menelaos arrives, shipwrecked on his journey home from Troy.

**Practice Translating.** Translate the sentences below, which are adapted from the prologue of Euripides' *Helen* (Ἑλένη). Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive endings are italicized; dative endings are highlighted; and accusative endings are underlined. Note that the third declension increases the number of possible endings for the nominative singular. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Case	Ending	Function
Nominative	<b>-α, -αι, -εως, -η, -ης, -ις, -ο, -ος</b>	subject of the verb
Genitive	<i>-εως, -ης, -ου, -ος, -ους, -ων</i>	possession, dependence, object of a preposition
Dative	<b>-ῃ, -ῃ, -οι, -οις, -ω</b>	indirect object of the verb; possession
Accusative	<u>-α, -ας, -ε, -εα, -η, -ην, -ν, -ον, -ος</u>	object of verb or preposition and motion toward

Ἑλένη: λόγος ὅτι Ζεὺς κύκνου μορφώματα λαμβάνει καὶ Λήδαν πέτεται εἰς ἐμὴν μητέρα. ὄνομά δ' ἐστὶ ἐμοὶ Ἑλένη καὶ ἃ δὲ πάσχω κακά, λέγω τοῖς Ἑλλήνοισι. ἔρχονται αἱ θεαὶ κάλλους πέρι εἰς Ἰδαῖον. Ἥρα, Κύπρις τε παρθένος τε. αἱ θεαὶ μορφῆς ἐθέλουσι διαπεραίνειν κρίσιν. Κύπρις νικάει καὶ ἐμὸν κάλλος Ἀλέξανδρῳ δίδωσιν. ἐκ δὲ Ἰδαίου λείπει Πάρις καὶ εἰς Σπάρτην ἦκει καὶ βούλεται ἐμὸν λέχος ἔχειν. Ἥρα δὲ μέμφεται ὅτ' οὐ νικάει τὰς θεὰς καὶ ἐξανεμοί ἐμὰ Ἀλεξάνδρῳ λέχη. Ἥρα δὲ δίδωσι οὐχ ἐμῆ ἀλλ' ὁμοίει ἐμοὶ εἰδωλὸν καὶ οὐρανοῦ συντίθησιν ἄπο. τὰ δὲ Διὸς βουλευματα πόλεμον εἰσφέρει Ἑλλήνων χθονὶ καὶ Φρυγί. ὁ δὲ Ζεὺς βούλεται ὄχλου βροτῶν πλήθεος τε κουφίζειν μητέρα χθόνα καὶ γνωτὸν τιθεῖν Ἀχιλλέα. λαμβάνει δὲ ἐμῆ Ἑρμῆς καὶ νεφέλῃ καλύπτει καὶ εἰς οἶκον Πρωτέως ἰδρύει.

Verbs

<b>*βούλομαι</b> <i>want, prefer; wish, be willing</i>	<b>κουφίζω</b> <i>be light; lighten, make light 'x' in acc. of 'y' in gen.; lift up, raise</i>
<b>διαπεραίνω</b> <i>bring to a conclusion, discuss</i>	<b>*λαμβάνω</b> <i>take, receive, capture</i>
<b>*δίδωμι</b> <i>give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks</i>	<b>*λέγω</b> <i>say, tell, speak</i>
<b>*εἰμί</b> <i>be, be possible</i>	<b>λείπω</b> <i>leave</i>
<b>εἰσφέρω</b> <i>bring, bring upon</i>	<b>μέμφομαι</b> <i>blame, criticize, find fault, complain</i>
<b>*ἐθέλω (θέλω)</b> <i>wish, be willing</i>	<b>νικάω</b> <i>win, conquer</i>
<b>ἐξανεμώω</b> <i>fill with air, inflate</i>	<b>ὀμοιόω</b> <i>make 'x' in acc. like 'y' in the dat.</i>
<b>*ἔρχομαι</b> <i>come, go</i>	<b>*πάσχω</b> <i>suffer</i>
<b>*ἔχω</b> <i>have, hold; be able + inf.; ἔχειν to be well</i>	<b>πέτομαι</b> <i>fly</i>
<b>*ἦκω</b> <i>have come, be present</i>	<b>συντίθημι</b> <i>put together</i>
<b>ιδρύω</b> <i>place</i>	<b>*τιθέναι</b> <i>to make</i>
<b>καλύπτω</b> <i>hide</i>	<b>*τίθημι</b> <i>put, place</i>

Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
ἄ	ῶν	οῖς	ἄ	<i>what</i>
Ἀλέξανδρος	Ἀλεξάνδρου	Ἀλέξανδρι	Ἀλέξανδρον	<i>Alexandros, Paris</i>
Ἀχιλλεύς	Ἀχιλλέως	Ἀχιλλεῖ	Ἀχιλλέα	<i>Akhilleus</i>
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	<i>she, her, hers</i>
*αὐτός	αὐτοῦ	αὐτῷ	αὐτόν	<i>he, him, his</i>
βουλευματα	βουλευμάτων	βουλευμασι	βουλευματα	<i>will</i>
βροτοί	βροτῶν	βροτοῖς	βροτούς	<i>mortals</i>
γνωτός	γνωτοῦ	γνωτῷ	γνωτόν	<i>known, famous</i>
εἰδωλον	εἰδώλου	εἰδώλῳ	εἰδωλον	<i>image, idol</i>
Ἑλένη	Ἑλένης	Ἑλένῃ	Ἑλένην	<i>Helen</i>

Nominative	Genitive	Dative	Accusative	English Equivalent
*Ἕλληνοι	Ἑλλήνων	Ἑλλήνοις	Ἑλλήνους	Greeks
*ἐμά	ἐμῶν	ἐμοῖς	ἐμά	my
*ἐμόν	ἐμοῦ	ἐμῷ	ἐμόν	my
Ἑρμῆς	Ἑρμοῦ	Ἑρμῆι	Ἑρμῆν	Hermes
*Ζεὺς	Διός	Δίι	Δία	Zeus
Ἥρα	Ἥρας	Ἥρᾳ	Ἥραν	Hera
*θεαί	θεῶν	θεαῖς	θεάς	goddesses
Ἴδαϊον	Ἴδαίου	Ἴδαίῳ	Ἴδαῖον	Mt. Ida
*κακά	κακῶν	κακοῖς	κακά	evils
κάλλος	κάλλεος	κάλλει	κάλλος	beauty
κρίσις	κρίσεως	κρίσει	κρίσιν	judgment, trial
κύκνος	κύκνου	κύκνῳ	κύκνον	swan
Κύπρις	Κύπριδος	Κύπριδι	Κύπριν	Aphrodite
Λήδα	Λήδας	Λήδα	Λήδαν	Leda
λέχος	λέχεος (-ους)	λέχει	λέχος	bed, marriage-bed
λέχη	λέχων	λέχεσι (ν)	λέχη	bed, marriage-bed
*λόγος	λόγου	λόγῳ	λόγον	word, story
*μήτηρ	μητρός	μητρί	μητέρα	mother
μορφή	μορφῆς	μορφῆι	μορφήν	form, shape, beauty
μορφώματα	μορφωμάτων	μορφώμασι	μορφώματα	form, shape
νεφέλη	νεφέλης	νεφέλῃ	νεφέλην	cloud
οἶκος	οἴκου	οἴκῳ	οἶκον	house, palace
*ὄνομα	ὀνόματος	ὀνόματι	ὄνομα	name
οὐρανός	οὐρανοῦ	οὐρανῷ	οὐρανόν	heaven, sky
ὄχλος	ὄχλου	ὄχλῳ	ὄχλον	crowd, throng
παρθένος	παρθένου	παρθένῳ	παρθένον	Athena, maiden
Πάρις	Πάριδος	Πάριδι	Πάριν	Paris, Alexandros
*πλήθος	πλήθεος (-ους)	πλήθει	πλήθος	great number
*πόλεμος	πολέμου	πολέμῳ	πόλεμον	war
Πρωτεύς	Πρωτέως	Πρωτεῖ	Πρωτέα	Proteus
Σπάρτη	Σπάρτης	Σπάρτῃ	Σπάρτην	Sparta

Nominative	Genitive	Dative	Accusative	English Equivalent
Φρύγες	Φρυγῶν	Φρυξί (ν)	Φρύγας	<i>Phrygians</i>
χθών	χθονός	χθονί	χθόνα	<i>earth, ground</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize

**Practice Parsing Greek Sentences.** Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, tell what noun they agree with in gender, number, and case.

τὰ δὲ Διὸς βουλευματα πόλεμον εἰσφέρει Ἑλλήνων χθονί καὶ Φρυξί.

Check your answers with those in the Answer Key.

**Module 13 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words the greater mastery of the language you will have.

### Nouns

άνήρ, άνδρός ὁ *man, husband*

βασιλεύς, βασιλῆος (βασιλέως) ὁ *king, chief*

γυνή, γυναικός ἡ *woman, wife*

δύναμις, δυνάμιος (δυνάμης, δυνάμεως) ἡ *might, strength, power; force, army*

Ἕλλην, Ἕλληνος ἡ ὁ *Greek*

νηῦς (ναῦς), νεός (νεώς) ἡ *ship*

παῖς, παιδός ἡ ὁ *child*

πατήρ, πατρός ὁ *father*

πόλις, πόλιος (πόληος, πόλεως) ἡ *city*

### Verb

μέλλω *be about to, be going to; be likely to + inf. (fut. inf. in Attic)*

1. The noun ναῦς is similar to the third declension noun βασιλεύς.

N	νηϋς, ναϋς		νέες, νῆες	(νῆρες < νᾶρες)
A	νέα, ναϋν	(ναϋν)	νῆας, νέας, ναῦς	
G	νεός, νεώς	(νηρός < νᾶρός)	νεῶν	(νηρῶν < νᾶρῶν)
D	νηΐ	(νηρί < νᾶρί)	νηυσί, ναυσί (ν)	(ναυσί (ν))
V	ναῦ		νέες, νῆες	(νῆρες < νᾶρες)
N	νηϋς, ναϋς		νέες, νῆες	(νῆρες < νᾶρες)
G	νεός, νεώς	(νηρός < νᾶρός)	νεῶν	(νηρῶν < νᾶρῶν)
D	νηΐ	(νηρί < νᾶρί)	νηυσί, ναυσί (ν)	(ναυσί (ν))
A	νέα, ναϋν	(ναϋν)	νῆας, νέας, ναῦς	
V	ναῦ		νέες, νῆες	(νῆρες < νᾶρες)

## Etymology Corner XIII by Dr. E. Del Chrol

### Technical Terms 9, Parts of Speech

**Subordinating Conjunctions, Module 5.** The word **subordinate** is built from the Latin prefix **sub-** *below, under* and noun **ordo** *row, order, rank*. A subordinating conjunction *ranks* one clause *below* the other clause, linking a dependent to an independent clause (similarly a **submarine** (E *marine* < L **mare** *sea*) goes *under* the sea. So, what does independent (**in not**, **de down from**, and **pendere to hang down**) mean? **Pendere to hang down** conveys the meaning of *hanging* in the way a **pendulum** *hangs* and swings or a **pendent** is a piece of jewelry that *hangs* from a chain. The prefix **de-** means *down from*. The prefix **in-** *not* negates **dependent** and functions just as the Germanic prefix **un-** does for Anglo-Saxon words, like **uncool** (*cool* < OE *cōl* < a Germanic root). Your kids, while they still rely on you for sustenance, are metaphorically hanging off you. I always think of [sloth babies](https://www.google.com/search?q=sloth+babies+hanging+on+mother)<sup>1</sup> (follow the link to see a picture). Once your kids come of age and can (or at least should be able to) take care of themselves, they are independent, or literally, *not hanging off* of you anymore. A **clause**, a combination of a verb with a subject, is a contained entity, or something that is complete and *closed* (**claudere**, the root of both English words **clause** and **closed**). A **clause** has the sense of *distinct, closed off* from the other parts of the sentence. Clauses are like kids. If they can stand on their own, they are **independent clauses**. If they rely on another clause to complete their meaning, they are **dependent clauses**.

1 <https://www.google.com/search?q=sloth+babies+hanging+on+mother>

**What to Study and Do 13.** Before moving on to the next module, make sure that you have memorized ending sets 9 and 10 for third declension nouns and that you can decline third declension nouns. Your main focus should be on committing ending sets 9 and 10 to memory. In order to remember these endings for the long term, review them a few times each week. When reviewing, make sure that you can write them out from memory without looking at the answers. Plan on reading this module two or three times. On each read your understanding will improve.

**Learning Tip 13: Stress is Normal.** Continuous learning requires analysis, logic, and memorization. Discontinuous learning involves ambiguity, creativity, and reframing. As you are presented with a novel concept, such as a completely different system of communication, you experience ambiguity and discomfort because you are required to assimilate new factual information (endings and vocabulary) and to think differently about this information from how you have done before. This process can be stressful. Remember that this stress is normal. Accept the difficulty and continue to work at understanding the new information. Using memory techniques can help to ease your stress. Of all the memory strategies used by expert memorizers, the memory palace is the one they employ most frequently. This textbook offers several variations on the memory-palace technique. The first variation is based upon your car. Let's say you want to memorize the preposition and adverb **ἀνά** (prep.) *on, upon, onto* + gen. or dat.; *up to, throughout* + acc.; (adv.) *thereon, thereupon, throughout*. We start at the car's grille. I picture **Anna** Karenina standing **on** or **upon** the car's grille. **Anna** reminds me of **ἀνά**. **Anna's** standing **on** or **upon** the grille reminds me of the meanings **on** or **upon**. Anna steps from the grille **onto** the hood. On the windshield is a case of **Genesee** beer and a bowl filled with **dates**. The **Genesee** beer and the bowl of **dates** remind me that when **ἀνά** means **on, upon, onto**, it takes the **genitive** or **dative** case. Next **Anna** Karenina drives the car **up to** a river in the park. She takes a picture and then drives **throughout** the park. As she drives **throughout** the park, she sees a policeman pointing an **accusing** finger at her. The policeman's **accusing** finger reminds me that **ἀνά** takes the **accusative** case when it means **up to** or **throughout**. Picture the events happening in real time, and feel the heat of the policeman's **accusing** finger directed at Anna. Anna **adds** a **verb** of declaration to the scene. She declares **thereon** or **thereupon** that **throughout** she has been innocent. She quickly departs the park and drives **up to** the garage and away from the **accusing** finger of the policeman. When she arrives she sits **on** or **upon** the grille of the car and then steps **onto** the hood where she drinks a **Genesee** beer and eats a **date** from the bowl. The car can be one of many different memory palaces you use in order to remember information you want to recall precisely. The memory technique still requires repetition and review. As you improve at using this technique, you will find your ability to remember accurately also improves

# Self-Assessment Modules 1–13

---

Rate yourself on a scale of 1 to 10, where 10 represents mastery and 1 its opposite. Answer each of the below thoughtfully. For any score less than a 7, review the material.

## MEMORY

1. Do I have the alphabet (upper- and lower-case letters, names of letters) and the sounds (long vowels, short vowels, diphthongs) memorized?
2. Can I accent almost any noun or verb?
3. Can I define adjectives, adverbs, articles, conjunctions, nouns, prefixes, prepositions, and substantive adjectives?
4. Do I have a strategy for translating, especially when I get stuck?
5. Do I know how to get the stem for adjectives, nouns, and verbs and can I conjugate and decline them?
6. Have I memorized the **Case and Function Chart** ?
7. Have I memorized the verb and noun endings and do I know how to put them on the correct stem?
8. Have I memorized the article?
9. Have I memorized the essential vocabulary?

## APPLICATION AND CONCEPTS

1. Do I have a strategy for memorization and do I use it?
2. Can I pronounce basic and complex words correctly? If not, do I have a strategy for improving?
3. Do I understand how endings create meaning?
4. Do I understand the functions of adverbs, adjectives, conjunctions, nouns, prefixes, prepositions, and verbs?

5. Can I apply my knowledge of the functions of adverbs, adjectives, conjunctions, nouns, prefixes, prepositions, and verbs to parse sentences in English?
6. Do I understand how to apply the **Case and Function Chart**? Could I teach another how to use it?
7. Do I understand how the article can be used to create a noun? Can I provide three specific and different examples in Greek?
8. Do I understand the key differences between how English creates meaning and how Greek does? Hint: English creates meaning in two distinct ways and Greek does the same in two.

## Guest Feature 2

# Tom Holland on the Art of Translating Herodotos

---

Tom Holland, an award-winning historian, author and broadcaster, tells us about his lifelong fascination with Herodotos. For more information, visit his website:

Tom Holland.<sup>1</sup>

Herodotus is my favourite historian. I first read him when I was twelve, and since then I have repeatedly returned to him. Every time I do so I find new things to notice, to admire, to enjoy. Only when I sat down to translate him, however, did I feel that I was truly coming to know him. The chance to live with Herodotus from the beginning of what he had written to the very end felt like entering a kind of marriage. It took me time to become easy with his ways. He was full of complexities that caused me trouble and difficulty. Only with familiarity did I come to appreciate just how various his moods might be. Never once, though, did I regret it. Translation can make or break a relationship. Translating Herodotus, I was confirmed for good in my love.

His great work is many things—the first example of non-fiction, the beginning point of history, the most important source of information we have for a stirring episode in human affairs—but it is above all a treasure-trove of wonders. There is very little that Herodotus does not find fascinating. He is forever moving from theme to theme. The Greek word, **ιστορία**, at the time when he used it to describe what he was attempting, meant not a study of the past, but simply ‘enquiry’—and though there is certainly no lack of history in his great work, there is also plenty of geography, ethnography and zoology. There are laugh-out-loud anecdotes and chilling tales of revenge,

---

1 <https://www.tom-holland.org/>.

accounts of mummification and disquisitions on giant ants, stirring narratives of battles and tales of bedroom duplicity. This means that there is never one single style. The fun of translating Herodotus lies not just in tracking the range and variety of his Greek, but in finding ways of conveying some sense of it in English. The many different accents and tones with which Herodotus speaks are the surest key to Herodotus himself.

Centuries after his death, a critic in the Roman Empire described him as being “very like Homer”. By this he meant that Herodotus was to prose what the author of the *Iliad* and the *Odyssey* was to epic: the supreme, the original fountainhead. To read his ‘enquiry’ is to engage with something both primal and heroic: an attempt to push back the frontiers of knowledge on almost every conceivable front. The premium that Herodotus set on providing sources for his material is so taken for granted now by historians that it is possible not to recognize just how revolutionary it originally was. In his account of the build-up to the battle of Plataea, for instance, he describes what he has been told by a man called Thersander of Orchomenus, who in turn is reporting what he was told at a banquet by a Persian fellow-guest. It is a moment to send a shiver down the spine. Men dead for two-and-a-half-thousand years are being given voice. We are witness to the birth-pangs of historical method. History is doubly being made. Thrilling though it is to read such a passage in English, it is even more so to read it in Greek. Few experiences in literature can rival it.

Herodotus’ ambition, he declares in the opening sentence of the first work of history ever written, was to ensure that “human achievement may be spared the ravages of time”. Literally, he spoke of not allowing them to become *ἐξίτηλα*, a word that could be used in a technical sense to signify the fading of paint from inscriptions or works of art. Today, the colours applied by Herodotus to his portrait of the long-gone world in which he lived remain as fresh and exuberant as ever. The surest and most moving way to inspect them, however, is by mastering the language in which he wrote. Herodotus is a joy in any language; but to read him in Greek is a rare and precious privilege. I rank the chance I was given to translate him as one of the great experiences of my life.

To watch an interview with Tom by Viral History, follow this link:

Viral History’s Interview with Tom Holland.<sup>2</sup>

---

2 [https://www.youtube.com/watch?v=cyQUu\\_1XlhA](https://www.youtube.com/watch?v=cyQUu_1XlhA).

## Module 14

# First Declension Nouns in $-η$ and $-ᾱ$ and $τίς, τί; τίς, τι; ὅστις, ἥτις, ὅτι$

---

## Nouns

Nouns in Greek are defined just like nouns are in English; but the way they create meaning is different. As in English, Greek nouns (**ὀνόματα**) refer to people, places, things, and ideas. Greek nouns have endings. English nouns can change form when they show possession, as in **Jada's book**, where the 's is added as a suffix and indicates that the book belongs to Jada. English nouns also change form when expressing the plural: two **suns**, three **oxen**, four **mice**. The endings on Greek nouns, as we have seen previously, create the same meanings that English does through form change, word order, and the use of prepositional phrases.

## First Declension Nouns in $-η$ and $-ᾱ$

All first declension nouns ending in  $-η$  or  $-ᾱ$  are feminine in gender. Memorize both sets of endings, know how to obtain a noun's stem, and know how to decline the nouns.

## Dialect Note

Historically in the Ionic dialect there was a vowel shift where eta replaced long alpha. In the Attic dialect this shift occurred in the noun endings except after  $-ε$ ,  $-ι$ , or  $-ρ$ : Attic **χώρᾱ** and Ionic **χώρη**.

## Declining First Declension Nouns in $-η$ and $-ᾱ$

To decline first declension nouns ending in  $-η$  or  $-ᾱ$ , first get the stem by removing the genitive singular ending  $-ης$  or  $-ᾶς$ . What remains is the **stem**, the base of the word to which the ending is joined. To the stem add the following endings:

Feminine			Feminine		
Set 1			Set 2 (stem ends in -ε, -ι, -ρ)		
	S	Pl		S	Pl
Nominative	-η	-αι	Nominative	-ᾱ	-αι
Accusative	-ην	-ᾱς	Accusative	-ᾶν	-ᾱς
Genitive	-ης	-ῶν	Genitive	-ᾶς	-ῶν
Dative	-ῃ	-αῖς	Dative	-ᾷ	-αῖς
Vocative	-η	-αι	Vocative	-ᾱ	-αι

Feminine			Feminine		
Set 1			Set 2 (stem ends in -ε, -ι, -ρ)		
	S	Pl		S	Pl
Nominative	-η	-αι	Nominative	-ᾱ	-αι
Genitive	-ης	-ῶν	Genitive	-ᾶς	-ῶν
Dative	-ῃ	-αῖς	Dative	-ᾷ	-αῖς
Accusative	-ην	-ᾱς	Accusative	-ᾶν	-ᾱς
Vocative	-η	-αι	Vocative	-ᾱ	-αι

### τέχνη, τέχνης

To decline **τέχνη, τέχνης** ἡ *skill*, take the genitive singular **τέχνης** and remove the genitive singular ending **-ης** to get the stem, **τέχν-**. Then add the endings from Set 1 above.

	Singular	Plural
N	τέχνη	τέχναι
A	τέχνην	τέχνᾱς
G	τέχνης	τεχνῶν
D	τέχνῃ	τέχναις
V	τέχνη	τέχναι

	Singular	Plural
N	τέχνη	τέχναι
G	τέχνης	τεχνῶν
D	τέχνῃ	τέχναις

	Singular	Plural
A	τέχνην	τέχνας
V	τέχνη	τέχναι

### χώρᾱ, χώρᾱς

To decline **χώρᾱ, χώρᾱς ἡ land, country**, take the genitive singular **χώρᾱς**, and remove the genitive singular ending **-ᾱς** to get the stem, **χώρ-**. Then add the endings from Set 2 above.

	Singular	Plural
N	χώρᾱ	χώραι
A	χώρᾱν	χώρᾱς
G	χώρᾱς	χωρῶν
D	χώρᾱ	χώραις
V	χώρᾱ	χώραι

	Singular	Plural
N	χώρᾱ	χώραι
G	χώρᾱς	χωρῶν
D	χώρᾱ	χώραις
A	χώρᾱν	χώρᾱς
V	χώρᾱ	χώραι

### ἀρχή, ἀρχῆς

To decline **ἀρχή, ἀρχῆς ἡ rule, command; beginning; province**, take the genitive singular **ἀρχῆς** and remove the genitive singular ending **-ης** to get the stem, **ἀρχ-**. Then add the endings from Set 1 above.

	Singular	Plural
N	ἀρχή	ἀρχαί
A	ἀρχήν	ἀρχάς (ᾱ)
G	ἀρχῆς	ἀρχῶν
D	ἀρχῆ	ἀρχαῖς
V	ἀρχή	ἀρχαί

	<b>Singular</b>	<b>Plural</b>
<b>N</b>	ἀρχή	ἀρχαί
<b>G</b>	ἀρχῆς	ἀρχῶν
<b>D</b>	ἀρχῇ	ἀρχαῖς
<b>A</b>	ἀρχήν	ἀρχάς (ᾱ)
<b>V</b>	ἀρχή	ἀρχαί

1. The accent of nouns as a rule is persistent and is given by the nominative singular. The genitive plural is an exception to this rule. The genitive plural of all first declension nouns is **-ῶν** with a circumflex accent on the ultima.
2. The vocative is the same as the nominative in the plural of all nouns and the same in the singular for nouns of this declension
3. Note that **χώρᾱς** can be either genitive singular or accusative plural. **χώρᾱς** is a look-alike form. Use context to determine which case and number it is.
4. First declension nouns differ only in the singular. All first declension nouns follow the same pattern in the plural.
5. The diphthongs **-αι** and **-οι** when final (the last two letters at the end of a word) count as a short for purposes of accentuation except in the optative, a mood that you'll learn in Part II of the *21st-Century* series. Hence in **χώρᾱι** the accent (**PLUS**) is a circumflex.
6. When a first declension noun has an acute accent on the ultima in the nominative, the accent is changed to a circumflex in the genitive and dative, singular and plural. Note a similar change occurs in the same forms of the article.

**Practice Declining Nouns.** Decline the two nouns below. When declining, list the five cases in the singular and in the plural. Include the article. Check your answers with those in the Answer Key.

ψυχή, ψυχῆς ἡ *soul*  
 ἀγορά, ἀγορᾱς ἡ *marketplace*

Writing out nouns with their endings assists in your memorization of endings.

## Pronouns and Adjectives

Remember that pronouns take the place of nouns and function just as other Greek nouns do. Adjectives agree in gender, case, and number with the nouns they modify. If no noun is present, supply the appropriate noun based upon the adjective's gender and number or upon context. Adjectives that function as nouns are substantive.

## The Interrogative Pronoun and Adjective, τίς, τί

As a pronoun the interrogative **τίς, τί** means *who?* or *what?*; as an adjective the interrogative **τίς, τί** means *which?* or *what?*

### Singular

	M/F	N
N	τίς	τί
A	τίνα	τί
G	τίνος, τοῦ	τίνος, τοῦ
D	τίνι, τῷ	τίνι, τῷ

### Plural

	M/F	N
N	τίνες	τίνα
A	τίνας	τίνα
G	τίνων	τίνων
D	τίσι (ν)	τίσι (ν)

### Singular

	M/F	N
N	τίς	τί
G	τίνος, τοῦ	τίνος, τοῦ
D	τίνι, τῷ	τίνι, τῷ
A	τίνα	τί

### Plural

	M/F	N
N	τίνες	τίνα
G	τίνων	τίνων
D	τίσι (ν)	τίσι (ν)
A	τίνας	τίνα

1. When followed by another word, the acute accent on **τίς, τί** never changes to a grave.

## The Indefinite Pronoun and Adjective **τις, τι**

As a pronoun **τις, τι** means *someone, something, anyone, anything; certain one, certain thing*; as an adjective **τις, τι** means *some, any; certain; a*. Use *certain* when an author is making reference to something particular without making the identification precise.

### Singular

	M/F	N
N	τις	τι
A	τινα	τι
G	τινός, του	τινός, του
D	τινί, τῳ	τινί, τῳ

### Plural

	M/F	N
N	τινές	τινά
A	τινάς	τινά
G	τινῶν	τινῶν
D	τισί (ν)	τισί (ν)

### Singular

	M/F	N
N	τις	τι
G	τινός, του	τινός, του
D	τινί, τῳ	τινί, τῳ
A	τινα	τι

### Plural

	M/F	N
N	τινές	τινά
G	τινῶν	τινῶν
D	τισί (ν)	τισί (ν)
A	τινάς	τινά

1. The indefinite pronoun and adjective differ from the interrogative pronoun and adjective in accent only and are enclitics. Enclitics are pronounced closely with the word that precedes them. Some common ones are the adverbs **γε**, **ποθέν**, **ποι**, **ποτέ**, **που**, **πώς**, and **τοι**; the conjunction **τε**; the pronouns **με**, **μοι**, **μου**, **σε**, **σοι σου**, **τι**, and **τις**; and the verbs **εἰμί**, **φημί**. Enclitics sometimes have an accent and sometimes do not. They can also affect the accent of the word that precedes them. How they do is covered in Part II of the *21st-Century* series.

## The Indefinite ὅστις, ἥτις, ὅτι

**ὅτι**, **ὅστις**, **ἥτις**, **ὅτι** as an indefinite relative pronoun means *whoever*, *whatever*. As an indefinite interrogative pronoun and adjective it means *who*, *what*. It is formed by combining the relative pronoun, **ὅς**, **ἡ**, **ὅ** with **τις**, **τι**.

<b>Singular</b>			
	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	ὅστις	ἥτις	ὅτι
<b>A</b>	ὄντινα	ἦντινα	ὅτι
<b>G</b>	οὗτινος, ὅτου	ἦστινος	οὗτινος, ὅτου
<b>D</b>	ὧτινι, ὅτω	ἦτινι	ὧτινι, ὅτω

<b>Plural</b>			
	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	οἷτινες	αἷτινες	ἅτινα
<b>A</b>	οὗστινας	ἄστινας	ἅτινα
<b>G</b>	ὧντινων, ὅτων	ῶντινων	ὧντινων, ὅτων
<b>D</b>	οἷστισι (ν), ὅτοις	αἷστισι (ν)	οἷστισι (ν), ὅτοις

<b>Singular</b>			
	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	ὅστις	ἥτις	ὅτι
<b>G</b>	οὗτινος, ὅτου	ἦστινος	οὗτινος, ὅτου
<b>D</b>	ὧτινι, ὅτω	ἦτινι	ὧτινι, ὅτω
<b>A</b>	ὄντινα	ἦντινα	ὅτι

<b>Plural</b>			
	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	οἴτινες	αἴτινες	ἄτινα
<b>G</b>	ῶντινων, ὄτων	ῶντινων	ῶντινων, ὄτων
<b>D</b>	οἴσισι (ν), ὄτοις	αἴσισι (ν)	οἴσισι (ν), ὄτοις
<b>A</b>	οὔστινας	ἄστινας	ἄτινα

**Practice Translating the Interrogative Pronoun and Adjective.** Check your understanding with the translations in the Answer Key.

1. τίς ἄρχει στρατιᾶς;
2. τί δεῖ αὐτήν πράττειν;
3. τίνι πέμπετε τὰ δῶρα;
4. τίνος βιβλίον ἔχομεν;
5. τίνας δεῖ ἐλθεῖν;
6. τίς βασιλεὺς ἄρχει χώρας;
7. τί ἔργον δεῖ αὐτοὺς πράττειν;
8. τίνος ποιητοῦ βιβλίον ἔχουσιν;
9. τίνας στρατιώτας δεῖ ἐλθεῖν;
10. εἰς τίνας στρατιώτας δεῖ ἐλθεῖν;

**Practice Translating the Indefinite Pronoun and Adjective.** Check your understanding with the translations in the Answer Key.

1. ἄρχει τις στρατιᾶς.
2. δεῖ τι αὐτήν πράττειν.
3. πέμπετέ τινι τὰ δῶρα;
4. βιβλίον τινὸς ἔχομεν;
5. δεῖ τινὰς ἐλθεῖν;
6. βασιλεὺς τις ἄρχει χώρας;
7. ἔργον τι δεῖ αὐτοὺς πράττειν;
8. ποιητοῦ τίνος βιβλίον ἔχουσιν;
9. στρατιώτας τινὰς δεῖ ἐλθεῖν;
10. εἰς τινὰς στρατιώτας δεῖ ἐλθεῖν;

**Practice Translating the Indefinite Relative Pronoun and Indefinite Interrogative Pronoun and Adjective.** Check your understanding with the translations in the Answer Key.

1. ὅστις ἄρχει τῆς στρατιᾶς καλὰ πράττει.
2. ὅτι δεῖ αὐτήν πράττειν εὖ πράττει.
3. κακὰ πέμπω ᾧτινι πέμπετε τὰ δῶρα.
4. βασιλεὺς ὅστις ἄρχει χώρας κακὰ πάσχει.

### Vocabulary

*ἄρχω <i>rule, command; begin + gen.</i>	*κακός, κακή, κακόν <i>bad, evil, cowardly</i>
*βασιλεύς, βασιλῆος (βασιλέως) ὁ <i>king, chief</i>	*πάσχω <i>suffer</i>
βιβλίον, βιβλίον τό <i>book</i>	*πέμπω <i>send</i>
*δεῖ <i>it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come</i>	ποιητής, ποιητοῦ ὁ <i>poet</i>
δῶρον, δώρου τό <i>gift</i>	*πράσσω (πράττω) <i>do, make; fare; + κακῶς suffer</i>
*ἐλθεῖν <i>to come, to go</i>	στρατιά, στρατιᾶς ἡ <i>army</i>
*ἔργον, ἔργου τό <i>deed, task, work; ἔργον in truth, in deed</i>	στρατιώτης, στρατιώτου ὁ <i>soldier</i>
*ἔχω <i>have, hold; be able + inf.; καλῶς ἔχειν to be well</i>	*χώρᾱ, χώρᾱς ἡ <i>land, country</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Translating.** Translate the sentences below, adapted from Euripides' *Herakles* or *Herakles Mainomenos* (Ἡρακλῆς μαινόμενος). Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive endings are italicized; dative endings are highlighted; and accusative endings are underlined. Note that the third declension increases the number of possible endings for the nominative singular. Check your understanding with the translations in the Answer Key and then go back and reread the sentences a couple of times more, trying to read rather than translate.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
<b>Nominative</b>	-α, -η, -ηρ, -ης, -ξ, -ο, -οι, -ος, -ς, -υς, -ω, -ων	subject of the verb
<b>Genitive</b>	-ας, -εως -ης, -ος, -ου, -ους, -ων	possession; dependence; object of preposition or verb; separation
<b>Dative</b>	-αις, -η, -ι, -οις, -σιν, -ω	indirect object of the verb; means or instrument; object of preposition; possession
<b>Accusative</b>	-α, -αν, -ας, -η, -ην, -ν, -ο, -ον, -ος, -ους, -ς	object of the verb or preposition

ὄνομα ἐμοί Ἀμφιτρύων, ὁ Διὸς σύλλεκτρος καὶ ὁ πατήρ Ἡρακλέους. ἐγὼ τὰς Θήβας ἔχω ἔνθα ὁ γηγενῆς στάχυς Σπαρτῶν βλάσκει. τοὺς μὲν αὐτῶν Ἄρης σῶζει, ἀριθμὸν ὀλίγον· οἱ δὲ θνήσκουσιν. οἱ Σπαρτοὶ Κάδμου πόλιν τεκνόουσι παίδων παισί. ἔνθεν ἐκ αὐτῶν γίγνεται Κρέων Μενουκίεως παῖς, ἄναξ τῆς χθονός. Κρέων δὲ τῆς Μεγάρας γίγνεται πατήρ· αὐτὴν ὑμεναίοις Καδμεῖοι ποτε λωτῶ συναλαλάζουσιν. τότε εἰς τοὺς δόμους, Θήβας, οὗ κατοικίζω ἐγώ, ὁ κλεινὸς Ἡρακλῆς αὐτὴν ἄγει. ὁ δὲ λείπει Θήβας Μεγάραν τε πενθερούς τε. ὁ παῖς Κυκλωπίαν πόλιν ὀρέγεται οἰκέειν, Τίρυνθα. Ἀργεῖα τείχη φεύγω ἐπεὶ κτείνω Ἡλεκτρώνα. τὰς δὲ συμφορὰς ἐξευμαρίζει. καὶ πάτραν οἰκέειν θέλει ὥστε καθόδου δίδωσι μισθὸν Εὐρυσθεῖ μέγαν—ἐξημερόειν γαῖαν. εἴτε Ἥρα αὐτὸν δαμάζει κέντροις εἴτε αὐτὸν ἡ μοῖρα ἀναγκάζει παθεῖν. καὶ τοὺς μὲν ἄλλους ἐκμοχθέει πόνους καὶ τὸ δὲ λοίσθιον μετὰ ταῦτα ἔρχεται ἐς Αἴδου τὸν τρισώματον κύνα ἀνάγειν.

### Adverbs and Verbs

\*ἄγω *do, drive, lead*

\*θνήσκω *die, perish*

ἀναγκάζω *compel, force* ‘x’ in acc. + inf.

κατοικίζω *settle; establish; colonize*

ἀνάγω *lead or bring up; (mid.) set sail*

κτείνω *kill*

βλάστω *bud, sprout, grow*

λείπω *leave*

\*γίγνομαι *be, be born*

\*παθεῖν *to suffer*

δαμάζω *overpower, tame, conquer*

οἰκέω *inhabit, settle; manage, dwell, live*

*δίδομι give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks	ὀρέγομαι yearn, desire
ἐκμοχθέω work, toil, struggle; achieve	οὔ where
ἐνθα where	παθεῖν to suffer
ἐνθεν whence, thence; then	συναλαλάζω cry aloud together; greet loudly
ἐξευμαρίζω make light, lighten	σώζω save
ἐξημερόω tame, reclaim, free	τεκνώνω furnish with children, populate, procreate
*ἔρχομαι come, go	*τυγχάνω obtain, meet + gen.
*ἔχω have, hold; be able + inf.; καλῶς ἔχειν to be well	*φεύγω flee
*θέλω wish, be willing	

### Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
*ἄλλοι	ἄλλων	ἄλλοις	ἄλλους	others
Ἀμφιτρώων	Ἀμφιτρώωνος	Ἀμφιτρώωνι	Ἀμφιτρώωνα	Amphitryon
ἄναξ	ἄνακτος	ἄνακτι	ἄνακτα	prince, lord, king
Ἄργεῖα	Ἄργείων	Ἄργείοις	Ἄργεῖα	Argive
Ἄρης	Ἄρεως	Ἄρει	Ἄρεα (Ἄρη)	Ares
*ἄριθμός	ἀριθμοῦ	ἀριθμῶ	ἀριθμόν	number
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	she, her, hers
*αὐτός	αὐτοῦ	αὐτῷ	αὐτόν	he, him, his
γαῖα	γαίας	γαίᾳ	γαῖαν	earth, land
γηγενής	γηγενέος (-οῦς)	γηγενεῖ	γηγενέα (-ῆ)	earth-born
δόμοι	δόμων	δόμοις	δόμους	house, houses
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	I, me, mine
Εὐρυσθεύς	Εὐρυσθέως	Εὐρυσθεῖ	Εὐρυσθέα	Eurystheus
*Ζεὺς	Διός	Δί	Δία	Zeus
Ἡλεκτρώων	Ἡλεκτρώωνος	Ἡλεκτρώωνι	Ἡλεκτρώωνα	Elektryon
Ἥρα	Ἥρας	Ἥρᾳ	Ἥραν	Hera
Ἡρακλῆς	Ἡρακλέους	Ἡρακλεῖ	Ἡρακλέα	Herakles

<b>Nominative</b>	<b>Genitive</b>	<b>Dative</b>	<b>Accusative</b>	<b>English Equivalent</b>
<b>Θῆβαι</b>	Θηβῶν	Θήβαις	Θήβας	<i>Thebes</i>
<b>Καδμεῖοι</b>	Καδμείων	Καδμείοις	Καδμείους	<i>Kadmean</i>
<b>Κάδμος</b>	Κάδμου	Κάδμῳ	Κάδμον	<i>Kadmos</i>
<b>καθόδος</b>	καθόδου	καθόδῳ	καθόδον	<i>return</i>
<b>κέντρα</b>	κέντρων	κέντροις	κέντρα	<i>goad, sting</i>
<b>κλεινός</b>	κλεινοῦ	κλεινῷ	κλεινόν	<i>famous</i>
<b>Κρέων</b>	Κρέοντος	Κρέοντι	Κρέοντα	<i>Kreon</i>
<b>Κυκλωπία</b>	Κυκλωπίας	Κυκλωπία	Κυκλωπίαν	<i>Kyklopean</i>
<b>κύων</b>	κυνός	κυνί	κύνα	<i>dog</i>
<b>λοίσθιον</b>	λοισθίου	λοισθίῳ	λοίσθιον	<i>last</i>
<b>λωτός</b>	λωτοῦ	λωτῷ	λωτόν	<i>pipe</i>
<b>Μεγάρα</b>	Μεγάρας	Μεγάρᾱ	Μεγάραν	<i>Megara</i>
<b>*μέγας</b>	μεγάλου	μεγάλῳ	μέγαν	<i>big</i>
<b>Μενοικεύς</b>	Μενοικέως	Μενοικεῖ	Μενοικέα	<i>Menoikeus</i>
<b>μισθός</b>	μισθοῦ	μισθῷ	μισθόν	<i>hire; pay, wages</i>
<b>μοῖρα</b>	μοίρας	μοίρᾱ	μοῖραν	<i>fate</i>
<b>*ὀλίγος</b>	ὀλίγου	ὀλίγῳ	ὀλίγον	<i>little, few, small</i>
<b>*ὄνομα</b>	ὀνόματος	ὀνόματι	ὄνομα	<i>name</i>
<b>*παῖς</b>	παιδός	παιδί	παῖδα	<i>child</i>
<b>*πατήρ</b>	πατρός	πατρί	πατέρα	<i>father</i>
<b>πάτρα</b>	πάτρας	πάτρᾱ	πάτραν	<i>fatherland</i>
<b>πενθεροί</b>	πενθερῶν	πενθεροῖς	πενθερούς	<i>marriage-connexion</i>
<b>*πόλις</b>	πόλεως	πόλει	πόλιν	<i>city</i>
<b>πόνος</b>	πόνων	πόνουις	πόνους	<i>work, toil, suffering</i>
<b>σπαρτοί</b>	σπαρτῶν	σπαρτοῖς	σπαρτούς	<i>sown-men</i>
<b>στάχυς</b>	στάχους	στάχυι	στάχυν	<i>ear of corn or grain</i>
<b>σύλλεκτρος</b>	συλλέκτρου	συλλέκτρῳ	σύλλεκτρον	<i>partner of the bed</i>
<b>συμφοραί</b>	συμφορῶν	συμφοραῖς	συμφοράς	<i>misfortunes</i>
<b>*ταῦτα</b>	τούτων	τούτοις	ταῦτα	<i>these things</i>

Nominative	Genitive	Dative	Accusative	English Equivalent
*τείχη	τείχων	τείχεσι (ν)	τείχη	walls
Τίρυνς	Τίρυνθος	Τίρυνθι	Τίρυνθα	Tiryns
τρισώματος	τρισωμάτου	τρισωμάτω	τρισώματον	three-bodied
ὑμεναίοι	ὑμεναίων	ὑμεναίοις	ὑμεναίους	wedding-songs
φάος (φῶς)	φάεος (φωτός)	φάει (φωτί)	φάος (φῶς)	light, daylight
χθών	χθονός	χθονί	χθόνα	earth, ground

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.
2. For **φάος** the contracted forms in parentheses are of the Attic dialect.

**Practice Parsing Greek Sentences.** Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases give the preposition and the preposition's object. For adjectives tell what noun they agree with in gender, number, and case.

εἶθ' (εἴτε) Ἦρα αὐτὸν δαμάζει κέντροις εἴτε αὐτὸν ἢ μοῖρα ἀναγκάζει παθεῖν.

Check your answers with those in the Answer Key.

## Classics and Our Modern World: The Warrior Chorus

The Warrior Chorus trains veterans to offer public programming based on classical literature and its connections to the experiences of people who have served in the military. It uses classical texts to inspire people to reflect on the connections between the works of the ancient Greeks and the issues they reflect in their own lives, bringing members of the public together with the American veteran community to experience live stagings, readings, workshops, lectures, and discussions. The Warrior Chorus provides a rich contextual frame for ancient literature to inspire in-depth public discussions about war, conflict, comradeship, country, home, family, injuries, work, politics—themes every American should have the opportunity to reflect upon as informed citizens in a vibrant democracy. For more information on The Warrior Chorus, follow this link:

The Warrior Chorus.<sup>1</sup>

<sup>1</sup> <http://www.warriorchorus.org/>.

**Module 14 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring words, the greater mastery of the language you will have.

### Adjectives, Nouns, and Pronouns

**Ζεύς, Διός ὁ** *Zeus*

**μήτηρ, μητέρος (μητρός) ἡ** *mother*

**μέρος, μέροςος (μέρους) τό** *share, portion, part; limb; one's turn*

**ὄνομα, ὀνόματος τό** *name*

**πρᾶγμα, πράγματος τό** *matter, thing, affair; problem*

**πλήθος, πλήθεος (πλήθους) τό** *great number, multitude; sum*

**τις, τι** (pronoun) *anyone, anything; someone, something;* (adjective) *some, any, a, a certain*

**τίς, τί** (adjective or pronoun) *who, what, which, why*

**χρῆμα, χρήματος τό** *thing; (pl.) goods, money, property*

1. The noun **Ζεύς** is similar to the third declension noun **βασιλεύς**.

<b>N</b>	Ζεύς	(Δεύς < Δηύς)
<b>A</b>	Δία, ζῆνα	(Δίφα)
<b>G</b>	Διός	(Διφός)
<b>D</b>	Διῖ	(Διφι)
<b>V</b>	Zeū	

<b>N</b>	Ζεύς	(Δεύς < Δηύς)
<b>G</b>	Διός	(Διφός)
<b>D</b>	Διῖ	(Διφι)
<b>A</b>	Δία, ζῆνα	(Δίφα)
<b>V</b>	Zeū	

## Etymology Corner XIV by Dr. E. Del Chrol

### Technical Terms 10, Parts of Speech

**Nouns, Pronouns, and Cases, Modules 7, 13, 14, 16, 18, 21, 22.** One of the strangest etymologies we'll come across comes from the terminology around what you do with nouns and pronouns to indicate their case or role in a sentence. Strap in.

It starts simply with the Latin noun **nomen** *name*, since when you use a noun, you are *nam*ing a person, place, thing or idea—**Larry, floor, grammar, love** are all things identified through a specific name. In Greek the word for noun (and adjective) is also *name*: **ὄνομα**. If you want to use a small word *in place of* (**pro-**) that name, you use a **pronoun**, or in Greek **ἀντωνυμία**, the word **ἀντι-** *in place of* the noun, **ὄνομα**.

**What to Study and Do 14.** Before moving on to the next module, make sure that you have memorized ending sets 1 and 2 for first declension nouns ending in -η and -ᾱ and that you can decline these nouns from memory. Review the **Case and Function Chart** from Module 7. Notice how your understanding of endings and how they create meaning improves as you work your way through the text.

**Learning Tip 14: Balance Inside and Outside Views.** Strike the right balance between inside views and outside views. An outside view is a baseline. How often do things of this sort happen in situations of this sort? For example, how likely is it for a genitive to show possession? The outside view takes into consideration the overall percentage of genitives that show possession, and comes to realize that this percentage is the highest of all the genitive functions. The inside view considers the factors specific to the particular sentence you are reading. Many times the genitive will show possession but often it will not. The inside view represents the times when it serves a function different from its most common one of possession. For example, in the sentence, **they freed them from chains**, the noun **chains** will be in the genitive without a Greek preposition that is equivalent to the English preposition **from**. We see how the inside view can work differently when we witness an automobile accident when travelling. Due to what Daniel Kahneman calls the heuristic of representativeness, upon seeing an accident we will think that car accidents are much more likely than they actually are. Here, the inside view incorrectly influences our understanding of the outside view. Note the various ways you can apply the idea of balancing outside and inside views to your other courses and to life itself.



## Module 15

# Attributive and Predicate Position

---

## Word Order

Greek creates meaning through prepositional phrases and through endings. Word order also matters. Attributive position creates meaning by placing the article and the attribute in a specific sequence. As you read, pay attention to the arrangement of words, noticing why word order matters in Greek.

## Attributive Position

Attributive position tells us that a noun is to be translated with other words. Consider the phrase **the woman in the road**. Since **the woman** referred to is the person standing in the road, Greek may place the words **in the road** into attributive position with the noun **woman**.

Consider another phrase, **the white stripes**. In this example, the noun **stripes** is described by the adjective **white** and so Greek can place the adjective, **white**, into attributive position with the noun, **stripes**.

In the examples below the attributes **ὕπὸ λίθῳ** *under a rock* and **καλός** *good* are in bold; underlined are the articles and nouns, **σκορπίος**, **σκορπίου** *scorpion* and **ὄνειρος**, **ὄνειρου** *dream*. The general rule for attributive position is that the article will directly precede the attribute. Three possibilities exist.

### 1. article attribute noun:

- a. **ὁ** **ὕπὸ λίθῳ** σκορπίος  
*the scorpion under a rock*
- b. **ὁ** **καλός** ὄνειρος  
*the good dream*

### 2. article noun article attribute:

- a. **ὁ** σκορπίος **ὁ** **ὕπὸ λίθῳ**  
*the scorpion under a rock*

- b. ὁ ὄνειρος ὁ καλός  
*the good dream*

3. noun article **attribute**:

- a. σκορπίος ὁ ὑπὸ λίθῳ  
*the scorpion under a rock*
- b. ὄνειρος ὁ καλός  
*the good dream*

Note that in all of the above examples, the article directly precedes the attribute.

## Other Possibilities

Greek uses **attributive position** to tell you what words are to be translated together to create a phrase. When no article is present, consider these four examples,

**Example 1:** ὑπ' ἐλάταις γυναῖκες

**option 1:** *women under pine trees*

**option 2:** *women are under pine trees.*

**Example 2:** ἓν μόνον ἀγαθόν

**option 1:** *only one good*

**option 2:** *there is only one good.*

**Example 3:** βίος βραχύς

**option 1:** *a short life*

**option 2:** *life is short.*

**Example 4:** οὐδὲν κακόν

**option 1:** *nothing evil*

**option 2:** *there is nothing evil.*

## Predicate Position

If the words are not in attributive position and an article is present, consider these two examples,

**Example 1:** ὁ βίος βραχύς.

**option 1:** *life is short.*

**Example 2:** ἐν τῷ κινδύνῳ ὁ ἄνθρωπος

**option 1:** *the man is in danger.*

This arrangement of words with the article present is called **predicate position**.

**Practice with Attributive Position.** Write out the following in all forms of attributive position. Check your answers with those in the Answer Key.

1. the harsh road (ἡ ὁδός; χαλεπή)
2. the wise word (ὁ λόγος; σοφός)
3. the noble soul (ἡ ψυχή; ἀγαθή)

**Practice with Predicate Position.** Write out the following in all forms of predicate position. Check your answers with those in the Answer Key.

1. the road is harsh (ἡ ὁδός; χαλεπή)
2. the word is wise (ὁ λόγος; σοφός)
3. the soul is noble (ἡ ψυχή; ἀγαθή)

## Ancient Greek Thought and Living Well

During the Archaic Age (799–480 BCE) and after, Greeks in the various city-states of Hellas were becoming increasingly aware of their rationale for doing things. They recognized custom, usage, and tradition as the reasons behind much of what they did and many of the beliefs and values they held. Thus they began to look for a better way to live well and a better authority for their beliefs, conventions, institutions, and values. One place they looked was nature and soon saw that, in nature, birth and wealth were irrelevant. Another place they looked was to logic and reason. Intellectuals, including philosophers and sophists, engaged in these inquiries.

Philosophical inquiry predates sophism, the discipline of the sophists. Philosophers asked if the universe had a beginning, how it began, and what its elements were. They saw the world as something ordered and rational and

sought to explain as much as possible in terms as little as possible, i.e., via theories. These intellectuals were often highly skilled mathematicians.

**Sophism** can be traced at least back to the early 6th century when philosophers—from the Greek adjective **φιλόσοφος** *lover of wisdom*—were intent on explaining the universe and all its contents by means of science rather than religion. The loan word **sophism** comes from the Greek adjective, **σοφός, σοφή, σοφόν**, *clever, skilled, wise*. **Sophists** were mainly itinerant teachers, travelling from city to city, teaching for a fee various subjects, including physics, astronomy, mathematics, and the art of rhetoric. They promised their pupils material success through bettering themselves by education. Sophists were viewed by some as having a corrupting influence on the young by teaching them atheism, scientific inquiry, rhetoric (making the lesser argument the stronger), and a new relativistic morality.

In the below there is a list of some prominent Greek intellectuals. In the **Practice Translating** that follows, you will read fragments written by Thales, Herakleitos, Aiskhylos, Euripides, Antiphon, Sokrates, and Aristoteles.

**Thales of Miletos, Θαλής ὁ Μιλήσιος, c. 624 BCE.** Thales was a pre-Socratic philosopher who predicted an eclipse of the sun in 585 BCE and argued that the universe's prime element was water. Two of Thales' writings are found below in the **Practice Translating**.

**Anaximandros of Miletos, Αναξίμανδρος ὁ Μιλήσιος, c. 610–546 BCE.** Anaximandros was a pre-Socratic philosopher who put forth the theory that the infinite was the universe's origin.

**Anaximenes of Miletos, Αναξιμένης ὁ Μιλήσιος, c. 586–526 BCE.** Anaximenes was a pre-Socratic philosopher who proposed air as the universe's prime substance.

**Pythagoras of Samos, Πυθαγόρας ὁ Σάμιος, c. 570–495 BCE.** Pythagoras was a pre-Socratic philosopher who argued that the soul was immortal and after its death was reborn into another body, either man, animal, or plant, through a process called metempsychosis, **μετεμψύχωσις**. The only end to this cycle was to attain purity of intellect and soul.

**Xenophanes of Kolophon, Ξενοφάνης ὁ Κολοφώνιος, c. 570–478 BCE.** Xenophanes was a pre-Socratic philosopher who criticized Hesiod and Homer, arguing that their explanation of divine and human affairs was incorrect. He also criticized the adulation of athletes because wise men were much more important to society than some champion boxer. Finally, he asserted that the gods were not anthropomorphic but that there was one god who was moral and motionless, all-knowing and all-powerful.

**Herakleitos (Heraclitus) of Ephesos, Ἡράκλειτος ὁ Ἐφέσιος, c. 535–475 BCE.** Herakleitos was a pre-Socratic philosopher who argued that the universe's prime

substance was fire, which all things contained within them, that the universe had always existed, and that all is in flux for one can never step into the same river twice. Three quotes by him are found below in the **Practice Translating**.

**Aiskhylos (Aeschylus) of Athens, Αἰσχύλος ὁ Ἀθηναῖος, c. 525–456 BCE.**

Aiskhylos wrote satyr plays and tragedies. He composed about ninety plays, of which seven survive. Many fragments from his other plays are found quoted by other later authors or on Egyptian papyrus scraps. Aristoteles writes that Aiskhylos expanded the number of characters in the theatre and allowed them to interact with each other instead of only with the chorus. One of his plays, *Prometheus Bound*, may have been written by his son, Euphorion. Another of his plays, *The Persians*, is the only extant tragedy concerning contemporary events that survives. One quote by him is found below in the **Practice Translating**.

**Parmenides of Elea, Παρμενίδης ὁ Ἐλεάτης, c. 500 BCE.** Parmenides was a pre-Socratic philosopher who reasoned that the earth was a sphere and that sense perception was illusory. Thus the only way to truth was through logic.

**Anaxagoras of Klazomenai, Αναξαγόρας, Κλαζομεναί, c. 500–428 BCE.**

Anaxagoras was a pre-Socratic philosopher and a good friend of the Athenian statesman Perikles. Anaxagoras spent much of his time in the cultural center of his day, Athens. He declared that the sun was a stone and not a god. The Athenians may have brought him to court and had him exiled on charges of impiety and pro-Persian sympathies. It is uncertain if the charges were real, political, or fabricated by later biographers.

**Sophokles (Sophocles) of Athens, Σοφοκλῆς ὁ Ἀθηναῖος, c. 497–406 BCE.**

Sophokles wrote satyr plays and tragedies. He composed over 120 plays and seven have survived, the most famous being *Oidipous Tyrannos (Oidipous Rex)* and *Antigone*. He is said to have won twenty-four of the thirty competitions he entered. Of him it is said that he portrayed people as better than they are in reality.

**Empedokles of Akragas, Ἐμπεδοκλῆς, Ἀκράγας, Σικελία, c.494–434 BCE.**

Empedokles was a pre-Socratic philosopher, who contended that the senses were routes to knowledge and that the universe was made up of the following four substances: earth, air, fire, and water.

**Protagoras of Abdera, Thrace, Πρωταγόρας, Ἄβδηρα, Θράκη, c. 490–420 BCE.**

Protagoras was a pre-Socratic philosopher. In his dialogue *Protagoras*, Plato writes that Protagoras invented the professional sophist. Protagoras argued that it did not matter whether the gods existed—he was an agnostic—that there were two sides to every question, each opposed to the other; that the soul was nothing apart from the senses; that everything is true; that all values were relative; and that man is the “measure of all things, of things that are that they are, and of things that are not that they are not.” For these views it is said that the Athenians

expelled him from their city and burnt his works in the marketplace (Diogenes Laertius 9. 51–52).

**Gorgias of Leontini, Γοργίας, Δεοντῖνοι, c. 483–376 BCE.** Gorgias was a sophist, who specialized in teaching the art of rhetoric.

**Antiphon of Rhamnos, Ἀντιφῶν ὁ Ῥαμνούσιος, c. 480–411 BCE.** Antiphon was an orator, engaged in 5th-century Athenian political and intellectual life. One quote by him is found below in the **Practice Translating**.

**Euripides of Athens, Εὐριπίδης ὁ Ἀθηναῖος, c. 480–406 BCE.** An innovator who did not gain wide acceptance until after his death, Euripides wrote satyr plays and tragedies. He introduced comedy into tragedy and presented the heroes and heroines of his plays as everyday people. He was a proponent of the new music, which broke with tradition and is a feature of his work that shocked some of his contemporaries. In several plays (*Helen*, *Ion*, *Iphigeneia in Tauris*), he created tragicomic plots that foreshadowed the so-called New Comedy. Four quotes by him are found below in the **Practice Translating**.

**Sokrates (Socrates) of Athens, Σωκράτης ὁ Ἀθηναῖος, c. 469–399 BCE.** Sokrates was an Athenian stonemason and carver and very poor. He was accused of being a sophist and was loved by some and hated by many of the Athenian people. Early in life Sokrates was intrigued by scientific speculation. He soon grew skeptical of it and turned his attention to inquiring into the right conduct of life. Two quotes by him are found below in the **Practice Translating**.

**Demokritos (Democritus) of Abdera, Thrace, Δημόκριτος, Ἄβδηρα, Θράκη, c. 460–370 BCE.** Demokritos was a pre-Socratic philosopher, who proposed that all things were composed of atoms and void. Atoms were the smallest building blocks of the universe and void allowed motion to occur. His theory was later popularized by Epikouros and then expounded by the Roman poet and philosopher Lucretius. Six quotes by him are found below in the **Practice Translating**.

**Hippokrates (Hippocrates) of Kos, Ἱπποκράτης ὁ Κῶος, c. 460–370 BC.** Hippokrates was a physician, who made outstanding contributions to the field of medicine. Founder of the Hippocratic School of Medicine, he established medicine as a discipline and profession. He is credited with writing the Hippocratic Oath, a code of ethics still in use today.

**Thrasymakhos of Khalkedon, Θρασύμαχος, Χαλκηδών, c. 459–400 BCE.** Thrasymakhos was a sophist, who taught that justice is the interest of the stronger, i.e., that “might makes right.” He is best known as a character in Plato’s *Republic*.

**Aristophanes of Athens, Ἀριστοφάνης ὁ Ἀθηναῖος, c. 446–c. 386 BCE.** Aristophanes wrote comic plays. Of forty or so plays, eleven have survived and represent a genre of comic drama referred to as Old Comedy.

**Platon (Plato) of Athens, Πλάτων ὁ Ἀθηναῖος, c. 428–424 BCE.** Plato was a student of Sokrates and a philosopher. Best known for his theory of forms and highly influential in his own day, Plato's works continue to be read and studied.

**Diogenes the Cynic of Sinope, Διογένης ὁ Κυνικός, Σινώπη, c. 412–323 BCE.** Diogenes was a philosopher and founder of the Cynic school of philosophy. He believed in moral action rather than in theory. He lived simply and frugally, looking to nature as a guide to living well and authentically, declaring himself a citizen of the world.

**Aristoteles (Aristotle) of Stageira, Ἀριστοτέλης, Στάγειρα, c. 384–322 BCE.** Aristoteles was a student of Plato and a philosopher. He founded the peripatetic school of philosophy and wrote on many subjects, including aesthetics, biology, economics, ethics, government, linguistics, logic, metaphysics, music, physics, poetry, politics, psychology, rhetoric, theater, and zoology. Aristotle's works continue to be read and studied. One of his quotes is found below in the **Practice Translating**.

**Menandros (Menander) of Athens, Μένανδρος ὁ Ἀθηναῖος, c. 342–290 BCE.** Menandros was a comic playwright who wrote 108 comedies. Popular in his own day, Menandros took first prize at the dramatic games of the Lenaia festival eight times. Many fragments and one play, almost complete, the *Dyskolos*, have survived the ravages of time. One quote by him is found below in the **Practice Translating**.

**Aristarkhos of Samos, Ἀρίσταρχος ὁ Σάμιος, c. 310–c. 230 BCE.** Aristarkhos was an astronomer and a mathematician who placed the sun at the center of the universe in the first known heliocentric view of the universe.

**Eukleides (Euclid) of Alexandria, Εὐκλείδης c. 300 BCE.** Born in Alexandria, Eukleides developed a conceptual system of geometry from a small set of axioms. His book, *Elements*, has been used to teach geometry up until 150 or so years ago.

**Practice Translating.** Translate the sentences below, taken from proverbs and a variety of ancient Greek authors. Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive endings are italicized; dative endings are highlighted; and accusative endings are underlined. Note that the third declension increases the number of possible endings for the nominative singular. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or

three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
<b>Nominative</b>	-α, -εις, -εν, -ες, -η, -ις, -ο, -οι, -ον, -ος, -υ, -υς	predicate adjective; predicate nominative; subject of the verb
<b>Genitive</b>	-ος, -ου	dependence; object of adjective; object of a preposition; partitive; possession
<b>Dative</b>	-ῃ, -οις, -ω	indirect object; means or instrument
<b>Accusative</b>	-α, -α, -ας	object of a preposition or verb

1. ὁ κόσμος ἀλλοίωσις· ὁ βίος ὑπόληψις (Demokritos, philosopher).
2. ἐν μόνον ἀγαθόν ἐστι· ἡ ἐπιστήμη. καὶ ἐν μόνον κακόν· ἡ ἀμαθία (Sokrates, philosopher).
3. οὐδὲν κακόν ἀμιγῆς καλοῦ (Proverb).
4. μέγιστον τόπος· πάντα γὰρ χωρεῖ (Demokritos, philosopher).
5. ἀγαθόν καὶ κακόν τὸ αὐτό (Herakleitos, philosopher).
6. ὁ βίος βραχύς· ἡ δὲ τέχνη μακρά· ὁ δὲ καιρὸς ὀξύς· ἡ δὲ πείρα σφαλερή· ἡ δὲ κρίσις χαλεπή (Hippokrates, physician).
7. ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ (Sokrates, philosopher).
8. ἐτεῖ δὲ οὐδὲν ἴδμεν. ἐν βυθῷ γὰρ ἡ ἀλήθεια (Demokritos, philosopher)
9. τὰ πάντα ῥεεὶ καὶ οὐδὲν μένει (Herakleitos, philosopher).
10. θνητῶν ὄλβιος εἰς τὸ τέλος οὐδεὶς (Euripides, tragic playwright).
11. πάντων τῶν ἀναγκαίων κακῶν ἰατρὸς χρόνος ἐστίν (Menandros, comic playwright).
12. σοφώτατον χρόνος· ἀνευρίσκει γὰρ πάντα (Thales, philosopher).
13. νόημα ἢ μέτρον ὁ χρόνος, οὐκ ὑπόστασις (Antiphon of Rhamnus, Attic orator).
14. τὸ μέλλον ἄδηλον ἀνθρώποις καὶ μικροὶ καιροὶ μεγάλων πραγμάτων αἴτιοι γίνονται (Demosthenes, Attic orator).
15. τάχιστον νόος· διὰ παντὸς γὰρ τρέχει (Thales, philosopher).
16. τὸ τοῦ ποδὸς μὲν βραδύ· τὸ τοῦ δὲ νοῦ ταχύ (Euripides, tragic playwright).

**Adverbs and Verbs**

<b>ἀνευρίσκω</b> <i>find out, make out, discover</i>	<b>μένω</b> <i>remain, stay</i>
<b>*γίγνομαι</b> <i>be, be born</i>	<b>*μόνον</b> <i>only</i>
<b>*εἰμί</b> <i>be, be possible</i>	<b>ρέω</b> <i>flow</i>
<b>*ζάω</b> <i>live</i>	<b>τρέχω</b> <i>run</i>
<b>*ἴδμεν = ἴσμεν</b> <i>we know</i>	<b>χωρέω</b> <i>make room for; retire; advance</i>

**Adjectives, Nouns, Pronouns**

<b>Nominative</b>	<b>Genitive</b>	<b>Dative</b>	<b>Accusative</b>	<b>English Equivalent</b>
<b>*ἀγαθόν</b>	ἀγαθοῦ	ἀγαθῶ	ἀγαθόν	<i>good, noble</i>
<b>ἄδηλον</b>	ἀδήλου	ἀδήλῳ	ἄδηλον	<i>unclear, unseen</i>
<b>αἵτιοι</b>	αἰτίων	αἰτίοις	αἰτίους	<i>responsible, guilty</i>
<b>ἀλήθεια</b>	ἀληθείας	ἀληθείᾳ	ἀλήθειαν	<i>truth</i>
<b>ἀλλοίωσις</b>	ἀλλοιώσεως	ἀλλοιώσει	ἀλλοίωσιν	<i>change, difference</i>
<b>ἀμαθία</b>	ἀμαθίας	ἀμαθία	ἀμαθίαν	<i>ignorance</i>
<b>ἀμιγές</b>	ἀμιγέος (-ους)	ἀμιγεῖ	ἀμιγές	<i>unmixed + gen.</i>
<b>ἀναγκαῖα</b>	ἀναγκαίων	ἀναγκαίοις	ἀναγκαῖα	<i>necessary, inevitable</i>
<b>ἀνεξέταστος</b>	ἀνεξετάστου	ἀνεξετάστῳ	ἀνεξέταστον	<i>unexamined</i>
<b>*ἄνθρωπος</b>	ἀνθρώπου	ἀνθρώπῳ	ἄνθρωπον	<i>human, person</i>
<b>*αὐτόν</b>	<i>see τὸ αὐτόν the same</i>			
<b>*βίος</b>	βίου	βίῳ	βίον	<i>life</i>
<b>βιωτός</b>	βιωτοῦ	βιωτῶ	βιωτόν	<i>livable, worth living</i>
<b>βραδύ</b>	βραδέος	βραδεῖ	βραδύ	<i>slow, dull</i>
<b>βραχύς</b>	βραχέος	βραχεῖ	βραχύν	<i>short, small; brief</i>
<b>βυθός</b>	βυθοῦ	βυθῶ	βυθόν	<i>depth, abyss</i>
<b>*ἓν</b>	ένός	ένί	έν	<i>one</i>
<b>ἐπιστήμη</b>	ἐπιστήμης	ἐπιστήμῃ	ἐπιστήμην	<i>knowledge; skill</i>
<b>ἐτεή</b>	έτεῆς	έτεῆ	έτεήν	<i>reality</i>
<b>θνητοί</b>	θνητῶν	θνητοῖς	θνητούς	<i>mortals</i>
<b>ιατρός</b>	ιατροῦ	ιατρῶ	ιατρόν	<i>doctor</i>
<b>*καιρός</b>	καιροῦ	καιρῶ	καιρόν	<i>right moment,</i>
<b>*κακόν</b>	κακοῦ	κακῶ	κακόν	<i>bad, evil, cowardly</i>

<b>*κακά</b>	κακῶν	κακοῖς	κακά	<i>bad, evil, cowardly</i>
<b>*καλόν</b>	καλοῦ	καλῶ	καλόν	<i>beautiful, good</i>
<b>κόσμος</b>	κόσμου	κόσμῳ	κόσμον	<i>ornament, dress</i>
<b>κρίσις</b>	κρίσεως	κρίσει	κρίσιν	<i>judgment; decision</i>
<b>μακρά</b>	μακρῶν	μακροῖς	μακρά	<i>long, tall</i>
<b>*μέγαλα</b>	μεγάλων	μεγάλοις	μέγαλα	<i>big, great, large</i>
<b>μέγιστον</b>	μεγίστου	μεγίστῳ	μέγιστον	<i>greatest</i>
<b>*μέλλον</b>	see <b>τό μέλλον</b> <i>the future</i>			
<b>μέτρον</b>	μέτρου	μέτρῳ	μέτρον	<i>measure, size</i>
<b>*μικροί</b>	μικρῶν	μικροῖς	μικρούς	<i>small, little, short</i>
<b>νόημα</b>	νοήματος	νοήματι	νόημα	<i>perception, thought</i>
<b>νόος (νοῦς)</b>	νόου (νοῦ)	νόῳ (νοῶ)	νόον (νοῦν)	<i>mind, intellect</i>
<b>ὄλβιος</b>	ὄλβιου	ὄλβίῳ	ὄλβιον	<i>happy, blessed</i>
<b>ὄξύς</b>	ὄξεος	ὄξει	ὄξύν	<i>sharp, keen, swift</i>
<b>*οὔδεις</b>	οὔδενος	οὔδένι	οὔδένα	<i>no one</i>
<b>*οὔδέν</b>	οὔδενος	οὔδένι	οὔδέν	<i>nothing</i>
<b>*πάντα</b>	πάντων	πᾶσι (ν)	πάντα	<i>all, each, whole</i>
<b>πεῖρα</b>	πείρας	πείρα	πεῖραν	<i>experience</i>
<b>πούς</b>	ποδός	ποδί	πόδα	<i>foot</i>
<b>*πράγματα</b>	πραγμάτων	πράγμασι (ν)	πράγματα	<i>matter; affair</i>
<b>σοφώτατον</b>	σοφωτάτου	σοφωτάτῳ	σοφώτατον	<i>wisest</i>
<b>σφαλερή</b>	σφαλερῆς	σφαλερῇ	σφαλερήν	<i>slippery, perilous</i>
<b>τάχιστον</b>	ταχίστου	ταχίστῳ	τάχιστον	<i>swiftest</i>
<b>*ταχύ</b>	ταχέος	ταχεῖ	ταχύ	<i>swift</i>
<b>*τέλος</b>	τέλεος (-ους)	τέλει	τέλος	<i>end, power, office</i>
<b>τέχνη</b>	τέχνης	τέχνη	τέχνην	<i>skill, art</i>
<b>*τὸ αὐτό</b>	τοῦ αὐτοῦ	τῷ αὐτῷ	τὸ αὐτό	<i>the same</i>
<b>*τὸ μέλλον</b>	τοῦ μέλλοντος	τῷ μέλλοντι	τὸ μέλλον	<i>the future</i>
<b>*τόπος</b>	τόπου	τόπῳ	τόπον	<i>place, spot</i>
<b>ὑπόληψις</b>	ὑπολήψεως	ὑπολήψει	ὑπόληψιν	<i>taking-up, continuation; reply; suspicion</i>
<b>ὑπόστασις</b>	ὑποστάσεως	ὑποστάσει	ὑπόστασιν	<i>support; sediment; duration; substance</i>

χαλεπή	χαλεπής	χαλεπή	χαλεπήν	<i>difficult, harsh</i>
*χρόνος	χρόνου	χρόνω	χρόνον	<i>time</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
<b>Nominative</b>	<b>-α, αι, -ες, -εις, -η, -ις, -ν, -ο, -οι, -ον, -ος, -ς, -ων</b>	predicate adjective; predicate nominative; subject of the verb
<b>Genitive</b>	<b>-εος -ης, -ου, -ων</b>	dependence; possession object of preposition
<b>Dative</b>	<b>-ι, -ω</b>	indirect object; means or instrument; object of the preposition or verb
<b>Accusative</b>	<b>-ι, -ο, -ον, -ρ</b>	object of the verb

17. κάτοπτρον εἶδος χαλκός ἐστί, οἶνος δὲ νοῦ (Aiskhylos, tragic playwright).
18. ἀνθρώπῳ σοφῷ πᾶσα γῆ βατή· ψυχῆς γὰρ ἀγαθῆς πατρις ὁ ξύμπας κόσμος (Demokritos, philosopher).
19. κακῆς ἀπ' ἀρχῆς γίγνεται τέλος κακόν (Euripides, tragic playwright).
20. διάφοροι δὲ φύσεις βροτῶν, διάφοροι δὲ τρόποι (Euripides, tragic playwright).
21. ὁ κόσμος σκηνή, ὁ βίος πάροδος. ἔρχη, ὀράεις, ἀπέρχη (Demokritos, philosopher).
22. τὸ πεπρωμένον φυγεῖν ἀδύνατον (Proverb).
23. χαλεπὰ τὰ καλὰ (Proverb).
24. μία χελιδὼν ἕαρ οὐ ποιεῖ· μία μέλισσα μέλι οὐ ποιεῖ (Proverb).
25. τῷ ξένῳ δεῖ ἀκολουθεῖν τοῖς ἐπιχωρίοις νόμοις (Proverb).
26. ὁ φίλος τὸν φίλον ἐν κινδύνοις γινώσκει (Proverb).
27. μακρὰι τυράννων χεῖρες (Proverb).
28. εἰ πεινάεις, πᾶν ἐστι χρῆμα ἐδώδιμον (Proverb).
29. πολυμαθὴ νόον οὐ διδάσκει (Herakleitos, philosopher).
30. ὁ ἄνθρωπος φύσει πολιτικὸν ζῶον (Aristoteles, philosopher).
31. βίος ἀνεόρταστος μακρὰ ὁδὸς ἀπανδόκευτος (Demokritos, philosopher).

32. κρείσσον ἄρχεσθαι τοῖς ἀνοήτοις ἢ ἄρχειν (Proverb).

### Adverbs and Verbs

ἀκολουθέω <i>follow, accompany</i> + dat.	*εἰμί <i>be</i>
ἀπέρχομαι <i>depart</i>	*ἔρχομαι <i>come, go</i>
*ἄρχω <i>rule, command; begin</i> + gen.	*ὁράω <i>see</i>
*γίγνομαι <i>be, be born</i>	πεινάω <i>be hungry</i>
*γιγνώσκω <i>know</i>	*ποιέω <i>do, make, cause; (mid.) consider</i>
*δεῖ <i>it is necessary</i> + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν <i>it is necessary to come</i>	*φυγεῖν <i>to flee</i>
διδάσκω <i>teach, instruct</i>	

### Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
ἀπανδόκευτος	-δοκεύτου	-δοκεύτῳ	-δόκευτον	<i>without an inn</i>
*ἀγαθή	ἀγαθῆς	ἀγαθῇ	ἀγαθήν	<i>good, noble</i>
ἀδύνατον	ἀδυνάτου	ἀδυνάτῳ	ἀδύνατον	<i>impossible</i>
ἀνεόρταστος	ἀνεορτάστου	ἀνεορτάστῳ	ἀνεόρταστον	<i>no feasting</i>
*ἄνθρωπος	ἀνθρώπου	ἀνθρώπῳ	ἄνθρωπον	<i>human, person</i>
ἀνόητοι	ἀνοήτων	ἀνοήτοις	ἀνοήτους	<i>foolish, stupid</i>
*ἀρχή	ἀρχῆς	ἀρχῇ	ἀρχήν	<i>rule; beginning</i>
βατή	βατῆς	βατῇ	βατήν	<i>accessible, passable</i>
*βίος	βίου	βίῳ	βίον	<i>life</i>
βροτοί	βροτῶν	βροτοῖς	βροτούς	<i>mortals</i>
*γῆ	γῆς	γῆ	γῆν	<i>land, earth</i>
διάφοροι	διαφόρων	διαφόροις	διαφόρους	<i>unlike; differing</i>
ἔαρ	ἔαρος	ἔαρι	ἔαρ	<i>spring</i>
ἐδώδιμον	ἐδωδίμου	ἐδωδίμῳ	ἐδώδιμον	<i>edible</i>
εἶδος	εἶδος (-ους)	εἶδει	εἶδος	<i>form, shape; beauty</i>
ἐπιχώριοι	ἐπιχωρίων	ἐπιχωρίοις	ἐπιχωρίους	<i>of the country, local</i>
ζῶον	ζώου	ζώῳ	ζῶον	<i>animal</i>

Nominative	Genitive	Dative	Accusative	English Equivalent
*κακή	κακῆς	κακῇ	κακὴν	<i>bad, evil, cowardly</i>
*κακόν	κακοῦ	κακῶ	κακόν	<i>bad, evil, cowardly</i>
*καλά	καλῶν	καλοῖς	καλά	<i>beautiful, good</i>
κάτοπτρον	κατόπτρου	κατόπτρῳ	κάτοπτρον	<i>mirror</i>
κίνδυνοι	κινδύνων	κινδύνοις	κινδύνους	<i>dangers</i>
κόσμος	κόσμου	κόσμῳ	κόσμον	<i>ornament, dress</i>
κρεῖσσον	κρείσσονος	κρείσσονι	κρεῖσσον	<i>better</i>
μακρά (-αί)	μακρᾶς (-ῶν)	μακρᾷ (-αῖς)	μακράν (-άς)	<i>long, tall</i>
μέλι	μέλιτος	μέλιτι	μέλι	<i>honey</i>
μέλισσα	μελίσης	μελίση	μέλισσαν	<i>bee</i>
*μία	μιᾶς	μιᾷ	μίαν	<i>one</i>
νόμοι	νόμων	νόμοις	νόμους	<i>laws, customs</i>
νόος (νοῦς)	νόου (νοῦ)	νόῳ (νόῳ)	νόον (νοῦν)	<i>mind, intellect</i>
ξένος (ξεῖνος)	ξένου	ξένῳ	ξένον	<i>stranger, guest-friend</i>
ξύμπας	ξύμπαντος	ξύμπαντι	ξύμπαντα	<i>all, every, entire</i>
ὁδός	ὁδοῦ	ὁδῶ	ὁδόν	<i>road, path; journey</i>
οἶνος	οἴνου	οἴνῳ	οἶνον	<i>wine</i>
πᾶν	παντός	παντί	πᾶν	<i>all, every, entire</i>
πᾶσα	πάσης	πάσῃ	πᾶσαν	<i>all, every, entire</i>
πάροδος	παρόδου	παρόδῳ	πάροδον	<i>entranceway</i>
πατρίς	πατρίδος	πατρίδι	πατρίδα	<i>fatherland, country</i>
πεπρωμένον	see τὸ πεπρωμένον <i>fate</i>			
πολιτικόν	πολιτικοῦ	πολιτικῶ	πολιτικόν	<i>of a city-state</i>
πολυμαθίη	πολυμαθίης	πολυμαθίῃ	πολυμαθίην	<i>great knowledge</i>
σκηνή	σκηνῆς	σκηνῇ	σκηνήν	<i>tent; booth; stage</i>
σοφός	σοφοῦ	σοφῶ	σοφόν	<i>wise</i>
*τέλος	τέλεος (-ους)	τέλει	τέλος	<i>end, power, office</i>
τὸ πεπρωμένον	τοῦ -μένου	τῶ -μένῳ	τὸ -μένον	<i>fate</i>
*τρόποι	τρόπων	τρόποις	τρόπους	<i>ways; characters</i>
τύραννοι	τυράννων	τυράννοις	τυράννους	<i>tyrants</i>
*φίλος	φίλου	φίλῳ	φίλον	<i>friend</i>
*φύσις (-εις)	φύσεως (-εων)	φύσει (-εσι)	φύσιν (-εις)	<i>nature</i>

Nominative	Genitive	Dative	Accusative	English Equivalent
χαλεπά	χαλεπῶν	χαλεποῖς	χαλεπά	<i>difficult, harsh</i>
χαλκός	χαλκοῦ	χαλκῶ	χαλκόν	<i>copper, bronze</i>
*χεῖρες	χειρῶν	χερσί (ν)	χεῖρας	<i>hand; force, army</i>
χελιδών	χελιδόνος	χελιδόνι	χελιδόνα	<i>swallow</i>
*χρῆμα	χρήματος	χρήματι	χρῆμα	<i>thing; (pl.) money</i>
*ψυχή	ψυχῆς	ψυχῇ	ψυχήν	<i>soul</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentences found below. For nouns and pronouns, give case and function. For verbs give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases give the preposition and the preposition's object. For adjectives tell what noun they agree with in gender, number, and case.

τῷ ξένῳ δεῖ ἀκολουθέειν τοῖς ἐπιχωρίοις νόμοις.

τὸ τοῦ ποδὸς μὲν βραδύ· τὸ τοῦ δὲ νοῦ ταχύ.

Check your answers with those in the Answer Key.

**Module 15 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring words, the greater mastery of the language you will have.

### Pronoun and Nouns

-----, ἀλλήλων *one another, each other*

ἀρχή, ἀρχῆς ἢ *rule, command; beginning; province*

γῆ, γῆς ἢ *land, earth*

γένος, γένεος (γένους) τό *race, kind, sort; birth, origin*

μήν, μηνός ὁ *month; (adv.) truly, surely*

σῶμα, σώματος τό *body*

χώρᾱ, χώρᾱς ἢ *land, country*

### Verb

ἠγέομαι *lead; believe; lead, command + dat.*

## Etymology Corner XV by Dr. E. Del Chrol

### Technical Terms 11, Parts of Speech

**Nouns, Pronouns, and Cases, cont.** As noted throughout Module 6, it's the endings that tell us what role a word takes in a sentence, *endings tell us who acts and who or what receives the action*. Why are these ending patterns called **cases**? I want you to picture an old analogue clock. On the big hand is the part of the noun or adjective that doesn't change, the stem or base. Instead of numbers you have each of the case endings, Nominative singular, Genitive singular, Dative singular, Accusative singular, Vocative singular, Nominative plural, etc. As the stem clicks from one to the next, you might describe the motion as **falling** around the wheel. The Latin for **fall** is **casus** (like a **casualty** is someone who has *fallen* in battle), hence **case**. Likewise the Greek for **fall** is **πτῶσις**, the word the Greeks used for **case**. Pretty dumb, right? It's dumb but internally consistent. In fact, when you describe the process of linking the stem with its ending, you call it **declining** a noun or adjective. This makes sense because the noun is *leaning* **clinare** (**κλίνειν** like we saw with **enclitic** and **proclitic**) *away from de* as it goes through the cases. The specific pattern a noun or adjective uses is called a **declension** because it contains all the endings, or all the *leanings away* (**de + clinare**).

**What to Study and Do 15.** Before moving on to the next module, make sure that you have learned how to place words in attributive and predicate position.

**Learning Tip 15: Be Flexible, Letting Go of Dogma and Rigidity.** Deep learning involves letting go of the dogma and rigidity of the old conceptual system to make way for the new. Don't be dogmatic. Rules are not binding. Two cases will never be the same. Guidelines are the best we can do in a world where nothing is certain or exactly repeatable. Stay in the moment. With continued work you will let go of your old habitual ways of thinking and allow for new insights and knowledge that will in turn prepare you for ever new and exhilarating possibilities. Consider each of the words below, noting the Greek word, its English equivalent, the conventional spelling, and the exact transliterations of the Greek word.

Greek Word	English Equivalent	Conventional	Exact
ἄγγελος	<i>messenger</i>	angel	aggelos
ἐγκώμιον	<i>composition of praise</i>	encomium	egkomion
κόγχη	<i>mollusk</i>	conch	kogkhe
λάρυγξ	<i>upper windpipe</i>	larynx	larugx
μοῦσα	<i>muse</i>	muse	mousa

Greek Word	English Equivalent	Conventional	Exact
χορός	<i>dance, chorus</i>	chorus	khoros

Though change, choice, and diversity are crucial to this textbook's moral compass and inevitable in life, tradition is strong and not without value. The probability of the exact transliterations from Greek to English—**aggelos, egkomion, kogkhe, larugx, mousa, khoros**—gaining traction so that they are used by English speakers are slim. Choose, nevertheless, to buck the norms, using the exact transliterations if you dare.

## Module 16

# Second Declension Nouns

---

## Nouns

Nouns in Greek are defined just like nouns are in English; but the way they create meaning is different. As in English, Greek nouns (ὀνόματα) refer to people, places, things, and ideas. Greek nouns have endings. English nouns can change form when they show possession, as in **Jada's book**, where the 's is added as a suffix and indicates that the book belongs to Jada. English nouns also change form when expressing the plural: two **suns**, three **oxen**, four **mice**. The endings on Greek nouns, as we have seen previously, create the same meanings that English does through form change, word order, and the use of prepositional phrases.

## Second Declension Nouns

The nominative singular of nouns of the second declension ends in **-ος** or **-ον**. Most second declension nouns whose nominative ends in **-ος** are masculine in gender and a few are feminine. Second declension nouns whose nominative ending is **-ον** are neuter in gender. Memorize these endings, know how to obtain the noun's stem, and know how to decline the nouns.

## Declining Second Declension Nouns in -ος or -ον

To decline second declension noun endings in **-ος** or **-ον**, first get the stem by removing the genitive singular ending. For sets 7 and 8, the genitive singular ending is **-ου**. For sets 9 and 10, the genitive singular ending is **-ος**. For sets 1 and 2, the genitive singular is **-ης** or **-ᾶς**. What remains is the stem. To the stem add the following endings:

Masculine/Feminine			Neuter		
Set 7			Set 8		
	S	Pl		S	Pl
Nominative	-ος	-οι	Nominative	-ον	-α
Accusative	-ον	-ους	Accusative	-ον	-α
Genitive	-ου	-ων	Genitive	-ου	-ων
Dative	-ω	-οις	Dative	-ω	-οις
Vocative	-ε	-οι	Vocative	-ον	-α

Masculine/Feminine			Neuter		
Set 7			Set 8		
	S	Pl		S	Pl
Nominative	-ος	-οι	Nominative	-ον	-α
Genitive	-ου	-ων	Genitive	-ου	-ων
Dative	-ω	-οις	Dative	-ω	-οις
Accusative	-ον	-ους	Accusative	-ον	-α
Vocative	-ε	-οι	Vocative	-ον	-α

## ἥλιος, ἡλίου, ἀδελφός, ἀδελφοῦ, ἔργον, ἔργου

To decline the noun **ἥλιος, ἡλίου ὁ sun**, take the genitive singular **ἡλίου**, remove the genitive singular ending **-ου** to get the stem: **ἡλί-**, and add the masculine/feminine endings from above.

To decline **ἀδελφός, ἀδελφοῦ ὁ brother**, take the genitive singular **ἀδελφοῦ**, remove the genitive singular ending **-ου** to get the stem: **ἀδελφ-**, and add the masculine/feminine endings from above.

To decline **ἔργον, ἔργου τό work**, take the genitive singular **ἔργου**, remove the genitive singular ending **-ου** to get the stem: **ἔργ-**, and add the neuter endings from above.

	Singular		
<b>N</b>	ἥλιος	ἀδελφός	ἔργον
<b>A</b>	ἥλιον	ἀδελφόν	ἔργον
<b>G</b>	ἡλίου	ἀδελφοῦ	ἔργου
<b>D</b>	ἡλίω	ἀδελφῶ	ἔργω
<b>V</b>	ἡλιε	ἀδελφε	ἔργον

**Plural**

<b>N</b>	ἤλιοι	ἀδελφοί	ἔργα
<b>A</b>	ἡλίους	ἀδελφούς	ἔργα
<b>G</b>	ἡλίων	ἀδελφῶν	ἔργων
<b>D</b>	ἡλίοις	ἀδελφοῖς	ἔργοις
<b>V</b>	ἤλιοι	ἀδελφοί	ἔργα

**Singular**

<b>N</b>	ἥλιος	ἀδελφός	ἔργον
<b>G</b>	ἡλίου	ἀδελφοῦ	ἔργου
<b>D</b>	ἡλίῳ	ἀδελφῷ	ἔργῳ
<b>A</b>	ἥλιον	ἀδελφόν	ἔργον
<b>V</b>	ἤλιε	ἄδελφε	ἔργον

**Plural**

<b>N</b>	ἤλιοι	ἀδελφοί	ἔργα
<b>G</b>	ἡλίων	ἀδελφῶν	ἔργων
<b>D</b>	ἡλίοις	ἀδελφοῖς	ἔργοις
<b>A</b>	ἡλίους	ἀδελφούς	ἔργα
<b>V</b>	ἤλιοι	ἀδελφοί	ἔργα

**ἥλιος:**

1. Note that the vocative singular is different from the nominative singular. As in all nouns, the vocative plural is the same as the nominative plural.
2. The accent does not shift to the ultima in the genitive plural as it does in the first declension.
3. Final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood that you'll learn in Part II of the *21st-Century* series. Thus the accent remains on the antepenult in **ἤλιοι**.

**ἀδελφός:**

1. When first and second declension nouns have an acute accent on the ultima in the nominative singular, the accent changes to a circumflex in the genitive and dative, singular and plural.
2. **ἄδελφε** is an exception for the rules of accent.

**ἔργον:**

1. In all neuter nouns, the accusative and vocative are the same as the nominative, both in the singular and in the plural.
2. The nominative and vocative plural ending of all neuter nouns is **-α**.

**Practice Translating.** Translate the sentences below adapted from the prologue of Euripides' *Bakkhai* (**Βάκχαι**). Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive endings are italicized; dative endings are highlighted; and accusative endings are underlined. Note that the third declension increases the number of possible endings for the nominative singular. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
<b>Nominative</b>	<b>-α, -η, -ης, ις, -ξ, -ο, -ον, -ος, -ρ, -ς, -ων</b>	subject of the verb
<b>Genitive</b>	<i>-ας, -ης, -ος, -ου, -ων</i>	dependence; object of preposition; possession
<b>Dative</b>	<b>-οις, -σι</b>	dative with adjective
<b>Accusative</b>	<u>-α, -αν, -ας, -ε, -εις, -η, -ην, -ν, -ο, -ον, -ος</u>	motion toward; object of verb or preposition

ἤκω Διὸς παῖς τῆν Θηβαίων χθόνα, Διόνυσος. ἐμὲ μὲν τίκτει ποθ' ἢ Κάδμου κόρη, Σεμέλη· ἐμὲ δὲ ἀστραπηφόρον λοχεύει πῦρ. μορφῆν δ' ἀμείβω ἐκ θεοῦ βροτείαν· ὀράω δὲ μητρὸς μνήμα καὶ δόμων ἐρείπια. τὰ δὲ ἔτι τύφεται, Δίου πυρὸς φλόξ, ἀθάνατος Ἥρας μητέρα εἰς ἐμὴν ὕβρις. αἰνέω δὲ Κάδμον. ὁ δὲ γὰρ ἄβατον τὸ πέδον τίθησι, θυγατρὸς σηκόν. λείπω δὲ ἐγὼ Λυδῶν γύας Φρυγῶν τε, Περσῶν τε πλάκας Βάκτριά τε τείχη τῆν τε χθόνα Μήδων. καὶ δὲ ἐπέρχομαι Ἀραβίαν τ' Ἀσίαν τε. ἢ δὲ Ἀσία παρ' ἄλα κεῖται καὶ ἔχει μιγάδας Ἑλλησι βαρβάρους θ' ὁμοῦ πόλεις. ἐκεῖ μὲν ἤδη χορεύω καὶ καθίστημι τὰς τελετάς. ἐγὼ δὲ νῦν ἔρχομαι εἰς Ἑλλήνων πόλιν ὅτι εἰμι ἐμφανῆς δαίμων βροτοῖς. πρώτας δὲ θήβας τῆς γῆς Ἑλληνίδος ἀνολοῦζω, καὶ νεβρίδα ἐξάπτω χροὸς θύρσων τε δίδωμι ἐς χεῖρα, κίσσινον βέλος.

**Adverbs and Verbs**

αἰνέω <i>praise, approve, promise</i>	*καθίστημι <i>appoint, establish, put into a state; (intrans.) be established, be appointed</i>
ἀμείβω <i>answer; change, exchange</i>	*κεῖμαι <i>lie</i>
ἀνολολύζω <i>cry aloud, shout; excite</i>	λείπω <i>leave</i>
*δίδωμι <i>give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks</i>	λοχεύω <i>bring forth, bear; deliver</i>
*εἰμί <i>be</i>	*ὄραω <i>see</i>
ἐκεῖ <i>there</i>	*τίθημι <i>put, place</i>
ἐξάπτω <i>fasten to or from</i>	τίκτω <i>bear, give birth</i>
ἐπέρχομαι <i>come upon; approach; attack</i>	τύφω <i>raise a smoke, smoke; (pass.) smolder</i>
*ἔρχομαι <i>come, go</i>	χορεύω <i>dance</i>
*ἦκω <i>have come, be present</i>	

**Adjectives, Nouns, Pronouns**

Nominative	Genitive	Dative	Accusative	English Equivalent
ἄβατον	ἀβάτου	ἀβάτω	ἄβατον	<i>untrodden, impassable</i>
ἀθάνατος	ἀθανάτου	ἀθανάτω	ἀθάνατον	<i>immortal, deathless</i>
ἅλς	ἁλός	ἁλί	ἅλα	<i>sea</i>
Ἀραβία	Ἀραβίας	Ἀραβία	Ἀραβίαν	<i>Arabia</i>
Ἀσία	Ἀσίας	Ἀσία	Ἀσίαν	<i>Asia</i>
ἀστραπηφόρον	-φόρου	-φόρω	-φόρον	<i>lightning-bearing</i>
Βάκτρια	Βακτριῶν	Βακτρίοις	Βάκτρια	<i>Baktria</i>
βάρβαροι	βαρβάρων	βαρβάροις	βαρβάρους	<i>barbarians</i>
βέλος	βέλεος (-ους)	βέλει	βέλος	<i>missile, arrow, dart</i>
βροτεία	βροτείας	βροτεία	βροτείαν	<i>mortal</i>
βροτοί	βροτῶν	βροτοῖς	βροτούς	<i>mortals</i>
*γῆ	γῆς	γῆ	γῆν	<i>land, earth</i>
γύαι	γυῶν	γύαις	γύας	<i>lands</i>
δαίμων	δαίμονος	δαίμονι	δαίμονα	<i>god, deity</i>
Διόνυσος	Διονύσου	Διονύσω	Διόνυσον	<i>Dionysos</i>

<b>Nominative</b>	<b>Genitive</b>	<b>Dative</b>	<b>Accusative</b>	<b>English Equivalent</b>
δόμοι	δόμων	δόμοις	δόμους	<i>house, houses</i>
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	<i>I, me, mine</i>
*Ἕλληνες	Ἑλλήνων	Ἑλλησι (ν)	Ἕλληνας	<i>Greeks</i>
Ἕλληνις	Ἑλληνίδος	Ἑλληνίδι	Ἑλληνίδα	<i>Greek</i>
*ἐμή	ἐμῆς	ἐμῇ	ἐμήν	<i>my</i>
ἐμφανής	ἐμφανέος (-οῦς)	ἐμφανεῖ	ἐμφανέα (-ῆ)	<i>clear, manifest</i>
ἐρείπιον	ἐρειπίου	ἐρειπίῳ	ἐρείπιον	<i>ruin, wreck</i>
*Ζεὺς	Διός (Ζηνός)	Δί (Ζηνί)	Δία (Ζῆνα)	<i>Zeus</i>
Ἥρα	Ἥρας	Ἥρα	Ἥραν	<i>Hera</i>
*θεός	θεοῦ	θεῷ	θεόν	<i>god, goddess</i>
θῆβαι	θηβῶν	θήβαις	θήβας	<i>Thebes</i>
θηβαῖοι	θηβαίων	θηβαίοις	θηβαίους	<i>Theban</i>
θυγάτηρ	θυγατρός	θυγατρί	θυγατέρα	<i>daughter</i>
θύρσος	θύρσου	θύρσω	θύρσον	<i>thyrsos</i>
Κάδμος	Κάδμου	Κάδμω	Κάδμον	<i>Kadmos</i>
κίσσινος	κισσίνου	κισσίνῳ	κίσσινον	<i>of ivy</i>
κόρη	κόρης	κόρη	κόρην	<i>girl; daughter</i>
Λυδοί	Λυδῶν	Λυδοῖς	Λυδούς	<i>Lydian</i>
Μῆδοι	Μήδων	Μήδοις	Μήδους	<i>Mede, Persian</i>
*μήτηρ	μητρός	μητρί	μητέρα	<i>mother</i>
μιγάδες	μιγάδων	μιγάσι (ν)	μιγάδας	<i>mixed</i>
μνήμα	μνήματος	μνήματι	μνήμα	<i>memorial, record, tomb</i>
μορφή	μορφῆς	μορφῇ	μορφήν	<i>form, appearance</i>
νεβρίς	νεβρίδος	νεβρίδι	νεβρίδα	<i>fawnskin</i>
*παῖς	παιδός	παιδί	παῖδα	<i>child</i>
πέδον	πέδου	πέδῳ	πέδον	<i>earth, ground</i>
Πέρσαι	Περσέων (-ῶν)	Πέρσαις	Πέρσας	<i>Persians</i>
πλάκες	πλακῶν	πλαξί (ν)	πλάκας	<i>plains, fields</i>
*πόλις	πόλεως	πόλει	πόλιν	<i>city</i>
πρῶται	πρώτων	πρώταις	πρώτας	<i>first</i>
πῦρ	πυρός	πυρί	πῦρ	<i>fire</i>

Nominative	Genitive	Dative	Accusative	English Equivalent
Σεμέλη	Σεμέλης	Σεμέλη	Σεμέλην	<i>Semele</i>
σηκός	σηκοῦ	σηκῶ	σηκόν	<i>pen, fold, precinct</i>
τά δέ	τῶν δέ	τοῖς δέ	τά δέ	<i>they, them, theirs</i>
τείχη	τειχῶν	τείχεσι (ν)	τείχη	<i>walls</i>
τελεταί	τελετῶν	τελεταῖς	τελετάς	<i>rites, mysteries</i>
ὑβρις	ὑβρεως	ὑβρει	ὑβριν	<i>hybris, brutality</i>
φλόξ	φλογός	φλογί	φλόγα	<i>flame, fire, blaze</i>
Φρύγες	Φρυγῶν	Φρυζί (ν)	Φρύγας	<i>Phrygian</i>
*χείρ	χειρός	χειρί	χεῖρα	<i>hand; force, army</i>
χθών	χθονός	χθονί	χθόνα	<i>earth, ground</i>
χρῶς	χρωτός (χροός)	χρωτί (χροῖ)	χρῶτα (χροά)	<i>skin</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, tell what noun they agree with in gender, number, and case.

καὶ νεβρίδα ἐξάπτω χροός θύρσον τε δίδωμι ἐς χεῖρα, κίσσινον βέλος.

Check your answers with those in the Answer Key.

## Classics and Our Modern World: Tom Palaima

In his article “Songs of the ‘Hard Traveler’ from Odysseus to the Never-Ending Tourist,” Classicist and professor Tom Palaima studies themes connected with traveling and existing away from home from the *Iliad* and *Odyssey* of Homer through the modern folk song tradition as performed and transformed by Bob Dylan, including songs by the Stanley Brothers, Charley Patton, Skip James, Muddy Waters, Stephen F. Foster, Martin Carthy and Dionysis Savvopoulos. Ancient Greek serves as the first recorded examples of songs exploring these experiences.

To read the article, follow this link:

Songs of the Hard Traveler.<sup>1</sup>

**Module 16 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring words, the greater mastery of the language you will have.

### Nouns

ἄνθρωπος, ἀνθρώπου ἢ ὁ *human, person*

ἔργον, ἔργου τό *deed, task, work; building; ἔργον in truth, in deed*

θεός, θεοῦ ἢ ὁ *god, goddess, deity*

λόγος, λόγου ὁ *word, speech, story; reason, account*

νόμος, νόμου ὁ *law, custom*

πόλεμος, πολέμου ὁ *war*

χρόνος, χρόνου ὁ *time*

### Verb

νομίζω *believe, think, have the custom of, hold as custom*

## Etymology Corner XVI by Dr. E. Del Chrol

### Technical Terms 12, Parts of Speech

**Nouns, Pronouns, and Cases, cont.** We met the root of **nominative** in the previous section on **nouns**, because a **nomen** is a *name* (ὄνομα). The **nominative case** *names* the subject of the sentence. One specific type of nominative that we meet frequently when translating is the **predicate nominative**, or the *naming* of the thing that you are talking about, from the Latin prefix **prae** *before* and verb **dicere** *to say* (like **dictation** the taking down of what someone *says* or **dictator** whose *statements* are law). In addition to the frequently occurring predicate nominative, we will often meet **predicate adjectives**, which also *name* the thing you are talking about. In Greek grammar ὄνομα was used to refer to the parts of speech of both nouns and adjectives because both *name* what you are talking about. Greek for the nominative case was called ὀρθή πτώσις the *upright, standing or not falling case*. Remember the hands of the clock.

<sup>1</sup> [http://sites.utexas.edu/tpalaima/files/2017/11/SONGS\\_OF\\_THE\\_HARD\\_TRAVELER\\_FROM\\_ODYSSEUS.pdf](http://sites.utexas.edu/tpalaima/files/2017/11/SONGS_OF_THE_HARD_TRAVELER_FROM_ODYSSEUS.pdf).

**What to Study and Do 16.** Before moving on to the next module, make sure that you have memorized ending sets 7 and 8 for second declension nouns and that you can decline these nouns from memory.

**Learning Tip 16: Learn How to Follow and to Break Rules.** During the past 500 years our world has seen rapid technological changes. These changes require us to adapt constantly. Constant change is our new normal. Luckily one of our strengths is our ability to learn and to adapt. Learning new information requires basic rule-based thinking (continuous or algorithmic) and deep thinking (discontinuous or creative) that allows us to understand in novel ways. As you learn ancient Greek, think about what you are learning from both perspectives, allowing for an analytical understanding of language and for a conceptual understanding that requires going beyond linking a verb to its subject. Reflect on your learning of accents and the factual information required for you to learn so as to be able to accent correctly and with confidence. As you apply this knowledge and come to understand it at a deeper level, note how the conceptual application of knowledge becomes factual. To facilitate your assimilation of new information, try using your body as a memory palace. In this variation your body serves as the long-term storage facility for remembering new information. Let's imagine that we wish to remember the eight parts of speech and their definitions, nouns, pronouns, adjectives, conjunctions, verbs, prepositions, adverbs, interjections.

We will begin at our feet and move up to our head. Our feet stand on a **house**, which represents **nouns**. Our house is filled with **people**, with maps of many different **places**, and the people in it are discussing many **things** and **ideas**. The **house** our feet are standing upon represents the definition **person, place, thing, idea**. On our knees a wide variety of people—**he, she, they**—are jostling each other, trying to take their place in line. The **hes** and **shes** of the people represent pronouns and the **trying to take their place in line** represents the definition of pronouns **taking the place of nouns**. On our thighs are oodles of crayons. The crayons speak colorfully and are describing the people on our knees, giving us information on the wide variety of different complexions and eye and hair colors among the people taking their place in line on our knees—beige, black, brown, green, pale, red, white, yellow. The crayons remind us that adjectives **describe** nouns. On our hips is a belt made out of safety pins. Each safety pin **connects** to the next, reminding us that conjunctions join one item to another. The pins make a belt that keeps our pants secure to our hips. Conjunctions join our thoughts, keeping them connected. Next is our stomach. Our stomach is our core. Our core is the foundation of **movement** and **existence**, enabling us to rise, jump, turn, and twist. Our stomach represents the qualities of **action** and **existence** that define **verbs**. In our right hand we hold an open umbrella. We stand under the umbrella. **Our position of standing under the umbrella** reminds us that **prepositions** are small words that require an **object** to complete their meaning. We are **positioned under** the **object umbrella**. **Under** is the preposition. The **umbrella**

completes the meaning of a **prepositional phrase** by serving as the **object** of the preposition **under**. Our mouth exclaims delight at our ability to move outside into the rain without getting wet. Our mouth expresses satisfaction, by exclaiming, “ah,” as we dance in the rain and are kept dry by standing **under** our amazingly effective **umbrella**. The word **ah** is what we interject to express our delight. **Ah** is called an **interjection**. As we **interject** “ah,” our eyes look over our body parts, noticing the people standing in line on our knees. Some are standing **quietly**. Some are standing **really quietly**. Others are **very** loud. Our eyes take note that **adverbs** give **additional** information about verbs, adjectives, and other adverbs. This body palace is just one more technique that you can apply the **SEE** principle to so as to place items quickly into your medium term memory. Remember that you will still have to review this information so as to remember it for the long term. Also remember to have fun using your imagination to create memorable information that you wish to make a part of your identity.

## Module 17

# The Future Indicative and Infinitive Active of ἔχω, ἐλαύνω, ἔρχομαι and the Dynamic Infinitive

---

## The Verb

In Greek and in English, verbs have the same definition and functions. Verbs are words that represent actions (**throw**) and states of being (**be** or **exist**). They differ in the same fundamental way that Greek nouns differ from their English counterparts: they use endings to create meaning in a way that English does not. The Greek verb (**ῥῆμα**) in its finite form has an **ending** that indicates what **person** and **number** the **subject** is. The Greek infinitive has an ending that indicates that it is unmarked for **person** and **number**.

## The Future Indicative Active

The future tense refers to actions that will occur in the future. The future tense stems have a temporal value but no aspect, showing no distinction between the imperfective (incomplete) and perfective (completed) aspect (*CGCG* 33.4–6). To review what is meant by the aspect of verbs, reread **Verb Tense-Aspect** in Module 9.

## Future Tense Stems

To obtain the future tense stem remove the ending from the second principal part. What remains is the future active and middle tense stem. To this stem, add the future tense endings.

## Future Tense Endings

Add to the correct tense stem.

**Primary Active** (use for the present and future active tenses)

	S	Pl
1 <sup>st</sup>	-ω	-ομεν
2 <sup>nd</sup>	-εις	-ετε
3 <sup>rd</sup>	-ει	-ουσι (ν)

**Infinitive Active** (use for the present and future active tenses)

-ειν

1. Almost all verb forms have recessive accent.
2. The letter nu in the third person plural, present indicative active is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.

**Primary Middle and Passive** (use to form the active voice of deponent verbs)

	S	Pl
1 <sup>st</sup>	-ομαι	-ομεθα
2 <sup>nd</sup>	-ει οτ -η (-εσαι)	-εσθε
3 <sup>rd</sup>	-εται	-ονται

**Infinitive Active** (use to form the active voice of deponent verbs)

-εσθαι

1. Almost all verb forms have recessive accent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.
2. In the second person singular intervocalic sigma dropped out (**-εσαι**), resulting in the two endings **-ει** and **-η**.
3. Deponent verbs are active in meaning and middle and passive in form.

## The Conjugation of ἔχω

All **ω-verbs** combine their stems and endings just as ἔχω does. In the readings that follow, use your knowledge of ἔχω to recognize and translate the forms of other **ω-verbs**.

### Future Indicative Active of ἔχω

To the future active and middle tense stems ἔξ- or σχήσ-, add the correct endings.

Verb Form	English Equivalent	Person and Number
ἔξω	<i>I will have</i>	1 <sup>st</sup> person singular
ἔξεις	<i>you will have</i>	2 <sup>nd</sup> person singular
ἔξει	<i>he, she, it will have</i>	3 <sup>rd</sup> person singular
ἔξομεν	<i>we will have</i>	1 <sup>st</sup> person plural
ἔξετε	<i>you will have</i>	2 <sup>nd</sup> person plural
ἔξουσι (ν)	<i>they will have</i>	3 <sup>rd</sup> person plural

Verb Form	English Equivalent	Person and Number
σχήσω	<i>I will have</i>	1 <sup>st</sup> person singular
σχήσεις	<i>you will have</i>	2 <sup>nd</sup> person singular
σχήσει	<i>he, she, it will have</i>	3 <sup>rd</sup> person singular
σχήσομεν	<i>we will have</i>	1 <sup>st</sup> person plural
σχήσετε	<i>you will have</i>	2 <sup>nd</sup> person plural
σχήσουσι (ν)	<i>they will have</i>	3 <sup>rd</sup> person plural

### Future Infinitive Active of ἔχω

To the future active and middle tense stems ἔξ- or σχήσ-, add εἰν.

ἔξειν or σχήσειν     *to be about to have*     unmarked

1. Only the tense stem distinguishes the future indicative active from the present indicative active. Contrast the present stem of ἔχω with the future stem of ἔξω and σχήσω.

## The Conjugation ἐλαύνω, ἐλάω

**ἐλάω** is referred to as a contract **ω-verb** because its stem ends in alpha in the first person singular, future indicative active of the second principal part. When the stem of principal part I or II ends in alpha, the alpha may contract with the endings in accordance with the chart below. In the readings that follow, use your knowledge of **ἐλάω** to recognize and translate the forms of other alpha contract ω-verbs.

α + ε	>	ᾱ	α + ο	>	ω
α + ει	>	ῃ	α + οι	>	ῶ
α + η	>	ᾱ	α + ου	>	ω
α + η	>	ῃ	α + ω	>	ω

## Future Indicative Active of ἐλαύνω, ἐλάω

To the future active and middle tense stem **ἐλα-**, add the correct endings.

Verb Form	English Equivalent	Person and Number
ἐλῶ (ἐλάω)	<i>I will march</i>	1 <sup>st</sup> person singular
ἐλῆς (ἐλάεις)	<i>you will march</i>	2 <sup>nd</sup> person singular
ἐλεῖ (ἐλάει)	<i>he, she, it will march</i>	3 <sup>rd</sup> person singular
ἐλώμεν (ἐλάομεν)	<i>we will march</i>	1 <sup>st</sup> person plural
ἐλάτε (ἐλάετε)	<i>you will march</i>	2 <sup>nd</sup> person plural
ἐλώσι (ν) (ἐλάουσι (ν))	<i>they will march</i>	3 <sup>rd</sup> person plural

## Future Infinitive Active of ἐλαύνω, ἐλάω

To the future active and middle tense stem **ἐλα-**, add **ειν**.

ἐλαῖν (ἐλάειν < ἐλάεειν)	<i>to be about to march</i>	unmarked
--------------------------	-----------------------------	----------

## The Conjugation of ἔρχομαι

**Deponent ω-verbs** are similar to **ω-verbs** except that they have middle and passive forms but active meanings. All **deponent ω-verbs** form their present and future indicative actives just as **ἔρχομαι** does. In the readings that follow, use your knowledge of **ἔρχομαι** to recognize and translate the forms of other deponent **ω-verbs**.

### Future Indicative of ἔρχομαι

To the future tense stem **ἐλεύσ-**, add the correct endings.

Verb Form	English Equivalent	Person and Number
ἐλεύσομαι	<i>I will go</i>	1 <sup>st</sup> person singular
ἐλεύσει, ἐλεύση	<i>you will go</i>	2 <sup>nd</sup> person singular
ἐλεύσεται	<i>he, she, it will go</i>	3 <sup>rd</sup> person singular
ἐλευσόμεθα	<i>we will go</i>	1 <sup>st</sup> person plural
ἐλεύσεσθε	<i>you will go</i>	2 <sup>nd</sup> person plural
ἐλεύσονται	<i>they will go</i>	3 <sup>rd</sup> person plural

### Future Infinitive of ἔρχομαι

To the future tense stem **ἐλεύσ-**, add **-εσθαι**.

ἐλεύσεσθαι	<i>to be about to go</i>	unmarked
------------	--------------------------	----------

## The Infinitive

Remember that in English and in Greek the infinitive is unmarked for person and for number. It is classified as a verbal noun and is best understood by thinking of its function as completing or enhancing the meaning of adjectives, clauses, nouns, and verbs. This is why the infinitive is referred to as complement. Sometimes classified as a mood, the infinitive is potential in meaning, **ἐν δυνάμει**, because its action may or may not be realized. There are two types of infinitives, the declarative and the dynamic. Both the declarative and the dynamic infinitives refer to actions that exist **potentially** or **ἐν δυνάμει**.

## The Dynamic Infinitive

The dynamic infinitive refers to actions that exist potentially, **ἐν δυνάμει**. It is negated by the abverb **μὴ** *not* and not **οὐ** *not*. For more on the **dynamic infinitive**, see *CGCG* 51. Consider its use as a complement in these examples.

### 1. As a complement to modal verbs:

δεῖ <i>it is necessary</i>	δεῖ ποιεῖν	<i>It is necessary to create.</i>
δύναμαι <i>be able</i>	δύναμαι αἰρέεσθαι	<i>I am able to choose.</i>
ἔξεστι <i>it is possible</i>	ἔξεστι πειράειν	<i>It is possible to try.</i>
ἔχω <i>be able</i>	ἔχω μιμήσκειν	<i>I am able to remember.</i>
κινδυνεύω <i>risk</i>	κινδυνεύω θανεῖν	<i>I run the risk of dying.</i>
προσῆκει <i>it is fitting</i>	προσῆκει μαθάνειν	<i>It is fitting to learn.</i>
χρὴ <i>it is necessary</i>	χρὴ αἰσθάνεσθαι	<i>It is necessary to perceive.</i>

### 2. As a complement to verbs of wishing and desiring:

αἰρέομαι <i>choose</i>	αἰρέομαι ὀρχέεσθαι	<i>I choose to dance.</i>
βουλεύω <i>resolve</i>	βουλεύω βαδίζειν	<i>I resolve to go.</i>
βούλομαι <i>want, prefer</i>	βούλομαι ἐσθίειν	<i>I want to eat.</i>
διανοέομαι <i>decide, intend</i>	διανοέομαι διδόναι	<i>I intend to give.</i>
δοκέει <i>it seems best</i>	δοκέει πλέειν	<i>It seems best to sail.</i>
ἐθέλω <i>be willing, wish</i>	ἐθέλω λείπειν	<i>I wish to leave.</i>
σπουδάζω <i>strive, be eager</i>	σπουδάζω φέρειν	<i>I strive to endure.</i>

### 3. As a complement to knowledge verbs:

διδάσκω <i>teach, teach how</i>	διδάσκω ἐλληνίζειν	<i>I teach how to speak Greek.</i>
ἐπίσταμαι <i>know, know how</i>	ἐπίσταμαι αἰεῖν	<i>I know how to sing.</i>
μανθάνω <i>learn, learn how</i>	μανθάνω πείθειν	<i>I learn how to persuade.</i>

### 4. As a complement to verbs of command, compulsion, and persuasion:

αἰτέω <i>ask, require</i>	αἰτέω σὲ νομίζειν	<i>I ask you to believe.</i>
ἀναγκάζω <i>force, compel</i>	ἀναγκάζω σὲ λύειν	<i>I compel you to free.</i>
δέομαι <i>ask, require</i>	δέομαι σοῦ γράφειν	<i>I ask you to write.</i>
κελεύω <i>command, bid</i>	κελεύω σὲ πέμπειν	<i>I bid you to send.</i>
πειθω <i>persuade</i>	πειθω σὲ διδόναι	<i>I persuade you to give.</i>
ποιέω <i>cause</i>	ποιέω σὲ ἔρχεσθαι	<i>I cause you to go</i>

## 5. As a complement to verbs of starting and stopping:

ἄρχομαι <i>begin</i>	ἄρχομαι εἰδέναί	<i>I begin to know.</i>
μέλλω <i>be about</i>	μέλλω πείσεσθαι	<i>I am about to suffer.</i>
παύω <i>stop</i>	παύω σέ μάχεσθαι	<i>I stop you from fighting.</i>

## 6. Epexegetically as a complement to adjectives and nouns:

ἀγαθόν <i>good</i>	ἀγαθόν οἶεσθαι	<i>It is good to think.</i>
ἄξιον <i>worthy</i>	ἄξιον λέγειν	<i>It is worthy to say.</i>
δεινόν <i>fearsome, awesome</i>	δεινόν ὀράειν	<i>It is awesome to see.</i>
καλόν <i>good</i>	καλόν πράττειν	<i>It is good to act.</i>
καιρός <i>opportunity</i>	καιρός συμβαίνειν	<i>There is an opportunity to come to terms.</i>
νομός <i>custom, law</i>	νομός εὐρίσκειν	<i>It is custom to discover.</i>
σχολή <i>leisure</i>	σχολή ἀκούειν	<i>There is time to listen.</i>
ᾠρα <i>time</i>	ᾠρα ἄρχειν	<i>It is time to begin.</i>

## 7. As a complement of purpose often with verbs of giving, motion, receiving, and taking:

ἔρχομαι <i>go, come</i>	σῖτον ἐσθίειν ἐρχόμεθα	<i>we go to eat food.</i>
δίδωμι <i>give</i>	χώραν δίδωμι αὐτοῖς διαρπάσαι	<i>I give them the country to plunder.</i>

**Practice Translating the Infinitive.** Translate each of the below, which have been adapted from folk songs and a variety of ancient Greek writers. Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive endings are italicized; dative endings are highlighted; and accusative endings are underlined>. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Praxilla of Sikyon, Πράξιλλα Σικυῶν c. 451 BCE.** Praxilla was a Greek lyric poet of high renown. Only a few fragments of her work have survived. Antipater of Thessalonike (c. 15 BCE) lists her as one of the nine immortal-tongued female poets. Aristophanes parodies her in two of his comedies. The famous sculptor Lysippos (c. 350 BCE) sculpted her in bronze.

**Athenaios of Naukratis, Αθήναιος ὁ Ναυκρατίτης, c. 190 CE.** Athenaios was a Greek rhetorician and grammarian. His fifteen-volume *Scholars at Dinner, Δειπνοσοφισταί*, on the art of dining, mostly survives. Among other things, the work provides information about Greek literature, quoting from the works of about 700 Greek authors and 2,500 different works. Topics discussed in the volumes include, art, food, music, philology, sex, and wine.

**Julian, Flavius Claudius Julianus, c. 331 CE.** Julian was Roman emperor from 361 to 363 CE. He was also a philosopher and author of many works written in Greek. About fifteen have survived. Julian rejected Christianity and promoted Neoplatonic Hellenism. For this the Christian Church named him Julian the Apostate. His work, *The Caesars*, quoted below, was a satire that describes Roman emperors vying for the title of best emperor.

<u>Case</u>	<u>Ending</u>	<u>Function</u>
<b>Nominative</b>	-α, -ις, -ο, -ον, -ος, -ω, -ων	subject of the verb
<b>Genitive</b>	-ου	dependence, possession; object of a preposition
<b>Dative</b>	-α, -ι, -ω	indirect object; object of a prefix, preposition
<b>Accusative</b>	-α, -αν, -ας, -ην, -ον, -ος, -ους	object of a verb

1. ἀγαθὸν ὑπὸ παντὶ λίθῳ σκορπίον φυλάσσειν (Praxilla).
2. οὐ βούλομαι κάλλιστον μὲν ἐγὼ λείπειν φάος ἡλίου (Praxilla).
3. ὁ θάνατός μοι κελεύει ἄστρα φαεινὰ λείπειν (Praxilla).
4. ἄρχομαι καὶ ὠραίους σικύους καὶ μήλα καὶ ὄγχνας λείπειν (Praxilla).
5. ἔρχεται χελιδῶν καλὰς ὥρας ἄγειν (Folk Song).
6. νόμος ἀνοιγνύναι τὴν θύραν χελιδόνι (Folk Song).
7. Ἡριφανὶς ἐπίσταται τοὺς ἀνημερωτάτους συνδακρῦσαι τῷ πάθει (Athenaios, *Scholars at Dinner*, quoting Klearkhos speaking about Eriphanis).
8. θέλει γὰρ ὁ θεὸς ὀρθὸς διὰ μέσου βαδίζειν (Athenaios, *Scholars at Dinner*, quoting Semos of Delos, speaking about the Ithyphalloi).
9. καιρὸς δὲ καλέει μηκέτι μέλλειν (Julian, *The Caesars*).
10. Πέα ἐν Φρυγίᾳ μὲν τοὺς Κορύβαντας ὀρχέεσθαι πείθει (Lucian, *The Dance*).

### Adverbs and Verbs

\*ἄγω, ἄξω *do, drive, lead*

ἀνοίγνυμι *open*

λείπω, λείψω *leave*

\*μέλλω, μελλήσω *be about to, be going to; be likely to + inf. (fut. inf. in Attic)*

*ἄρχομαι, ἄρξομαι <i>begin</i>	μηκέτι <i>no longer</i>
βαδίζω, βαδιέω or βαδίσω <i>go</i>	ὀρχέομαι, ὀρχήσομαι <i>dance</i>
*βούλομαι, βουλήσομαι <i>want, prefer; wish, be willing</i>	*πείθω, πείσω <i>persuade</i>
*ἔρχομαι, ἐλεύσομαι <i>come, go</i>	σπουδάζω, σπουδάσομαι <i>strive, be eager</i>
*θέλω, θελήσω <i>be willing, wish</i>	συνδακρύω, -δακρύσω <i>cry, cry with</i>
*καλέω, καλέω <i>call</i>	φυλάττω, φυλάξω <i>keep watch, keep guard</i>
*κελεύω, κελεύσω <i>bid, order, command</i>	

### Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
*ἀγαθόν	ἀγαθοῦ	ἀγαθῷ	ἀγαθόν	<i>good, noble</i>
ἀνημερώτατοι	-τάτων	-τάτοις	-τάτους	<i>most savage</i>
ἄστρο	ἄστρον	ἄστροις	ἄστρο	<i>stars</i>
ἥλιος	ἡλίου	ἡλίῳ	ἥλιον	<i>sun</i>
Ἐριφάνης	Ἐριφανίδος	Ἐριφανίδι	Ἐριφανίδα	<i>Eriphanis</i>
θάνατος	θανάτου	θανάτῳ	θάνατον	<i>death</i>
*θεός	θεοῦ	θεῷ	θεόν	<i>god, goddess, deity</i>
θύρα	θύρας	θύρα	θύραν	<i>door, gate</i>
*καιρός	καιροῦ	καιρῷ	καιρόν	<i>right moment, critical time, opportunity</i>
κάλλιστον	καλλίστου	καλλίστῳ	κάλλιστον	<i>most beautiful</i>
*καλαί	καλῶν	καλαῖς	καλάς	<i>beautiful, good</i>
*καλόν	καλοῦ	καλῷ	καλόν	<i>beautiful, good</i>
Κορύ-βαντες	-βάντων	-βάντοις	-βάντους	<i>Korybants</i>
λίθος	λίθου	λίθῳ	λίθον	<i>stone</i>
μέσου see τὸ μέσον <i>the middle</i>				
μήλα	μήλων	μήλοις	μήλα	<i>apples</i>
*νόμος	νόμου	νόμῳ	νόμον	<i>law, custom</i>
ὄγχαι	ὄγχων	ὄγχαις	ὄγχνας	<i>pears</i>

<b>Nominative</b>	<b>Genitive</b>	<b>Dative</b>	<b>Accusative</b>	<b>English Equivalent</b>
* <b>ὀρθός</b>	ὀρθοῦ	ὀρθῶ	ὀρθόν	<i>upright, correct; erect</i>
* <b>πάθος</b>	πάθεος (πάθους)	πάθει	πάθος	<i>suffering; experience; passion; emotion</i>
* <b>πᾶς</b>	παντός	παντί	πάντα	<i>all, each, every, whole</i>
<b>Ῥέα</b>	Ῥέας	Ῥέα	Ῥέαν	<i>Rhea</i>
<b>σίκυοι</b>	σικύων	σικύοις	σικύους	<i>cucumbers</i>
<b>σκορπίος</b>	σκορπίου	σκορπίῳ	σκορπίον	<i>scorpion</i>
<b>τὸ μέσον</b>	τοῦ μέσου	τῷ μέσῳ	τὸ μέσον	<i>middle, midst</i>
<b>φαιινά</b>	φαιινῶν	φαιινοῖς	φαιινά	<i>shining, brilliant</i>
<b>φάος (φῶς)</b>	φάεος (φωτός)	φάει (φωτί)	φάος (φῶς)	<i>light, daylight</i>
<b>Φρυγία</b>	Φρυγίας	Φρυγία	Φρυγίαν	<i>Phrygia</i>
<b>χελιδών</b>	χελιδόνος	χελιδόνι	χελιδόνα	<i>swallow</i>
<b>ῶρα</b>	ῶρας	ῶρα	ῶραν	<i>season, period, time</i>
<b>ῶραῖοι</b>	ῶραιῶν	ῶραίοις	ῶραίους	<i>seasonable; proper, appropriate; ripe, ready</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Translating.** Translate the sentences below adapted from Euripides' *Bakkhai* (**Βάκχαι**). Remember the meanings and functions of the cases presented in Module 7. Nominative case endings are bolded; genitive endings are italicized; dative endings are highlighted; and accusative endings are underlined. Note that the third declension increases the number of possible endings for the nominative singular. Check your understanding with the translations in the Answer Key. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

<b>Case</b>	<b>Ending</b>	<b>Function</b>
<b>Nominative</b>	<b>-αι, -ες, -η, -οι, -ος</b>	subject of the verb
<b>Genitive</b>	<i>-ος, -ου, -ους, -ων</i>	dependence, possession; object of a preposition, adjective
<b>Dative</b>	<b>-αις, -ι, -οις, -σιν, -ω</b>	means or instrument; object of an adverb or adjective; place where
<b>Accusative</b>	<b>-α, -αν, -ας, -ε, -η, -ην, -ν, -ο, -ον, -ος, -υ</b>	object of a verb, preposition, prefix, adjective

**Διώνυσος:** ἀδελφαὶ μητρὸς φάσκουσιν ὅτι Διώνυσος οὐκ ἐκφύει Διὸς ἀλλὰ ἐκ θνητοῦ καὶ ὅτι ἡ Σεμέλη ἐς Ζῆν' ἀναφέρει τὴν ἀμαρτίαν λέχους. αὐτὴν αἱ ἀδελφαὶ ἐκκαυχάονται ὅτι κτείνει Ζεὺς ἀστραπηφόρῳ πυρὶ ὅτι γάμους ψεύδει. τοιγὰρ αὐτὰς ἐκ δόμων οἰστράω ἐγὼ μανίαις. ὄρος δ' οἰκέουσι παράκοποι φρενῶν. σκευὴν τ' ἔχειν αὐτὰς ἀναγκάζω ὀργίων ἐμῶν. τὸ θῆλυ σπέρμα Καδμείων, ὄσαι γυναϊκῆς εἰσι, ἐκμαίνω δωμαίων. ὁμοῦ δὲ Κάδμου παισὶν ἀναμειγνυνται καὶ χλωραῖς ὑπ' ἐλάταις ἀνορόφοις ἦνται πέτραις. δεῖ γὰρ τὴν ἀτέλεστον τῶν πόλιν βακχευμάτων ἐκμανθάνειν, καὶ εἰ μὴ θέλει, ὅτι ἡ Σεμέλη ἐμὲ τίκτει Δίί, ἐμφανῆ θνητοῖς δαίμονα.

### Adverbs and Verbs

**ἀναγκάζω, ἀναγκάσω** *compel, force* ἤμαι *sit*  
'x' in acc. + inf.

**ἀναμειγνυμι, -μειζω** *mix up, mix together* \*θέλω, θελήσω *wish, be willing*

**ἀναφέρω, -οῖσω** *bring up or back; place upon; refer* κτείνω, κτενέω *kill*

\*δεῖ *it is necessary* + 'x' in gen. or dat. οἰκέω, οἰκήσω *inhabit, settle; manage,*  
or acc. + inf., δεῖ ἐλθεῖν *it is necessary to come* *dwell, live*

\*εἰμί, ἔσομαι *be, be possible*

οἰστράω, οἰστρήσω *sting, goad; go mad, rage*

ἐκκαυχάομαι, -καυχῆσομαι *boast*

ὁμοῦ *at the same place, together* + dat.

ἐκμαίνω *drive mad*

τίκτω, τέξω *bear, give birth*

ἐκμανθάνω, -μαθήσομαι *learn, know, examine*

τοιγάρ *therefore, accordingly*

ἐκφύω, -φύσω *be born from; beget, produce; grow*

φάσκω *claim, allege, assert*

\*ἔχω, ἔξω or στήσω *have, hold; be able* + inf.; καλῶς ἔχειν *to be well*

ψεύδω, ψεύσω *cheat, beguile; falsify, lie about*

### Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
ἀδελφαί	ἀδελφῶν	ἀδελφαῖς	ἀδελφάς	sisters
ἀμαρτία	ἀμαρτίας	ἀμαρτία	ἀμαρτίαν	mistake, sin

<b>Nominative</b>	<b>Genitive</b>	<b>Dative</b>	<b>Accusative</b>	<b>English Equivalent</b>
άνοροφοι	άνορόφων	άνορόφοις	άνορόφους	<i>roofless</i>
άστραπηφόρον	-φόρου	-φόρω	-φόρον	<i>lightning-bearing</i>
άτέλεστος	άτελέστου	άτελέστω	άτέλεστον	<i>without end; uninitiated</i>
*αύταιί	αύτων	αύταιίς	αύτάς	<i>they, them, theirs</i>
*αύτή	αύτης	αύτηή	αύτήν	<i>she, her, hers</i>
βακχεύματα	βακχευμάτων	βακχεύμασι	βακχεύματα	<i>rites, mysteries</i>
γάμοι	γάμων	γάμοις	γάμους	<i>wedding, marriage</i>
γυναϊκες	γυναικῶν	γυναιξί (ν)	γυναϊκας	<i>women</i>
δαίμων	δαίμονος	δαίμονι	δαίμονα	<i>god, deity</i>
Διόνυσος	Διονύσου	Διονύσω	Διόνυσον	<i>Dionysos</i>
δόμοι	δόμων	δόμοις	δόμους	<i>house, houses</i>
δώματα	δωμάτων	δώμασι (ν)	δώματα	<i>houses</i>
*έγώ	έμοῦ	έμοί	έμέ	<i>I, me, mine</i>
έλάτη	έλάτης	έλάτη	έλάτην	<i>pine-tree</i>
έμοί	έμων	έμοις	έμούς	<i>my</i>
έμφανής	έμφανέος (-οῦς)	έμφανεί	έμφανέα (-ή)	<i>clear, manifest</i>
*Ζεύς	Διός (Ζηνός)	Δί (Ζηνί)	Δία (Ζήνα)	<i>Zeus</i>
θήλυ	θήλεος	θήλει	θήλυ	<i>female</i>
θνητός	θνητοῦ	θνητῶ	θνητόν	<i>mortal</i>
Καδμεῖοι	Καδμείων	Καδμείοις	Καδμείους	<i>Kadmeian</i>
Κάδμος	Κάδμου	Κάδμω	Κάδμον	<i>Kadmos</i>
λέχος	λέχεος (-ους)	λέχει	λέχος	<i>bed, marriage-bed</i>
μανίαι	μανίων	μανίαις	μανίᾱς	<i>madness, frenzy</i>
*μήτηρ	μητρός	μητρί	μητέρα	<i>mother</i>
ῥοργια	ῥοργίων	ῥοργίοις	ῥοργια	<i>rites, mysteries</i>
ῥρος	ῥρεος (-ους)	ῥρει	ῥρος	<i>mountain</i>
*ῥσαι	ῥσων	ῥσαις	ῥσαῖς	<i>so many, as many</i>
*παῖς	παιδός	παιδί	παιδα	<i>child</i>
παράκοποι	παρακόπων	παρακόποις	παρακόπους	<i>frenzied + gen.</i>
πέτραι	πετρῶν	πέτραις	πέτρᾱς	<i>rocks</i>
*πόλις	πόλεως	πόλει	πόλιν	<i>city</i>

Nominative	Genitive	Dative	Accusative	English Equivalent
πῦρ	πυρός	πυρί	πῦρ	<i>fire</i>
Σεμέλη	Σεμέλης	Σεμέλη	Σεμέλην	<i>Semele</i>
σκευή	σκευῆς	σκευῆ	σκευήν	<i>garb, dress</i>
σπέρμα	σπέρματος	σπέρματι	σπέρμα	<i>seed</i>
φρένες	φρενῶν	φρεσί (ν)	φρένας	<i>mind</i>
χλωραί	χλωρῶν	χλωραῖς	χλωράς	<i>greenish-yellow</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentences found below. For nouns and pronouns, give the case and function. For verbs, give the person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, specify the noun they agree with in gender, number, and case.

Ρέα ἐν Φρυγίᾳ μὲν τοὺς Κορύβαντας ὀρχέεσθαι πείθει.

αὐτὴν αἱ ἀδελφαὶ ἐκκαυχῶνται ὅτι κτείνει Ζεὺς ἀστραπηφόρῳ πυρὶ ὅτι γάμους ψεύδει.

Check your answers with those in the Answer Key.

## Papyrology

Papyrus, **πάπυρος**, is paper made from the papyrus plant. Ancient Egyptians used this plant to make reed boats, mats, rope, sandals, and baskets. They used papyrus paper to write down many things, including lists, records, and literary works. They also used it to wrap mummies. In hot and dry climates, papyrus survives, offering us a window into the past. Papyrologists study the writings these papyri record. Module 30 offers a recently discovered poem by Sappho, preserved on papyrus.

**Module 17 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

### Nouns

ἀριθμός, ἀριθμοῦ ὁ *number*

βίος, βίου ὁ *life*

δίκη, δίκης ἢ *custom, usage; judgment; order, right; penalty, sentence; lawsuit*

### Verbs

ἀδικέω, ἀδικήσω *be unjust, do wrong*

αἰρέω, αἰρήσω *take, seize, grab, capture; (mid.) choose*

γινώσκω, γνῶσομαι *know, recognize; decide + inf.*

ἐλαύνω, ἐλάω *drive, march*

κελεύω, κελεύσω *bid, order, command*

## Etymology Corner XVII by Dr. E. Del Chrol

### Technical Terms 13, Parts of Speech

**Nouns, Pronouns, and Cases, cont.** In Greek the genitive is called γενική πτώσις a *case* that indicates a belonging to the γένος *kind, type, origin, source*. The etymology of the **genitive** is a bit screwed up because the Latin grammarians didn't fully understand Greek grammar. Nonetheless, if we think of **genus** in **genus** and **species**, meaning a *kind* or *class* or *clan*, it will get us most of the way there. Genitives tell us about possession or source or type, so, Jayden's gloves, or a piece of pie, or a loaf of bread specify whose glove or what kind of piece or loaf it is.

**What to Study and Do 17.** Before moving on to the next module, make sure that you have learned the endings for the future indicative and infinitive active of ἔχω and ἔρχομαι and that you can conjugate these verb forms. Make sure that you can identify a verb by person, number, tense, mood, and voice. Finally, make sure that you understand the function of the dynamic infinitive.

**Learning Tip 17: Memorize Word for Word.** You can use the memory palace technique to memorize poems, short stories, novels, and even complete dictionaries. Want to memorize the *Oxford English Dictionary* or Liddell and Scott's *Greek Lexicon*? Try using this learning tip for memorizing a poem by Robert Frost. You can use this same technique for memorizing works of any length. Conversely you can use repetition to fix this poem in your memory. Repetition is time-consuming and its results do not necessarily last long, unless you continue to repeat the poem for an extended period. As an alternative to repetition, try using the memory palace and **SEE** strategies. Both methods require repetition and review. The memory place and **SEE** strategies are longer-lasting and easier to recall. Note the highlighted words:

**Whose woods these are** I think I know.

**His house is in the village** though;

**He will not see me** stopping here

To **watch his woods fill up with snow.**

**My little horse must think it queer**  
 To **stop without a farmhouse** near  
**Between the woods and frozen lake**  
 The **darkest evening** of the year.

He gives his **harness bells a shake**  
 To ask if there is **some mistake.**  
 The only other **sound's the sweep**  
 Of **easy wind and downy flake.**

The **woods are lovely, dark and deep,**  
 But I have **promises to keep,**  
 And **miles to go before I sleep,**  
 And **miles to go before I sleep.**

On the grille of our car, we place **woods** with an owl perched on a tree, crying **who, who.** On the hood we place a **house** located in a small **village.** At the electric car charging port we place a big round eye which **sees** me and has red **knotted** veins popping out. In the driver's seat is a big paper trashbag with woods drawn on it and **filling up with snow.** The trash bag is wearing a giant **watch** around its waist. On the dash is a little **horse,** prancing about and wearing a **lightbulb** for a hat. The **horse** calls out in a **hoarse** voice, **queer, queer, queer.** In the passenger's seat is an empty field of snow with a big red **zero** melting into the snow. In the middle of the zero is the roof of a collapsed **farmhouse.** Attached to the rooftop is a **stop** sign. **Between** the seats is a console, made out of sweet-smelling cherry **wood** and filled with **frozen ice.** On the floor of the backseat is a flashlight peering up at the **dark** roof from which an **evenly** balanced scale hangs. The trunk is filled with liberty **bells,** held together with **harnesses,** and **shaking** so much that their cracks are widening. At the back bumper is a car jack with a **stake** for a lever. The jack is **misplaced** and unable to lift the car. Up the tailpipe climbs a chimney **sweep** making a **sweeping sound** as he cleans the outside of the pipe. Out of the tailpipe are blowing an **easy wind** and **downy** feathers and **flakes** of cereal. On one bumper sticker are the words **love** trumps hate and on another **dark** lives matter and on a third **Deep** Purple. The license plate has the word **promises** with a picture of two entwined rings. On the rubber of one of the wheels is written in red the words lifetime warranty and unlimited **miles.** Pay attention to how long it takes you to commit the poem to memory. Also note how easy it is to recall the poem verbatim. Try recalling the poem the next day to see how much you have remembered. Try again in a week and then again in a month. Enjoy knowing that you can memorize anything and carry it with you for as long as you wish.



## Module 18

# The Personal Pronouns; εἷς, οὐδείς, and μηδείς; the Dative and Accusative of Respect; Time Expressions

---

## Pronouns

In both languages, pronouns have the same definition: they take the place of nouns. The function of the Greek pronoun (**ἀντωνυμία**) differs from the English because it creates meaning through case endings much more extensively than the English pronoun does. In both languages the personal pronouns refer to the first person **I** and **we**, the second person **you**, and the third person **he**, **she**, **it**, and **they**.

## The English Personal Pronoun

In English the forms of the first person personal pronoun are the following:

	<b>Singular</b>	<b>Plural</b>
<b>Subjective</b>	I	we
<b>Objective</b>	me	us
<b>Possessive</b>	mine	ours
<b>Possessive Adj.</b>	my	our

**I** and **we** are the subjective forms. **Me** and **us** are the objective forms. **Mine** and **ours** are the possessive forms. Note that they are different from the possessive adjectives **my** and **our**. Contrast the possessive pronoun **mine** in the sentence '**the book is mine**' with the possessive adjective **my** in the phrase '**my book**'.

The forms of the second person are the following:

	<b>Singular</b>	<b>Plural</b>
<b>Subjective</b>	you	you
<b>Objective</b>	you	you
<b>Possessive</b>	yours	yours
<b>Possessive Adj.</b>	your	your

Note that the subjective and objective forms are identical in the singular and plural forms. Note also that the possessive pronoun **yours** is different from the possessive adjective **your**. Contrast the possessive pronoun **yours** in the sentence '**the dog is yours**' with the possessive adjective **your** in the phrase '**your dog**'.

The forms for the third person plural are the following:

	<b>Singular</b>	<b>Plural</b>
<b>Subjective</b>	he, she, it	they
<b>Objective</b>	him, her, it	them
<b>Possessive</b>	his, hers, its	theirs
<b>Possessive Adj.</b>	his, her, its	their

**He, she, it** and **they** are subjective; **him, her, it** and **them** are objective; and **his, hers, its** and **theirs** are possessive. Note that the possessive pronoun **hers** and **theirs** differ from the possessive adjectives **her** and **their**. Contrast the possessive pronoun **theirs** in the sentence '**the choice is theirs**' with the possessive adjective **their** in the phrase '**their choice**'. The possessive pronouns **his** and **its** are look-a-like forms and identical to their adjectival forms **his** and **its**. Contrast the use of the possessive pronoun **his** in the sentence '**the opportunity is his**' with the possessive adjective **his** in the phrase '**his opportunity**'. In the case of **his** and **its**, function allows you to determine which part of speech occurs.

**Practice Identifying the Personal Pronoun and Adjectives in English.** Pick out the personal pronouns and the personal possessive adjectives. The excerpts are from Billie Holiday’s autobiography, *Lady Sings the Blues* (1956). Check your answers with those in the Answer Key.

1. You can be up to your boobies in white satin, with gardenias in your hair and no sugar cane for miles, but you can still be working on a plantation.
2. Imagine if the government chased sick people with diabetes, put a tax on insulin and drove it into the black market, told doctors they couldn’t treat them, and then caught them, prosecuted them for not paying their taxes, and then sent them to jail. If we did that, everyone would know we were crazy. Yet we do practically the same thing every day in the week to sick people hooked on drugs. The jails are full and the problem is getting worse every day.
3. You’ve got to have something to eat and a little love in your life before you can hold still for any damn body’s sermon on how to behave. Everything I am and everything I want out of life goes smack back to that.
4. If you think you need stuff to play your music or sing, you’re crazy. It can fix you so you can’t play nothing or sing nothing.
5. I hate straight singing. I have to change a tune to my own way of doing it. That’s all I know. I don’t think I ever sing the same way twice. The blues is sort of a mixed-up thing. You just have to feel it. Anything I do sing is part of my life.

## The Greek Personal Pronoun

Memorize these forms of the personal pronoun.

**ἐγώ I, ἡμεῖς we**

**1<sup>st</sup> Person** (*I, me, mine; we, us, ours*)

	<b>S</b>	<b>Pl</b>
<b>N</b>	ἐγώ	ἡμεῖς
<b>A</b>	ἐμέ, με	ἡμᾶς
<b>G</b>	ἐμοῦ, μου	ἡμῶν
<b>D</b>	ἐμοί, μοι	ἡμῖν

**σύ you, ὑμεῖς you**

**2<sup>nd</sup> Person** (*you, you, yours*)

	<b>S</b>	<b>Pl</b>
<b>N</b>	σύ	ὑμεῖς
<b>A</b>	σέ, σε	ὑμᾶς
<b>G</b>	σοῦ, σου	ὑμῶν
<b>D</b>	σοί, σοι	ὑμῖν

**1<sup>st</sup> Person** (*I, me, mine; we, us, ours*)

	S	Pl
N	ἐγώ	ἡμεῖς
G	ἐμοῦ, μου	ἡμῶν
D	ἐμοί, μοι	ἡμῖν
A	ἐμέ, με	ἡμᾶς

**2<sup>nd</sup> Person** (*you, you, yours*)

	S	Pl
N	σύ	ὑμεῖς
G	σοῦ, σου	ὑμῶν
D	σοί, σοι	ὑμῖν
A	σέ, σε	ὑμᾶς

**Possessive Adjectives:**ἐμός, ἐμή, ἐμόν: *my*ἡμέτερος, ἡμετέρᾳ, ἡμέτερον: *our*σός, σή, σόν: *your* (singular)ὑμέτερος, ὑμετέρᾳ, ὑμέτερον: *your* (plural)**αὐτός** *he*, **αὐτή** *she*, **αὐτό** *it***3<sup>rd</sup> Person** (*he, him, his; she, her, hers; it, it, its; they, them, theirs*)

Singular				Plural			
	M	F	N	M	F	N	
N	αὐτός	αὐτή	αὐτό	N	αὐτοί	αὐταί	αὐτά
A	αὐτόν	αὐτήν	αὐτό	A	αὐτούς	αὐτάς	αὐτά
G	αὐτοῦ	αὐτῆς	αὐτοῦ	G	αὐτῶν	αὐτῶν	αὐτῶν
D	αὐτῷ	αὐτῇ	αὐτῷ	D	αὐτοῖς	αὐταῖς	αὐτοῖς

Singular				Plural			
	M	F	N	M	F	N	
N	αὐτός	αὐτή	αὐτό	N	αὐτοί	αὐταί	αὐτά
G	αὐτοῦ	αὐτῆς	αὐτοῦ	G	αὐτῶν	αὐτῶν	αὐτῶν
D	αὐτῷ	αὐτῇ	αὐτῷ	D	αὐτοῖς	αὐταῖς	αὐτοῖς
A	αὐτόν	αὐτήν	αὐτό	A	αὐτούς	αὐτάς	αὐτά

1. For more meanings of **αὐτός**, **αὐτή**, **αὐτό**, see Module 20.
2. In the predicate position or when standing alone in the nominative, it means *–self*: **ὁ ἄνθρωπος αὐτός ὁράει**, *the man himself sees* and **αὐτή ὁράει**, *she herself sees*.
3. In all cases except for the nominative and vocative, it functions as the third person pronoun, just as the pronouns **he**, **she**, **it**, **they**, do in English: **αὐτοὺς εἶδον**, *I saw them*.

σφεῖς *they*, σφέα *they***3rd Person Plural** (*they, them, theirs*)

	M/F	N
<b>N</b>	σφεῖς	σφέα, σφεα
<b>A</b>	σφέας, σφεας	σφέα, σφεα
<b>G</b>	σφέων, σφεων	σφέων, σφεων
<b>D</b>	σφίσι (ν), σφισι (ν)	σφίσι (ν), σφισι (ν)

**3rd Person Plural Contracted Forms** (*they, them, theirs*)

	M/F	N
<b>N</b>	σφεῖς	σφέα, σφεα
<b>A</b>	σφᾶς, σφας	σφέα, σφεα
<b>G</b>	σφῶν, σφων	σφῶν, σφων
<b>D</b>	σφίσι (ν), σφισι (ν)	σφίσι (ν), σφισι (ν)

**3rd Person Plural** (*they, them, theirs*)

	M/F	N
<b>N</b>	σφεῖς	σφέα, σφεα
<b>G</b>	σφέων, σφεων	σφέων, σφεων
<b>D</b>	σφίσι (ν), σφισι (ν)	σφίσι (ν), σφισι (ν)
<b>A</b>	σφέας, σφεας	σφέα, σφεα

**3rd Person Plural Contracted Forms** (*they, them, theirs*)

	M/F	N
<b>N</b>	σφεῖς	σφέα, σφεα
<b>G</b>	σφῶν, σφων	σφῶν, σφων
<b>D</b>	σφίσι (ν), σφισι (ν)	σφίσι (ν), σφισι (ν)
<b>A</b>	σφᾶς, σφας	σφέα, σφεα

1. The unaccented forms are enclitic. Enclitics are pronounced closely with the word that precedes them. Some common ones are the adverbs **γε**, **ποθέν**, **ποι**, **ποτέ**, **που**, **πως**, and **τοι**; the conjunction **τε**; the pronouns **με**, **μοι**, **μου**, **σε**, **σοι σου**, **τι**, and **τις**; and the verbs **εἰμί**,

φημί. Enclitics sometimes have an accent and sometimes do not. They can also affect the accent of the word that precedes them. How they do is covered in Part II of the *21st-Century* series.

- For the third person plural pronoun Herodotos and writers of the Ionic dialect regularly use **σφεῖς**. In the Attic dialect, for the third person writers use the pronouns **αὐτός**, **ὅδε**, and **οὗτος**, presented in Module 20.

### Possessive Adjectives:

σφέτερος, σφετέρᾱ, σφέτερον: *their*

## Adjectives and Pronouns

Remember that adjectives agree in gender, case, and number with the nouns they modify. If no noun is present, supply the appropriate noun based upon the adjective's gender and number or upon context. Adjectives that function as nouns are referred to as substantive adjectives. Pronouns take the place of nouns. Otherwise they function just as other Greek nouns do.

### εἷς; οὐδείς; and μηδείς

These forms can be adjectives, modifying nouns, or they can be pronouns taking the place of nouns. Their function in a sentence determines their identity.

#### εἷς, μία, ἓν *one*

Singular			
M	F	N	
N	εἷς	μία	ἓν
A	ἓνα	μίαν	ἓνα
G	ένός	μιᾶς	ένός
D	ένί	μιᾷ	ένί

#### οὐδείς, οὐδεμία, οὐδέν *no one, nothing*

Singular			
	M	F	N
N	οὐδείς	οὐδεμία	οὐδέν
A	οὐδένα	οὐδεμίαν	οὐδέν
G	οὐδενός	οὐδεμιᾶς	οὐδενός
D	οὐδενί	οὐδεμιᾷ	οὐδενί

#### μηδείς, μηδεμία, μηδέν *no one, nothing*

Singular			
	M	F	N
N	μηδείς	μηδεμία	μηδέν
A	μηδένα	μηδεμίαν	μηδέν
G	μηδενός	μηδεμιᾶς	μηδενός
D	μηδενί	μηδεμιᾷ	μηδενί

**εἷς, μία, ἓν** *one*

Singular			
	M	F	N
N	εἷς	μία	ἓν
G	ένός	μιᾶς	ένός
D	ένί	μιᾷ	ένί
A	ἓνα	μίαν	ἓνα

**οὐδείς, οὐδεμία, οὐδέν** *no one, nothing*

Singular			
	M	F	N
N	οὐδείς	οὐδεμία	οὐδέν
G	οὐδενός	οὐδεμιᾶς	οὐδενός
D	οὐδενί	οὐδεμιᾷ	οὐδενί
A	οὐδένα	οὐδεμίαν	οὐδέν

**μηδείς, μηδεμία, μηδέν** *no one, nothing*

Singular			
	M	F	N
N	μηδείς	μηδεμία	μηδέν
G	μηδενός	μηδεμιᾶς	μηδενός
D	μηδενί	μηδεμιᾷ	μηδενί
A	μηδένα	μηδεμίαν	μηδέν

1. Like **μή** and **οὐ**, **οὐδείς, οὐδεμία, οὐδέν** and **μηδείς, μηδεμία, μηδέν** mean the same thing: *no one, nothing*. It is generally the case that **οὐδείς, οὐδεμία, οὐδέν** is found in factual situations and **μηδείς, μηδεμία, μηδέν** in hypothetical ones.

**Practice Translating Personal Pronouns and Adjectives.** Practice translating this slightly adapted poem of Sappho. Note that in the below the noun, pronoun, and adjective endings are not marked and will not be in subsequent modules. Use your memory to identify endings and their meanings. If you forget, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. ἐγὼ λέγω πρὸς σέ. (ἐγὼ λέγω σοί.)
2. ὦ Αφροδίτη, παῖ Δίος, λίσσομαί σε.
3. οὐ σέ δεῖ ἄσαις μοὶ δαμνάειν θυμόν.
4. σὺ τὰς ἔμας αὐδας κλύεις;
5. πάτρος δὲ δόμον λείπεις καὶ εἰς μὲ ἔρχῃ;

6. σὲ κάλοι δὲ ἄγουσιν στρουθοί.
7. σὺ δ', ὦ Ἀφροδίτη, μειδιάεις ἀθανάτῳ προσώπῳ;
8. ἔρη τί δηῦτε κάλημμί σε;
9. ἔρη ὅτι μοι μάλιστα θέλω γένεσθαι θυμῷ;
10. ἔρη τίνα δηῦτε πείθω ἄψ σε ἄγειν ἐς φιλότητα;
11. τίς σε, ὦ Ψάπφ', ἀδικέει;
12. καὶ γὰρ εἰ φεύγει, κελεύω αὐτὴν ταχέως διώκειν.
13. εἰ δὲ δῶρα μὴ δέχεται ἐκ σοῦ, ἀλλὰ ἐγὼ κελεύω αὐτῇ διδόναι σοί.
14. εἰ δὲ μὴ φιλέει, ἐγὼ κελεύω αὐτὴν ταχέως φιλέειν καὶ εἰ μὴ ἐθέλει.
15. ἐμὲ δεῖ χαλεπῶν λύειν ἐκ μερίμνων.
16. ὅτι δὲ μοι τελέειν θυμὸς ἱμείρει, βούλομαί σε τελέειν.
17. σὺ δὲ σύμμαχος ἐμὸς εἶ.

### Vocabulary

*ἄγω, ἄξω <i>do, drive, lead</i>	ἱμείρω <i>long for, yearn for, desire</i>
*ἀδικέω, ἀδικήσω <i>be unjust, do wrong</i>	κάλημμι <i>call</i>
ἀθάνατος, ἀθάνατον <i>immortal, undying</i>	*καλός, καλή, καλόν <i>beautiful, good, noble</i>
ἄση, ἄσης ἢ <i>distress, nausea; longing, desire</i>	*κελεύω, κελεύσω <i>bid, order, command</i>
αὐδή, αὐδῆς ἢ <i>voice, speech; song</i>	κλύω <i>hear, give ear to, attend to</i>
αὐτή, αὐτῆς ἢ <i>she, her, hers</i>	*λέγω, λέξω or ἐρέω <i>say, tell, speak</i>
Ἀφροδίτη, Ἀφροδίτης ἢ <i>Aphrodite, goddess of love</i>	λείπω, λείψω <i>leave</i>
ἄψ <i>back</i>	λίσσομαι <i>beg</i>
*βούλομαι, βουλήσομαι <i>want, prefer; wish, be willing</i>	λύω, λύσω <i>loose, free, destroy</i>
*γίγνομαι, γενήσομαι <i>be, be born</i>	μειδιάω <i>smile</i>
δαμνάω <i>tame, conquer, subdue</i>	μέριμνα, μερίμνης ἢ <i>care, thought</i>
*δεῖ <i>it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come</i>	ὅτι, ὅτινος τό <i>what, whatever</i>

δέχομαι, δέξομαι <i>receive; meet; accept</i>	*παῖς, παιδός ἢ ὁ <i>child</i>
δηῖτε = δὴ αὖτε <i>again</i>	*πατήρ, πατρός ὁ <i>father</i>
*δίδωμι, δώσω <i>give</i>	*πείθω, πείσω <i>persuade + inf.; (mid. or pass.) listen to, obey + dat. or gen.</i>
διώκω, διώξω <i>chase</i>	πρόσωπον, προσώπου τό <i>face, mask, person</i>
δόμος, δόμου ὁ <i>house</i>	στρουθός, στρουθοῦ ὁ ἢ <i>sparrow</i>
δῶρον, δώρου τό <i>gift</i>	σύμμαχος, συμμάχου ὁ <i>ally</i>
*θέλω (θέλω), ἐθελήσω (θελήσω) <i>wish, be willing</i>	ταχέως <i>quickly, soon</i>
*ἔμαι, ἔμων <i>my</i>	τελέω, τελέσω <i>fulfill, accomplish</i>
*ἐμός, ἐμοῦ <i>my</i>	*φεύγω, φεύξομαι <i>flee</i>
*ἔρομαι, ἐρήσομαι <i>ask</i>	φιλέω, φιλήσω <i>love</i>
*ἔρχομαι, ἐλεύσομαι <i>come, go</i>	φιλότης, φιλότητος ἢ <i>friendship, love, affection</i>
*Ζεύς, Διός ὁ <i>Zeus</i>	χαλεπός, χαλεπή, χαλεπόν <i>difficult, harsh</i>
*θέλω, θελήσω <i>wish, be willing</i>	Ψάπφω, Ψάπφους ἢ <i>Sappho, a famous poet from Lesbos c. 630 B.C.E.</i>
θυμός, θυμοῦ ὁ <i>soul, spirit; passion, heart, will, desire</i>	

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

## The Dative and Accusative of Respect

To state the respect in which a statement is true, you use the dative or accusative case without a preposition. Consider these two examples:

1. πόδας ὠκὺς Ἀχιλλεύς,  
*Achilleus, swift in respect to his feet;*  
or  
*swift-footed Achilleus;*
2. νοῦν ὠκὺς Ὅμηρος,  
*Homer, swift in respect to his mind;*

or  
*Homer of the swift mind.*

Note that both **πόδας** *foot* and **νοῦν** *mind* are in the accusative case. This function of the accusative we call an accusative of respect. These nouns can also be in the dative case:

1. **πόσιν** ὠκύς Ἀχιλλεύς,  
*Achilleus, swift in respect to his feet;*  
 or  
*swift-footed Achilleus;*
2. **νόῳ** ὠκύς Ὅμηρος,  
*Homer, swift in respect to his mind;*  
 or  
*Homer of the swift mind.*

Note that there is no difference in meaning.

**Practice Translating the Dative and Accusative of Respect.** Translate and check your understanding with the answers below.

1. ὁ βασιλεὺς ἀρετῇ καλός.
2. ἡ γραῦς ψυχὴν νέα.
3. ἡ γυνὴ νοῦν καὶ σῶμα ἰσχυρά.
4. τίς νῶ καὶ σώματι ἰσχυρός;
5. νοῦν καὶ σῶμά τις ἰσχυρός;

### Translations.

1. The king is good in virtue.
2. The old lady is young in spirit.
3. The woman is strong in mind and body.
4. Who is strong in mind and body?
5. Is anyone strong in mind and body?

## Time Expressions

**Duration of Time.** We already have seen that **duration of time** and **extent of space** in Greek are expressed by the accusative case typically without a preposition: *for five days* = **πέντε ἡμέρας**; *for five stades* = **πέντε στάδια**.

**Time When.** To express **time when**, use the dative case typically without a preposition: *on the next day* = **τῇ ὑστεραία ἡμέρᾳ**. Often the noun **ἡμέρα** is

omitted because it is implied. And so **τῇ ὑστεραία** by itself can mean *on the next day*.

**Time Within Which.** To express **time within which**, use the genitive case typically without a preposition: *within five days* = **πέντε ἡμερῶν**.

**Practice Translating Time Phrases.** Translate the below into ancient Greek and check your understanding with the answers below.

1. for five days
2. within one day
3. on the fifth day

**Answers:**

1. πέντε ἡμέρας
2. μιᾶς ἡμέρας
3. τῇ πέμπτῃ ἡμέρᾳ

## Black Humor and Euripides' *Alkestis*

Black humor is the comic treatment of material that is serious—cruelty, death, genocide, murder, rape, torture—to create meaning. Like the Blues and life, black humor is a mixed-up thing. In his modest proposal Jonathan Swift uses black humor to fight against inequity, injustice, and prejudice. In *The Things They Carried*, Tim O'Brien argues that the brutality of war necessitates a black comic response. Barack Obama argues that calamities require us to respond with calm and optimism, a sense of humor, and sometimes gallows humor. Flannery O'Connor writes that everything funny she has written is more terrible than it is funny, or only funny because it is terrible, or only terrible because it is funny. In doing so she is inextricably linking horror with humor, just as pain and pleasure are linked. Euripides also links the two in his comic tragedies and does so to a great extent in his play the *Alkestis*, Ἄλκηστις, which was performed in the position of the satyr play, typically defined by its bawdy, comic, and ribald features. Though Euripides' *Alkestis* lacks the sexual humor of the satyr play, it maintains a steady black comic gaze on the tragedy of death, greed, and selfishness.

**Practice Translating.** Translate the sentences below adapted from Euripides' *Alkestis* (Ἄλκηστις). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Note that in the below the noun, pronoun, and adjective endings are not marked and will not be in subsequent modules. Use your memory to identify endings and their meanings. If you forget, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I.

**Θάνατος:** ἡ δὲ ὑφίσταται πόσιν ἐκλύειν καὶ προθανεῖν, Πελίου παῖς, καίτοι νῦν δὲ σὺ φρουρεῖς;

**Ἀπόλλων:** δεῖ σοὶ θαρσεῖν· δίκην σοὶ καὶ λόγους κεδνοὺς ἔχω.

**Θάνατος:** τί δῆτα τόξων ἔργον, εἰ δίκην ἔχεις;

**Ἀπόλλων:** σύνηθες αἰεὶ ταῦτα βαστάζειν ἐμοί.

5 **Θάνατος:** καὶ σύνηθες αἰεὶ τοῖσδέ γ' οἴκοις ἐκδίκως προσωφελεῖν σοί.

**Ἀπόλλων:** ἐμὲ φίλου γὰρ ἀνδρὸς συμφοραὶ βαρύνουσιν.

**Θάνατος:** καὶ νοσφιεῖς με δευτέρου νεκροῦ;

**Ἀπόλλων:** ἀλλὰ τότε οὐδ' ἐκεῖνον πρὸς βίαν ἀφαιρῶ σέ.

**Θάνατος:** πῶς οὖν ὑπὲρ γῆς ἐστὶ κοῦ\* κάτω χθονός; (\*καὶ οὐ)

10 **Ἀπόλλων:** ὁ δὲ δάμαρτ' ἀμείβει· αὐτὴν σὺ νῦν ἤκεις μέτα.

**Θάνατος:** αὐτὴν ἀπάξομαί γε νερτέραν ὑπὸ χθόνα.

**Ἀπόλλων:** αὐτὴν δεῖ σοὶ λαβεῖν καὶ ἰέναι· οὐ γὰρ ἔχω πείθειν σέ.

**Θάνατος:** βούλη ἐμὲ μὴ κτείνειν αὐτοὺς δεῖ; καίτοι τοῦτο ἐμοὶ ἔργον.

**Ἀπόλλων:** οὐκ, ἀλλὰ πείθειν σὲ τοῖς μέλλουσι θάνατον ἀμβαλέειν.

15 **Θάνατος:** ἔχω λόγον δὴ καὶ προθυμίαν σοῦ.

### Adverbs, Conjunctions, and Verbs

**ἀμβάλλω, ἀμβαλέω** *throw up, strike up, delay* \*ἦκω, ἦξω *have come, be present*

**ἀμείβω, ἀμείψω** *answer; change, exchange* **θαρσέω (θαρρέω), θαρσήσω** *be bold, take courage; have courage against*

**ἀπάγω, ἀπάξω** *lead away; carry off* \*ἰέναι *to go*

**ἀφαιρέω, ἀφαιρήσω** *take from; take away from 'x' in acc. away from 'y' in acc.* **καίτοι** *and indeed, and further, and yet*

**βαρύνω, βαρυνέω** *weigh down; oppress; depress; weary* **κάτω** *below + gen.*

**βαστάζω, βαστάσω** *lift, raise; carry* **κτείνω, κτενέω** *kill*

\*βούλομαι, βουλήσομαι *want, prefer*; \*λαβεῖν *to take wish, be willing*

\*δεῖ *it is necessary* + 'x' in gen. or dat. νοσφίζω, νοσφιέω *turn away, shrink from*; δεῖ ἐλθεῖν *it is necessary to come*; deprive 'x' in acc. of 'y' in gen.

δῆτα *certainly, of course*

\*πείθω, πείσω *persuade* + inf.; (mid. or pass.) *listen to, obey* + dat. or gen.

\*εἰμί, ἔσομαι *be, be possible*

προθανεῖν *to die, to die instead of*

ἐκδίκως *unjustly*

προσωφελέω, -ωφελήσω *help, assist* + dat. or acc.

ἐκλύω, ἐκλύσω *loose, release, set free*

\*τί *why*

\*ἔστι (ν) *it is possible*

ὑφίστημι, ὑποστήσω *place under*; (mid.) *submit, promise*

\*ἔχω, ἔξω or σχήσω *have, hold; be able* + inf.; καλῶς ἔχειν *to be well*

φρουρέω, φρουρήσω *keep watch, guard*

### Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
Ἄλκηστις	Ἀλκήστιδος	Ἀλκήστιδι	Ἄλκηστιν	<i>Alkestis</i>
*άνήρ	άνδρός	άνδρι	άνδρα	<i>man, husband</i>
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	<i>she, her, hers</i>
*αὐτοί	αὐτῶν	αὐτοῖς	αὐτούς	<i>they, them, theirs</i>
βία	βίας	βία	βίαν	<i>strength, force, power, might</i>
*γῆ	γῆς	γῆ	γῆν	<i>land, earth</i>
δάμαρ	δάμαρτος	δάμαρτι	δάμαρτα	<i>wife, spouse</i>
δεύτερος	δευτέρου	δευτέρῳ	δεύτερον	<i>second, next, later</i>
*δίκη	δίκης	δίκη	δίκην	<i>justice, penalty</i>
*ἐκεῖνος	ἐκείνου	ἐκείνω	ἐκεῖνον	<i>he, him, his</i>
*ἔργον	ἔργου	ἔργῳ	ἔργον	<i>deed, task</i>
θάνατος	θανάτου	θανάτῳ	θάνατον	<i>death</i>
κεδνοί	κεδνῶν	κεδνοῖς	κεδνοὺς	<i>careful, diligent, sage, trusty</i>
*λόγος	λόγου	λόγῳ	λόγον	<i>word, story</i>

νεκρός	νεκροῦ	νεκρῶ	νεκρόν	<i>corpse</i>
νερτέρα	νερτέρας	νερτέρα	νερτέραν	<i>lower, nether</i>
οἴκοι	οἴκων	οἴκοις	οἴκους	<i>houses</i>
οἱ μέλλοντες	τῶν -όντων	τοῖς -ουσι (ν)	τούς -οντας	<i>those likely</i>
*παῖς	παιδός	παιδί	παῖδα	<i>child</i>
Πελῖος	Πελίου	Πελίῳ	Πελίον	<i>Pelios</i>
πόσις	πόσιος	πόσει	πόσιν	<i>husband, spouse</i>
προθυμία	προθυμίας	προθυμία	προθυμίαν	<i>readiness, willingness, eagerness, zeal</i>
συμφοραί	συμφορῶν	συμφοραῖς	συμφοράς	<i>misfortunes</i>
σύνηθες	συνήθεος (-ους)	συνήθει	σύνηθες	<i>living together; customary</i>
*ταῦτα	τούτων	τούτοις	ταῦτα	<i>these things</i>
*τοῦτο	τούτου	τούτῳ	τοῦτο	<i>this thing</i>
τοῖς μέλλουσι	see οἱ μέλλοντες <i>those likely</i>			
τόξα	τόξων	τόξοις	τόξα	<i>bow, bow and arrows</i>
*φίλος	φίλου	φίλῳ	φίλον	<i>friend</i>
χθών	χθονός	χθονί	χθόνα	<i>earth, ground</i>
*ψυχή	ψυχῆς	ψυχῆ	ψυχήν	<i>soul</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentences found below. For nouns and pronouns, give the case and function. For verbs, give the person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, specify the noun they agree with in gender, number, and case.

πάτρος δὲ δόμον λείπεις καὶ εἰς με ἔρχῃ;

βούλη ἐμὲ μὴ κτείνειν αὐτοὺς δεῖ; καίτοι τοῦτο ἐμοὶ ἔργον.

Check your answers with those in the Answer Key.

**Module 18 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

**Adjectives, Nouns, Pronouns**

ἀδελφός, ἀδελφοῦ ὁ *brother*

ἐαυτοῦ, ἐαυτῆς, ἐαυτοῦ *himself, herself, itself*

ἐγώ, ἐμοῦ or μου *I, me, mine*

εἷς, μία, ἓν; ἑνός, μιᾶς, ἑνός *one*

μηδείς, μηδεμία, μηδέν; μηδένος, μηδεμιᾶς, μηδένος (mostly found in hypothetical contexts) *no one, nothing*

οὐδείς, οὐδεμία, οὐδέν; οὐδένος, οὐδεμιᾶς, οὐδένος (mostly found in factual contexts) *no one, nothing*

σύ, σοῦ or σου *you, you, yours*

σοφεῖς, σοφέα; σοφέων (σφῶν), σφέων (σφῶν) *they, them, theirs*

## Etymology Corner XVIII by Dr. E. Del Chrol

### Technical Terms 14, Parts of Speech

**Nouns, Pronouns, and Cases, cont.** The **dative** is easier, as **datum** means *a thing given* (the plural of this is **data**, or the *things given back* from the experiment), and datives deal for a large part with indirect objects, the person to or for whom a thing is given or an action done. In Greek the case is called the **δοτική πτώσις**, a case that indicates that something is *given* to or for someone.

The **accusative** looks for good reason like our word **accuse**, and means something like *the thing caused*, here the direct object of a transitive verb. In Greek the case is called the **αιτιατική πτώσις**, a *case* that indicates the thing *caused* by the verb.

The **vocative**, used for addressing someone, comes from the Latin verb **vocare** *to call*. So when you call out someone's name, put it in the *calling* case. In Greek **κλητική πτώσις** also means the *calling case*.

When looking at a noun's **gender**, we see a Latin transliteration, **genus**, of a Greek term **γένος**, which was used in ancient scientific texts to mark off different types and species, not just male and female. Our word **genre** comes from the same root and the same impulse, though today that's used mostly for distinguishing different *types* of literature and entertainment, as well as our word **generic** meaning something that belongs to a particular class or *type*.

We have discussed already the meaning of **pronoun**. In Modules 14 and 22, we learn two subtypes of **pronoun**, the **interrogative** and **relative pronouns**.

- If you are a fan of police procedurals, or have a nosy parent, you already are familiar with the English word **interrogation**. **Rogare** in Latin means *to ask*, so an **interrogative pronoun** sets up a *question*.

- A **relative** is a type of **pronoun** that *carries back* (**-lat-** is the perfect passive stem of **ferre**, *to carry*, and **refer** is etymologically related to *relate*) to an antecedent.

**What to Study and Do 18.** Before moving on to the next module, make sure that you understand the definition and function of a personal pronoun and personal adjective. Also memorize the pronouns this module introduces. In subsequent modules they are not glossed. Finally make sure that you understand the temporal functions of the genitive, dative, and accusative cases, and the dative and accusative of respect.

**Learning Tip 18: Use Language as One Way to Understand Your World.** Think about grammar as a conceptual system that enables us to understand how language works. Our current world has about 7000 languages. About half are in danger of disappearing and every two weeks one becomes extinct. We are moving toward less diversity in the languages we speak and toward a more global culture with fewer nation states. Though ancient Greek is dead (no longer actively spoken by a culture), we classicists keep it alive by using it as a means for exploring today's world and our place in it. Intense study of any subject enables similar explorations. The study of ancient Greek language and culture are the classicist's way of doing so. Non-word-based languages also exist. Expressions, gestures, mathematics, memes, music, and painting are other languages with different grammatical structures. We employ these conceptual systems to think about what is real and meaningful and what is fake and superficial in the environments we inhabit.

## Module 19

# οἶδα and the Present and Future Indicative and Infinitive Middle and Passive of ἐλαύνω, καλέω, φέρω, δίδωμι, τίθημι

---

### The Verb

In Greek and in English verbs have the same definition and functions. Verbs are words that represent actions (**throw**) and states of being (**be** or **exist**). They differ in the same fundamental way that Greek nouns differ from their English counterparts: they use endings to create meaning in a way that English does not. The Greek verb (ῥῆμα) in its finite form has an **ending** that indicates what **person** and **number** the **subject** is. The Greek infinitive has an ending that indicates that it is unmarked for **person** and **number**.

### The Conjugation of οἶδα

οἶδα is a high frequency verb. It has perfect tense forms with present tense meanings. In Part II of the *21st-Century* series you will learn the perfect tense, which has an aspect that is complete (stative) as of present time. οἶδα's forms are given below. Memorize them.

#### Perfect Indicative Active (with present meanings)

οἶδα	<i>I know</i>	1 <sup>st</sup> person singular
οἶσθα, οἶδας	<i>you know</i>	2 <sup>nd</sup> person singular
οἶδε (ν)	<i>he, she, it knows</i>	3 <sup>rd</sup> person singular

ἴσμεν, οἶδαμεν	<i>we know</i>	1 <sup>st</sup> person plural
ἴστε, οἶδατε	<i>you know</i>	2 <sup>nd</sup> person plural
ἴσῃσι (ν)	<i>they know</i>	3 <sup>rd</sup> person plural

### Perfect Infinitive Active (with present meanings)

εἰδέναι	<i>to know</i>	not marked for person or number
---------	----------------	---------------------------------

## Active, Middle, and Passive Voice

Active and passive voice in English and Greek are defined and function in the same way. Greek also has a middle voice. In practice it is generally a good idea to translate the middle voice as if it were active.

### Active and Passive Voice

In the active voice the subject of the verb performs the action: **I throw the ball**. The subject **I** is the one who throws the ball and so its voice is defined as active. In the passive voice the action of the verb is performed upon the subject: **I am thrown**. The **I** is not performing the action but rather the verb's action is performed upon the subject and so its voice is defined as passive.

**Apuleius from Madauros c. 124–170 CE.** A Numidian, Apuleius lived under the rule of the Roman Empire and wrote in Latin. He studied Platonism in Athens, travelled widely, was a rhetorician, and a follower of several mystery cults. At some point he was accused of using magic to gain the wealth of a widow. He declaimed and then distributed a witty defense speech, known as the *Apologia*, asserting his innocence. He also wrote the *Metamorphoses*, a Latin novel and the only one that has survived in its entirety. Like Lucian's *The Ass*, ὁ ὄνος, it relates the adventures of Lucius, whose curiosity about magic results in his being turned into an ass. This book contains a small excerpt from Apuleius' novel and several from Lucian's.

**Practice Identifying Active and Passive Voice in English.** Consider the following examples. In each case, ask yourself whether the verb's voice is active or passive. Check your answers with those in the Answer Key. The selection below is an adapted translation of an excerpt from Apuleius, *The Golden Ass*.

1. I went to the market to buy food for supper.
2. Fish was set out to be sold.

3. After haggling I bought some at a discount.
4. I paid the fishmonger and departed with my basket of fish.
5. By chance, an old acquaintance of mine, Pithias, was glimpsed out of the corner of my eye.
6. He too spied me and remembered our friendship from long ago, giving me a friendly kiss.
7. It was said by him to me that a long time had passed since last we were met.
8. He said he had had no news of me since departing Athens and our old Master Vestius.
9. He asked me why I had travelled to Thessaly.
10. An answer was promised by me to him but not until the morrow.
11. I asked him what his office was and why he had so many attendants.
12. It was said by him that he had been granted the office of Magistrate of the Market.
13. He asked if I needed his assistance in obtaining my evening's meal.
14. It was replied by me that sufficient sustenance had just been obtained by me.
15. My basket of fish was espied by Pithias and I was asked by him the cost and seller of my meal.
16. I told him and took him to the fishmonger's stall.
17. He berated the old man, who sat in a corner, telling him that the price of the fish was too dear and hardly worth any price.
18. It was said by him to the old man that Thessaly will be made forsaken by all if strangers are treated in this way.
19. I was turned to next and my basket of fish was cast on the ground by Pithias and stomped to pieces by his attendants.
20. The fishmonger was told that he was chastised sufficiently and I was told to depart.
21. Amazed and astonished, I was driven from the market without my supper.

## Middle Voice

Greek also has a middle voice. For most tenses the forms of the middle voice are similar or exactly the same as the forms for the passive voice. Though its

forms are similar to the passive, the middle voice is typically translated by the English active voice. The Greek middle voice often has one of these two special meanings:

**(1) subjects perform the action of the verb on themselves**

**Example:**

αὐτὸν λούω *I wash him*; λούομαι *I wash myself*, i.e., I take a bath.

**Example:**

αὐτοὺς πείθω *I persuade them*; πείθομαι *I persuade myself*, i.e., I listen or obey.

**(2) subjects perform the action of the verb for their own benefit**

**Example:**

αὐτοὺς λύω *I free them*; αὐτοὺς λύομαι *I free them for my own benefit*, i.e., I free them by paying ransom money.

**Example:**

αὐτοὺς παιδεύω *I educate them*; τοὺς παῖδας παιδεύομαι *I have my children educated for my own benefit*.

**Example:**

ταῦτα φέρω *I carry these things*; φέρομαι *I carry for my own benefit*, i.e., I win.

**Example:**

πολιτεύω *I am a citizen*; πολιτεύομαι *I am a citizen for my own benefit*, i.e., I am a politician.

## Primary Middle and Passive Endings

The following primary middle and passive endings are used in forming many of the tenses you will learn for the middle and passive voices.

### Primary Middle and Passive

	S	P
1 <sup>st</sup>	-μαι	-μεθα
2 <sup>nd</sup>	-σαι	-σθε
3 <sup>rd</sup>	-ται	-νται

### Middle and Passive Infinitive

-σθαι

It is a good idea to memorize them now.

## The Present and Future Indicative and Infinitive Middle and Passive of ω-verbs

In what follows you have no new endings to memorize since you already learned them when you learned the **deponent ω-verb ἔρχομαι**.

### How to Get the Correct Stem

A key to learning the verb is understanding how to combine endings with the correct stem.

**Present Active, Middle, and Passive.** From the first principal part remove the ending to obtain the present active, middle, and passive tense stem. To this stem, add the below endings.

**Future Active and Middle.** From the second principal part remove the ending to obtain the future active and middle tense stem. To this stem, add the below endings.

**Future Passive.** From the sixth principal part remove the past indicative augment and the ending. In verbs whose stem begins with a consonant, the past indicative augment is the initial epsilon, **ἐ-**. The past indicative augment is explained in detail in Module 23. To the stem that remains, add the future tense marker **-ησ-** to obtain the future passive tense stem. To this stem, add the below endings.

### Primary Middle and Passive Endings

Add to the correct stem.

#### Primary Middle and Passive

	S	P
1 <sup>st</sup>	-ομαι	-ομεθα
2 <sup>nd</sup>	-ει, -η (-εσαι)	-εσθε
3 <sup>rd</sup>	-εται	-ονται

#### Middle and Passive Infinitive

-εσθαι

1. In the second person singular, **-εσαι**, the sigma between two vowels (intervocalic sigma) drops out and the remaining vowels contract to **-ει** and **-η**.
2. When you learned the deponent verb, **ἔρχομαι**, you learned these endings. Remember that deponent verbs have middle and passive forms and active meanings.

## Endings in Summary

The chart below contains the same information as above. Look over the chart and make sure that you understand how to read it.

	Active		Middle		Passive	
	Indicative					
<b>Present-I</b>	ω	ομεν	ομαι	ομεθα	ομαι	ομεθα
<b>Future-II/II/VI*</b>	εις	ετε	ει, η	εσθε	ει, η	εσθε
	ει	ουσι (ν)	εταί	ονται	εταί	ονται
	Infinitive					
<b>Present &amp; Future</b>	ειν		εσθαι		εσθαι	

1. The future passive stem is obtained by removing the past indicative augment and the ending from principal part six and then adding **-ησ-** to the end of what remains. To this stem add the future passive endings.
2. **I** stands for the tense stem of principal part one, **II** for the tense stem of principal part two, and so on: **ἐλαύνω (I)**, **ἐλάω (II)**, **ἤλασα (III)**, **ἐλήλακα (IV)**, **ἐλήλαμαι (V)**, **ἤλάθην (VI)**, **ἐλαθήσομαι (VI\*)**. Note that only the tense stem distinguishes the present from the future tenses.

## The Conjugation of ἐλαυνω

To the present active, middle, and passive stem, **ἐλαυν-**, add the correct present tense endings. To the future active and middle tense stem, **ἐλα-**, add the correct future tense endings. To the future passive tense stem, **ἐλαθησ-**, add the correct future tense endings.

### Present Indicative Middle

ἐλαύνομαι	<i>I carry away</i>	1 <sup>st</sup> person singular
ἐλαύνει, ἐλαύνῃ	<i>you carry away</i>	2 <sup>nd</sup> person singular
ἐλαύνεται	<i>he, she, it carries away</i>	3 <sup>rd</sup> person singular
ἐλαυνόμεθα	<i>we carry away</i>	1 <sup>st</sup> person plural
ἐλαύνεσθε	<i>you carry away</i>	2 <sup>nd</sup> person plural
ἐλαύνονται	<i>they carry away</i>	3 <sup>rd</sup> person plural

**Present Infinitive Middle**

ἐλαύνεσθαι	<i>to carry away</i>	unmarked for person and #
------------	----------------------	---------------------------

**Present Indicative Passive**

ἐλαύνομαι	<i>I am driven</i>	1 <sup>st</sup> person singular
ἐλαύνει, ἐλαύνῃ	<i>you are driven</i>	2 <sup>nd</sup> person singular
ἐλαύνεται	<i>he, she, it is driven</i>	3 <sup>rd</sup> person singular
ἐλαυνόμεθα	<i>we are driven</i>	1 <sup>st</sup> person plural
ἐλαύνεσθε	<i>you are driven</i>	2 <sup>nd</sup> person plural
ἐλαύνονται	<i>they are driven</i>	3 <sup>rd</sup> person plural

**Present Infinitive Passive**

ἐλαύνεσθαι	<i>to be driven</i>	unmarked for person and #
------------	---------------------	---------------------------

**Future Indicative Middle**

ἐλώμαι (ἐλάομαι)	<i>I will carry away</i>	1 <sup>st</sup> person singular
ἐλᾷ (ἐλάει, ἐλαῖ)	<i>you will carry away</i>	2 <sup>nd</sup> person singular
ἐλᾶται (ἐλάεται)	<i>he, she, it will carry away</i>	3 <sup>rd</sup> person singular
ἐλώμεθα (ἐλαόμεθα)	<i>we will carry away</i>	1 <sup>st</sup> person plural
ἐλᾶσθε (ἐλάεσθε)	<i>you will carry away</i>	2 <sup>nd</sup> person plural
ἐλώνται (ἐλάονται)	<i>they will carry away</i>	3 <sup>rd</sup> person plural

**Future Infinitive Middle**

ἐλᾶσθαι (ἐλάεσθαι)	<i>to be about to carry away</i>	unmarked for person and #
--------------------	----------------------------------	---------------------------

**Future Indicative Passive**

ἐλαθήσομαι	<i>I will be driven</i>	1 <sup>st</sup> person singular
ἐλαθήσει, ἐλαθήσῃ	<i>you will be driven</i>	2 <sup>nd</sup> person singular
ἐλαθήσεται	<i>he, she, it will be driven</i>	3 <sup>rd</sup> person singular

ἐλαθησόμεθα	<i>we will be driven</i>	1 <sup>st</sup> person plural
ἐλαθήσεσθε	<i>you will be driven</i>	2 <sup>nd</sup> person plural
ἐλαθήσονται	<i>they will be driven</i>	3 <sup>rd</sup> person plural

### Future Infinitive Passive

ἐλαθήσεσθαι	<i>to be about to be driven</i>	unmarked for person and #
-------------	---------------------------------	---------------------------

## The Conjugation of καλέω

To the present active, middle, and passive stem, **καλε-**, add the correct present tense endings. To the future active and middle tense stem, **καλε-**, add the correct future tense endings. Since the stems for the present and future are the same, the forms are identical. Use context to determine which tense each form has. To the future passive tense stem, **κληθησ-**, add the correct future tense endings.

### Present Indicative Middle

καλοῦμαι (καλέομαι)	<i>I sue</i>	1 <sup>st</sup> person singular
καλεῖ (καλέει), καλεῖ (καλέη)	<i>you sue</i>	2 <sup>nd</sup> person singular
καλεῖται (καλέεται)	<i>he, she, it sues</i>	3 <sup>rd</sup> person singular
καλούμεθα (καλέομεθα)	<i>we sue</i>	1 <sup>st</sup> person plural
καλεῖσθε (καλέεσθε)	<i>you sue</i>	2 <sup>nd</sup> person plural
καλοῦνται (καλέονται)	<i>they sue</i>	3 <sup>rd</sup> person plural

### Present Infinitive Middle

καλεῖσθαι (καλέεσθαι)	<i>to sue</i>	unmarked for person and #
-----------------------	---------------	---------------------------

### Present Indicative Passive

καλοῦμαι (καλέομαι)	<i>I am called</i>	1 <sup>st</sup> person singular
καλεῖ (καλέει), καλεῖ (καλέη)	<i>you are called</i>	2 <sup>nd</sup> person singular
καλεῖται (καλέεται)	<i>he, she, it is called</i>	3 <sup>rd</sup> person singular

καλούμεθα (καλέομεθα)	<i>we are called</i>	1 <sup>st</sup> person plural
καλεῖσθε (καλέεσθε)	<i>you are called</i>	2 <sup>nd</sup> person plural
καλοῦνται (καλέονται)	<i>they are called</i>	3 <sup>rd</sup> person plural

### Present Infinitive Passive

καλεῖσθαι (καλέεσθαι)	<i>to be called</i>	unmarked for person and #
-----------------------	---------------------	---------------------------

### Future Indicative Middle

καλοῦμαι (καλέομαι)	<i>I will sue</i>	1 <sup>st</sup> person singular
καλεῖ (καλέει), καλεῖς (καλέει)	<i>you will sue</i>	2 <sup>nd</sup> person singular
καλεῖται (καλέεται)	<i>he, she, it will sue</i>	3 <sup>rd</sup> person singular

καλούμεθα (καλέομεθα)	<i>we will sue</i>	1 <sup>st</sup> person plural
καλεῖσθε (καλέεσθε)	<i>you will sue</i>	2 <sup>nd</sup> person plural
καλοῦνται (καλέονται)	<i>they will sue</i>	3 <sup>rd</sup> person plural

### Future Infinitive Middle

καλεῖσθαι (καλέεσθαι)	<i>to be about to sue</i>	unmarked for person and #
-----------------------	---------------------------	---------------------------

### Future Indicative Passive

κληθήσομαι	<i>I will be called</i>	1 <sup>st</sup> person singular
κληθήσῃ, κληθήσῃ	<i>you will be called</i>	2 <sup>nd</sup> person singular
κληθήσεται	<i>he, she, it will be called</i>	3 <sup>rd</sup> person singular

κληθησόμεθα	<i>we will be called</i>	1 <sup>st</sup> person plural
κληθήσεσθε	<i>you will be called</i>	2 <sup>nd</sup> person plural
κληθήσονται	<i>they will be called</i>	3 <sup>rd</sup> person plural

### Future Infinitive Passive

κληθήσεσθαι	<i>to be about to be called</i>	unmarked for person and #
-------------	---------------------------------	---------------------------

## The Conjugation of φέρω

To the present active, middle, and passive stem, **φέρ-**, add the correct present tense endings. To the future active and middle tense stem, **οἶσ-**, add the correct future tense endings. To the future passive tense stem, **ἐνεχθησ-**, add the correct future tense endings.

### Present Indicative Middle

φέρομαι	<i>I win</i>	1 <sup>st</sup> person singular
φέρει, φέρη	<i>you win</i>	2 <sup>nd</sup> person singular
φέρεται	<i>he, she, it wins</i>	3 <sup>rd</sup> person singular
φέρόμεθα	<i>we win</i>	1 <sup>st</sup> person plural
φέρεσθε	<i>you win</i>	2 <sup>nd</sup> person plural
φέρονται	<i>they win</i>	3 <sup>rd</sup> person plural

### Present Infinitive Middle

φέρεισθαι	<i>to win</i>	unmarked for person and #
-----------	---------------	---------------------------

### Present Indicative Passive

φέρομαι	<i>I am carried</i>	1 <sup>st</sup> person singular
φέρει, φέρη	<i>you are carried</i>	2 <sup>nd</sup> person singular
φέρεται	<i>he, she, it is carried</i>	3 <sup>rd</sup> person singular
φέρόμεθα	<i>we are carried</i>	1 <sup>st</sup> person plural
φέρεσθε	<i>you are carried</i>	2 <sup>nd</sup> person plural
φέρονται	<i>they are carried</i>	3 <sup>rd</sup> person plural

### Present Infinitive Passive

φέρεισθαι	<i>to be carried</i>	unmarked for person and #
-----------	----------------------	---------------------------

### Future Indicative Middle

οἴσομαι	<i>I will win</i>	1 <sup>st</sup> person singular
οἴσει, οἴση	<i>you will win</i>	2 <sup>nd</sup> person singular
οἴσεται	<i>he, she, it will win</i>	3 <sup>rd</sup> person singular

οἰσόμεθα	<i>we will win</i>	1 <sup>st</sup> person plural
οἴσεσθε	<i>you will win</i>	2 <sup>nd</sup> person plural
οἴσονται	<i>they will win</i>	3 <sup>rd</sup> person plural

### Future Infinitive Middle

οἴσεσθαι	<i>to be about to win</i>	unmarked for person and #
----------	---------------------------	---------------------------

### Future Indicative Passive

ἐνεχθήσομαι	<i>I will be carried</i>	1 <sup>st</sup> person singular
ἐνεχθήσει, ἐνεχθήση	<i>you will be carried</i>	2 <sup>nd</sup> person singular
ἐνεχθήσεται	<i>he, she, it will be carried</i>	3 <sup>rd</sup> person singular

ἐνεχθησόμεθα	<i>we will be carried</i>	1 <sup>st</sup> person plural
ἐνεχθήσεσθε	<i>you will be carried</i>	2 <sup>nd</sup> person plural
ἐνεχθήσονται	<i>they will be carried</i>	3 <sup>rd</sup> person plural

### Future Infinitive Passive

ἐνεχθήσεσθαι	<i>to be about to be carried</i>	unmarked for person and #
--------------	----------------------------------	---------------------------

## The Conjugation of δίδωμι

Add the primary middle and passive endings to the short vowel grade of the stem, **διδο-**.

### Primary Middle and Passive

	S	PI
1 <sup>st</sup>	-μαι	-μεθα
2 <sup>nd</sup>	-σαι	-σθε
3 <sup>rd</sup>	-ται	-νται

### Present Infinitive Middle and Passive

-σθαι

**Present Indicative Middle**

δίδομαι	<i>I devote</i>	1 <sup>st</sup> person singular
δίδοσαι	<i>you devote</i>	2 <sup>nd</sup> person singular
δίδοται	<i>he, she, it devotes</i>	3 <sup>rd</sup> person singular
διδόμεθα	<i>we devote</i>	1 <sup>st</sup> person plural
δίδεσθε	<i>you devote</i>	2 <sup>nd</sup> person plural
δίδονται	<i>they devote</i>	3 <sup>rd</sup> person plural

**Present Infinitive Middle**

δίδοσθαι	<i>to devote</i>	unmarked for person and #
----------	------------------	---------------------------

**Present Indicative Passive**

δίδομαι	<i>I am given</i>	1 <sup>st</sup> person singular
δίδοσαι	<i>you are given</i>	2 <sup>nd</sup> person singular
δίδοται	<i>he, she, it is given</i>	3 <sup>rd</sup> person singular
διδόμεθα	<i>we are given</i>	1 <sup>st</sup> person plural
δίδεσθε	<i>you are given</i>	2 <sup>nd</sup> person plural
δίδονται	<i>they are given</i>	3 <sup>rd</sup> person plural

**Present Infinitive Passive**

δίδοσθαι	<i>to be given</i>	unmarked for person and #
----------	--------------------	---------------------------

**Future Indicative Middle**

δώσομαι	<i>I will devote</i>	1 <sup>st</sup> person singular
δώσει, δώση	<i>you will devote</i>	2 <sup>nd</sup> person singular
δώσεται	<i>he, she, it will devote</i>	3 <sup>rd</sup> person singular
δωσόμεθα	<i>we will devote</i>	1 <sup>st</sup> person plural
δώσεσθε	<i>you will devote</i>	2 <sup>nd</sup> person plural
δώσονται	<i>they will devote</i>	3 <sup>rd</sup> person plural

**Future Infinitive Middle**

δώσεσθαι	<i>to be about to devote</i>	unmarked for person and #
----------	------------------------------	---------------------------

**Future Indicative Passive**

δοθήσομαι	<i>I will be given</i>	1 <sup>st</sup> person singular
δοθήσει, δοθήση	<i>you will be given</i>	2 <sup>nd</sup> person singular
δοθήσεται	<i>he, she, it will be given</i>	3 <sup>rd</sup> person singular
δοθησόμεθα	<i>we will be given</i>	1 <sup>st</sup> person plural
δοθήσεσθε	<i>you will be given</i>	2 <sup>nd</sup> person plural
δοθήσονται	<i>they will be given</i>	3 <sup>rd</sup> person plural

**Future Infinitive Passive**

δοθήσεσθαι	<i>to be about to be given</i>	unmarked for person and #
------------	--------------------------------	---------------------------

**The Conjugation of τίθημι**

Add the primary middle and passive endings to the short vowel grade of the stem, **τιθε-**.

**Primary Middle and Passive**

	<b>S</b>	<b>Pl</b>
<b>1<sup>st</sup></b>	-μαι	-μεθα
<b>2<sup>nd</sup></b>	-σαι	-σθε
<b>3<sup>rd</sup></b>	-ται	-νται

**Infinitive Middle and Passive**

-σθαι

**Present Indicative Middle**

τίθεμαι	<i>I set</i>	1 <sup>st</sup> person singular
---------	--------------	---------------------------------

τίθεσαι	<i>you set</i>	2 <sup>nd</sup> person singular
τίθεται	<i>he, she, it sets</i>	3 <sup>rd</sup> person singular
τιθέμεθα	<i>we set</i>	1 <sup>st</sup> person plural
τίθεσθε	<i>you set</i>	2 <sup>nd</sup> person plural
τίθενται	<i>they set</i>	3 <sup>rd</sup> person plural

### Present Infinitive Middle

τίθεσθαι	<i>to set</i>	unmarked for person and #
----------	---------------	---------------------------

### Present Indicative Passive

τίθεμαι	<i>I am placed</i>	1 <sup>st</sup> person singular
τίθεσαι	<i>you are placed</i>	2 <sup>nd</sup> person singular
τίθεται	<i>he, she, it is placed</i>	3 <sup>rd</sup> person singular
τιθέμεθα	<i>we are placed</i>	1 <sup>st</sup> person plural
τίθεσθε	<i>you are placed</i>	2 <sup>nd</sup> person plural
τίθενται	<i>they are placed</i>	3 <sup>rd</sup> person plural

### Present Infinitive Passive

τίθεσθαι	<i>to be placed</i>	unmarked for person and #
----------	---------------------	---------------------------

### Future Indicative Middle

θήσομαι	<i>I will set</i>	1 <sup>st</sup> person singular
θήσει, θήση	<i>you will set</i>	2 <sup>nd</sup> person singular
θήσεται	<i>he, she, it will set</i>	3 <sup>rd</sup> person singular
θησόμεθα	<i>we will set</i>	1 <sup>st</sup> person plural
θήσεσθε	<i>you will set</i>	2 <sup>nd</sup> person plural
θήσονται	<i>they will set</i>	3 <sup>rd</sup> person plural

**Future Infinitive Middle**

θήσεσθαι	<i>to be about to set</i>	unmarked for person and #
----------	---------------------------	---------------------------

**Future Indicative Passive**

τεθήσομαι	<i>I will be placed</i>	1 <sup>st</sup> person singular
τεθήσει, τεθήση	<i>you will be placed</i>	2 <sup>nd</sup> person singular
τεθήσεται	<i>he, she, it will be placed</i>	3 <sup>rd</sup> person singular
τεθησόμεθα	<i>we will be placed</i>	1 <sup>st</sup> person plural
τεθήσεσθε	<i>you will be placed</i>	2 <sup>nd</sup> person plural
τεθήσονται	<i>they will be placed</i>	3 <sup>rd</sup> person plural

**Future Infinitive Passive**

τεθήσεσθαι	<i>to be about to be placed</i>	unmarked for person and #
------------	---------------------------------	---------------------------

**Practice Translating Active and Passive Voice.** Translate the below. Pay particular attention to what voice each verb has. Check your answers with those in the Answer Key.

1. χάριν ἄγω.
2. σὲ εἰς τὴν ὁδὸν ἄγομεν.
3. σφέας ἀξιόετε.
4. ἰέναι ἀξιόεσθε.
5. ἀκούειν ἄρχεις.
6. ὑπὸ σφέων ἄρχονται.
7. εἰς τὴν θάλατταν ἐλαύνει.
8. εἰς τὴν θάλασσαν ἐλαυνόμεθα.
9. σὲ εἰς τὸ ἔργον λαμβάνω.
10. εἰς τὸ ἔργον λαμβάνομαι.

**Vocabulary**

\*ἄγω, ἄξω *do, drive, lead*

\*θάλασσα (θάλαττα), θαλάσσης ἢ sea

\*ἀκούω, ἀκούσομαι *hear, listen*

\*ἰέναι *to go*

* <b>ἀξιόω, ἀξιόσω</b> <i>deem worthy</i>	* <b>λαμβάνω, λήψομαι</b> <i>take, receive, capture</i>
* <b>ἄρχω, ἄρξω</b> <i>rule, command; begin + gen.</i>	<b>ὁδός, ὁδοῦ ἢ</b> <i>road</i>
* <b>ἔργον, ἔργου τό</b> <i>deed, task, work; building; ἔργον in truth, in deed</i>	<b>χάρις, χάριτος ἢ</b> <i>charm, grace, favor; gratitude; χάριν εἰδέναι to feel grateful; χάριν for the sake of + gen.</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Translating.** Translate the sentences below adapted from Euripides' *Alkestis* (**Ἀλκηστις**). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Ἀπόλλων:** ἔστ' οὖν Ἀλκήστιδι ἐς γῆρας μολέεσθαι;

**Θάνατος:** οὐκ ἔστι τιμαῖς καὶ ἐμὲ τέρπεσθαι δεῖ.

**Ἀπόλλων:** οὗτοι πλέον γ' ἢ μίαν ψυχὴν λήψει.

**Θάνατος:** ἐπεὶ νέοι φθίνουσι, μεῖζον ἄρνημαι γέρας.

- 5 **Ἀπόλλων:** καὶ εἰ Ἀλκηστις γραῦς ὄλλυσι, πλουσίως ταφήσεται.

**Θάνατος:** πρὸς τῶν πλουσίων, Φοῖβε, τὸν νόμον τίθης.

**Ἀπόλλων:** πῶς λέγεις; ἀλλ' ἦ καὶ οἶσθα ὅτι σοφὸς εἶ;

**Θάνατος:** δυνήσονται, εἰ αὐτοῖς πάρεστι χρήματα, γηραιοὶ θανεῖν.

**Ἀπόλλων:** οὐκουν δοκεῖ σοὶ τὴν ἐμοὶ διδόναι χάριν.

- 10 **Θάνατος:** οὐ δῆτ' ἐπίστασαι δὲ τοὺς ἐμοὺς τρόπους.

**Ἀπόλλων:** ἐχθροὺς γε θνητοῖς καὶ θεοῖς στυγητούς.

**Θάνατος:** οὐκ ἔστι σοὶ πάντ' ἔχειν, μάλιστα ταῦτα μὴ σε δεῖ.

- 15 **Ἀπόλλων:** καλὸς Φέρητος ἐλεύσεται πρὸς δόμους ἀνὴρ καὶ βία τὴν γυναῖκα σ' ἐξαιρήσεται. ἢ οὐ παρ' ἡμῶν σοὶ γενήσεται χάρις καὶ δράσεις θ' ὁμοίως ταῦτ', ἀπεχθήσῃ τ' ἐμοί.

**Θάνατος:** ἡ δ' οὖν γυνὴ κατελεύσεται εἰς Ἄιδου δόμους. στείχω δὲ νῦν ἐπ' αὐτὴν καὶ κατάρξομαι ξίφει.

### Adverbs and Verbs

ἀπεχθάνομαι, ἀπεχθήσομαι <i>be hated, incur hatred, be roused to hatred</i>	θάπτω, θάψω, ἔθαψα, τέταφα, τέθαμμαι, ἐτάφην <i>bury</i>
ἄρνυμαι, ἀρέομαι <i>reap, win, gain, earn</i> βλώσκω, μολέομαι <i>go</i>	κατάρχω, κατάρξω <i>make a beginning of; (mid.) begin sacrifices; (mid.) sacrifice, slay; consecrate by making a sacrificial cut of hair</i>
*γίγνομαι, γενήσομαι <i>be, be born</i>	κατέρχομαι, κατελεύσεται <i>go down; return (from exile)</i>
*δεῖ <i>it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come</i>	*λαμβάνω, λήψομαι <i>take, receive, capture</i>
δῆτα <i>certainly, of course</i>	*λέγω, λέξω or ἐρέω <i>say, tell, speak</i>
*δίδωμι, δώσω <i>give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks</i>	*ὄλλυμι, ὀλέσω <i>kill; lose; (mid. and intrans. aor. and perf.) perish, die</i>
*δοκέω, δόξω <i>seem, think; seem best, think best + inf.</i>	ὁμοίως <i>similarly</i>
δράω, δράσω <i>do, accomplish, act</i>	οὐκουν <i>not therefore, so not</i>
*δύναμαι, δυνήσομαι <i>be able, be strong enough + inf.</i>	οὔτοι <i>indeed not</i>
*εἰμί, ἔσομαι <i>be, be possible</i>	πάρεστι <i>be by, be present</i>
ἐξαιρέω, ἐξαιρήσω <i>take out of</i>	πλουσίως <i>richly</i>
ἐπίσταμαι <i>know</i>	στείχω <i>go, come</i>
*ἔρχομαι, ἐλεύσομαι <i>come, go</i>	ταφήσεται <i>see θάπτω</i>
*ἔστι <i>it is possible</i>	τέρπω, τέρψω <i>delight, gladden, cheer; enjoy + dat.</i>
*ἔχω, ἔξω or στήσω <i>have, hold; be able + inf.; καλῶς ἔχειν to be well</i>	*τίθημι, θήσω <i>set, put, place</i>
*θανεῖν <i>to die</i>	φθίνω, φθίσομαι <i>decay, wane, dwindle</i>

**Adjectives, Nouns, Pronouns**

<b>Nominative</b>	<b>Genitive</b>	<b>Dative</b>	<b>Accusative</b>	<b>English Equivalent</b>
Ἅιδης	Ἅιδου	Ἅιδῃ	Ἅιδην	<i>Hades</i>
Ἄλκηστις	Ἄλκῆστιδος	Ἄλκῆστιδι	Ἄλκηστιν	<i>Alkestis</i>
*ἀνὴρ	ἀνδρός	ἀνδρί	ἄνδρα	<i>man, husband</i>
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	<i>she, her, hers</i>
*αὐτοί	αὐτῶν	αὐτοῖς	αὐτούς	<i>they, them, theirs</i>
βία	βίας	βίᾳ	βίαν	<i>strength, force, power, might</i>
γέρας	γέραος	γέραϊ	γέρας	<i>gift, prize, reward</i>
γηραιό	γηραιῶν	γηραιοῖς	γηραιούς	<i>old, aged</i>
γῆρας	γήραος	γήραϊ	γῆρας	<i>old age</i>
γραῦς	γραός	γραῖ	γραῦν	<i>old woman</i>
*γυνή	γυναϊκός	γυναϊκί	γυναῖκα	<i>woman, wife</i>
δόμοι	δόμων	δόμοις	δόμους	<i>house, houses</i>
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	<i>I, me, mine</i>
*ἐμοί	ἐμῶν	ἐμοῖς	ἐμούς	<i>my</i>
ἐχθροί	ἐχθρῶν	ἐχθροῖς	ἐχθρούς	<i>hated, hostile; hateful</i>
*ἡμεῖς	ἡμῶν	ἡμῖν	ἡμᾶς	<i>we, us, ours</i>
*θεοί	θεῶν	θεοῖς	θεούς	<i>gods</i>
θνητοί	θνητῶν	θνητοῖς	θνητούς	<i>mortals</i>
*καλός	καλοῦ	καλῶ	καλόν	<i>beautiful, good</i>
μεῖζον	μείζονος	μείζονι	μεῖζον	<i>greater, stronger</i>
*νέοι	νέων	νέοις	νέους	<i>new, young</i>
*νόμος	νόμου	νόμῳ	νόμον	<i>law, custom</i>
ξίφος	ξίφεος (-ους)	ξίφει	ξίφος	<i>sword</i>
*πάντα	πάντων	πᾶσι (ν)	πάντα	<i>all, each, whole</i>
πλέον	πλέονος	πλέονι	πλέον	<i>more</i>
πλούσιοι	πλουσίων	πλουσίοις	πλουσίους	<i>wealthy, rich</i>
*σύ	σοῦ	σοί	σέ	<i>you, you, yours</i>
σοφός	σοφοῦ	σοφῶ	σοφόν	<i>wise</i>
στυγητοί	στυγητῶν	στυγητοῖς	στυγητούς	<i>hated, hateful</i>
*ταῦτα	τούτων	τούτοις	ταῦτα	<i>these things</i>

Nominative	Genitive	Dative	Accusative	English Equivalent
τιμή	τιμῆς	τιμῇ	τιμήν	<i>esteem, honor</i>
τρόποι	τρόπων	τρόποις	τρόπους	<i>ways; characters</i>
Φέρης	Φέρητος	Φέρητι	Φέρητα	<i>Pheres</i>
Φοῖβος	Φοίβου	Φοίβω	Φοῖβον	<i>Phoibos Apollo</i>
χάρις	χάριτος	χάριτι	χάριν	<i>grace, favor, thanks</i>
χρήματα	χρημάτων	χρήμασι (ν)	χρήματα	<i>thing, matter; heap; money</i>
*ψυχή	ψυχῆς	ψυχῇ	ψυχήν	<i>soul</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, specify the noun they agree with in gender, number, and case.

οὐκ ἔστι σοὶ πάντ' ἔχειν, μάλιστα ταῦτα μή σε δεῖ.

Check your answers with those in the Answer Key.

**Module 19 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

### Nouns

ἀνάγκη, ἀνάγκης ἢ *force, necessity, fate*

ἀρετή, ἀρετῆς ἢ *virtue, excellence*

ἔτος, ἔτεος (ἔτους) τό *year*

καιρός, καιροῦ ὁ *right moment, critical time, opportunity*

μάχη, μάχης ἢ *battle*

τεῖχος, τείχεος (τείχους) τό *wall; (pl.) stronghold*

χεῖρ, χειρός ἢ (dat pl. χερσίν) *hand; force, army*

### Verbs

οἶδα (inf. εἰδέναι), εἴσομαι, ----- *know, think, know how to + inf.*

πέμπω, πέμψω, ἔπεμψα, πέπομφα, πέπεμμαι, ἐπέμφθην *send*

## Etymology Corner XIX by Dr. E. Del Chrol

### Technical Terms 15, Parts of Speech

**Prepositions (πρόθεσις) and Interjections, Modules 8 and 9.** **Preposition** is another word that is surprisingly literal. Our English term comes directly from the Latin because these are little words that are *positioned before* (**pre**) the words they govern. The Greek is analogous, because **θέσις** means placed (your **thesis** statement is a concise summary of your argument *placed* at the top (**πρό**) of your paper). **Thesis** comes from everyone's favorite verb, **τίθημι**.

- We have to be a little cautious with this etymology since some prepositions are postpositive, meaning they are placed after (**post**) the word they govern, as happens commonly with **ἔνεκα (εἴνεκα)**. This use is particularly clear when anastrophe of the disyllabic preposition occurs. **Anastrophe** means to *turn* (**στροφή**) *back* (**ἀνά**), like in catastrophe where everything *turns downward* (**κατά**). Prepositions with two syllables *turn* the accent *back* from the ultima to the penult when they govern the word that precedes them.
- Prepositions often undergo elision, which happens when the final short vowel is *chopped* (**laedere**) *off* (**ex** like in **exit**, a going *out* of a building). When in a few cases (especially in poetry) the vowel starting the next word is elided, it's called **prodelision**, or *eliding forward* (**pro**). Where did that **d** in prodelision come from? It's to keep the vowels from eliding! Without it we would likely have something that sounds like **proilision**, and nobody would like that.

**Interjections.** In the vocab for Module 9 we meet an **interjection**, a little word that is *thrown in-between* (Latin **jacere**, like javelin, a *thrown* weapon, or reject, to *throw* something back; **inter** like an interstate goes *between* states) as happens with utterances like **wow**, **golly**, **WTF**, **LOL**, and **holy bejeezus**.

**What to Study and Do 19.** Before moving on to the next module, make sure that you have learned the verb forms of **οἶδα** and the endings for the present and future indicative and infinitive middle and passive for **ω-verbs**, **δίδωμι**, and **τίθημι** so that you can conjugate these verb forms. From this point on, the forms of **οἶδα** will not be glossed. Also make sure that you can identify these verb forms by person, number, tense, mood, and voice. Finally make sure that you understand the active, middle, and passive voices.

**Learning Tip 19: Consider the Subjectivity of Human Existence.** We experience culture and language as part of our environment just as we experience the wind and the rain. We may be inclined to conceive of these interactive experiences as representations of objective reality. The tree outside our window exists, as does

bluegrass music and the English language. As we interact with nature and listen to music and communicate with language these events can be taken to represent the facts of our lived experiences. I encourage you to accept the trees, and music, and language as objective realities only in the most superficial sense that they exist. Beyond the superficiality of existence lie important intermediary constructs that we rely on. The tree exists as part of the construct of our viewing it. This viewing constitutes a part of our subjective knowing of the world. Thus reality has no objectivity outside of our subjective experience of it. As a result we can engage in a continuous process of creation as we strive to unlock the mysteries of our subjective experiences. As Newton creatively discovered an authentic world different from his own day's normal understanding of it and as Einstein did also, so can we embark on our own creative and authentic discoveries. Intense study of a subject is one way for all of us to begin this journey. On the journey, try to maintain two focuses. Use the beam from your flashlight to analyze and to understand language. Use the glow from your lantern to think creatively about how language works and what it means.



## Guest Feature 3

# Joe Goodkin, Singer and Songwriter

---

Singer and songwriter Joe Goodkin tells his story in his own words.

I will never forget the first time I read Homer in Ancient Greek. I was in my fourth semester as an undergrad at UW-Madison. I intended to major in Psychology but my freshman year I took Ancient Greek on a whim and fell in love with it. By my sophomore year, I was a declared Classics major and that fourth semester in the Ancient Greek sequence brought Homeric epic into my life. We read selections from the *Iliad* and more than twenty years later I still have the text with my hand-marked dactylic hexameter scansion. I remember very clearly that the weight of the poetry, the meter, the language, surrounded me as if it was a living organism and made my head and heart simultaneously explode with joy. Ancient Greek is a time machine to me, a thread back through human history to understand and connect with people who lived 3000 years prior, people who wrestled with many of the same questions with which we wrestle today. And the more I learned of Homeric epic and how (many suppose) it was composed and performed in something like a song form, the more I became interested in seeing if I could combine one of my interests (Ancient Greek) with another (music and songwriting) and honor the epic tradition with an updated take on the same myths.

Though I read the *Iliad* in Greek first, I was more immediately taken with the story of the *Odyssey*. I saw in it an accessible and modern (for lack of a better word) narrative with issues and relationships I found more universal and more easily represented in the modern folk and rock song idiom. Not long after I graduated with my BA in Classics, I wrote a one-man “folk opera” song cycle consisting of twenty-four songs, each sung from the perspective of a character from the *Odyssey*. Odysseus got the most songs, but I also wrote

songs through the eyes of Penelope, Telemachus, Athena, Alcinous, and Demodokos. The main thrust of my take of the story is that it's an exploration of identity and over the years performing my *Odyssey* for high school and college audiences as a modern bard became a big piece of my identity. To wit, I became "a man who goes around telling stories about a man who goes around telling stories" and this elegant merging (and maybe even blurring) of performer into subject furthered my insight into the complex relationship between bard and hero we are often invited to consider by the text of the *Odyssey*. My work around the *Odyssey* is collected here:

<http://www.joesodyssey.com>.

Almost from the beginning of my time performing the *Odyssey* (now nearly twenty years and over 300 performances ago), audiences wondered if I might create a similar adaptation of the *Iliad* and for most of those years, I suggested I wouldn't. My reason was that I wanted to keep my *Odyssey* as something *sui generis* but in reality I was afraid of the *Iliad*. It's a brutal story in a way that the *Odyssey* isn't, and because my approach to interpretation involves getting inside characters of the story, mining them for emotional resonance, and writing in the first person about their experiences, the idea of taking on warriors at war and a whole community of people impacted by war was, well, terrifying.

In his beautiful 2020 *New York Times* tribute to John Prine, Jason Isbell (a brilliant songwriter in his own right) wrote that "songwriting allows you to be anybody you want to be, so long as you get the details right" and when it came to the *Iliad*, I was worried that I couldn't get the details right. And I knew that for these characters deep inside the machine of war, the details were a matter of life and death because "the details" were "truth": their individual truths and a larger truth about war.

In 2014 I started spending time at my local VA hospital in conjunction with a charity called Guitars for Veterans. I was a volunteer guitar instructor, teaching guitar to veterans as part of recreational PTSD therapy. My experiences there interacting with veterans started to give me the vocabulary, the details, to consider writing about war in a way I felt was real enough to honor the *Iliad*. By March of 2018, I decided to go for it and started working in earnest on what became "The Blues of Achilles."

For almost a year, I didn't write a single song but gathered source material of both classical and other associations. This material included the following items:

- Achilles in Vietnam (2010), Jonathan Shay
- Achilles Unbound: Multiformity and Tradition in the Homeric Epics (2018), Casey Dué
- All Quiet on the Western Front (1929), Erich Maria Remarque
- An Iliad (2013), Lisa Peterson and Denis O'Hare
- The Best of the Achaeans (1979), Gregory Nagy
- Catch-22 (1961), Joseph Heller
- Dear America, Letters Home from Vietnam (2002), edited by Bernard Edelman
- Devils and Dust (2005), Bruce Springsteen
- Dispatches (1977), Michael Herr
- For the Most Beautiful (2016), Emily Hauser
- If I Die in a Combat Zone (1973), Tim O'Brien
- Iliad, Homer and translations by Stanley Lombardo (1997) and Caroline Alexander (2015)
- The Iliad or The Poem of Force (1939), Simone Weil
- Machine Gun (1970), Jimi Hendrix/Band of Gypsies
- Memorial (2011), Alice Oswald
- On the Iliad (1947), Rachel Besspaloff
- The Silence of the Girls (2018), Pat Barker
- The Singer of Tales (1960), Albert Lord
- Slaughterhouse Five (1969), Kurt Vonnegut
- Soldier's Heart (2013), Jacob George
- The Song of Achilles (2011), Madeline Miller
- The Things They Carried (1990), Tim O'Brien
- Vietnam Blues (1995), J.B. Lenoir
- War is Starting Again (1969), Lightnin' Hopkins
- The War That Killed Achilles (2009), Caroline Alexander
- What's Going On (1971), Marvin Gaye

Every one of these pieces gave me something to consider in how to work my way into the Iliad. But I still lacked a basic empathetic window. This came when I was lucky enough to interview a Gold Star father whose son was a US soldier killed in action in Iraq in 2006. His son's body was unrecoverable so he went to Iraq several years later, got as close to where his son was blown up as possible, and collected sand to bring home in place of a corpse. He was, in word, emotion, and action, no different from King Priam on a desperate journey to recover Hector's body.

Here was my window. I wrote my first Iliad song called Hands of Grief, sung from Priam's point of view as he begs Achilles for Hector's body. Here are the lyrics from the debut performance of the piece:

#### HANDS OF GRIEF

(Priam's song to Achilles)

I'm before you on my knees  
 Kissing the hands of my grief  
 My son was cut down in the fighting  
 And your hands took him from me

He was strong as a lion  
 With a full head of hair  
 Now it's caked with dust and rottin'  
 But I still see him everywhere

If he had listened to my warnings  
 Maybe he'd still be at my side  
 He knew the risks but fought for glory  
 And when he fell part of me died

I don't have much more to give  
 To a world that's bled me dry  
 I don't have much life to live  
 Or many tears left to cry  
 So think of someone who you love  
 Who might someday be like me  
 Grant mercy to my son's body  
 And put it in my hands of grief  
 Put it in my hands of grief

Once this window was open, most of the rest of the songs fell out of me very quickly. I realized that what I was attracted to most was

(somewhat paradoxically) the love that permeates this story of horrendous violence and suffering: love between father and son, mother and son, soldier and soldier, brother and brother, husband and wife.

As I have Achilles sing in his song, “Wrong from Right,” mourning Patroklos’ death “I’ve got grief as deep as the love that we shared” and indeed, “grief” is sitting right there in Achilles’ name (*achos*). Homer’s *Iliad* is about the anger of Achilles, my *Iliad* is about the grief, the blues of Achilles.

To watch Joe Goodkin perform “Hands of Grief,” follow this link:

Hands of Grief.<sup>1</sup>

To watch Joe Goodkin perform “Wrong from Right,” follow this link:

Wrong from Right.<sup>2</sup>

---

1 <https://www.youtube.com/watch?v=oY6cgxoKm-U>.

2 <https://www.youtube.com/watch?v=sRBHd2dqWjU>.



## Module 20

# First and Second Declension Adjectives and Common Adjectives and Pronouns: αὐτός, οὗτος, ὅδε, ἐκεῖνος, and -ων, -ουσα, -ον

---

## Adjectives

Adjectives **describe** nouns and pronouns. Consider this sentence:

Anyone lived in a pretty how town.

**Pretty** and **how** are adjectives describing the noun **town**.

## Adjectives in Greek

Adjectives must agree with the noun they modify in gender, number, and case. Consider this clause:

As I pondered weak and weary.

**Weak** and **weary** are adjectives modifying the pronoun **I**. In Greek these adjectives will agree in gender, number, and case with the pronoun **I**.

## First and Second Declension Adjectives

There are two types of first and second declension adjectives, adjectives of three endings and adjectives of two endings. All first and second declension adjectives use the same endings 1<sup>st</sup> and 2<sup>nd</sup> declension nouns use.

## Adjectives of Three Endings

Masculine			Feminine				Neuter			
Set 7			Set 1 or		Set 2 (-ε, -ι, -ρ)*		Set 8			
	S	Pl	S	Pl	S	Pl	S	Pl		
N	-ος	-οι	N	-η	-αι	-ᾱ	-αι	N	-ον	-α
A	-ον	-ους	A	-ην	-ᾱς	-ᾱν	-ᾱς	A	-ον	-α
G	-ου	-ων	G	-ης	-ῶν	-ᾱς	-ῶν	G	-ου	-ων
D	-ω	-οις	D	-ῆ	-αις	-ᾱ	-αις	D	-ω	-οις
V	-ε	-οι	V	-ῆ	-αι	-ᾱ	-αι	V	-ον	-α

Masculine			Feminine				Neuter			
Set 7			Set 1 or		Set 2 (-ε, -ι, -ρ)*		Set 8			
	S	Pl	S	Pl	S	Pl	S	Pl		
N	-ος	-οι	N	-η	-αι	-ᾱ	-αι	N	-ον	-α
G	-ου	-ων	G	-ης	-ῶν	-ᾱς	-ῶν	G	-ου	-ων
D	-ω	-οις	D	-ῆ	-αις	-ᾱ	-αις	D	-ω	-οις
A	-ον	-ους	A	-ην	-ᾱς	-ᾱν	-ᾱς	A	-ον	-α
V	-ε	-οι	V	-ῆ	-αι	-ᾱ	-αι	V	-ον	-α

1. \*In the feminine singular use the **-ᾱ-endings** when the stem ends in **-ε, -ι, -ρ**.

## χαλεπός, χαλεπή, χαλεπόν and ἄξιος, ἀξία, ἄξιον

Note that you have already memorized the endings.

Singular			
	M	F	N
N	χαλεπός	χαλεπή	χαλεπόν
A	χαλεπόν	χαλεπήν	χαλεπόν
G	χαλεποῦ	χαλεπῆς	χαλεποῦ
D	χαλεπῶ	χαλεπῆ	χαλεπῶ
V	χαλεπέ	χαλεπή	χαλεπόν

**Plural**

	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	χαλεποί	χαλεπαί	χαλεπά
<b>A</b>	χαλεπούς	χαλεπάς	χαλεπά
<b>G</b>	χαλεπῶν	χαλεπῶν	χαλεπῶν
<b>D</b>	χαλεποῖς	χαλεπαῖς	χαλεποῖς
<b>V</b>	χαλεποί	χαλεπαί	χαλεπά

**Singular**

	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	ἄξιος	ἄξιᾶ	ἄξιον
<b>A</b>	ἄξιον	ἄξιᾶν	ἄξιον
<b>G</b>	ἄξιου	ἄξιᾶς	ἄξιου
<b>D</b>	ἄξίῳ	ἄξιᾷ	ἄξίῳ
<b>V</b>	ἄξιε	ἄξιᾶ	ἄξιον

**Plural**

	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	ἄξιοι	ἄξιαί	ἄξια
<b>A</b>	ἄξιους	ἄξιᾶς	ἄξια
<b>G</b>	ἄξίων	ἄξίων	ἄξίων
<b>D</b>	ἄξιοις	ἄξιαίς	ἄξιοις
<b>V</b>	ἄξιοι	ἄξιαί	ἄξια

**Singular**

	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	χαλεπός	χαλεπή	χαλεπόν
<b>G</b>	χαλεποῦ	χαλεπῆς	χαλεποῦ
<b>D</b>	χαλεπῷ	χαλεπῇ	χαλεπῷ
<b>A</b>	χαλεπόν	χαλεπὴν	χαλεπόν
<b>V</b>	χαλεπέ	χαλεπή	χαλεπόν

**Plural**

	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	χαλεποί	χαλεπαί	χαλεπά
<b>G</b>	χαλεπῶν	χαλεπῶν	χαλεπῶν
<b>D</b>	χαλεποῖς	χαλεπαῖς	χαλεποῖς
<b>A</b>	χαλεπούς	χαλεπᾶς	χαλεπά
<b>V</b>	χαλεποί	χαλεπαί	χαλεπά

**Singular**

	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	ἄξιος	ἀξιᾶ	ἄξιον
<b>G</b>	ἀξίου	ἀξιᾶς	ἀξίου
<b>D</b>	ἀξίῳ	ἀξιᾷ	ἀξίῳ
<b>A</b>	ἄξιον	ἀξιᾶν	ἄξιον
<b>V</b>	ἄξιε	ἀξιᾶ	ἄξιον

**Plural**

	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	ἄξιοι	ἄξιαι	ἄξια
<b>G</b>	ἀξίων	ἀξίων	ἀξίων
<b>D</b>	ἀξίοις	ἀξιαῖς	ἀξίοις
<b>A</b>	ἀξίους	ἀξιᾶς	ἄξια
<b>V</b>	ἄξιοι	ἄξιαι	ἄξια

1. The accent is persistent and is given by the neuter nominative singular.
2. When accented on the ultima, the genitive and dative, both singular and plural, take a circumflex.
3. Final **-οι** and **-αι** count as short for purposes of accentuation except in the optative, a mood that you'll learn in Part II of the *21st-Century* series.
4. The accent in the feminine genitive plural, unlike the genitive plural of first declension nouns, does NOT shift to a circumflex on the ultima.

## Adjectives of Two Endings<sup>1</sup>

Note that the adjective endings for the masculine and feminine genders are identical.

	Masculine/Feminine			Neuter	
	Set 7			Set 8	
	S	Pl		S	Pl
N	-ος	-οι	N	-ον	-α
A	-ον	-ους	A	-ον	-α
G	-ου	-ων	G	-ου	-ων
D	-ω	-οις	D	-ω	-οις
V	-ε	-οι	V	-ον	-α

	Masculine/Feminine			Neuter	
	Set 7			Set 8	
	S	Pl		S	Pl
N	-ος	-οι	N	-ον	-α
G	-ου	-ων	G	-ου	-ων
D	-ω	-οις	D	-ω	-οις
A	-ον	-ους	A	-ον	-α
V	-ε	-οι	V	-ον	-α

## ἄδικος, ἄδικον

Note that you have already memorized the endings.

	Masculine/Feminine Singular	Neuter Singular
N	ἄδικος	ἄδικον
A	ἄδικον	ἄδικον
G	ἀδίκου	ἀδίκου
D	ἀδίκω	ἀδίκω
V	ἄδικε	ἄδικον

1 Many of these start with alpha privative, equivalent to the English prefixes -un and -in, when -in negates the adjectival stem: **ἄδικος, ἄδικον** *unjust*; **ἀθάνατος, ἀθάνατον** *immortal*; **ἄθεος, ἄθεον** *atheist*.

	<b>Masculine/Feminine Plural</b>	<b>Neuter Plural</b>
<b>N</b>	ἄδικοι	ἄδικα
<b>A</b>	ἄδικους	ἄδικα
<b>G</b>	ἄδικων	ἄδικων
<b>D</b>	ἄδικοις	ἄδικοις
<b>V</b>	ἄδικοι	ἄδικα

	<b>Masculine/Feminine Singular</b>	<b>Neuter Singular</b>
<b>N</b>	ἄδικος	ἄδικον
<b>G</b>	ἄδικου	ἄδικου
<b>D</b>	ἄδικῳ	ἄδικῳ
<b>A</b>	ἄδικον	ἄδικον
<b>V</b>	ἄδικε	ἄδικον

	<b>Masculine/Feminine Plural</b>	<b>Neuter Plural</b>
<b>N</b>	ἄδικοι	ἄδικα
<b>G</b>	ἄδικων	ἄδικων
<b>D</b>	ἄδικοις	ἄδικοις
<b>A</b>	ἄδικους	ἄδικα
<b>V</b>	ἄδικοι	ἄδικα

## Mixed-Declension Adjectives

The masculine and neuter genders decline like nouns of sets 9 and 10. The feminine declines like short-alpha nouns of set 3, which you will learn in Module 21.

	<b>M</b>	<b>F</b>	<b>N</b>		<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	-ων	-ουσα	-ον	<b>N</b>	-οντες	-ουσαι	-οντα
<b>A</b>	-οντα	-ουσαν	-ον	<b>A</b>	-οντας	-ουσας	-οντα
<b>G</b>	-οντος	-ουσης	-οντος	<b>G</b>	-οντων	-ουσων	-οντων
<b>D</b>	-οντι	-ουση	-οντι	<b>D</b>	-ουσι (ν)	-ουσαις	-ουσι (ν)
<b>V</b>	-ων	-ουσα	-ον	<b>V</b>	-οντες	-ουσαι	-οντα
	<b>M</b>	<b>F</b>	<b>N</b>		<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	-ων	-ουσα	-ον	<b>N</b>	-οντες	-ουσαι	-οντα
<b>G</b>	-οντος	-ουσης	-οντος	<b>G</b>	-οντων	-ουσων	-οντων
<b>D</b>	-οντι	-ουση	-οντι	<b>D</b>	-ουσι (ν)	-ουσαις	-ουσι (ν)
<b>A</b>	-οντα	-ουσαν	-ον	<b>A</b>	-οντας	-ουσας	-οντα
<b>V</b>	-ων	-ουσα	-ον	<b>V</b>	-οντες	-ουσαι	-οντα

1. Add these endings to the stems of the first and second principal parts of **ω-verbs**. When you add them to the stem of these principal parts, you have created an adjective.
2. Note that technically these forms are participles, which are defined as verbal adjectives. For now treat these forms like any other adjective, making sure that you know what noun the participle agrees with in gender, case, and number; or supplying a noun based on the participle's gender and number; or supplying a noun from context for the participle to modify. In Part I of the *21st-Century* series, participles are glossed like so, **ἄρχων, ἄρχοντος** *ó ruling*; **ἄρχουσα, ἀρχούσης** *ή ruling*; **ἄρχον, ἄρχοντος** *τό ruling*.
3. The letter nu **ν**, in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.
4. The forms of the participle of **εἶμι, ὦν, οὔσα, ὄν** *being*, are the same as the above but with accents and breathings present.
5. The dative plural **-ουσι (ν)** is a contraction of **-οντ-** + **-σι (ν)**, where the nu and the tau drop out and omicron lengthens to a spurious diphthong **ου**.

**Practice with Adjective and Noun Agreement.** Using the adjective **καλός**, **-ή**, **-όν**, pick the form that agrees in gender, case, and number with the nouns below. In order to complete the exercise correctly, you need to identify the right gender, number, and case of each noun. Check your answers with those in the Answer Key.

1. γραῦς
2. πόλιν
3. ἀνδρί
4. γυναικός
5. παῖς
6. χρήμασι (ν)
7. ὁδῶ
8. πράγματος
9. μητέρες
10. πατέρας

### Vocabulary

ἀνήρ, ἀνδρός ὁ	παῖς, παιδός ὁ ἢ
γραῦς, γραός ἡ	πατήρ, πατρός ὁ
γυνή, γυναικός ἡ	πόλις, πόλιος ἡ
μήτηρ, μητρός ἡ	πρᾶγμα, πράγματος τό
ὁδός, ὁδοῦ ἡ	χρῆμα, χρήματος τό

## Substantive Adjectives

Sometimes the noun the adjective modifies is not present. If no noun is present, then do one of these three things:

1. supply it based upon the gender and number of the adjective:

- |                                     |                                  |
|-------------------------------------|----------------------------------|
| a. ὁ καλός <i>the good</i> (man)    | οἱ καλοί <i>the good</i> (men)   |
| b. ἡ καλή <i>the good</i> (woman)   | αἱ καλαί <i>the good</i> (women) |
| c. τὸ καλόν <i>the good</i> (thing) | τὰ καλά <i>the good</i> (things) |

2. supply the appropriate noun from context:

In a conversation between Jason and Medea, Jason tells her that she only has herself to blame: **αὐτὴ τὰδ' αἰρέη** *you yourself chose these things*. Medea responds with these words,

**τί δράουσα;**

*By doing what?*

Context makes clear that we are to supply an **ἐγώ**, which refers to the person speaking, **Medea**.

3. leave the noun understood: **οἱ καλοὶ** *the good*; **αἱ καλαί** *the good*; **τὰ καλά** *the good*.

**Practice Translating Substantive Adjectives I.** For each of the below, supply the noun based upon the gender and number of the adjective. Check your translations with the answers found below.

1. τὰ καλά
2. τὰ κακά
3. οἱ ἄριστοι
4. αἱ σοφαί
5. ὁ ξένος
6. ἡ πρώτη
7. τὸ χαλεπὸν
8. ἡ θεραπευτικὴ
9. τὰ κενά
10. οἱ χαλεποὶ

### Vocabulary

**ἄριστος, ἀρίστη, ἄριστον** *best*

**θεραπευτικός, θεραπευτική, θεραπευτικόν** *inclined to serve or take care of + gen.; courteous; therapeutic, healing*

**\*κακός, κακή, κακόν** *bad, evil, cowardly*

**\*καλός, καλή, καλόν** *beautiful, good, noble*

**κενός, κενή, κενόν** *empty, free of + gen.*

**ξένος, ξένη, ξένον** *foreign, strange*

**\*πρῶτος, πρώτη, πρῶτον** *first, for the present, just now*

**σοφός, σοφή, σοφόν** *wise*

**χαλεπός, χαλεπή, χαλεπόν** *difficult, harsh*

**Answers.**

1. The good things
2. The bad things
3. The best men
4. The wise women
5. The stranger
6. The first woman
7. The difficult thing
8. The healing woman
9. The empty things
10. The difficult men

**Practice Translating Substantive Adjectives II.** Translate each of the sentences below. Make sure that you understand why each word is translated as it is. Once you have finished, check your understanding with the translations in the Answer Key. Read through the sentences at least two more times, solidifying your understanding of the meaning of each.

1. ἀθάνατός ἐστι ἡ καλὴ ψυχὴν.
2. καλὰ ἐστὶ τὰ χαλεπά.
3. τοῖς σοφοῖς οἱ φίλοι εἰσὶ ἄριστοι.
4. οὐ ξένα ἐστὶ τὰ τῶν φίλων.
5. λόγος γάρ ἐστι ἔργου κενόν.
6. τοῖς βροτοῖς ὁ χρόνος ἐστὶ θεραπευτικὸς τῶν πάντων.

**Vocabulary**

ἀθάνατος, -ον <i>immortal, undying</i>	*καλός, καλή, καλόν <i>beautiful, good, noble</i>
*ἄνθρωπος, ἀνθρώπου ἢ ὁ <i>human, person</i>	κενός, κενή, κενόν <i>empty, free of + gen.</i>
ἄριστος, ἀρίστη, ἄριστον <i>best</i>	*λόγος, λόγου ὁ <i>word, speech, story; reason, account</i>
βροτοί, βροτῶν οἱ <i>mortals</i>	ξένος, ξένη, ξένον <i>foreign, strange</i>
*ἔργον, ἔργου τό <i>deed, task, work; building; ἔργον in truth, in deed</i>	*πάντα, πάντων τά <i>everything</i>
*ἐστί (ν) <i>he is; she is; it is; there is, it is possible</i>	σοφός, σοφή, σοφόν <i>wise</i>

**θεραπευτικός, θεραπευτική,**  
**θεραπευτικόν** *inclined to serve*  
*or take care of + gen.; courteous;*  
*therapeutic, healing*

**\*φίλος, φίλου** *ó friend*

**\*χρόνος, χρόνου** *ó time*

**χαλεπός, χαλεπή, χαλεπόν** *difficult,*  
*harsh*

**\*ψυχή, ψυχῆς ἡ** *soul*

## Common Adjectives and Pronouns

Below are four common adjectives and pronouns. Each can be either an adjective or a pronoun, depending upon its function in context. Though there are minor differences you need to note, you have already memorized the endings that occur on most forms below.

**αὐτός, αὐτή, αὐτό**

	Singular				Plural		
	M	F	N		M	F	N
<b>N</b>	αὐτός	αὐτή	αὐτό	<b>N</b>	αὐτοί	αὐταί	αὐτά
<b>A</b>	αὐτόν	αὐτήν	αὐτό	<b>A</b>	αὐτούς	αὐτάς	αὐτά
<b>G</b>	αὐτοῦ	αὐτῆς	αὐτοῦ	<b>G</b>	αὐτῶν	αὐτῶν	αὐτῶν
<b>D</b>	αὐτῷ	αὐτῇ	αὐτῷ	<b>D</b>	αὐτοῖς	αὐταῖς	αὐτοῖς

	Singular				Plural		
	M	F	N		M	F	N
<b>N</b>	αὐτός	αὐτή	αὐτό	<b>N</b>	αὐτοί	αὐταί	αὐτά
<b>G</b>	αὐτοῦ	αὐτῆς	αὐτοῦ	<b>G</b>	αὐτῶν	αὐτῶν	αὐτῶν
<b>D</b>	αὐτῷ	αὐτῇ	αὐτῷ	<b>D</b>	αὐτοῖς	αὐταῖς	αὐτοῖς
<b>A</b>	αὐτόν	αὐτήν	αὐτό	<b>A</b>	αὐτούς	αὐτάς	αὐτά

1. As an adjective in the attributive position, it means *same*: **ὁ αὐτός ἄνθρωπος**, *the same man*; **ἡ αὐτή** *the same woman*; **τὸ αὐτό** *the same thing*.
2. In the predicate position or when standing alone in the nominative, it means *–self*: **ὁ ἄνθρωπος αὐτός ὁράει**, *the man himself sees* and **αὐτή ὁράει**, *she herself sees*.

3. In all cases except for the nominative and vocative, it functions as the third person pronoun, just as the pronouns **he, she, it, they**, do in English: **αὐτοὺς εἶδον**, *I saw them*.
4. Except for **αὐτό** missing a nu, **αὐτός, αὐτή, αὐτό** declines like a regular first and second declension three ending adjective.
5. The neuter nominative and accusative, both in the singular and in the plural, are the same.
6. **τὰ αὐτά (ταυτά)** means *the same things*.

## οὔτος, αὕτη, τοῦτο

	Singular				Plural		
	M	F	N		M	F	N
N	οὔτος	αὕτη	τοῦτο	N	οὔτοι	αὗται	ταῦτα
A	τοῦτον	ταύτην	τοῦτο	A	τούτους	ταύτας	ταῦτα
G	τούτου	ταύτης	τούτου	G	τούτων	τούτων	τούτων
D	τούτῳ	ταύτῃ	τούτῳ	D	τούτοις	ταύταις	τούτοις

	Singular				Plural		
	M	F	N		M	F	N
N	οὔτος	αὕτη	τοῦτο	N	οὔτοι	αὗται	ταῦτα
G	τούτου	ταύτης	τούτου	G	τούτων	τούτων	τούτων
D	τούτῳ	ταύτῃ	τούτῳ	D	τούτοις	ταύταις	τούτοις
A	τοῦτον	ταύτην	τοῦτο	A	τούτους	ταύτας	ταῦτα

1. When an adjective, it is placed in predicate position: **οὔτος ὁ ἄνθρωπος** *this man* and **αὗται αἱ κῶμαι** *these villages*.
2. As a pronoun it means **he, she, it, they**: **πέμπω ταύτην** *I send her*.
3. Except for **τοῦτο**'s missing a nu, **οὔτος, αὕτη, τοῦτο** declines like a regular first and second declension adjective.
4. The neuter nominative and accusative, both in the singular and in the plural, are the same.
5. The stem of the neuter nominative and accusative plural is **ταυτ-** not the expected **ταύτων**.
6. The feminine genitive plural is **τούτων**, NOT the expected **ταύτων**.
7. **οὔτος, αὕτη, τοῦτο** often looks back to what was just said: **ταῦτα οὔτω ἔλεξε** *she said the previous was so*.

## ἐκεῖνος, ἐκεῖνη, ἐκεῖνο

Singular				Plural			
	M	F	N		M	F	N
<b>N</b>	ἐκεῖνος	ἐκεῖνη	ἐκεῖνο	<b>N</b>	ἐκεῖνοι	ἐκεῖναι	ἐκεῖνα
<b>A</b>	ἐκεῖνον	ἐκεῖνην	ἐκεῖνο	<b>A</b>	ἐκεῖνους	ἐκεῖνας	ἐκεῖνα
<b>G</b>	ἐκεῖνου	ἐκεῖνης	ἐκεῖνου	<b>G</b>	ἐκεῖνων	ἐκεῖνων	ἐκεῖνων
<b>D</b>	ἐκεῖνω	ἐκεῖνῃ	ἐκεῖνω	<b>D</b>	ἐκεῖνοις	ἐκεῖναις	ἐκεῖνοῖς

Singular				Plural			
	M	F	N		M	F	N
<b>N</b>	ἐκεῖνος	ἐκεῖνη	ἐκεῖνο	<b>N</b>	ἐκεῖνοι	ἐκεῖναι	ἐκεῖνα
<b>G</b>	ἐκεῖνου	ἐκεῖνης	ἐκεῖνου	<b>G</b>	ἐκεῖνων	ἐκεῖνων	ἐκεῖνων
<b>D</b>	ἐκεῖνω	ἐκεῖνῃ	ἐκεῖνω	<b>D</b>	ἐκεῖνοις	ἐκεῖναις	ἐκεῖνοῖς
<b>A</b>	ἐκεῖνον	ἐκεῖνην	ἐκεῖνο	<b>A</b>	ἐκεῖνους	ἐκεῖνας	ἐκεῖνα

1. When an adjective, it is placed in predicate position: **ἐκεῖνος ὁ ἄνθρωπος** *that man* and **ἐκεῖναι αἱ κῶμαι** *those villages*.
2. As a pronoun it means **he, she, it, they**: **πέμπω ἐκεῖνην** *I send her*.
3. Except for **ἐκεῖνο**'s missing a nu, **ἐκεῖνος, ἐκεῖνη, ἐκεῖνο** declines like a regular first and second declension adjective.
4. The neuter nominative and accusative, both in the singular and in the plural, are the same.

## ὅδε, ἡδε, τόδε

Singular				Plural			
	M	F	N		M	F	N
<b>N</b>	ὅδε	ἡδε	τόδε	<b>N</b>	οἷδε	αἷδε	τάδε
<b>A</b>	τόνδε	τήνδε	τόδε	<b>A</b>	τούσδε	τάσδε	τάδε
<b>G</b>	τοῦδε	τῆσδε	τοῦδε	<b>G</b>	τῶνδε	τῶνδε	τῶνδε
<b>D</b>	τῷδε	τῇδε	τῷδε	<b>D</b>	τοῖσδε	ταῖσδε	τοῖσδε

Singular			Plural				
	M	F	N	M	F	N	
N	ὁδε	ἡδε	τόδε	N	οἶδε	αἶδε	τάδε
G	τοῦδε	τῆσδε	τοῦδε	G	τῶνδε	τῶνδε	τῶνδε
D	τῷδε	τῆδε	τῷδε	D	τοῖσδε	ταῖσδε	τοῖσδε
A	τόνδε	τήνδε	τόδε	A	τούσδε	τάσδε	τάδε

1. **ὁδε, ἡδε, τόδε** is the article, **ὁ, ἡ, τό**, with **-δε** added to it.
2. When functioning as an adjective, **ὁδε, ἡδε, τόδε** is placed in predicate position: **ὁδε ὁ ἄνθρωπος** *this man*, **αἶδε αἱ κῶμαι**, *these villages*.
3. As a pronoun it means **he, she, it, they**: **πέμπω τούσδε**, *I send them*.
4. The neuter nominative and accusative, both in the singular and in the plural, are the same.
5. **ὁδε, ἡδε, τόδε** often times looks forward to what comes next: **τάδε λέξω** *I will say the following*.

**Practice Translating Pronouns and Adjectives.** Translate the below. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. πέμπομεν τάδε τὰ θηρία ἐκείνη.
2. οὗτος ὁ μὲν στρατηγὸς ἐθέλει χρήματα. ἐκεῖνος δὲ δύναμιν.
3. πέμπετε τάδε ἐκείνοις.
4. ἐκεῖνοι ἐθέλουσι τοῦτο τὸ ὕδωρ.
5. ἐκεῖναι φεύγουσι τὸν τύραννον.
6. ἐκεῖνος κρείττων ἐστὶ ἢ οὗτος.
7. ἡδε πέμπει τὰ ἅπαντα δῶρα ἐκείνη.
8. ἡ αὐτὴ γραῦς πέμπει τούτους.
9. ἡ γραῦς αὐτὴ πέμπει τούτους.
10. πέμπουσιν αὐτὸν αὐτῇ.

### Vocabulary

\***ἅπας, ἅπασα, ἅπαν** *all, each, every*, \***πέμπω, πέμψω** *send whole*

γραῦς, γραός ἡ <i>old woman</i>	*στρατηγός, στρατηγοῦ ὁ <i>general</i>
*δύναμις, δυνάμιος (δυνάμης, δυνάμεως) ἡ <i>might, strength, power; force, army</i>	τύραννος, τυράννου ὁ <i>tyrant</i>
δῶρον, δώρου τό <i>gift</i>	ὔδωρ, ὕδατος τό <i>water</i>
*ἐθέλω, ἐθελήσω <i>wish, be willing</i>	*φεύγω, φεύξομαι <i>flee</i>
θηρίον, θηρίου τό <i>wild animal</i>	*χρῆμα, χρήματος τό <i>thing; (pl.) goods, money, property</i>
κρείττων, κρεῖττον <i>better, stronger, greater</i>	

## Medea

The character of Medea (**Μήδεια**) was a subject of great interest to the ancient Greeks and their artists. She was not a Greek but was born in Kolchis at the eastern extremity of the Black Sea. Her father Aietes, **Αἰήτης**, a sorcerer and son of Helios, was king of Kolchis and the keeper of the golden fleece. To Medea and Kolchis came Jason with the Argonauts, in the Argo, the first ship, to get the fleece so that he could take over as king of Iolkos. According to one version of the story, upon his arrival Medea fell in love with him, betraying her family when she helped him win the golden fleece and escape. In their flight, Medea killed her brother, Apsyrtos, and spread the chopped-up pieces of him over the sea so that her father's ship would be delayed in collecting the body parts. Medea and Jason settled in Iolkos—Jason's hereditary land. Although Jason returned with the fleece as demanded, Jason's uncle Pelias, still cheated him of his right to the kingship. In revenge Medea persuaded Pelias' daughters to kill their father by tricking them into thinking that they were rejuvenating—not killing—him. Jason and Medea, along with their two to fourteen children, were exiled from Iolkos and took up residence in Corinth where Jason would abandon his wife Medea, to marry King Kreon's daughter.

Many myths had variant accounts of Medea's life. In other versions of the Medea myth, Aietes was warned by an oracle that a stranger would kill him and steal the golden fleece. To protect himself, Aietes decreed that all foreigners were to be sacrificed to Artemis and installed his daughter Medea as the priestess of the cult. Medea opposed the cruelty of human sacrifice and secretly used her position to rescue as many Greeks as she could. Her father found her out and so she sought asylum in the temple of Helios, her ancestor and family god. Here the Argonauts found her. She joined them. The Argonauts fought the Kolkhians and in the battle Aietes was killed. In another version Medea willingly performed

the killing of foreigners until Jason arrived. As she was about to kill him, Eros or Aphrodite intervened to save him. In another version, Jason sailed to Kolchis to get the golden fleece. To assist him, Aphrodite gave him her iynx—a love charm with which he could take away Medea’s respect for her parents and win her love.

There are at least four different endings to the story of Medea. Euripides may be the one who invented the version found in his play, *Medea*. In Euripides’ play, Medea kills her children so as to obtain revenge on her husband Jason’s infidelity and to prevent anyone else from killing them. In another version the play ends with Medea’s killing Kreon and his daughter, the princess and Jason’s new bride. In a third, the play ends with Jason and Medea’s marriage. And finally, a fourth ends with Jason’s abduction of Medea from Kolchis. When considering myth, be aware that the writers were free to reinvent and retell the stories as suited their fancy and needs.

**Practice Translating.** Translate the sentences below, which have been adapted from Euripides’ *Medea* (**Μήδεια**). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Ίάσων:** καλῶς γε τῷ ὑπηρετήσεις λόγῳ, εἰ σοι γάμον καταλέγω; σὺ οὐδὲ νῦν τολμάεις μεθίεναι καρδίας μέγαν χόλον.

**Μήδεια:** οὐ σὲ τοῦτ’ ἔχει, ἀλλὰ βάρβαρον λέχος πρὸς γῆρας οὐκ εὐδοξον ἐκβήσεταιί σοι.

- 5 **Ίάσων:** εὖ νυν τόδ’ οἶσθα· μὴ γυναικὸς ἔνεκα ἐγὼ γαμέω κόρην βασιλέων. αὐτὴν νῦν ἔχω, ὅτι, ὥσπερ πολλὰ σοὶ λέγω, σῶζειν θέλων σὲ καὶ τέκνοις τοῖς ἐμοῖς ὁμοσπόρους φύειν τυράννους παῖδας, ἔρυμα δῶμασιν.

**Μήδεια:** πολὺ οὐ βούλομαί μοι λυπρὸν εὐδαίμονα βίον ἔχειν μὴδ’ ὄλβον εἰ αὐτὸς τὴν ἐμὴν κνίζει φρένα.

- 10 **Ίάσων:** οἶσθα μετεύχεσθαι καὶ σοφωτέρα φαίνεσθαι; δεῖ γὰρ τὰ χρηστὰ μὴ σοὶ λυπρὰ φαίνεσθαι ποτε καὶ δεῖ σέ, εὐτυχέουσαν, μὴ δυστυχέα εἶναι δοκέειν.

**Μήδεια:** ἔστι σοὶ με ὑβρίζειν, ἐπειδὴ σοὶ μὲν ἔστ’ ἀποστροφή, ἐγὼ δ’ ἔρημος τὴν φεύζομαι χθόνα.

**Ίάσων:** αὐτὴ τὰδ' αἰρέη· δεῖ μηδέν' ἄλλον αἰτιόεσθαί σε.

15 **Μήδεια:** τί δράουσα; ἄλλον γαμέω καὶ προδίδωμί σε;

**Ίάσων:** οὗτοι πότε ἄρας τυράννοις ἀνοσίους ἄραει;

**Μήδεια:** καὶ σοῖς ἀραία γ' εἶναι δοκέω δόμοις.

### Adverbs and Verbs

\***αἰρέω, αἰρήσω** *take, seize, grab, capture; (mid.) choose*

**μωραίνω, μωρανέω** *be silly, be foolish*

**αἰτιάομαι, αἰτιάσομαι** *accuse, censure, blame; allege as cause*

**νυν** *now*

**ἀράομαι, ἀράσομαι** *pray*

\***οἶδα** *know, think; know how to + inf.*

\***βούλομαι, βουλήσομαι** *want, prefer; wish, be willing*

**οὗτοι πότε** *never indeed*

**γαμέω, γαμέω** or **γαμήσω**, *marry; (mid.) give in marriage, marry (a man)*

**πολύ** *very*

\***δεῖ** *it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come*

**πότε** see **οὗτοι πότε**

\***δοκέω, δόξω** *seem, think; seem best, think best + inf.*

**προδίδωμι, -δώσω** *betray, abandon, give up (to an enemy)*

**ἐκβαίνω, ἐκβήσομαι** *step out of; turn out, come out*

**σώζω, σώσω** *save, keep; keep safe*

\***ἔστι** *it is possible*

**τολμάω (τολμέω), τολμήσω** *dare, be daring, undertake + inf.*

\***ἔχω, ἔξω** or **σχῆσω** *have, hold; be able + inf.; καλῶς ἔχειν to be well*

**ὕβριζω, ὕβριέω** *treat violently, outrage, insult; act excessively*

**καταγορεύω, καταγορεύσω** *tell, announce; denounce, accuse*

**ὕπηρετέω, ὑπηρετήσω** *serve as a rower; minister to, serve + dat.*

**κνίζω, κνίσω** *scrape, gash, scratch; pound; grate; tickle; tease; provoke*

\***φαίνω, φανέω** *show, reveal; (pass.) come to light, appear*

\***λέγω, λέξω** or **ἔρέω** *say, tell, speak*

\***φεύγω, φεύξομαι** *flee, take flight; avoid, escape; be in exile, live in banishment; be a defendant*

μεθιέναι *to let go, to release*

φύω, φύσω *bring forth; beget; produce, put forth; grow*

μετεύχομαι, μετεύξομαι *change one's wish*

### Adjectives, Nouns, Pronouns

\*ἄλλος, ἄλλη, ἄλλο *another, other*

*being successful, prospering*

άνόσιος, άνόσιον *unholy, profane*

\*θέλων, θέλοντος ὁ *wishing, willing*

ἀποστροφή, ἀποστροφῆς ἢ *turning back or away; escape, refuge*

καρδία, καρδίας ἢ *heart*

ἄρά, ἄρᾱς ἢ *curses*

κόρη, κόρης ἢ *girl; daughter*

ἀραΐα, ἀραΐα, ἀραΐον *prayed to; accursed*

λέκτρον, λέκτρου τό *couch, bed, marriage-bed*

βάρβαρος, βαρβάρου ὁ *barbarian*

λέχος, λέχεος (-ους) τό *bed, marriage-bed*

\*βασιλεύς, βασιλῆος (βασιλέως) ὁ *king, chief*

\*λόγος, λόγου ὁ *word, speech, story; reason, account*

\*βίος, βίου ὁ *life*

λυπρός, λυπρά, λυπρόν *wretched, poor, sorry*

γάμος, γάμου ὁ *wedding, marriage*

\*μέγας, μεγάλου ὁ *big*

γῆρας, γῆραος τό *old age*

ὄλβος, ὄλβου ὁ *happiness, bliss; wealth*

\*γυνή, γυναικός ἢ *woman, wife*

ὁμόσπορος, ὁμόσπορον *related*

δράουσα, δραούσης ἢ *doing, accomplishing, acting*

\*παῖς, παιδός ἢ ὁ *child*

δυστυχής, δυστυχέος (-οῦς) *unlucky, unfortunate*

σοφωτέρα, σοφωτέρας ἢ *wiser*

δῶμα, δώματος τό *house*

τέκνον, τέκνου τό *child*

\*ἐμός, ἐμή, ἐμόν *my*

τύραννος, τυράννου ὁ *tyrant*

ἐρημος, ἐρήμη, ἐρημον (-ος, -ον) *empty; deserted; devoid of + gen.*

φρήν, φρενός ἢ *midriff, heart; mind*

ἔρυμα, ἐρύματος τό *fence, guard, safeguard*

χθών, χθονός ἢ *earth, ground*

εὐδαίμων, εὐδαίμονος *fortunate, wealthy, happy*

χόλος, χόλου ὁ *gall, bile, anger, wrath*

εὐδοξος, εὐδοξον *of good repute, honored, famous, glorious*

χρηστά, χρηστῶν τά *useful, good, honest, worthy*

εὐτυχεύουσα, εὐτυχεύουσης ἡ

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, specify the noun they agree with in gender, number, and case.

αὕτη τάδ' αἰρέη· δεῖ μηδέν' ἄλλον αἰτιόεσθαί σε.

Check your answers with those in the Answer Key.

**Module 20 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

### Adjectives and Pronouns

ἄλλος, ἄλλη, ἄλλο *another, other*

αὐτός, αὐτή, αὐτό *he, she, it; -self (pred.); same (att.) often + dative*

ἐκεῖνος, ἐκεῖνη, ἐκεῖνο (κεῖνος, κείνη, κείνο) *that, those; he, she, it, they*

ἐμός, ἐμή, ἐμόν *my*

ἕτερος, ἑτέρᾱ, ἕτερον *other, another*

ὅδε, ἧδε, τόδε *he, she, it; this, these*

ὅσος, ὅση, ὅσον *so many, as many as*

οὗτος, αὕτη, τοῦτο *he, she, it; this, these*

τοιούτος, τοιαύτη, τοιοῦτο *of such a kind or sort*

## Etymology Corner XX by Dr. E. Del Chrol

### Technical Terms 16, Parts of Speech

**Verbs, Modules 9, 10, 17, 19, 23, 24, 25, 28, 29, 30.** We've already discussed why a verb (ῥῆμα) is called a verb. In Module 9 we drill down into some specifics on verb terminology. We are first introduced to **transitive** and **intransitive** verbs. The core of these two words is **trans**, *across*, like transporting something carries it *across* from one place to another, and **it** meaning *go* in Latin. A **transitive verb** has its action *go across* into an object. The **in** prefix in intransitive means *not* (analogous to alpha-privative **α-** in Greek, think *atheist*) in the way you can't eat something that's inedible, so an **intransitive verb** denotes a state of being. A pizza sitting on the counter is **intransitive**, it's just there, it's not going anywhere. When I eat the pizza and the pizza satisfies me, the eating and satisfying *carry over* onto objects, pizza, and me respectively. For practice with transitive and intransitive verbs, see Module 30.

**What to Study and Do 20.** Before moving on to the next module, make sure that you understand noun and adjective agreement and how adjectives can function as substantives. Also memorize the common adjectives and pronouns presented in this module. From this point on, their forms will not be glossed.

**Learning Tip 20: The Memory Palace.** Of all the strategies used by super-memorizers, the memory palace technique, perhaps invented by Simonides of Kos, Σιμωνίδης ὁ Κεῖος (c. 556–468 BCE), a Greek lyric poet, is the one they employ most frequently. As you have seen previously, the memory palace works on the principle of associating new information with old information. Take any route that you know well. This route can be a walk through your house, a trip to work, or a walk through a park or forest you are familiar with. The key is to make sure that your journey includes landmarks that you know well. Link the new information to the old information by using established landmarks, so as to complete the formula **LTM + STH = MTM**. Let's imagine that you want to create a memory palace list of authors mentioned in this text. We'll start with the first few people in the below list of ten but you can make the list and the journey as long as you wish,

Homer, Herakleitos, Anakreon, Mimnermos, Sappho, Herodotos,  
Thoukydides, Aiskhylos, Sophokles, Euripides.

Since this memory palace is on ancient Greek writers, before the entrance into my memory palace of ancient Greek writers I imagine walking through the columns of the Parthenon, the temple dedicated to the Greek goddess of wisdom, Athena. Upon walking through the columns, I stand first on a welcome home mat, located at the palace's entrance. **Home** reminds me of **Homer**. The welcome home mats sits before a

door. The door is pasted with a bunch of ads from magazines. Homer is reading an **ad** posted on the door that **advertises** the healing of **ill** people. **Ill** and **ad** remind me that Homer wrote the *Iliad*. I open the door and proceed over the welcome home mat to the workbench. The bench has two **odd**-shaped dice on it, one with the number **seven** and the other with the number **five**. The **odd**-shaped dice are floating on a **sea** of oil, spilled on the workbench. The workbench with the **odd**-shaped dice, the **odd**-numbers, and the **sea** of oil remind me that Homer wrote the *Odyssey*. The **odd** numbers **seven** and **five** help me to remember *Odyssey* and also assist me in remembering that Homer dates to about 750 BCE. There is another memory technique that involves turning numbers into words in order to remember dates. In this technique, the date 750 can be represented by the word **keels**. I add the **keels** of 1000 ships to the **sea** of oil on the workbench. **Keels** represents the date 750 and the thousand ships are the Greek ships that sailed to Troy to win back Helen for Menelaos. I'll describe the number technique for remembering dates in a later learning tip. As I stand at the door that enters into the mudroom, I **hear** a **cry**. The **hear a cry** reminds me of **Herakleitos**. I open the door into the mudroom and step into a river, first with my right foot and then again with my left foot. I remember that Herakleitos is the Greek philosopher who said that we can never step in the same river twice, since a river is always in flux and ever-changing. The approximate date of Herakleitos' birth is **535**. **535** can be represented by the word **lamely**. As I stem one foot into the river and then a second foot into the river, I think that with each foot I limp **lamely** into Herakleitos' ever-changing river. I need to use the restroom and so I leave the mudroom and enter the bathroom. On the john sits **Anne of Green Gables**. **Anne of Green Gables'** sitting on the toilet reminds me of **Anakreon of Teios**. On the toilet, **Anne of Green Gables** is making bread, pouring **leaven** into flour and drinking **tea**. **Leaven** represents the number **582**, the approximate date of Anakreon's birth. As she pours the leaven into a bowl of flour, **Anne of Green Gables** drinks her **tea** to remind me of Teios and reads a bread recipe found on a papyrus scroll found at Oxyrhynchus, filled with the lost poems of Anakreon's corpus.

As you proceed through each person on the list, link each to an image and to a place in your memory palace so that you join new information to old. Remember that imagination always beats will, though with both methods you will still need to review. Also remember to have fun using your imagination to remember whatever sparks your curiosity.



## Module 21

# First Declension Short Alpha Nouns

---

## Nouns

Nouns in Greek are defined just like nouns are in English; but the way they create meaning is different. As in English, Greek nouns (ὀνόματα) refer to people, places, things, and ideas. Greek nouns have endings. English nouns can change form when they show possession as in **Jada's book**, where the 's is added as a suffix and indicates that the book belongs to Jada. English nouns also change form when expressing the plural: two **suns**, three **oxen**, four **mice**. The endings on Greek nouns, as we have seen previously, create the same meanings that English does through form change, word order, and the use of prepositional phrases.

## First Declension Short Alpha Nouns in $-\alpha$ , $-\etaς$ and $-\alpha$ , $-\bar{\alpha}ς$

These nouns are feminine in gender. In the Attic dialect, nouns whose stem ends in  $-\epsilon$ ,  $-\iota$ , or  $-\rho$  take the short alpha  $-\alpha$ ,  $-\bar{\alpha}ς$  endings. Memorize these endings, know how to obtain the stem, and know how to decline the nouns. As you learn new ending sets, look at the similarities and differences each has when compared to those endings you have already memorized.

## Declining First Declension Short Alpha Nouns $-\alpha$ , $-\etaς$ and $-\alpha$ , $-\bar{\alpha}ς$

To decline first declension nouns ending in  $-\alpha$ ,  $-\etaς$  and  $-\alpha$ ,  $-\bar{\alpha}ς$ , first get the stem by removing the genitive singular ending  $-\etaς$  or  $-\bar{\alpha}ς$ . What remains is the stem. To the stem add the following endings:

Feminine			Feminine		
Set 3			Set 4 (*stem ends in -ε, -ι, -ρ)		
	S	Pl		S	Pl
N	-α	-αι	N	-α*	-αι
A	-αν	-ᾱς	A	-αν	-ᾱς
G	-ης	-ῶν	G	-ᾱς	-ῶν
D	-η	-αις	D	-ᾱ	-αις
V	-α	-αι	V	-α	-αι

Feminine			Feminine		
Set 3			Set 4 (*stem ends in -ε, -ι, -ρ)		
	S	Pl		S	Pl
N	-α	-αι	N	-α*	-αι
G	-ης	-ῶν	G	-ᾱς	-ῶν
D	-η	-αις	D	-ᾱ	-αις
A	-αν	-ᾱς	A	-αν	-ᾱς
V	-α	-αι	V	-α	-αι

θάλαττα, θαλάττης and πείρα, πείρας

	S	Pl		S	Pl
N	θάλαττα	θάλατται	N	πείρα	πείραι
A	θάλατταν	θαλάττᾱς	A	πείραν	πείρᾱς
G	θαλάττης	θαλαττῶν	G	πείρας	πειρῶν
D	θαλάττη	θαλάτταις	D	πείρᾱ	πείραις
V	θάλαττα	θάλατται	V	πείρα	πείραι

	S	Pl		S	Pl
N	θάλαττα	θάλατται	N	πείρα	πείραι
G	θαλάττης	θαλαττῶν	G	πείρας	πειρῶν
D	θαλάττη	θαλάτταις	D	πείρᾱ	πείραις
A	θάλατταν	θαλάττᾱς	A	πείραν	πείρᾱς
V	θάλαττα	θάλατται	V	πείρα	πείραι

1. The alpha of the nominative singular, accusative singular, and vocative singular is short.

2. The accent shifts to the ultima in the genitive plural.
3. Use the **-α**, **-ᾱς** endings when the stem ends in **-ε**, **-ι**, **-ρ**.
4. Remember that final **-αι** and **-οι** are short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.
5. If the nominative has an acute accent on the ultima, it changes to a circumflex in the genitive and dative, singular and plural.

## First Declension Nouns in **-ης**, **-ου** and **-ᾱς**, **-ου**

These nouns are masculine in gender. In the Attic dialect, endings from the **-ᾱς**, **-ου** declension are found only in nouns whose stem ends in **-ε**, **-ι**, or **-ρ**. Memorize these endings, know how to obtain the stem, and know how to decline the nouns. As you learn new ending sets, look at the similarities and differences each has when compared to those endings you have already memorized.

## Declining First Declension Masculine Nouns in **-ης**, **-ου** and **-ᾱς**, **-ου**

To decline first declension nouns ending in **-ης**, **-ου** and **-ᾱς**, **-ου**, first remove the genitive singular ending **-ου**. What remains is the stem. To the stem add the following endings:

	Masculine			Masculine	
	Set 5			Set 6 (use when stem ends in -ε, -ι, -ρ)	
	S	Pl		S	Pl
N	-ης	-αι	N	-ᾱς	-αι
A	-ην	-ᾱς	A	-ᾱν	-ᾱς
G	-ου	-ῶν	G	-ου	-ῶν
D	-η	-αις	D	-ᾱ	-αις
V	-α, -η*	-αι	V	-ᾱ	-αι

\*For the vocative singular, use **-α** unless otherwise noted.

	Masculine		Masculine		
	Set 5		Set 6 (use when stem ends in -ε, -ι, -ρ)		
	S	Pl	S	Pl	
N	-ης	-αι	N	-ᾶς	-αι
G	-ου	-ῶν	G	-ου	-ῶν
D	-η	-αις	D	-ᾷ	-αις
A	-ην	-ᾶς	A	-ᾶν	-ᾶς
V	-α, -η*	-αι	V	-ᾶ	-αι

\*For the vocative singular, use **-α** unless otherwise noted.

### στρατιώτης, στρατιώτου and νεανίας, νεανίου

	S	Pl		S	Pl
N	στρατιώτης	στρατιῶται	N	νεανίας	νεανίαι
A	στρατιώτην	στρατιώτᾱς	A	νεανίᾱν	νεανιάς
G	στρατιώτου	στρατιωτῶν	G	νεανίου	νεανιῶν
D	στρατιώτη	στρατιώταις	D	νεανίᾳ	νεανιάις
V	στρατιῶτα	στρατιῶται	V	νεανίᾱ	νεανίαι

	S	Pl		S	Pl
N	στρατιώτης	στρατιῶται	N	νεανίας	νεανίαι
G	στρατιώτου	στρατιωτῶν	G	νεανίου	νεανιῶν
D	στρατιώτη	στρατιώταις	D	νεανίᾳ	νεανιάις
A	στρατιώτην	στρατιώτᾱς	A	νεανίᾱν	νεανιάς
V	στρατιῶτα	στρατιῶται	V	νεανίᾱ	νεανίαι

1. Some nouns with nominatives ending with **-ης**, have the vocative singular ending **-η** instead of **-α**.
2. The accent shifts to the ultima in the genitive plural.
3. Use the **-ᾶς -ου** endings when the stem ends in **-ε, -ι, -ρ**.
4. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

5. If the nominative singular has an acute accent on the ultima, it changes to a circumflex in the genitive and dative, singular and plural.

## Noun Identification

You now know ten sets of endings for nouns:

First, Second, and Third Declension Noun Sets										
	1 <sup>st</sup> Declension						2 <sup>nd</sup> Declension		3 <sup>rd</sup> Declension	
	Set 1 F	Set 2 F ε, ι, ρ	Set 3 F	Set 4 F ε, ι, ρ	Set 5 M	Set 6 M ε, ι, ρ	Set 7 M/F	Set 8 Neuter	Set 9 M/F	Set 10 Neuter
<b>N</b>	η αι	ᾱ αι	α αι	α αι	ης αι	ᾱς αι	ος οι	ον α	-- ες	-- α
<b>A</b>	ην ᾱς	ᾶν ᾱς	αν ᾱς	αν ᾱς	ην ᾱς	ᾶν ᾱς	ον ους	ον α	α,ν ας	-- α
<b>G</b>	ης ᾠν	ᾱς ᾠν	ης ᾠν	ᾱς ᾠν	ου ᾠν	ου ᾠν	ου ᾠν	ου ᾠν	ος ᾠν	ος ᾠν
<b>D</b>	η αις	ᾱ αις	η αις	ᾱ αις	η αις	ᾱ αις	φ οις	φ οις	ι σι(v)	ι σι(v)
<b>V</b>	η αι	ᾱ αι	α αι	α αι	α,η αι	ᾱ αι	ε οι	ον α	-- ες	-- α

First, Second, and Third Declension Noun Sets										
	1 <sup>st</sup> Declension						2 <sup>nd</sup> Declension		3 <sup>rd</sup> Declension	
	Set 1 F	Set 2 F ε, ι, ρ	Set 3 F	Set 4 F ε, ι, ρ	Set 5 M	Set 6 M ε, ι, ρ	Set 7 M/F	Set 8 Neuter	Set 9 M/F	Set 10 Neuter
<b>N</b>	η αι	ᾱ αι	α αι	α αι	ης αι	ᾱς αι	ος οι	ον α	-- ες	-- α
<b>G</b>	ης ᾠν	ᾱς ᾠν	ης ᾠν	ᾱς ᾠν	ου ᾠν	ου ᾠν	ου ᾠν	ου ᾠν	ος ᾠν	ος ᾠν
<b>D</b>	η αις	ᾱ αις	η αις	ᾱ αις	η αις	ᾱ αις	φ οις	φ οις	ι σι(v)	ι σι(v)
<b>A</b>	ην ᾱς	ᾶν ᾱς	αν ᾱς	αν ᾱς	ην ᾱς	ᾶν ᾱς	ον ους	ον α	α,ν ας	-- α
<b>V</b>	η αι	ᾱ αι	α αι	α αι	α,η αι	ᾱ αι	ε οι	ον α	-- ες	-- α

For the nouns below, take note of what set of endings each noun takes.

χρῆμα, χρήματος τό <i>thing, matter, affair</i> ; (pl.) <i>money</i>	set 10
πολίτης (πολιτήης), πολίτου ὁ <i>citizen, freeman</i>	set 5
ἡμέρᾱ, ἡμέρᾱς ἡ <i>day</i>	set 2
θάλαττα, θαλάττης ἡ <i>sea</i>	set 3
παῖς, παιδός ἡ ὁ <i>child</i>	set 9
χώρᾱ, χώρᾱς ἡ <i>land, country</i>	set 2
θεός, θεοῦ ἡ ὁ <i>god, goddess</i>	set 7
πεῖρα, πείρᾱς ἡ <i>trial, attempt</i>	set 4
ἔργον, ἔργου τό <i>work, deed, task; building</i>	set 8
πρᾶγμα, πράγματος τό <i>matter, thing, affair; problem</i>	set 10
νεανίᾱς, νεανίου ὁ <i>youth, young man</i>	set 6
ἀρχή, ἀρχῆς ἡ <i>rule, command; beginning</i>	set 1
στρατιώτης, στρατιώτου ὁ <i>soldier</i>	set 5

ὄπλον, ὄπλου τό <i>weapon</i>	set 8
δόξα, δόξης ἡ <i>expectation, notion, opinion; reputation</i>	set 3
λόγος, λόγου ὁ <i>word, speech, story; reason, account</i>	set 7
γραῦς, γραός ἡ <i>old woman</i>	set 9

**Practice Declining Nouns.** Decline these nouns with the article (answers are in the Answer Key): **μοῦσα, μουσῆς ἡ muse** and **ποιητής, ποιητοῦ ὁ poet**.

As you write out the forms, note the similarities and differences with the endings you have already memorized. Writing out the forms helps you to process this new information.

**Practice Translating.** Translate the sentences below, which have been adapted from Euripides' *Medea* (**Μήδεια**). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Ἰάσων:** οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα. ἀλλ', εἴ τι βούλη παισὶν ἢ σαυτῆ, φυγῆς προσωφέλημα, χρημάτων ἐμῶν λαβεῖν πλείονα, ταῦτα σχήσεις. ἔτοιμος ἀφθόνῳ διδόναι χειρὶ ξένους τε πέμπειν σύμβολα. οἱ δὲ δράσουσί σ' εὖ. καὶ ταῦτα μὴ θέλουσα, μωρανεῖς, λήγουσα δ' ὀργῆς, κερδανεῖς ἀμείνονα.

- 5 **Μήδεια:** οὐ βούλομαι ξένους τοῖς σοῖς χρᾶσθαι οὔτε τι δέχεσθαι. κελεύω μὴ ἡμῖν διδόναι. κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

**Ἰάσων:** ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω. σοὶ δ' οὐκ ἀρέσκει τὰ ἀγαθὰ. ἀλλ' αὐθαδία φίλους ἀπωθῆ· τοιγὰρ ἀλγυνῆ πλέον.

- 10 **Μήδεια:** ὦρα σοὶ χωρεῖν· πόθῳ γὰρ τῆς νεοδημήτου κόρης σπουδάξεις χρονίζειν δωμάτων ἐξώπιος; δοκεῖ σοὶ νυμφεύειν· ἴσως γὰρ τοιοῦτον θρηνήση γάμον.

**Adverbs and Verbs**

**ἀλγύνω, ἀλγυνέω** *pain, grieve, distress; (fut. mid. and pass.) suffer pain, be distressed*

**ἀπωθέω, ἀπεώσω** *thrust away, push back*

**ἀρέσκω, ἀρέσω** *please + dat.; make good, make amends*

**\*βούλομαι, βουλήσομαι** *want, prefer; wish, be willing*

**γαμέω, γαμέω** or **γαμήσω**, *marry; (mid.) give in marriage, marry (a man)*

**δέχομαι, δέξομαι** *receive; meet; encounter; accept; undertake + inf.*

**\*δίδωμι** *give; δίκη* **δίδωμι** *I pay the penalty; δίδωμι χάριν* *I give thanks*

**\*δοκέω, δόξω** *seem, think; seem best, think best + inf.*

**δράω, δράσω** *do, accomplish, act*

**\*ἔχω, ἔξω** or **σχήσω** *have, hold; be able + inf.; καλῶς ἔχειν* *to be well*

**\*θέλω, θελήσω** *wish, be willing*

**θρηνέω, θρηνήσω** *sing a dirge, wail; bewail*

**ἴσως** *perhaps*

**\*κελεύω, κελεύσω** *bid, order, command*

**κερδαίνω, κερδανέω** *gain, derive profit*

**κρίνω, κρινέω** *judge, decide, pick out, choose, separate*

**λαβεῖν** *to take*

**μαρτύρομαι, μαρτυρέομαι** *invoke, call to witness*

**μωραίνω, μωρανέω** *be silly, be foolish*

**νυμφεύω, νυμφεύσω** *betroth, marry; give in marriage*

**\*πέμπω, πέμψω** *send*

**πλέον** *more*

**σπουδάζω, σπουδάσω** *be serious, be earnest; be eager + inf.*

**τοιγάρ** *therefore, accordingly*

**ὑπουργέω, ὑπουργήσω** *render service, help, assist + dat.*

**\*χράομαι, χρήσομαι** *use, employ, experience + dat.*

**χρονίζω** *spend time; tarry, linger*

**χωρέω, χωρήσω** *make room for; retire; advance*

**Adjectives, Nouns, Pronouns**

**\*ἀγαθός, ἀγαθή, ἀγαθόν** *good, noble*

**ἀμείνονα, ἀμεινόνων τά** *better*

**ὄνησις, ὀνήσεως ἢ** *use, profit, advantage; good luck*

**ὀργή, ὀργῆς ἢ** *mood; anger, wrath*

* <b>άνήρ, άνδρός</b> <i>ó man, husband</i>	* <b>παῖς, παιδός</b> <i>ή ó child</i>
<b>αύθαδία, αύθαδίας</b> <i>ή willfulness, stubbornness</i>	* <b>πάντα, πάντων</b> <i>τά all, each, whole</i>
<b>ἄφθονος, ἄφθονον</b> <i>without envy; plentiful</i>	<b>πλείονα, πλειόνων</b> <i>τά more</i>
<b>γάμος, γάμου</b> <i>ó wedding, marriage</i>	<b>πόθος, πόθου</b> <i>ó yearning for + gen.</i>
<b>δαίμων, δαίμονος</b> <i>ó deity; fortune; destiny</i>	<b>προσωφέλημα, προσωφελήματος</b> <b>τό</b> <i>help, aid</i>
<b>δῶμα, δώματος</b> <i>τό houses</i>	<b>σαυτή, σαυτῆς</b> <i>ή yourself</i>
<b>δῶρον, δώρου</b> <i>τό gift</i>	* <b>σός, σή, σόν</b> <i>your</i>
<b>ἐξώπιος, ἐξώπιον</b> <i>out of sight of</i>	<b>σύμβολον, συμβόλου</b> <i>τό signs, tokens, codes</i>
<b>ἔτοιμος, ἐτοίμη, ἔτοιμον</b> <i>ready, at hand; able + inf.</i>	<b>τέκνον, τέκνου</b> <i>τό child</i>
* <b>θέλουσα, θελούσης</b> <i>ή wishing, being willing</i>	* <b>τοιούτος, ταιάυτη, τοιούτο</b> <i>of such a kind or sort</i>
* <b>κακός, κακή, κακόν</b> <i>bad, evil, cowardly</i>	* <b>φίλος, φίλου</b> <i>ó friend</i>
<b>κόρη, κόρης</b> <i>ή girl; daughter</i>	<b>φυγή, φυγῆς</b> <i>ή flight, escape, exile</i>
<b>λήγουσα, ληγούσης</b> <i>ή staying, abating; stopping, ceasing from + gen.</i>	* <b>χείρ, χειρός</b> <i>ή (dat pl. χειρίν) hand; force, army</i>
<b>νεόδητος, νεόδητον</b> <i>newly tamed; new-wedded</i>	* <b>χρῆμα, χρήματος</b> <i>τό thing; (pl.) goods, money, property</i>
<b>ξένος (ξεῖνος), ξένου (ξείνου)</b> <i>ó stranger; guest-friend</i>	<b>ῶρα, ῶρας</b> <i>ή season, period, time</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, specify the noun they agree with in gender, number, and case.

πόθω γάρ τῆς νεοδητου κόρης σπουδάσεις χρονίζειν δωμάτων ἐξώπιος;

Check your answers with those in the Answer Key.

## History

History begins with Herodotos. Though influenced by epic, travelogues, medical treatises, and other intellectual writings, Herodotos and his *Histories* are discontinuous. They represent a distinct break with the past in their creation of a new genre intent on explaining what happened in the fighting between the Greeks and the barbarians and on preserving other items of interest, including customs, fauna, flora, great works, sexual mores, and religious beliefs. Thoukydides continued Herodotos' novel approach, writing a contemporary history of the Peloponnesian Wars, which he called an objective presentation of what really happened and a **κτῆμα ἐς αἰεὶ**, *possession for all time*. Xenophon then picked up where Thoukydides left off, starting his *Hellenika* in 411 BCE and ending in 362 BCE. Our fascination with histories, myths, and stories of all sorts continues today as we seek to understand the present and predict the future through our study of the past.

**Module 21 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

### Nouns and Adjectives

ἀγαθός, ἀγαθή, ἀγαθόν *good, noble*

δόξα, δόξης ἡ *expectation, notion, opinion; reputation*

θάλασσα (θάλαττα), θαλάσσης ἡ *sea*

μόνος, μόνη, μόνον *only, sole, alone, solitary; one*

πολέμιος, πολεμίᾱ, πολέμιον *hostile*

πρότερος, προτέρᾱ, πρότερον *prior, before, sooner*

πρῶτος, πρώτη, πρῶτον *first, for the present, just now*

σός, σή, σόν *your*

φίλος, φίλη, φίλον *friendly, kind, well-disposed + dat.; (n.) friend*

## Etymology Corner XXI by Dr. E. Del Chrol

### Technical Terms 17, Parts of Speech

**Verbs, cont.** The word **finis** in Latin means *end*, so **finite** verbs are doubly appropriate in English. On a small level, the verb has an *ending* on it (a **finis**). On a broader level,

the endings *limit* the action of a verb to a person and number doing it and making the action *finite*. When a verb has *no limitations* of person and number, i.e., *no endings*, it is an **infinitive**. **Infinitives** are translated in English with **to**, and you can remember that from the famous saying of Buzz Lightyear who became a grammarian after the *Toy Story* series: “To = infinitive! And beyond!”

**What to Study and Do 21.** Before moving on to the next module, make sure that you have memorized the short-alpha noun endings and can decline these nouns from memory. Also make sure that you understand that each noun takes one ending set. Finally make sure that you understand how to read the chart on noun endings.

**Learning Tip 21: Learn from Mistakes and Successes.** Look for the errors behind your mistakes but beware of rearview-mirror hindsight biases. Own your failures and your mistakes. The most common error is to learn too little from your mistakes, though the opposite is also possible. Also evaluate your successes—were you just lucky or did you reason things out correctly? Consider this culinary example. You cook a dish that does not taste as good as you wish. Consider the ingredients you used, how you cooked it, and how you spiced it. Find your error and look to correct it. If your spicing is off, try using more or less salt and balancing your flavors with acid. Learning to do anything consistently well requires an understanding of what works and what does not

## Module 22

# The Relative Pronoun

---

## The Relative Pronoun

The relative pronoun in Greek is defined in the same way as the relative pronoun is in English. The function of the Greek pronoun (ἀντωνυμία) differs from the English because it creates meaning through case endings much more extensively than the English pronoun does. Relative pronouns in both languages take the place of nouns. These pronouns are called **relative** because they are **related** to another word in the sentence. This **related** word is called the **antecedent**. Relative pronouns always introduce a **clause**. A clause has a subject and a verb. **Relative clauses** have a subject, a verb, and a relative pronoun.

## The Relative Pronoun and Word Order

In English and in Greek the relative pronoun comes first in its relative clause unless it is the object of a preposition, in which case it comes second: **whom I see** and **by whom I sit**.

## The Relative Pronoun in English

The Relative Pronoun in English is **who**, **whom**, **whose**; **which**; **that** and sometimes **what**. The English relative pronoun has the following case forms:

<b>Subjective</b>	who	which	that	what
<b>Objective</b>	whom	which	that	what
<b>Possessive</b>	whose	whose	whose	-----

Relative clauses form part of a dependent clause because these clauses do not form a complete thought and therefore cannot stand on their own as complete

sentences. Rather, relative clauses serve to describe some detail about their antecedent.

Consider the following passage from *Moby Dick* (1851). The relative pronouns are in bold and their antecedents are underlined. Parentheses are included to indicate the beginning and end of the relative clause.

It was a queer sort of place—a gable-ended old house, one side palsied as it were, and leaning over sadly. It stood on a sharp bleak corner, where that tempestuous wind Euroclydon kept up a worse howling than ever it did about poor Paul's tossed craft. Euroclydon, nevertheless, is a mighty pleasant zephyr to any one in-doors, with his feet on the hob quietly toasting for bed. "In judging of that tempestuous wind called Euroclydon," says an old writer—(of **whose** works I possess the only copy extant)—"it maketh a marvellous difference, whether thou lookest out at it from a glass window where the frost is all on the outside, or whether thou observest it from that sashless window, where the frost is on both sides, and (of **which** the wight Death is the only glazier)." True enough, thought I, as this passage occurred to my mind—old black-letter, thou reasonest well. Yes, these eyes are windows, and this body of mine is the house. What a pity they didn't stop up the chinks and the crannies though, and thrust in a little lint here and there. But it's too late to make any improvements now. The universe is finished; the copestone is on, and the chips were carted off a million years ago. Poor Lazarus there, chattering his teeth against the curbstone for his pillow, and shaking off his tatters with his shiverings, he might plug up both ears with rags, and put a corn-cob into his mouth, and yet (**that** would not keep out the tempestuous Euroclydon). Euroclydon! says old Dives, in his red silken wrapper—he had a redder one afterwards—pooh, pooh! What a fine frosty night; how Orion glitters; what northern lights! Let them talk of their oriental summer climes of everlasting conservatories; give me the privilege of making my own summer with my own coals.

In learning relative pronouns, you must memorize the definition of a relative pronoun and a relative clause. You must also memorize the forms of the relative pronoun. If you can pick out relative pronouns and relative clauses in English, you can transfer this knowledge to your understanding of the relative pronoun in Greek.

**Practice Identifying the Relative Pronoun in English.** Pick out the antecedents and the relative pronouns from this slightly adapted excerpt from Robin Kelley's *Thelonious Monk: The Life and Times of an American Original* (2009). Check your answers with those in the Answer Key.

Coltrane had been playing Monk's tunes as part of Miles Davis' band but he wanted to learn more, in particular "Monk's Mood." So, one night at the Algonquin on 63<sup>rd</sup>, Nica's house, a place at which they often practiced, Thelonious sat down with 'Trane and taught him "Monk's Mood." Hungry to know more Coltrane made a trip which became an almost daily pilgrimage to West 63<sup>rd</sup> Street. He recounted these visits to critic August Blume with whom he met a year later: "I'd go by Monk's house, you know. By his apartment, and get him out of bed, maybe. And he'd wake up and go over to the piano, which was in his bedroom, and start playing, you know. He'd play anything, like one of his tunes or whatever. He starts playing it, and he'd look at me. I'd get my horn and start trying to find the thing that he's playing. And he tended to play over, and over, and over, and over, and I'd get this far. Next time we'd go over it, I'd get another part. He would stop when we came to parts that were pretty difficult. And if I had a lot of trouble, he'd get out his portfolio, which he always had with him, and I'd see the music, the music which he had written out. And I'd read it and learn. He believed a guy learned best without music. That way you feel it better. You feel it quicker when you memorize it and you learn it by heart, by ear. When I almost had the tune which he was teaching me down, then he would leave, leave me with it to fight with it alone. And he'd go out somewhere, maybe go to the store, or go to bed or something. And I'd just stay there and run over it until I had it pretty well and I'd call him and we'd put it down together. Sometimes we'd just get one tune a day."

## The Forms of the Relative Pronoun ὃς, ἣ, ὅ

Below are the forms for the relative pronoun in Greek. Note that like Greek nouns, pronouns have gender, number, and case, and so when you encounter them, you will often need to supply the appropriate preposition. Note also that the relative pronoun forms are nearly identical to the noun endings you have already memorized.

Singular			Plural				
	M	F	N	M	F	N	
N	ὅς	ἥ	ὅ	N	οἷ	αἶ	ᾶ
A	ὄν	ἦν	ὄ	A	οὔς	ᾶς (ᾱ)	ᾶ
G	οὔ	ἦς	οὔ	G	ῶν	ῶν	ῶν
D	ῶ	ἦ	ῶ	D	οῖς	αῖς	οῖς

Singular			Plural				
	M	F	N	M	F	N	
N	ὅς	ἥ	ὄ	N	οἷ	αἶ	ᾶ
G	οὔ	ἦς	οὔ	G	ῶν	ῶν	ῶν
D	ῶ	ἦ	ῶ	D	οῖς	αῖς	οῖς
A	ὄν	ἦν	ὄ	A	οὔς	ᾶς (ᾱ)	ᾶ

Consider the following sentences and note the relative pronouns (in bold) and their antecedents (underlined):

1. ἀνέθηκε δὲ κρητῆρά τε ἀργύρεον μέγαν καὶ ὑποκρητηρίδιον σιδήρεον κολλητόν, θέης ἄξιον διὰ πάντων τῶν ἐν Δελφοῖσι ἀναθημάτων, Γλαύκου τοῦ Χίου ποίημα, **ὃς** μόνος δὴ πάντων ἀνθρώπων σιδήρου κόλλησιν ἐξεῦρε (Herodotos).

He dedicated a large silver mixing bowl and a wrought iron stand. Of all the offerings in Delphi it is worth seeing the work of Glaukos from Khios, the person among all of humankind **who** invented the welding of iron.

2. περὶ δὲ τῶν τοῦ Νείλου πηγῶν οὐδεὶς ἔχει λέγειν· ἀοίκητός τε γὰρ καὶ ἔρημος ἐστὶ ἡ Λιβύη δι' **ἣς** ῥέει (Herodotos).

About the source of the Nile no one can say since Libya, through **which** it flows, is uninhabited and a desert.

3. **σὺ** καὶ ἐμοὶ τολμᾶς συμβουλεύειν, ὃς χρηστῶς μὲν τὴν σεωυτοῦ πατρίδα ἐπετρόπευσας (Herodotos).

**You** dare give me advice? **You** who so expertly governed your own country?

4. ἐτύχανον **παιδὸς** Φέρητος, ὃν θανεῖν ἐρρυσάμην Μοίρας δολώσας (Euripides).

I met the **child** of Pheres, whom I saved from dying by tricking the Fates.

5. ἀλλ' **ἦν** ἔθαπτον, εἰσορῶ δάμαρτ' ἐμήν (Euripides);

But do I look upon my **wife**, whom I buried?

In each, the relative pronoun has a noun or pronoun in the sentence to which it is related. The noun or pronoun to which it is related is called the relative pronoun's antecedent. The antecedent typically precedes the relative pronoun, as occurs in each example except the last. The relative pronoun agrees with its antecedent in gender and number but takes its case from its use in its own clause.

**Practice Parsing in English.** Consider these English sentences (the antecedent is underlined and the relative pronoun is in bold). For each sentence parse the words by specifying which case each word would be in if you translated it into Greek and by specifying what function the case has. It may be helpful to use the **Case and Function Chart** in Appendix I. Then check the Answer Key, making sure that you understand why each word is parsed as it is.

1. He dedicated a silver bowl and an iron stand, the work of Glaukos, **who** discovered the welding of iron.
2. Noone knows about the Nile's source. Libya, through **which** it flows, is uninhabited and desolate.
3. Discover the item **which** you deem of most value and about **which**, if lost, you will be most upset.
4. You, **who** governed your own country so expertly, dare to give me advice?
5. He goes to ask the oracle if he will capture the land against **which** he marches.
6. Noone's country has everything; the land **that** has the most is best.
7. I share in any misfortune for **which** you suspect me responsible.
8. Am I looking at the woman **whom** I married?
9. He allowed me to stay for one day during **which** I will make three corpses of my enemies.
10. I met Pheres' son **whom** I saved from dying by tricking the fates.

**Practice Parsing the Relative Pronoun.** Translate the sentences. For each sentence, parse the words by specifying the case and function each noun, pronoun, and adjective has. For verbs and adverbs identify them as such. It may be helpful to use the **Case and Function Chart** in Appendix I. Check your answers with those in the Answer Key, making sure that you understand why each word is parsed as it is.

1. ὁ ἀνὴρ σοφός.
2. ὁ ἀνὴρ, οὗ ὁ υἱὸς φεύγει, κακός.

3. ὁ ἀνὴρ, ὧ δῶρον δίδωμι, φίλος.
4. ὁ ἀνὴρ, ὄν ὁ φίλος παιδεύει, χαλεπός.
5. ὧ ἄνερ, ὄς φεύγεις, μὴ φεῦγε.
6. ἡ γυνὴ καλή.
7. ἡ γυνή, ἣς δῶρα ὀράω, χαλεπή.
8. ἡ γυνή, ἣ δῶρα πέμπω, φίλη.
9. ἡ γυνή, ἣν ὁ υἱὸς φεύγει, κακή.
10. ὧ γύναι, ἣ καλὰ ἔχεις, μὴ φεῦγε.

### Vocabulary

*ἄνθρωπος, ἀνθρώπου ἢ ὁ <i>human</i> , <i>person</i>	*υἱός, υἱοῦ ὁ <i>son, child</i>
*γυνή, γυναικός ἢ <i>woman, wife</i>	*φεύγω, φεύξομαι <i>flees</i> ; μὴ φεῦγε <i>don't flee</i>
*δίδωμι <i>give</i> ; δίκην δίδωμι <i>I pay the penalty</i> ; δίδωμι χάριν <i>I give thanks</i>	*φίλος, φίλου ὁ <i>friend</i>
*ἔχω, ἔξω or στήσω <i>have, hold; be able + inf.</i> ; καλῶς ἔχειν <i>to be well</i>	δῶρον, δώρου τό <i>gift</i>
*κακός, κακή, κακόν <i>bad, evil, cowardly</i>	παιδεύω, παιδεύσω <i>to educate, teach</i>
*καλός, καλή, καλόν <i>good</i>	σοφός, σοφή, σοφόν <i>wise</i>
*ὄραω, ὄψομαι <i>see</i>	φιλέω, φιλήσω <i>love</i>
*πέμπω, πέμψω <i>send</i>	χαλεπός, χαλεπή, χαλεπόν <i>difficult</i>

## The Relative Pronoun in Summary

In sum the relative pronoun takes the place of a noun and functions just as other Greek nouns and pronouns do. It has the special quality of being related to another noun in the sentence, called the antecedent. The relative pronoun agrees with its antecedent in gender and number but takes its case and function from its use in the relative clause.

**Sophokles of Athens, Σοφοκλῆς ὁ Ἀθηναῖος c. 497–406 BCE.** Sophokles wrote satyr plays and tragedies. He composed over 120 plays and seven have survived, the most famous being *Oidipous Tyrannos* (*Oedipus Rex*) **Οἰδίπους Τύραννος**, and *Antigone* **Ἀντιγόνη**. He is said to have won twenty-four of the thirty competitions he entered. In other contests he was placed second, but never third.

His extant plays are seven: *Oidipous Tyrannos*, *Oidipous at Kolonos*, *Antigone*, *Ajax*, *Philoktetes*, *Elektra*, and *Trakhiniae*. Sophokles is said to have portrayed people as better than they are in reality. He was the son of Sophilos, a wealthy industrialist. In 443 he was imperial treasurer. He was elected general at least twice, once in 440 when he was a colleague of Perikles in the suppression of the Samian revolt, and again with Nikias. After the Sikilian disaster, he was one of the ten elected to deal with the crisis. He was priest of the healing deity Aminos and made his house a place of worship for Asklepios until the temple being built for the deity was completed. In recognition of this, Sophokles was worshipped as a hero after his death.

**Practice Translating.** Translate the sentences below, which have been adapted from Sophokles' *Philoktetes* (Φιλοκτήτης). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Νεοπτόλεμος:** ἐγὼ μὲν, τοὺς λόγους κλύων, ἀλγῶ φρένα, Λαερτίου παῖ· ταῦτα γὰρ πράσσειν στυγῶ καὶ φύω οὐδὲν ἐκ τέχνης πράσσειν κακῆς, καὶ αὐτὸς καὶ ὁ πατήρ. ἀλλ' εἴμ' ἐτοῖμος πρὸς βίαν τὸν ἄνδρ' ἄγειν καὶ μὴ δόλοισ. οὐ γὰρ ἐξ ἑνὸς ποδὸς ἡμᾶς τοσοῦσδε πρὸς βίαν χειρῶσεται. σοὶ ξυνεργάτης ὀκνῶ προδότης καλεῖσθαι. βούλομαι δ', ἄναξ, καλῶς δράων, καὶ ἐξαμαρτάνειν μᾶλλον ἢ νικάειν κακῶς.

**Ὀδυσσεύς:** ἐσθλοῦ πατρὸς παῖ, καὶ ὦν νέος ποτὲ γλῶσσαν μὲν ἀργόν, χεῖρα δ' ἔχω ἐργάτιν. νῦν δ' ὡς εἰς ἔλεγχον ἐξέρχομαι, καὶ ὀρῶ ὅτι βροτοῖς ἢ γλῶσσα, οὐ τὰ ἔργα, πάνθ' ἠγέεται.

**Νεοπτόλεμος:** τί οὐ με κελεύεις ἄλλο πλὴν ψευδὲς λέγειν;

**Ὀδυσσεύς:** κελεύω σ' ἐγὼ δόλω Φιλοκτήτην λαβεῖν.

**Νεοπτόλεμος:** τί δ' ἐν δόλω δεῖ λαβεῖν μᾶλλον ἢ πεῖσαι;

**Ὀδυσσεύς:** οὐ πείσεται καὶ πρὸς βίαν οὐκ ἔστιν ἄγειν αὐτόν.

**Νεοπτόλεμος:** ὁ δ' οὕτως ἔχει δεινὸν ἰσχύος θράσος;

**Ὀδυσσεύς:** ἰοὺς γ' ἀφύκτους ἔχει, οἱ προπέμπουσι φόνον.

**Νεοπτόλεμος:** οὐκ ἄρ' ἐκείνῳ γ' οὐδὲ προσμῖξαι ἡμῖν θρασύ;

**Ὀδυσσεύς:** ἔστιν εἰ δόλω αὐτόν λαμβάνομεν, ὡς ἐγὼ λέγω.

**Adverbs, Prepositions, and Verbs**

\*ἄγω, ἄξω *do, drive, lead*

ἀλγέω, ἀλγήσω *feel pain, suffer*

ἄρα indicates a question, often expects the answer no; ἄρα οὐ expects a yes

\*βούλομαι, βουλήσομαι *want, prefer; wish, be willing*

\*εἰμί, ἔσομαι *be, be possible*

ἐξαμαρτάνω, ἐξαμαρτήσομαι *err, miss the mark, fail*

ἐξέρχομαι, ἐξελεύσομαι *go out, come out*

\*ἔστι (ν) *it is possible*

\*ἔχω, ἔξω or στήσω *have, hold; be able + inf.; καλῶς ἔχειν to be well*

\*ἡγέομαι, ἡγήσομαι *lead; believe; lead, command + dat.*

\*καλέω, καλέω *call*

\*κελεύω, κελεύσω *bid, order, command*

\*λαβεῖν *to take, to capture*

\*λαμβάνω, λήψομαι *take, receive; capture*

\*λέγω, λέξω or ἐρέω *say, tell, speak*

νικάω, νικήσω *win, conquer, prevail*

ὀκνέω, ὀκνήσω *scruple, hesitate + inf.*

\*ὀράω, ὀψομαι *see*

\*πείθω, πείσω *persuade; (mid. or pass.) listen to, obey + dat. or gen.*

πλὴν *except for + gen.*

\*πράσσω (πράττω), πράξω *do, make; fare; + κακῶς suffer*

προπέμπω, -πεμψω *send first, send on*

προσιμίξει *to approach + dat.*

στυγέω, στυγήσω *hate, abhor*

φύω, φύσω *be born; beget, produce; grow; by nature be born + inf.*

χειρώω, χειρώσω *master, subdue*

**Adjectives, Nouns, Pronouns**

\*ἄλλος, ἄλλη, ἄλλο *another, other*

ἄναξ, ἄνακτος ὁ *prince, lord, king*

\*ἄνῆρ, ἀνδρός ὁ *man, husband*

ἀργός, ἀργή, ἀργόν (-ος, -ον) *idle, lazy; not done*

ἄφυκτος, ἄφυκτον *inescapable; unerring, inevitable*

βία, βίας ἡ *strength, force*

βροτός, βροτοῦ ὁ *mortal*

γλῶσσα (γλῶττα), γλώσσης ἡ *tongue, language*

\*δεινός, δεινή, δεινόν *awesome, fearsome, terrible*

δόλος, δόλου ὁ *bait, trap; cunning*

δράων, δράοντος ὁ <i>doing, accomplishing, acting</i>	ξυνεργάτης, ξυνεργάτου ὁ <i>accomplice, assistant</i>
ἔλεγχος, ἐλέγχου ὁ <i>testing, scrutiny</i>	*παῖς, παιδός ἡ ὁ <i>child</i>
ἐργάτις, ἐργάτιδος ἡ <i>laboring, industrious</i>	*πάντα, πάντων τά <i>all, each, whole</i>
*ἔργον, ἔργου τό <i>deed, task, work; building; ἔργον in truth, in deed</i>	*πατήρ, πατρός ὁ <i>father</i>
ἐσθλός, ἐσθλή, ἐσθλόν <i>noble, fine, good</i>	πούς, ποδός ὁ <i>foot</i>
ἔτοιμος, ἐτοίμη, ἐτοιμον <i>ready, at hand; able + inf.</i>	προδότης, προδότεος (-ους) ὁ <i>traitor, betrayer</i>
θράσος, θράσεος (-ους) τό <i>courage; rashness</i>	τέχνη, τέχνης ἡ <i>skill, art</i>
θρασύ, θρασέος (-ους) τό <i>bold; rash</i>	τόξον, τόξου τό <i>bow</i>
ἰός, ἰοῦ ὁ <i>arrow</i>	τοσοῖδε, τοσῶνδε οἱ <i>so much, so many</i>
ἰσχύς, ἰσχύος ἡ <i>strength, force, might</i>	Φιλοκλήτης, Φιλοκλήτου ὁ <i>Philoktetes</i>
*κακός, κακή, κακόν <i>bad, evil, cowardly</i>	φόνος, φόνου ὁ <i>murder</i>
κλύων, κλύοντος ὁ <i>hearing, giving ear to, attending to; hearing 'x' in acc. from 'y' in gen.</i>	φρήν, φρενός ἡ <i>midriff, heart; mind</i>
Λαέρτιος, Λαερτίου ὁ <i>Laertes</i>	*χείρ, χειρός ἡ (dat pl. χερσίν) <i>hand; force, army</i>
*λόγος, λόγου ὁ <i>word, speech, story; reason, account</i>	ψευδέα (-ῆ), ψευδέων τά <i>false</i>
*νέος, νέᾱ, νέον <i>new, fresh, young; strange, unexpected</i>	*ὤν, ὄντος ὁ <i>being</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, specify the noun they agree with in gender, number, and case.

ἔστιν εἰ δόλω αὐτὸν λαμβάνομεν, ὡς ἐγὼ λέγω.

Check your answers with those in the Answer Key.

**Module 22 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

### Adjectives and Pronouns

**Ἀθηναῖος, Ἀθηναίᾱ, Ἀθηναῖον** *Athenian, of or from Athens*

**ἄξιος, ἀξιά, ἄξιον** *worthy, deserving + gen.*

**ἀμφότερος, ἀμφοτέρᾱ, ἀμφοτέρον** *both*

**ἴδιος, ἰδιά, ἴδιον** *one's own; one's self*

**ἱερός, ἱερά, ἱερόν** *holy; (n. in sg.) temple; (n. in pl.) sacrifices*

**κακός, κακή, κακόν** *bad, evil, cowardly*

**ὅς, ἧ, ὅ** *who, whose, whom; which, that; ἧ by which way, just as; ἐν ᾧ while; ἐς ὃ until*

**ὅστις, ἧτις, ὅ τι** *whoever, whatever*

### Verbs

**ἀξιόω, ἀξιόσω, ἠξιόσω, ἠξιόσωκα, ἠξιόσωμαι, ἠξιόσθην** *deem worthy, think fit + 'x' in acc. + inf.; expect + 'x' in acc. + inf.; deem 'x' in acc. worthy of 'y' in gen.*

**ἀποθνήσκω (θνήσκω), ἀποθανέομαι, ἀπέθανον, τέθνηκα, -----, -----** *die, perish*

## Etymology Corner XXII by Dr. E. Del Chrol

### Technical Terms 18, Parts of Speech

**Verbs, cont.** Verbs also have **tense** and **aspect** or **tense-aspect**, which is unrelated to how you may feel learning all this new vocabulary. Tense meaning *stressed* is from an entirely different root than **tense** meaning *the time a verb happened*, even though the words are spelled the same. Words like these are **homonyms**. Here's yet another example of how English is confusing, and Greek wouldn't put up with that nonsense. A verb **tense** comes from the Latin **tempus**, *time*, like in temporary (something for a limited *time*) and the cliché **tempus fugit**, *time flies*.

**Aspect** has an easy etymology but took a winding road before grammarians picked it up. **Aspect** comes from *to look towards* (from Latin **spectare**, like spectacles which you *look* through or an inspector who *looks* into stuff + the prefix **ad** like adhere

meaning *to cling to* something). It seems to have its origin in astronomy, describing the relative positions of two objects, i.e., how they *look at* each other. If you extend that concept of relative motion and position and squint a little, you can see how one could use that to describe if an action is complete (perfective), incomplete (imperfective), or in a state (stative). When an action has been *entirely full/fulfilled*, it's **completed**. Use the prefix **in** *not* and you have an action that is *not entirely full/fulfilled* and is in **progress** or is **repeated**. **Progress** derives from *stepping forward* (**gradior/gressus**, which gives us aggressive—someone *stepping up* on us—and **grade**—what *step* you are at in school, what *level* your work was); **repeated** comes from *asking for something again* (**petere** like in petition, a form people sign *asking for change*). The **progressive/repeatedness** of the **incomplete aspect** has the sense of the action *going along* or *going back* to it. Action in a **state** (**στάσις**) results from a previously completed action or from a completed action whose effects are still relevant.

**What to Study and Do 22.** Before moving on to the next module, make sure that you have memorized the forms of the relative pronoun and that you can write them out from memory. Remember that the relative pronoun takes its gender and number from its antecedent and its case from its use in its own clause. Also be sure you can parse relative pronouns and their antecedents.

**Learning Tip 22: Seek to Access the Creative.** The creative minds of artists, composers, poets, scientists, and songwriters speak of their most creative moments as the mystery of a muse or some outside force speaking through them. This creativity exists for all of us to tap into. Meditation, novelty, and travel are supposed to help. Learn how to access creativity through concentrated effort, open-mindedness, and a letting go of control. Employing memory strategies enables you to combine the processing of new information with your ability to let your mind create memorable images and associations. Rhymed pegging is a way to use numbers in order to remember items in a specific order. In this strategy, you rhyme an item with each number, like so:

- One Bun
- Two Shoe
- Three Tree
- Four Door
- Five Hive
- Six Sticks
- Seven Heaven
- Eight Gate
- Nine Vine

### Ten Hen

Next you associate items in a list with each rhymed peg. Let's revisit our list of ten Greek writers,

Homer, Herakleitos, Anakreon, Mimnermos, Sappho, Herodotos, Thoukydides, Aiskhylos, Sophokles, Euripides,

picking up with the author Mimnermos. For Mimnermos I think of the words **I'm Nervous**. Next I link **Mimnermos** and **I'm Nervous** to **One Bun**. I think of a bun filled with snake eyes covered in an onion and mustard sauce. Mimnermos dates to about 630 BCE. 630 can be represented by the word James. I picture Jesse **James** making fun of me because **I'm nervous** to eat the bun filled with snake eyes, covered in an onion mustard sauce. For Sappho I think of a **hoe** covered with tree **sap**. I've just stepped on the **hoe** and got **sap** all over my **shoe**. When I stepped on the hoe, the handle hit my nose, making it turn big and blue. Sappho dates to about **630**. The words **shims** can represent the number **630**. I take one of the many shims, scattered on the ground and use it to try to remove the sap from my shoe. Herodotos makes me think of **heroes** and **dots**. I picture the Greek **heroes** Jason and Herakles wearing polka **dotted** dresses as they try to climb a huge **tree** where the golden fleece is stuck high in the branches and wrapped around the club of the **hero** Herakles. Herodotos dates to about 484. The number 484 can be represented by the word **river**. The **hero** Herakles suggests to the **hero** Jason that they divert the nearby **river** so as to knock down the **tree** and recover the golden fleece and club.

For the remaining authors, try making up your own associations. Kevin Horsley explains a second pegging system that you can use. This strategy asks you to relate a number to an object. In this pegging system, zero is a soccer ball. One is a pencil. Two is a duck. Three is a camel. Four is a sailboat. Five is a snake. Six is an elephant. Seven is a fishing rod and line. Eight is a snowman. Nine is a balloon and string. Each item represents the shape of its number. And so the fishing rod and line form the number 7. In using this pegging system, you apply a similar strategy, linking the item you want to remember to the object that the number represents instead of to the object the number rhymes with. Remember to use your creativity to remember new information.

# Self-Assessment Modules 14–22

---

Rate yourself on a scale of 1 to 10, where 10 represents mastery and 1 its opposite. Answer each of the below thoughtfully. For any score less than a 7, review the material.

## MEMORY

1. Have I memorized all of the high frequency vocabulary?
2. Have I memorized all of the endings for noun ending sets 1–10?
3. Have I memorized the verb endings for **μi-verbs** and for **ω-verbs**?
4. Have I memorized the verb forms for **εἶμι** and **οἶδα**?
5. Have I memorized the personal pronouns?
6. Have I memorized the common adjectives and pronouns?

## APPLICATION AND CONCEPTS

1. Can I define the eight parts of speech and pick out the function of each in sentences in English and in Greek?
2. Can I define a prepositional phrase and pick them out in sentences in English and in Greek?
3. Do I understand how endings create meaning?
4. Can I apply the **Case and Function Chart** when reading and translating?
5. Can I define and explain the following verb qualities: person, number, tense-aspect, mood, and voice?
6. Can I define and explain transitive and intransitive verbs?
7. Can I define an infinitive and explain how it functions as a dynamic complement?
8. Can I define and explain noun and adjective agreement?

9. Do I understand how word order creates meaning in attributive and predicate position?
10. Do I understand how word order is important but not decisive in the way that noun, pronoun, and verb endings are decisive?

## READING AND TRANSLATING

1. Do I read the sentences in Greek one or more times before I start to translate?
2. As I translate, am I able to identify endings and vocabulary with ease?
3. Do I have a sense for how a sentence develops meaning from beginning to end?
4. Do I check my translations with the answers?
5. Do I read through the Greek sentences two or more times after I have an accurate understanding of each sentence's meaning?
6. Can I parse each word in a sentence?

## Module 23

# The Imperfect and Aorist Indicative of λέγω, ἔχω, ἐργάζομαι, δίδωμι, τίθημι

---

## The Verb

In Greek and in English verbs have the same definition and functions. Verbs are words that represent actions (**throw**) and states of being (**be** or **exist**). They differ in the same fundamental way that Greek nouns differ from their English counterparts: they use endings to create meaning in a way that English does not. The Greek verb (ῥῆμα) in its finite form has an **ending** that indicates what **person** and **number** the **subject** is. The Greek infinitive has an ending that indicates that it is unmarked for **person** and **number**.

## μι-Verbs Contrasted with ω-Verbs

**μι-Verbs** conjugate in the same way that **ω-verbs** do but employ different stems and endings in some tenses. With regard to the concepts of aspect and time, **ω-verbs** and **μι-verbs** are the same. They are also the same in how they form their augments. As is the case with **ω-verbs**, to conjugate **μι-verbs** with accuracy, you must add the correct ending to the correct tense stem.

## The Past Indicative Augment

Past time is indicated in verbs that begin with a consonant by adding the prefix, **ἐ-**, called the **past indicative augment**. In verbs that begin with a vowel or diphthong the past indicative augment is created as outlined in the chart found below.

Unaugmented Stem Vowel	Augmented Stem Vowel
α	η
ᾱ	η
η	η
ε	η
ι	ῖ
ῖ	ῖ
ο	ω
υ	ῦ
ῦ	ῦ
αι	η
αυ	ηυ
ει	η
ευ	ηυ
οι	ω
ου	ου
ω	ω

The imperfect, aorist, and pluperfect indicative tenses have a past indicative augment. Consider the different ways that the English verb creates past tenses and compare and contrast them with how the Greek verb does. Also take note that when a verb has a prefix, the accent never moves beyond the past indicative augment,

*προεἶδον* I or they foresaw.

## Tense-Aspect

Time (tense) refers to the past, present, and future. Aspect refers to whether an action is incomplete (imperfective), complete (perfective), or in a state (stative). The present tense stem, which is used to form the present and imperfect tenses, communicates an incomplete action. The beginnings and ends of the action are undefined. Thus the tense-aspect for the present is present ongoing or repeated and the tense-aspect for the imperfect is past ongoing or repeated (imperfective). The aorist tense stem communicates a completed action as a single whole. The boundaries of the action's beginning and end define the action as complete (perfective). The future tense stems have a temporal value but no aspect,

showing no distinction between the imperfective (incomplete) and perfective (complete) aspect (CGCG 33.4–6).

## The Gnostic Aorist

When it refers to actions that state a general truth or commonality, the aorist tense stresses the universality of the verb's action or state of being. Read the following sentences,

τέχνη τύχην **ἔστερξε** καὶ τύχη τέχνην (Agathon, fragment 6 TrGF 39F6),  
*Skill loves fortune and fortune loves skill;*

and

ῥώμη δὲ μετὰ μὲν φρονήσεως **ᾠφέλησεν** (Isokrates, *To Demonikos* 5–8),  
*Strength combined with intelligence creates;*

and

παθόντες **ἐμάθομεν** (Greek proverb),  
*From suffering we learn.*

In each sentence the aorist tense—**ἔστερξε** (*loves*), **ᾠφέλησεν** (*creates*), **ἐμάθομεν** (*learn*)—is used to express a timeless truth. For more examples, see CGCG 33.31.

## The Aorist Contrasted with the Imperfect Tense

Both tenses typically refer to actions that have occurred in past time. The aorist and the imperfect differ in aspect in accordance with what you have just read.

## The First Aorist and the Second Aorist

If the third principal part ends in **-α** or **-αμην**, it is called a first aorist and if it ends in **-ον** or **-ομην**, it is referred to as a second aorist. There is no difference in meaning. Consider the following verbs. Look at the third principal part and note whether it ends in **-α**, **-αμην** or **-ον**, **-ομην**. First aorist endings are highlighted. Second aorist endings are underlined.

ἄγω, ἄξω, ἤγαγον <u>do, drive, lead</u>	second aorist
αἰσθάνομαι, αἰσθήσομαι, ἠσθόμην <u>perceive</u>	second aorist
βουλεύω, βουλεύσω, ἐβούλευσα <b>plan</b>	first aorist
γράφω, γράψω, ἔγραψα <b>write</b>	first aorist

ἐργάζομαι, ἐργάσομαι, ἠργασάμην	<i>be busy, work at; do</i>	first aorist
-----, ἐρέω, εἶπον	<i>say</i>	second aorist
ἔχω, ἔξω or σχήσω, ἔσχον	<i>have, hold</i>	second aorist
ἔρχομαι, ἐλεύσομαι, ἦλθον	<i>come, go</i>	second aorist
θύω, θύσω, ἔθυσα	<i>sacrifice</i>	first aorist
λέγω, λέξω, ἔλεξα	<i>say, tell, speak</i>	first aorist

1. In the top 250 vocabulary, this textbook combines the principal parts of λέγω and -----, ἐρέω.

## The Aorist of μι-Verbs

The type of aorist a **μι-verb** has is often ambiguous. Consider these **μι-verbs**,

δίδωμι	δώσω	ἔδωκα*	δέδωκα	δέδομαι	έδόθην
δείκνυμι	δείξω	ἔδειξα	δέδειχα	δέδειγμαι	έδειχθην
ἴημι	ἦσω	-ἦκα*	-εἶκα	-εἶμαι	-εἶθην
ἴστημι	στήσω	ἔστησα	ἔστηκα	ἔσταμαι	έστάθην
		ἔστην**			
τίθημι	θήσω	ἔθηκα*	τέθηκα	τέθειμαι	έτέθην
φημί	φήσω	ἔφησα	-----	-----	-----

noting that the forms marked by a single asterisk, **ἔδωκα**, **ἔθηκα**, and **-ἦκα**, are referred to as mixed aorists because they use a combination of endings from **ω-verbs** and **μι-verbs**. These third principal parts are indistinguishable from first aorist forms. For this reason, you must memorize which **μι-verbs** have a mixed aorist. The form marked by two asterisks, **ἔστην**, is called a root aorist because it uses a long-vowel grade in forming the singular and plural of the aorist active and middle. Unmarked forms **ἔδειξα**, **ἔστησα**, **ἔφησα** are first aorists and are conjugated just like first aorists of **ω-verbs**.

## The Infinitive

Remember that in English and in Greek the infinitive is unmarked for person and for number. It is classified as a verbal noun and is best understood by thinking

of its function as completing or enhancing the meaning of adjectives, clauses, nouns, and verbs. This is why the infinitive is referred to as a complement. Sometimes classified as a mood, the infinitive is potential in meaning, **ἐν δυνάμει**, because its action may or may not be realized. There are two types of infinitives, the declarative and the dynamic. Both the declarative and the dynamic infinitives refer to actions which exist **potentially** or **ἐν δυνάμει**. The dynamic infinitive is negated by the abverb **μὴ** *not* and not **οὐ** *not*. **οὐ** *not* typically negates the **declarative infinitive** with some exceptions.

## The Aorist Infinitive Contrasted with the Present Infinitive

Except in indirect statements, covered in detail in Module 25, where the infinitive stands for an original finite verb, the only difference in meaning between the aorist and present infinitives is aspectual: the aorist infinitive communicates a completed aspect as a single whole; the present infinitive has an incomplete action, whose beginnings and ends are undefined.

Compare and contrast the forms and aspects of the two infinitives:

**λέγειν** *to say* (incomplete aspect)

**λέξαι** *to say* (completed aspect)

**εἰπεῖν** *to say* (completed aspect)

**ἔχειν** *to have* (incomplete aspect)

**σχεῖν** *to have* (completed aspect)

**ἐργάζεσθαι** *to do* (incomplete aspect)

**ἐργάσασθαι** *to do* (completed aspect)

**διδόναι** *to give* (incomplete aspect)

**δοῦναι** *to give* (completed aspect)

## Stems for the Imperfect and Aorist Tenses of ω-Verbs

**Imperfect Active, Middle, and Passive Tense Stem.** To obtain the imperfect tense stem of **ω-verbs**, remove the ending from the first principal part. What remains is the present and imperfect active, middle, and passive tense stem. If the stem begins with a consonant, add the past indicative augment, **ἐ-**, to the stem's beginning. If the stem begins with a vowel or diphthong, augment it in accordance with the past indicative augment chart found above.

**The Aorist Active, Middle, and Passive Tense Stem of  $\omega$ -verbs.** The aorist tense stems are formed from principal part III (active and middle) and principal part VI (passive). To obtain the aorist tense stem of  $\omega$ -verbs, remove the ending from the third or sixth principal part. What remains is the aorist tense stem. In the lexical entries, these forms are already **augmented**. Consider the principal parts of  $\lambda\acute{\upsilon}\omega$ ,

$\lambda\acute{\upsilon}\omega$ ,  $\lambda\acute{\upsilon}\sigma\omega$ ,  $\acute{\epsilon}\lambda\upsilon\sigma\alpha$  (active and middle),  $\lambda\acute{\epsilon}\lambda\upsilon\kappa\alpha$ ,  $\lambda\acute{\epsilon}\lambda\upsilon\mu\alpha\iota$ ,  $\acute{\epsilon}\lambda\upsilon\theta\eta\nu$  (passive), noting that the third and sixth principal parts are already augmented and that the augmented aorist stems are  $\acute{\epsilon}\lambda\upsilon\sigma\text{-}$  and  $\acute{\epsilon}\lambda\upsilon\theta\text{-}$ .

## Endings for the Imperfect and Aorist Tenses of $\omega$ -Verbs

### Secondary Active (imperfect and second aorist)

	S	Pl
1 <sup>st</sup>	-ον	-ομεν
2 <sup>nd</sup>	-εις	-ετε
3 <sup>rd</sup>	-ε (ν)	-ον

### Secondary Active (first aorist)

	S	Pl
1 <sup>st</sup>	-α	-αμεν
2 <sup>nd</sup>	-ας	-ατε
3 <sup>rd</sup>	-ε (ν)	-αν

### Secondary Middle and Passive (imperfect and second aorist)

	S	Pl
1 <sup>st</sup>	-ομην	-ομεθα
2 <sup>nd</sup>	-ου (-εσο)	-εσθε
3 <sup>rd</sup>	-ετο	-οντο

### Secondary Middle (first aorist)

	S	Pl
1 <sup>st</sup>	-αμην	-αμεθα
2 <sup>nd</sup>	-ω (-ασο)	-ασθε
3 <sup>rd</sup>	-ατο	-αντο

1. In the second person singular of secondary middle and passive and secondary middle endings, intervocalic sigma drops out and the vowels contract: epsilon and omicron,  $\epsilon + \omicron$ , becomes the diphthong  $\omicron\upsilon$  and alpha and omicron,  $\alpha + \omicron$ , becomes omega,  $\omega$ .

**Secondary Passive****(Aorist)**

	<b>S</b>	<b>Pl</b>
<b>1<sup>st</sup></b>	-ην	-ημεν
<b>2<sup>nd</sup></b>	-ης	-ητε
<b>3<sup>rd</sup></b>	-η	-ησαν

**First Aorist Infinitive Active**

-αι (accent fixed on the penult)

**Second Aorist Infinitive Active**

-εῖν (accent fixed on the ultima)

**First Aorist Infinitive Middle**

-ασθαι

**Second Aorist Infinitive Middle**

-έσθαι (accent fixed on the penult)

**Aorist Infinitive Passive**

-ῆναι (accent fixed on the penult)

In what follows you learn how to combine stems and endings and how to translate each form into its English equivalent.

## Secondary Middle and Passive Endings

The following secondary middle and passive endings are used in forming many of the tenses you learn for the middle and passive voices.

**Secondary Middle and Passive**

	<b>S</b>	<b>P</b>
<b>1<sup>st</sup></b>	-μην	-μεθα
<b>2<sup>nd</sup></b>	-σο	-σθε
<b>3<sup>rd</sup></b>	-το	-ντο

It is a good idea to memorize them now.

## Endings in Summary

The charts below restate the same information as is found above, but in a condensed form. Look over the chart and make sure that you understand how to read it.

	Active		Middle		Passive	
<b>Indicative</b>						
<b>Imperfect</b> -I + p.i.a	ον ες ε (v)	ομεν ετε ον	ομην ου (εσο) ετο	ομεθα εσθε οντο	ομην ου ετο	ομεθα εσθε οντο
<b>1 Aorist</b> -III/III/VI + p.i.a.	α ας ε (v)	αμεν ατε αν	αμην ω (ασο) ατο	αμεθα ασθε αντο	ην ης η	ημεν ητε ησαν
<b>2 Aorist</b> -III/III/VI + p.i.a.	ον ες ε (v)	ομεν ετε ον	ομην ου ετο	ομεθα εσθε οντο	ην ης η	ημεν ητε ησαν

These ending sets form two past tenses, the imperfect and the aorist, each differing from the other in terms of aspect not time.

<b>Infinitive</b>			
<b>1<sup>st</sup> Aorist</b> remove p.i.a.	αι	ασθαι	ηναι
<b>2<sup>nd</sup> Aorist</b> remove p.i.a.	ειν	εσθαι	ηναι

Use these endings to form the aorist infinitive. Memorizing the endings now before reading on is recommended.

## Conjugation of λέγω, ἔχω, and ἐργάζομαι

The principal parts are these:

λέγω, λέξω, ἔλεξα, -----, λέλεγμαι, ἐλέχθην  
 ἔχω (imp. εἶχον), ἔξω or σχήσω, ἔσχον, ἔσχηκα, -ἔσχημαι, -----  
 ἐργάζομαι (augments to εἰ and ἦ), ἐργάσομαι, ἠργασάμην (εἰργασάμην),  
 -----, εἶργασμαι, ἠργάσθην

1. In the top 250 vocabulary, this textbook combines the principal parts of λέγω and -----, ἐρέω: λέγω, ἐρέω or λέξω, εἶπον or ἔλεξα, εἶρηκα, εἶρημαι or λέλεγμαι, ἐλέχθην or ἐρρήθην say, tell, speak;

Remember that to conjugate correctly, you need to combine the correct stem with the correct endings.

## Imperfect Indicative Active of λέγω

To obtain the imperfect tense stem of λέγω, remove the ending -ω from the first principal part. What remains is the present and imperfect active, middle, and passive tense stem, λεγ-. To this stem, λεγ-, add the past indicative augment, ἐ-, and the imperfect and second aorist active endings.

Verb Form	English Equivalent	Person and #
ἔλεγον	<i>I said, was saying, used to say</i>	1 <sup>st</sup> person singular
ἔλεγες	<i>you said, were saying, used to say</i>	2 <sup>nd</sup> person singular
ἔλεγε (ν)	<i>he, she, it said, was saying, used to say</i>	3 <sup>rd</sup> person singular
ἐλέγομεν	<i>we said, were saying, used to say</i>	1 <sup>st</sup> person plural
ἐλέγετε	<i>you said, were saying, used to say</i>	2 <sup>nd</sup> person plural
ἔλεγον	<i>they said, were saying, used to say</i>	3 <sup>rd</sup> person plural

## Imperfect Indicative Middle of λέγω

Use the same augmented stem as you did for the active voice, ἐλεγ-. To this stem, add the imperfect and second aorist middle and passive endings.

Verb Form	English Equivalent	Person and #
ἐλεγόμην	<i>I chose, was choosing, used to choose</i>	1 <sup>st</sup> person singular
ἐλέγου (εσο)	<i>you chose, were choosing, used to choose</i>	2 <sup>nd</sup> person singular
ἐλέγετο	<i>he, she, it chose, was choosing, used to choose</i>	3 <sup>rd</sup> person singular
ἐλεγόμεθα	<i>we chose, were choosing, used to choose</i>	1 <sup>st</sup> person plural
ἐλέγεσθε	<i>you chose, were choosing, used to choose</i>	2 <sup>nd</sup> person plural
ἐλέγοντο	<i>they chose, were choosing, used to choose</i>	3 <sup>rd</sup> person plural

## Imperfect Indicative Passive of λέγω

Use the same augmented stem as you did for the active and middle voices, **έλεγ-**. To this stem, add the imperfect and second aorist middle and passive endings.

Verb Form	English Equivalent	Person and #
έλεγόμην	<i>I was said, used to be said</i>	1 <sup>st</sup> person singular
έλέγου (εσο)	<i>you were said, used to be said</i>	2 <sup>nd</sup> person singular
έλέγετο	<i>he, she, it was said, used to be said</i>	3 <sup>rd</sup> person singular
έλεγόμεθα	<i>we were said, used to be said</i>	1 <sup>st</sup> person plural
έλέγεσθε	<i>you were said, used to be said</i>	2 <sup>nd</sup> person plural
έλέγοντο	<i>they were said, used to be said</i>	3 <sup>rd</sup> person plural

## First Aorist Indicative Active of λέγω

To obtain the aorist tense stem of λέγω, remove the ending **-α** from the third principal part. What remains is the augmented aorist active and middle tense stem, **έλεξ-**. To this stem, **έλεξ-**, add the first aorist active endings.

Verb Form	English Equivalent	Person and Number
έλεξα	<i>I said</i>	1 <sup>st</sup> person singular
έλεξας	<i>you said</i>	2 <sup>nd</sup> person singular
έλεξε (ν)	<i>he, she, it said</i>	3 <sup>rd</sup> person singular
έλέξαμεν	<i>we said</i>	1 <sup>st</sup> person plural
έλέξατε	<i>you said</i>	2 <sup>nd</sup> person plural
έλεξαν	<i>they said</i>	3 <sup>rd</sup> person plural

## First Aorist Infinitive Active of λέγω

To obtain the stem, remove the past indicative augment from **έλεξ-**. What remains, **λεξ-**, is the unaugmented stem. To this stem, add the first aorist active infinitive ending, **-αι**.

Verb Form	English Equivalent	Person and Number
λέξαι	to say	unmarked

- Note that the first aorist infinitive active is ALWAYS accented on the penult. Thus its accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

## First Aorist Indicative Middle of λέγω

Use the same stem as you did for the active voice, **ἐλεξ-**. To this augmented stem add the first aorist middle endings.

Verb Form	English Equivalent	Person and Number
ἐλεξάμην	<i>I chose</i>	1 <sup>st</sup> person singular
ἐλέξω (ασο)	<i>you chose</i>	2 <sup>nd</sup> person singular
ἐλέξατο	<i>he, she, it chose</i>	3 <sup>rd</sup> person singular
ἐλεξάμεθα	<i>we chose</i>	1 <sup>st</sup> person plural
ἐλέξασθε	<i>you chose</i>	2 <sup>nd</sup> person plural
ἐλέξαντο	<i>they chose</i>	3 <sup>rd</sup> person plural

- In the second person singular, intervocalic sigma drops out and the vowels contract: alpha and omicron, **α + ο**, to **ω**.

## First Aorist Infinitive Middle of λέγω

To obtain the stem remove the past indicative augment from **ἐλεξ-**. What remains is the unaugmented stem, **λεξ-**. To this stem add the first aorist middle infinitive ending, **-ασθαι**.

Verb Form	English Equivalent	Person and Number
λέξασθαι	to choose	unmarked

- Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

## Aorist Indicative Passive of λέγω

To obtain the aorist tense stem of λέγω, remove the ending -ην from the sixth principal part. What remains is the augmented aorist passive tense stem, ἐλέχθ-. To this stem, ἐλέχθ-, add the aorist passive endings.

Verb Form	English Equivalent	Person and Number
ἐλέχθην	<i>I was said</i>	1 <sup>st</sup> person singular
ἐλέχθης	<i>you were said</i>	2 <sup>nd</sup> person singular
ἐλέχθη	<i>he, she, it was said</i>	3 <sup>rd</sup> person singular
ἐλέχθημεν	<i>we were said</i>	1 <sup>st</sup> person plural
ἐλέχθητε	<i>you were said</i>	2 <sup>nd</sup> person plural
ἐλέχθησαν	<i>they were said</i>	3 <sup>rd</sup> person plural

## Aorist Infinitive Passive of λέγω

To obtain the stem remove the past indicative augment from ἐλέχθ-. What remains is the unaugmented stem, λέχθ-. To this stem, add the aorist passive infinitive ending, -ῆναι.

Verb Form	English Equivalent	Person and Number
λεχθῆναι	<i>to be said</i>	unmarked

1. Remember that the aorist infinitive passive is ALWAYS accented on the penult. Thus its accent is persistent. Remember that final -αι and -οι count as short for purposes of accentuation except in the optative, a mood learned in Part II of the 21st-Century series.

## Imperfect Indicative Active of ἔχω

To obtain the imperfect tense stem of ἔχω, remove the ending -ω from the first principal part to obtain the stem ἔχ-. Augment the stem, noting that the augmented stem is not the expected eta η-, but rather the diphthong ει-. To this augmented stem, ειχ-, add the imperfect active endings.

Verb Form	English Equivalent	Person and #
εἶχον	<i>I have, was having, used to have</i>	1 <sup>st</sup> person singular

Verb Form	English Equivalent	Person and #
εἶχες	<i>you have, were having, used to have</i>	2 <sup>nd</sup> person singular
εἶχε (ν)	<i>he, she, it has, was having, used to have</i>	3 <sup>rd</sup> person singular
εἶχομεν	<i>we have, were having, used to have</i>	1 <sup>st</sup> person plural
εἶχετε	<i>you have, were having, used to have</i>	2 <sup>nd</sup> person plural
εἶχον	<i>they have, were having, used to have</i>	3 <sup>rd</sup> person plural

- Note that according to the chart the expected past indicative augment for ἔχω is η-. ἔχω is an exception to the general rule for augmenting verbs that begin with vowels.

## Imperfect Indicative Middle of ἔχω

Use the same augmented stem as you used for the active voice, εἶχ-. To this stem, add the imperfect middle and passive endings.

Verb Form	English Equivalent	Person and #
εἰχόμεην	<i>I clung, was clinging, used to cling</i>	1 <sup>st</sup> person singular
εἶχου (εσο)	<i>you clung, were clinging, used to cling</i>	2 <sup>nd</sup> person singular
εἶχετο	<i>he, she, it clung, was clinging, used to cling</i>	3 <sup>rd</sup> person singular
εἰχόμεθα	<i>we clung, were clinging, used to cling</i>	1 <sup>st</sup> person plural
εἶχεσθε	<i>you clung, were clinging, used to cling</i>	2 <sup>nd</sup> person plural
εἶχοντο	<i>they clung, were clinging, used to cling</i>	3 <sup>rd</sup> person plural

- In the second person singular, intervocalic sigma drops out and the vowels contract: epsilon and omicron, ε + ο, to ου.

## Imperfect Indicative Passive of ἔχω

Use the same stem as you used for the active and middle voices, εἶχ-. To this stem, add the imperfect middle and passive endings.

Verb Form	English Equivalent	Person and #
εἰχόμεν	<i>I was held, used to be held</i>	1 <sup>st</sup> person singular
εἶχου (εσο)	<i>you were held, used to be held</i>	2 <sup>nd</sup> person singular
εἶχετο	<i>he, she, it was held, used to be held</i>	3 <sup>rd</sup> person singular
εἰχόμεθα	<i>we were held, used to be held</i>	1 <sup>st</sup> person plural
εἶχεσθε	<i>you were held, used to be held</i>	2 <sup>nd</sup> person plural
εἶχοντο	<i>they were held, used to be held</i>	3 <sup>rd</sup> person plural

1. In the second person singular, intervocalic sigma drops out and the vowels contract: epsilon and omicron, **ε + ο**, to **ου**.

## Second Aorist Indicative Active of ἔχω

To obtain the aorist tense stem of ἔχω, remove the ending **-ον** from the third principal part. What remains is the augmented aorist active and middle tense stem, **έσχω-**. To this stem, **έσχω-**, add the second aorist active endings.

Verb Form	English Equivalent	Person and Number
έσχον	<i>I had</i>	1 <sup>st</sup> person singular
έσχες	<i>you had</i>	2 <sup>nd</sup> person singular
έσχε (ν)	<i>he, she, it had</i>	3 <sup>rd</sup> person singular
έσχομεν	<i>we had</i>	1 <sup>st</sup> person plural
έσχετε	<i>you had</i>	2 <sup>nd</sup> person plural
έσχον	<i>they had</i>	3 <sup>rd</sup> person plural

## Second Aorist Infinitive Active of ἔχω

To obtain the stem, remove the past indicative augment from **έσχω-**. To this unaugmented stem, **σχω-**, add the second aorist active infinitive ending, **-εῖν**.

Verb Form	English Equivalent	Person and Number
σχεῖν	<i>to have</i>	unmarked

1. Note that the second aorist infinitive active is ALWAYS accented on the ultima. Thus its accent is persistent.

## Second Aorist Indicative Middle of ἔχω

Use the same stem, **έσχ-**, as you used for the active voice. To this augmented stem, **έσχ-**, add the second aorist middle endings.

Verb Form	English Equivalent	Person and Number
έσχόμεην	<i>I clung</i>	1 <sup>st</sup> person singular
έσχου (εσο)	<i>you clung</i>	2 <sup>nd</sup> person singular
έσχετο	<i>he, she, it clung</i>	3 <sup>rd</sup> person singular
έσχόμεθα	<i>we clung</i>	1 <sup>st</sup> person plural
έσχεσθε	<i>you clung</i>	2 <sup>nd</sup> person plural
έσχοντο	<i>they clung</i>	3 <sup>rd</sup> person plural

1. In the second person singular, intervocalic sigma drops out and the vowels contract: epsilon and omicron, **ε + ο**, to **ου**.

## Second Aorist Infinitive Middle of ἔχω

To obtain the stem, remove the past indicative augment from **έσχ-**. To this unaugmented stem, **σχ-**, add the second aorist middle infinitive ending, **-έσθαι**.

Verb Form	English Equivalent	Person and Number
σχεσθαι	<i>to cling</i>	unmarked

1. Note that the second aorist infinitive middle is ALWAYS accented on the penult. Thus its accent is persistent. Remember that final **-αι** and **-ου** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

## Imperfect Indicative of ἐργάζομαι

To obtain the imperfect tense stem of ἐργάζομαι, remove the ending -ομαι from the first principal part to obtain the stem ἐργαζ-. Augment the stem to an eta, ἦ-. To this augmented stem, ἦργαζ-, add the imperfect middle and passive endings. Remember that deponent verbs are similar to ω-verbs, except that they have middle and passive forms but active meanings. Deponent ω-verbs conjugate just as ἐργάζομαι does. In the readings use your knowledge of ἐργάζομαι to recognize and translate the forms of other deponent ω-verbs.

Verb Form	English Equivalent	Person and #
ἠργαζόμην	<i>I did, was doing, used to do</i>	1 <sup>st</sup> person singular
ἠργάζου (εσο)	<i>you did, were doing, used to do</i>	2 <sup>nd</sup> person singular
ἠργάζετο	<i>he, she, it did, was doing, used to do</i>	3 <sup>rd</sup> person singular
ἠργαζόμεθα	<i>we did, were doing, used to do</i>	1 <sup>st</sup> person plural
ἠργάζεσθε	<i>you did, were doing, used to do</i>	2 <sup>nd</sup> person plural
ἠργάζοντο	<i>they did, were doing, used to do</i>	3 <sup>rd</sup> person plural

1. In the second person singular, intervocalic sigma drops out and the vowels contract: epsilon and omicron, ε + ο, to ου.

## Aorist Indicative of ἐργάζομαι

To obtain the aorist tense stem of ἐργάζομαι, remove the ending -αμην from the third principal part to obtain the augmented stem ἠργασ-. To this stem, ἠργασ-, add the aorist middle endings.

Verb Form	English Equivalent	Person and Number
ἠργασάμην	<i>I did</i>	1 <sup>st</sup> person singular
ἠργάσω (ασο)	<i>you did</i>	2 <sup>nd</sup> person singular
ἠργάσατο	<i>he, she, it did</i>	3 <sup>rd</sup> person singular
ἠργασάμεθα	<i>we did</i>	1 <sup>st</sup> person plural
ἠργάσασθε	<i>you did</i>	2 <sup>nd</sup> person plural
ἠργάσαντο	<i>they did</i>	3 <sup>rd</sup> person plural

1. In the second person singular, intervocalic sigma drops out and the vowels contract: alpha and omicron, **α + ο**, to **ω**.

## Aorist Infinitive of ἐργάζομαι

To obtain the stem of **ἐργάζομαι**, remove the augment from **ἤργασ-**. To this unaugmented stem, **ἐργασ-**, add the first aorist middle infinitive ending, **-ασθαι**.

Verb Form	English Equivalent	Person and Number
ἐργάσασθαι	<i>to do</i>	unmarked

1. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

## Stems for the Imperfect and Aorist Tenses of δίδωμι

### Imperfect Tense Stems for the Active Voice of δίδωμι:

<b>long vowel grade</b>	<b>short vowel grade</b>
(use for the singular)	(use for the plural)
<b>διδου-</b>	<b>διδο-</b>

### Imperfect Tense Stem for the Middle and Passive Voice of δίδωμι:

<b>short vowel grade</b>
(use for the singular and plural)
<b>διδο-</b>

### Aorist Tense Stems for the Active Voice of δίδωμι:

<b>ω-verb consonant stem</b>	<b>short vowel grade</b>
(use for the singular)	(use for the plural)
<b>δωκ-</b>	<b>δο-</b>

### Aorist Tense Stem for the Middle Voice of δίδωμι:

#### short vowel grade

(use for the singular and plural)

δο-

### Aorist Tense Stem for the Passive Voice of δίδωμι:

#### ω-verb consonant stem

(use for the singular and plural)

δοθ-

## Endings for the Imperfect and Aorist Tenses of δίδωμι

Add these endings and the past indicative augment to the correct tense stem.

#### Secondary Active

(use for the imperfect active)

S	PL
-ν	-μεν
-ς	-τε
---	-σαν

(use for the aorist active)

S	PL
-α	-μεν
-ας	-τε
-ε (ν)	-σαν

#### Secondary Middle and Passive

(use for the imperfect middle and passive and the aorist middle)

S	PL
-μην	-μεθα
-σο	-σθε
-το	-ντο

**Secondary Passive**

(use for the aorist passive)

S	Pl
-ην	-ημεν
-ης	-ητε
-η	-ησαν

**Conjugation of δίδωμι**

The principal parts are these:

δίδωμι, δώσω, ἔδωκα, δέδωκα, δέδομαι, ἐδόθην

Remember that to conjugate correctly, you need to combine the correct stem with the correct endings.

**Imperfect Indicative Active of δίδωμι****Singular:** long vowel grade, **διδου-** + past indicative augment and secondary active endings. **Plural:** short vowel grade, **διδο-**, + past indicative augment and secondary active endings.

Verb Form	English Equivalent	Person and #
ἔδιδου	<i>I was giving, used to give</i>	1 <sup>st</sup> person singular
ἔδιδους	<i>you were giving, used to give</i>	2 <sup>nd</sup> person singular
ἔδιδου	<i>he, she, it was giving, used to give</i>	3 <sup>rd</sup> person singular
ἔδιδομεν	<i>we were giving, used to give</i>	1 <sup>st</sup> person plural
ἔδιδοτε	<i>you were giving, used to give</i>	2 <sup>nd</sup> person plural
ἔδιδουσιν	<i>they were giving, used to give</i>	3 <sup>rd</sup> person plural

**Imperfect Indicative Middle of δίδωμι**Short vowel grade stem, **διδο-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and #
ἐδιδόμην	<i>I was devoting, used to devote</i>	1 <sup>st</sup> person singular
ἐδίδοσο	<i>you were devoting, used to devote</i>	2 <sup>nd</sup> person singular
ἐδίδοτο	<i>he, she, it was devoting, used to devote</i>	3 <sup>rd</sup> person singular
ἐδιδόμεθα	<i>we were devoting, used to devote</i>	1 <sup>st</sup> person plural
ἐδίδοσθε	<i>you were devoting, used to devote</i>	2 <sup>nd</sup> person plural
ἐδίδοντο	<i>they were devoting, used to devote</i>	3 <sup>rd</sup> person plural

## Imperfect Indicative Passive of δίδωμι

Short vowel grade stem, **διδο-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and #
ἐδιδόμην	<i>I was being given, used to be given</i>	1 <sup>st</sup> person singular
ἐδίδοσο	<i>you were being given, used to be given</i>	2 <sup>nd</sup> person singular
ἐδίδοτο	<i>he, she, it was being given, used to be given</i>	3 <sup>rd</sup> person singular
ἐδιδόμεθα	<i>we were being given, used to be given</i>	1 <sup>st</sup> person plural
ἐδίδοσθε	<i>you were being given, used to be given</i>	2 <sup>nd</sup> person plural
ἐδίδοντο	<i>they were being given, used to be given</i>	3 <sup>rd</sup> person plural

## Aorist Indicative Active of δίδωμι

**Singular:** ω-verb augmented stem, **έδωκ-**, + first aorist endings. **Plural:** short vowel grade stem, **δο-**, + past indicative augment and secondary active endings.

Verb Form	English Equivalent	Person and #
ἔδωκα	<i>I gave</i>	1 <sup>st</sup> person singular
ἔδωκας	<i>you gave</i>	2 <sup>nd</sup> person singular
ἔδωκε (ν)	<i>he, she, it gave</i>	3 <sup>rd</sup> person singular
ἔδομεν	<i>we gave</i>	1 <sup>st</sup> person plural
ἔδοτε	<i>you gave</i>	2 <sup>nd</sup> person plural
ἔδοσαν	<i>they gave</i>	3 <sup>rd</sup> person plural

## Aorist Infinitive Active of δίδωμι

Long vowel grade, **δου-**, + active infinitive ending, **-ναι**.

Verb Form	English Equivalent	Person and Number
δοῦναι	<i>to give</i>	unmarked

- Note that infinitives with the ending **-ναι** are ALWAYS accented on the penult. Thus their accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

## Aorist Indicative Middle of δίδωμι

Short vowel grade, **δο-**, + past indicative augment and secondary middle endings.

Verb Form	English Equivalent	Person and #
ἔδόμην	<i>I devoted</i>	1 <sup>st</sup> person singular
ἔδου (ἔδοσο)	<i>you devoted</i>	2 <sup>nd</sup> person singular
ἔδοτο	<i>he, she, it devoted</i>	3 <sup>rd</sup> person singular
ἔδόμεθα	<i>we devoted</i>	1 <sup>st</sup> person plural
ἔδοσθε	<i>you devoted</i>	2 <sup>nd</sup> person plural
ἔδοντο	<i>they devoted</i>	3 <sup>rd</sup> person plural

- Note that in the second person singular intervocalic sigma drops out and the two omicrons, **ο + ο**, contract to the diphthong **ου**.

## Aorist Infinitive Middle of δίδωμι

Short vowel grade, **δο-**, + middle infinitive ending, **-σθαι**.

Verb Form	English Equivalent	Person and Number
δόσθαι	<i>to devote</i>	unmarked

## Aorist Indicative Passive of δίδωμι

**ω**-verb augmented consonant stem, **έδοθ-**, + **ω**-verb aorist passive endings.

Verb Form	English Equivalent	Person and #
έδόθην	<i>I was given</i>	1 <sup>st</sup> person singular
έδόθης	<i>you were given</i>	2 <sup>nd</sup> person singular
έδόθη	<i>he, she, it was given</i>	3 <sup>rd</sup> person singular
έδόθημεν	<i>we were given</i>	1 <sup>st</sup> person plural
έδόθητε	<i>you were given</i>	2 <sup>nd</sup> person plural
έδόθησαν	<i>they were given</i>	3 <sup>rd</sup> person plural

## Aorist Infinitive Passive of δίδωμι

**ω**-verb consonant stem, **δοθ-**, + aorist passive infinitive ending, **-ηναι**.

Verb Form	English Equivalent	Person and Number
δοθηναι	<i>to be given</i>	unmarked

- Note that infinitives with the ending **-ναι** are ALWAYS accented on the penult. Thus their accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

## Stems for the Imperfect and Aorist Tenses of τίθημι

### Imperfect Tense Stems for the Active Voice of τίθημι:

**long vowel grade**

(use for the singular)

τιθη- or τιθει-

**short vowel grade**

(use for the plural)

τιθε-

### Imperfect Tense Stem for the Middle and Passive Voice of τίθημι:

**short vowel grade**

(use for the singular and plural)

τιθε-

### Aorist Tense Stems for the Active Voice of τίθημι:

**ω-verb consonant stem**

(use for the singular)

θηκ-

**short vowel grade**

(use for the plural)

θε-

### Aorist Tense Stem for the Middle Voice of τίθημι:

**short vowel grade**

(use for the singular and plural)

θε-

### Aorist Tense Stem for the Passive Voice of τίθημι:

**ω-verb consonant stem**

(use for the singular and plural)

τεθ-

## Endings for the Imperfect and Aorist Tenses of τίθημι

Add these endings to the correct tense stem.

**Secondary Active**

(use for the imperfect active)

<b>S</b>	<b>PL</b>
-ν	-μεν
-ς	-τε
---	-σαν

(use for the aorist active)

<b>S</b>	<b>PL</b>
-α	-μεν
-ας	-τε
-ε (ν)	-σαν

**Secondary Middle and Passive**

(use for the imperfect middle and passive and the aorist middle)

<b>S</b>	<b>PL</b>
-μην	-μεθα
-σο	-σθε
-το	-ντο

**Secondary Passive**

(use for the aorist passive)

<b>S</b>	<b>PL</b>
-ην	-ημεν
-ης	-ητε
-η	-ησαν

## Conjugation of τίθημι

The principal parts are these:

τίθημι, θήσω, ἔθηκα, τέθηκα, τέθειμαι, ἐτέθην

Remember that to conjugate correctly, you need to combine the correct stem with the correct endings.

## Imperfect Indicative Active of τίθημι

**Singular:** long vowel grades, **τιθη-** and **τιθει-**, + past indicative augment and secondary active endings; **plural:** short vowel grade, **τιθε-**, + past indicative augment and secondary active endings.

Verb Form	English Equivalent	Person and #
ἐτίθην	<i>I was placing, used to place</i>	1 <sup>st</sup> person singular
ἐτίθεις	<i>you were placing, used to place</i>	2 <sup>nd</sup> person singular
ἐτίθει	<i>he, she, it was placing, used to place</i>	3 <sup>rd</sup> person singular
ἐτίθεμεν	<i>we were placing, used to place</i>	1 <sup>st</sup> person plural
ἐτίθετε	<i>you were placing, used to place</i>	2 <sup>nd</sup> person plural
ἐτίθεσαν	<i>they were placing, used to place</i>	3 <sup>rd</sup> person plural

## Imperfect Indicative Middle of τίθημι

Short vowel grade stem, **τιθε-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and #
ἐτιθέμην	<i>I was setting, used to set</i>	1 <sup>st</sup> person singular
ἐτίθεσο	<i>you were setting, used to set</i>	2 <sup>nd</sup> person singular
ἐτίθετο	<i>he, she, it was setting, used to set</i>	3 <sup>rd</sup> person singular
ἐτιθέμεθα	<i>we were setting, used to set</i>	1 <sup>st</sup> person plural
ἐτίθεσθε	<i>you were setting, used to set</i>	2 <sup>nd</sup> person plural
ἐτίθεντο	<i>they were setting, used to set</i>	3 <sup>rd</sup> person plural

## Imperfect Indicative Passive of τίθημι

Short vowel grade stem, **τιθε-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and #
ἐτιθέμην	<i>I was being placed, used to be placed</i>	1 <sup>st</sup> person singular
ἐτίθεσο	<i>you were being placed, used to be placed</i>	2 <sup>nd</sup> person singular
ἐτίθετο	<i>he, she, it was being placed, used to be placed</i>	3 <sup>rd</sup> person singular

Verb Form	English Equivalent	Person and #
ἐτιθέμεθα	<i>we were being placed, used to be placed</i>	1 <sup>st</sup> person plural
ἐτίθεσθε	<i>you were being placed, used to be placed</i>	2 <sup>nd</sup> person plural
ἐτίθεντο	<i>they were being placed, used to be placed</i>	3 <sup>rd</sup> person plural

## Aorist Indicative Active of τίθημι

**Singular:** augmented ω-verb stem, **ἐθηκ-**, + first aorist active endings. **Plural:** short vowel grade stem, **θε-**, + past indicative augment + secondary active endings.

Verb Form	English Equivalent	Person and #
ἔθηκα	<i>I placed</i>	1 <sup>st</sup> person singular
ἔθηκας	<i>you placed</i>	2 <sup>nd</sup> person singular
ἔθηκε (ν)	<i>he, she, it placed</i>	3 <sup>rd</sup> person singular
ἔθεμεν	<i>we placed</i>	1 <sup>st</sup> person plural
ἔθετε	<i>you placed</i>	2 <sup>nd</sup> person plural
ἔθεσαν	<i>they placed</i>	3 <sup>rd</sup> person plural

## Aorist Infinitive Active of τίθημι

Long vowel grade, **θει-**, + active infinitive ending, **-ναι**.

Verb Form	English Equivalent	Person and Number
θεῖναι	<i>to place</i>	unmarked

- Note that infinitives with the ending **-ναι** are ALWAYS accented on the penult. Thus their accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

## Aorist Indicative Middle of τίθημι

Short vowel grade, **θε-**, + past indicative augment and secondary middle endings.

Verb Form	English Equivalent	Person and #
ἔθέμην	<i>I set</i>	1 <sup>st</sup> person singular
ἔθου (ἔθεσο)	<i>you set</i>	2 <sup>nd</sup> person singular
ἔθετο	<i>he, she, it set</i>	3 <sup>rd</sup> person singular
ἔθέμεθα	<i>we set</i>	1 <sup>st</sup> person plural
ἔθεσθε	<i>you set</i>	2 <sup>nd</sup> person plural
ἔθεντο	<i>they set</i>	3 <sup>rd</sup> person plural

- Note that in the second person singular intervocalic sigma drops out and the epsilon and omicron, ε + ο, contract to the diphthong ου.

## Aorist Infinitive Middle of τίθημι

Short vowel grade, **θε-**, + aorist middle infinitive ending, **-σθαι**.

Verb Form	English Equivalent	Person and Number
θέσθαι	<i>to set</i>	unmarked

## Aorist Indicative Passive of τίθημι

ω-verb augmented consonant stem, **έτεθ-**, + ω-verb aorist passive endings.

Verb Form	English Equivalent	Person and #
ἔτέθην	<i>I was placed</i>	1 <sup>st</sup> person singular
ἔτέθης	<i>you were placed</i>	2 <sup>nd</sup> person singular
ἔτέθη	<i>he, she, it was placed</i>	3 <sup>rd</sup> person singular
ἔτέθημεν	<i>we were placed</i>	1 <sup>st</sup> person plural
ἔτέθητε	<i>you were placed</i>	2 <sup>nd</sup> person plural
ἔτέθησαν	<i>they were placed</i>	3 <sup>rd</sup> person plural

## Aorist Infinitive Passive of τίθημι

ω-verb unaugmented consonant stem, **τεθ-**, + aorist infinitive passive ending, **-ηναι**.

Verb Form	English Equivalent	Person and Number
τεθῆναι	<i>to be placed</i>	unmarked

- Note that infinitives with the ending **-ναι** are ALWAYS accented on the penult. Thus their accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

**Practice Translating the Imperfect and Aorist Indicative Active.** Check your understanding with the translations in the Answer Key.

- ἡμᾶς κακὰ ἐποίουν.
- αὐτοὺς ἔρχεσθαι ἔπειθον.
- αὐτοὺς ἐλαύνειν ἔπεισα.
- τί ἔφυγον ἔρομαι.
- ταῦτα σφίσιν ἔγραψα;
- αὐτοὺς ἐν τῇ γῆ ἠῦρον.
- πολλὰ ὑπὸ ἐκείνων ἐπάθομεν.
- ζάειν εἰς αἰεὶ ἠθέλησαν.
- αὐτοὺς παρασχεῖν τὰ χρήματα ἐκέλευσε.
- ταῦτα αἰρήσειν ἐμέλλομεν.

### Vocabulary

\*αἰρέω, αἰρήσω, εἶλον *take, seize, grab, capture*; (mid.) *choose*

\*γράφω, γράψω, ἔγραψα *write*

\*ἐθέλω, ἐθελήσω, ἠθέλησα *wish, be willing*

\*ἔρομαι (εἶρομαι), ἐρήσομαι (εἰρήσομαι), ἠρόμην *ask*

\*εὕρισκω, εὕρήσω, ἠῦρον *find*

\*ἔχω, ἔξω or σχήσω, ἔσχον *have, hold*; *be able* + inf.; *καλῶς ἔχειν to be well*

\*ζάω *live*

\*κελεύω, κελεύσω, ἐκέλευσα *bid, order, command*

\*μέλλω, μελλήσω, ἐμέλλησα *be about to, be going to; be likely to* + inf. (fut. inf. in Attic)

\*πάσχω, πείσομαι, ἔπαθον *suffer, have done to one*

\*πείθω, πείσω, ἔπεισα *persuade; (mid. or pass.) listen to, obey + dat. or gen.*

\*ποιέω, ποιήσω, ἐποίησα *do, make, cause; (mid.) consider*

\*φεύγω, φεύξομαι, ἔφυγον *flee*

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Philoktetes, Φιλοκτήτης.** Philoktetes was born in Thessaly to Poias and Demonassa, king and queen of Meliboia, a Thessalian city. A Greek hero, Philoktetes was a famous archer, a suitor to Helen, and a participant in the Trojan War. At least four different tragic plays told his story. Sophokles' version is the only one to survive. In *Iliad* Book 2, Homer mentions his exile on the island of Lemnos, his snake-bite, and his recall from Lemnos back to Troy. Philoktetes enters the story of Herakles when Herakles, in pain from wearing a shirt poisoned by the blood of Nessos, asks him to end his agony by lighting his funeral pyre. Previously, Herakles had asked several people for assistance but they all refused. Philoktetes agrees to help him and lights the pyre. In gratitude Herakles gives him his bow and poisoned arrows. Philoktetes was also a suitor to Helen. All suitors swore an oath to Helen's mortal father, Tyndareus, promising that they would defend Helen and the suitor chosen to be her spouse. Menelaos was chosen and married her. When Paris abducted Helen, Philoktetes honored his oath and participated in the quest to reclaim Menelaos' bride. En route to Troy with many other Greeks, Philoktetes suffered a wound to his foot. The wound festered. The smell was so foul and Philoktetes' suffering so loud that the Greeks left him stranded on the island of Lemnos. Ten years later because there was a prophecy that they would not conquer Troy without his help and his bow, the Greeks returned to Lemnos to ask Philoktetes to help them win the war and Helen back. Sophokles' play, *Philoktetes*, concerns convincing, forcing, or tricking Philoktetes into returning to Troy. Odysseus counsels using trickery. Neoptolemos, Akhilleus' son, counsels force and transparency.

**Practice Translating.** Translate the sentences below, which have been adapted from Sophokles' *Philoktetes* (Φιλοκτήτης). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

- Νεοπτόλεμος:** οὐκ αἰσχρὸν ἡμῖν δῆτα τὸ ψευδὲς λέγειν;  
**Ὀδυσσεύς:** οὐκ εἰ τὸ σωτήριον γε τὸ ψεῦδος φέρει.  
**Νεοπτόλεμος:** πῶς οὖν ἔχει τις βλέπων ταῦτα τολμᾷ λακεῖν;  
**Ὀδυσσεύς:** εἴ τι δρᾷς εἰς κέρδος, οὐκ ὀκνεῖν πρέπει.  
5 **Νεοπτόλεμος:** κέρδος δ' ἐμοὶ τί εἰ οὗτος ἐς Τροίαν μολεῖ;  
**Ὀδυσσεύς:** αἰρεῖ τὰ τόξα τὴν Τροίαν μόνα.  
**Νεοπτόλεμος:** οὐκ ἄρα πέρσω, ὡς ἐμοὶ ἐφάσκετ', ἐγώ;  
**Ὀδυσσεύς:** οὔτε πέρσεις σὺ κείνων χωρὶς οὔτ' ἐκεῖνα σοῦ.  
**Νεοπτόλεμος:** ταῦτα οὖν δεῖ λαβεῖν, εἴπερ ᾧδ' ἔχει.  
10 **Ὀδυσσεύς:** τοῦτό γ' ἔρδων, δύο οἴσεις δωρήματα.  
**Νεοπτόλεμος:** ποῖα; ἐκ σοῦ ταῦτα μανθάνων, οὐκ ἀρνήσομαι δρᾶν.  
**Ὀδυσσεύς:** σὲ σοφὸν τε καὶ ἀγαθὸν σὲ καλοῦσιν ἅμα.  
**Νεοπτόλεμος:** οἴμοι. ταῦτα ποιήσω καὶ πᾶσαν αἰσχύνην ἀφήσω.  
**Ὀδυσσεύς:** ἦ μνημονεύσεις οὖν ἃ σοὶ παρήνεσα;  
15 **Νεοπτόλεμος:** σάφ' οἴσθα, ἐπεὶ περ εἰσάπαξ συνήνεσα.

### Adverbs and Verbs

<b>*αἰρέω, αἰρήσω, εἶλον</b> <i>take, seize, grab, capture; (mid.) choose</i>	<b>μνημονεύω, μνημονεύσω, ἐμνημόνευσα</b> <i>remember; mention, say</i>
<b>ἄρα</b> indicates a question, often expects the answer no; ἄρα οὐ expects a yes	<b>οἴμοι</b> <i>alas</i>
<b>ἀρνέομαι, ἀρνήσομαι, ἠρνησάμην</b> <i>deny, disown; decline, refuse + inf.</i>	<b>ὀκνέω, ὀκνήσω, ὠκνησα</b> <i>shrink, scruple, hesitate + inf.</i>
<b>ἀφίημι, ἀφήσω, ἀφήκα</b> <i>send forth, discharge, let go, call off; suffer, permit</i>	<b>παραινέω, -αινέσω, -ήνεσα</b> <i>exhort, advise + inf.</i>
<b>βλώσκω, μολέομαι, ἔμολον</b> <i>come, go</i>	<b>πέρθω, πέρσω, ἔπερσα</b> <i>waste, ravage, sack, destroy</i>
<b>*δεῖ</b> <i>it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come</i>	<b>*ποιέω, ποιήσω, ἐποίησα</b> <i>do, make, cause; (mid.) consider</i>

<b>δῆτα</b> <i>certainly, of course</i>	<b>πρέπει</b> (impers.) <i>it is fitting + inf.</i>
<b>δράω, δράσω, ἔδρασα</b> <i>do, accomplish, act</i>	<b>σάφα</b> <i>clearly, evidently</i>
<b>*εἰμί, ἔσομαι</b> <i>be, be possible</i>	<b>συναινέω, -αινέσω, -ήνεσα</b> <i>praise; concede, give; agree, consent + inf.</i>
<b>εἰσάπαξ</b> <i>at once, once, already</i>	<b>τολμάω (τολμέω Ionic), τολμήσω, ἐτόλμησα</b> <i>dare, be daring, undertake + inf.</i>
<b>*ἔχω, ἔξω</b> or <b>σχήσω, ἔσχον</b> <i>have, hold; be able + inf.; καλῶς ἔχειν to be well</i>	<b>φάσκω</b> <i>say, affirm, assert</i>
<b>*καλέω, καλέω, ἐκάλεσα</b> <i>call</i>	<b>*φέρω, οἶσω, ἤνεγκα</b> or <b>ἤνεγκον</b> <i>bring, bear, carry; endure</i>
<b>λακέω</b> <i>scream, shout; utter</i>	<b>χωρίς</b> <i>apart from, separately + gen.</i>
<b>*λέγω, λέξω</b> or <b>ἔρέω, ἔλεξα</b> or <b>εἶπον</b> <i>say, tell, speak</i>	<b>ὥδε</b> <i>in this wise, thus</i>

### Adjectives, Nouns, Pronouns

<b>*ἀγαθός, ἀγαθή, ἀγαθόν</b> <i>good, noble</i>	<b>*μόνος, μόνη,μόνον</b> <i>only, sole, alone, solitary; one</i>
<b>αἰσχρός, αἰσχρά, αἰσχρόν</b> <i>shameful, disgraceful, ugly, base</i>	<b>*πᾶσα, πάσης ἢ</b> <i>all, each, whole</i>
<b>αἰσχύνη, αἰσχύνης ἢ</b> <i>shame, dishonor</i>	<b>ποῖος, ποία, ποῖον</b> <i>of what sort</i>
<b>βλέπων, βλέποντος ὁ</b> <i>looking at, seeing</i>	<b>σοφός, σοφή, σοφόν</b> <i>wise</i>
<b>*δύο</b> <i>two</i>	<b>σωτήριον, σωτηρίου τό</b> <i>safety, security</i>
<b>δῶρημα, δωρήματος τό</b> <i>gift, present</i>	<b>τόξον, τόξου τό</b> <i>bow</i>
<b>ἔρδων, ἔρδοντος ὁ</b> <i>doing</i>	<b>Τροία, Τροίας ἢ</b> <i>Troy</i>
<b>*κεῖνος = ἐκεῖνος</b>	<b>ψευδής, ψευδές</b> <i>false</i>
<b>κέρδος, κέρδεος (-ους) τό</b> <i>gain, profit</i>	<b>ψεῦδος, ψεύδεος (-ους) τό</b> <i>falsehood, lie</i>
<b>*μανθάνων, μανθάνοντος ὁ</b> <i>learning, learning how to; understanding</i>	

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, specify the noun they agree with in gender, number, and case.

σὲ σοφὸν τε καὶ ἀγαθὸν σὲ καλέουσιν ἄμα.

Check your answers with those in the Answer Key.

**Module 23 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

### Nouns

δῆμος, δήμου ὁ *people*

στρατηγός, στρατηγοῦ ὁ *general*

τρόπος, τρόπου ὁ *way, manner, turn; (pl.) character*

υἴος, υἱοῦ ὁ *son, child*

ψυχή, ψυχῆς ἡ *life, soul, spirit*

### Verbs

ἀπόλλυμι, ἀπολέω, ἀπώλεσα (trans.) or ἀπωλόμην (intrans.), ἀπολώλεκα (trans.) or ἀπόλωλα (intrans.), -----, ----- *kill, lose; (mid. and intrans.) die, cease to exist*

γράφω, γράψω, ἔγραψα, γέγραφα, γέγραμμαι, ἐγράφη *write*

δείκνυμι, δείξω (δέξω), ἔδειξα (ἔδεξα), δέδειχα, δέδειγμαι, ἐδείχθην *show, display*

χρή (inf. χρῆναι < χρή + εἶναι; imp. ἐχρήν or χρήν < χρή + ἦν; fut. χρήσει), χρήσται (χρή + ἔσται) *it is necessary + inf.*

## Etymology Corner XXIII by Dr. E. Del Chrol

### Technical Terms 19, Parts of Speech

**Verbs, cont.** As with **tense** and **tense** being unrelated homonyms, grammatical **mood** comes from a different root than that of your emotional mood. Grammatical **moods**

are not about how a verb is feeling, but which *mode of expression* it is in. In fact, **mode** shifted to **mood** in Middle English and is attested in grammatical texts around 1450 CE. Though identifying **indicatives**, **optatives**, and **subjunctives** may make you cranky some days, that's your problem, not Greek's. Those poor verbs are just trying to signify a quality of the verb. Each of the moods is aptly named as well.

- We already discussed **infinitives** a little bit earlier. **Imperatives** come from the Latin *command* (**imperare**) and are used for *ordering* people to do things. The Greek for **imperative** is **προστακτικός**, and you can see what gives us the English **tactic** at the root of it. Think of the English adjective **imperative** meaning *something that you have to do as if you were commanded to do it*.
- **Indicative** statements *indicate* something about *reality*, that is, they *speak towards* something (Latin **in** + **dicare**). Your pointer finger is also called your index finger, and comes from the same root. It makes sense because when you are *pointing something out*, *speaking towards* an object, you are probably pointing at it with your index finger. **Indicatives** *point at* what happens or happened for real (at least as the speaker asserts it is).
- **Optatives** and **subjunctives** feel similar in their ways of describing hypothetical or supposed situations, though be careful because sometimes it's for primarily grammatical reasons as you will see. The **opt** part of **optative** you recognize as meaning to *choose*, or *desire*, or *wish for*, hence its use in Greek grammar, the term deriving from Latin. **Subjunctive** is a little trickier. It comes from *joined underneath* (**jungere**, like in **junction** or **conjunction** which we met before + **sub**, like a submarine which goes *under* the water). Even though there are a few independent uses of the **subjunctive**, they are mostly found in **subordinate clauses**, so they are in a way *attached under* the main idea.

**What to Study and Do 23.** Before moving on to the next module, make sure that you have memorized the verb endings for the imperfect and the aorist and that you can decline these tenses from memory. Also make sure you know how to put augments on and take them off when forming the imperfect and aorist tenses. Finally, have a good understanding of the aspectual differences between the aorist and the imperfect tenses.

**Learning Tip 23: Use Word Numbers.** Remembering dates and long strings of numbers is challenging. Consider the phrase,

American presidential candidates

and this number

347 294 012 157 211 10

Which is easier to remember, the number or the phrase? The phrase, of course. In this learning tip, you learn how to use word numbers in order to remember dates. Each number from 0–9 represents specific sounds.

0 = soft c (dice), s, and z

1 = d and t

2 = n

3 = m

4 = r

5 = l

6 = soft ch (Chigago), sh, soft g (gym), and j

7 = hard c (coat), hard g, k

8 = f and v

9 = b and p

The vowel sounds, **a, e, i, o, u** and the letters **w, h, y** are not represented by a number. They are blanks. The word **cave** represents the number 78. The word **lamely** from stepping into Herakleitos' river represents the number 535. The words **leaven** from Anne of Green Gables' making bread as she reads Anakreon's lost corpus represents the number 582. For Mimnermos the word **James** of Jesse **James**' making fun of me because **I'm nervous** to eat a bun filled with snake eyes represents the number 630. **Shims** that I use to remove **sap** from my **shoe** for Sappho also represents the number 630. The television was invented in 1926. **Punch** represents the number 926. You can imagine yourself punching the TV to make it come to life. For the number 1926, we only represent the last three numbers. In 1942 the first computer was invented. Imagine a computer the shape and size of a **barn** being assembled in an even bigger **barn** by **barn** yard animals. The one is again omitted. Remember this number,

347 294 012 157 211 10?

The phrase **American presidential candidates** represents it:

**Am** (3) **er** (4) **ic** (7) **an** (2) **p** (9) **r** (4) **es** (0) **id** (1) **en** (2) **t** (1) **ial** (5)  
**c** (7) **an** (2) **d** (1) **id** (1) **at** (1) **es** (0).

For additional strategies in using numbers as a way to remember essential information, read Kevin Horsley's book *Unlimited Memory* (2014) and Tony Buzan's *Use Your Perfect Memory* (1990).

## Module 24

# Contract Verbs

---

## The Verb

In Greek and in English verbs have the same definition and functions. Verbs are words that represent actions (**throw**) and states of being (**be** or **exist**). They differ in the same fundamental way that Greek nouns differ from their English counterparts: they use endings to create meaning in a way that English does not. The Greek verb (ῥῆμα) in its finite form has an **ending** that indicates what **person** and **number** the **subject** is. The Greek infinitive has an ending that indicates that it is unmarked for **person** and **number**.

## Contract Verbs

As you have seen in Modules 10, 17, and 19, contractions **occur** when the stem of the first or second principal part ends in an alpha or epsilon. Contractions also occur when the stem ends in an omicron. These vowels contract with the initial vowel or diphthong of the ending in specific ways.

## Accenting Contract Verbs

When creating the form of a contract verb, you must accent before you contract: ποιῶμεν < ποιέομεν, not ποίουμεν.

## Contract Verbs in Alpha

If the stem of principal part I or II ends in alpha, the alpha contracts with the endings in accordance with the following chart:

α + ε	>	ᾶ	α + ο	>	ω
α + ει	>	ᾷ	α + οι	>	ω
α + η	>	ᾶ	α + ου	>	ω
α + η	>	ᾷ	α + ω	>	ω

## Present Indicative Active of ὁράω

To the present active, middle, and passive tense stem **ὄρα-**, add the correct endings.

Verb Form	English Equivalent	Person and Number
ὁρῶ (ὁράω)	<i>I see</i>	1 <sup>st</sup> person singular
ὁρᾷς (ὁράεις)	<i>you see</i>	2 <sup>nd</sup> person singular
ὁρᾷ (ὁράει)	<i>he, she, it sees</i>	3 <sup>rd</sup> person singular
ὁρῶμεν (ὁράομεν)	<i>we see</i>	1 <sup>st</sup> person plural
ὁρᾶτε (ὁράετε)	<i>you see</i>	2 <sup>nd</sup> person plural
ὁρῶσι (ν) (ὁράουσι (ν))	<i>they see</i>	3 <sup>rd</sup> person plural

## Present Infinitive Active of ὁράω

To the tense stem **ὄρα-**, add the active infinitive ending.

ὁρᾶν (ὁράειν < ὁράεεν)

- Note the absence of the iota subscript.

## Imperfect Indicative Active of ὁράω

To the augmented tense stem **ἔωρα-**, add the correct endings.

Verb Form	English Equivalent	Person and #
ἔωρων (ἔωραον)	<i>I was seeing, used to see, saw</i>	1 <sup>st</sup> person singular
ἔωρᾷς (ἔωραεις)	<i>you were seeing, used to see, saw</i>	2 <sup>nd</sup> person singular
ἔωρᾷ (ἔωραει)	<i>he, she, it was seeing, used to see, saw</i>	3 <sup>rd</sup> person singular
ἔωρῶμεν (ἔωράομεν)	<i>we were seeing, used to see, saw</i>	1 <sup>st</sup> person plural
ἔωρᾶτε (ἔωράετε)	<i>you were seeing, used to see, saw</i>	2 <sup>nd</sup> person plural
ἔωρων (ἔωραον)	<i>they were seeing, used to see, saw</i>	3 <sup>rd</sup> person plural

1. nu-movable is NEVER added to the third person singular of the imperfect indicative active of contracted verbs. Thus **ἔώρα** but **ἔβιάδιζε (ν)**.
2. The accent on a contracted ultima is a circumflex. Accents elsewhere are determined by the rules for possibilities of accent.

## Contract Verbs in Epsilon

If the stem of principal part I or II ends in epsilon, the epsilon contracts with the endings in accordance with the following chart:

ε + ε	>	ει	ε + ο	>	ου
ε + ει	>	ει	ε + οι	>	οι
ε + η	>	η	ε + ου	>	ου
ε + η	>	η	ε + ω	>	ω

## Present Indicative Active of δοκέω

To the present active, middle, and passive tense stem **δοκε-**, add the correct endings.

Verb Form	English Equivalent	Person and Number
δοκῶ (δοκέω)	<i>I think</i>	1 <sup>st</sup> person singular
δοκεῖς (δοκέεις)	<i>you think</i>	2 <sup>nd</sup> person singular
δοκεῖ (δοκέει)	<i>he, she, it thinks</i>	3 <sup>rd</sup> person singular
δοκοῦμεν (δοκέομεν)	<i>we think</i>	1 <sup>st</sup> person plural
δοκεῖτε (δοκέετε)	<i>you think</i>	2 <sup>nd</sup> person plural
δοκοῦσι (ν) (δοκέουσι (ν))	<i>they think</i>	3 <sup>rd</sup> person plural

## Present Infinitive Active of δοκέω

To the present active, middle, and passive tense stem **δοκε-**, add the active infinitive ending.

δοκεῖν (δοκέειν)

## Imperfect Indicative Active of δοκέω

To the augmented tense stem **έδοκ-**, add the correct endings.

Verb Form	English Equivalent	Person and #
έδόκουν (έδόκεον)	<i>I was thinking, used to think, thought</i>	1 <sup>st</sup> person singular
έδόκεις (έδόκεες)	<i>you were thinking, used to think, thought</i>	2 <sup>nd</sup> person singular
έδόκει (έδόκεε)	<i>he, she, it was thinking, used to think, thought</i>	3 <sup>rd</sup> person singular
έδοκοῦμεν (έδοκέομεν)	<i>we were thinking, used to think, thought</i>	1 <sup>st</sup> person plural
έδοκεῖτε (έδοκέετε)	<i>you were thinking, used to think, thought</i>	2 <sup>nd</sup> person plural
έδόκουν (έδόκεον)	<i>they were thinking, used to think, thought</i>	3 <sup>rd</sup> person plural

1. nu-movable is NEVER added to the third person singular of the imperfect indicative active of contracted verbs. Thus **έδόκει** but **έβάδιζε (ν)**.
2. The accent on a contracted ultima is a circumflex. Accents elsewhere are determined by the rules for possibilities of accent.

## Contract Verbs in Omicron

If the stem of principal part I or II ends in omicron, the omicron contracts with the endings in accordance with the following chart:

ο + ε	>	ου	ο + ο	>	ου
ο + ει	>	οι	ο + οι	>	οι
ο + η	>	ω	ο + ου	>	ου
ο + η	>	οι	ο + ω	>	ω

## Present Indicative Active of αξιόω

To the present active, middle, and passive tense stem **άξιο-**, add the correct endings.

Verb Form	English Equivalent	Person and Number
ἀξιῶ (ἀξιόω)	<i>I esteem</i>	1 <sup>st</sup> person singular
ἀξιοῖς (ἀξιόεις)	<i>you esteem</i>	2 <sup>nd</sup> person singular
ἀξιοῖ (ἀξιόει)	<i>he, she, it esteems</i>	3 <sup>rd</sup> person singular
ἀξιοῦμεν (ἀξιόομεν)	<i>we esteem</i>	1 <sup>st</sup> person plural
ἀξιοῦτε (ἀξιόετε)	<i>you esteem</i>	2 <sup>nd</sup> person plural
ἀξιοῦσι (ν) (ἀξιόουσι (ν))	<i>they esteem</i>	3 <sup>rd</sup> person plural

## Present Infinitive Active of ἀξιόω

To the present active, middle, and passive tense stem **ἀξιο-**, add the active infinitive ending.

ἀξιοῦν (ἀξιόειν < ἀξιόεεν)

1. Note the absence of the iota.

## Imperfect Indicative Active of ἀξιόω

To the augmented tense stem **ἠξιο-**, add the correct endings.

Verb Form	English Equivalent	Person and #
ἠξιουν (ἠξιοον)	<i>I was esteeming, used to esteem, esteemed</i>	1 <sup>st</sup> person singular
ἠξιους (ἠξιοες)	<i>you were esteeming, used to esteem, esteemed</i>	2 <sup>nd</sup> person singular
ἠξιου (ἠξιοε)	<i>he, she, it was esteeming, used to esteem, esteemed</i>	3 <sup>rd</sup> person singular
ἠξιοῦμεν (ἠξιόομεν)	<i>we were esteeming, used to esteem, esteemed</i>	1 <sup>st</sup> person plural
ἠξιοῦτε (ἠξιόετε)	<i>you were esteeming, used to esteem, esteemed</i>	2 <sup>nd</sup> person plural
ἠξιουν (ἠξιοον)	<i>they were esteeming, used to esteem, esteemed</i>	3 <sup>rd</sup> person plural

1. nu-movable is NEVER added to the third person singular of the imperfect indicative active of contracted verbs. Thus ἤξιου but ἐβάδιζε (ν).
2. The accent on a contracted ultima is a circumflex. Accents elsewhere are determined by the rules for possibilities of accent.

**Practice Translating Contract Verbs.** Translate the below sentences, adapted from a variety of ancient Greek writers. To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending or function, remember to use the **Case and Function Chart** in Appendix I and the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII to assist you. After you finish translating each sentence, check your understanding with the answer in the Answer Key. After you have read through all of the sentences once, read them again at least two more times. In each subsequent reading, your understanding improves.

1. ταύτην μὲν οὖν χρή νομίζειν οὐ τὴν αἰτίαν τῶν πάντων κακῶν εἶναι (Lysias).
2. μετὰ δὲ ταύτην ἡ Δράκοντος πολιτεία ἦν, ἐν ἣ καὶ τῶν νόμων ἀριθμὸν ἔγραψε πρῶτον. ἐν ἐκείνοις τοῖς νόμοις μία ζημία, θάνατος. οἱ θεομοὶ ἐκαλοῦντο χαλεποί.
3. ὁ μὲν τὰ ἔπη ἐν ἐλαφρῷ ποιεῖ καὶ ἄπαρνός ἐστι μὴ νοσέειν· οἱ δὲ αὐτῷ πιστεύουσιν ὥστε αὐτὸν κτείνουσι καὶ ἐσθίουσι (Herodotos).
4. αἱ γυναῖκες δοκοῦσιν ἐμοὶ ταυτὰ\* τοῖς ἀνδράσι ποιεῖν. \*ταυτὰ = τὰ αὐτά
5. τὴν αὐτὴν ζημίαν καὶ ἐπὶ ταῖς παλλακαῖς τε καὶ γυναῖξιν ἤξιου γίγνεσθαι (Lysias).
6. πίστεις οὐ γὰρ ἔχω εἰπεῖν ἀλλ' ἢ ταύτας ὅτι οὐδὲν εἰς τοῦτον πρότερον ποιήσω ἢ πρὸς αὐτοὺς λέγω. αἰροῦμαι λέγειν πρῶτον μᾶλλον ἢ ποιεῖν.
7. οὐ γὰρ ἀξιῶ οὐτ' ἐγὼ φεύγειν τὴν ἐμαυτοῦ πατρίδα οὔτε ἀξιῶ τοῦτον τοσαύτην δίκην παρ' ἐμοῦ λαβεῖν.
8. μετὰ δὲ ταῦτα, ἐπειδὴ ἔκτεινεν οὐς αὐτὸς περὶ πλείστου ποιεῖται, δρόμῳ ἔφυγε.
9. ἐπεὶ ταῦτα πρὸς ἐμαυτὸν ἐνόουν, ἔγνω ὡς γραῦς ἐμὲ διδράσκειν ἔτοιμον οὐ βλέπει (Lucian).
10. οἶδα ὅτι αὐτὸς φέρω εὐγενῶς τὰ ἐν ποσὶ καὶ προθύμως βαδίζω καὶ μὴ νοῶ τὰ κακὰ ἃ οἶσω. ἐδόκει ἐμοὶ φεύγειν τάχιστα (Lucian).

### Adverbs, Conjunctions, and Verbs

\*αἰρέω, αἰρήσω, εἶλον (ἐλεῖν) *take*, \*καλέω, καλέω, ἐκάλεσα *call*  
*seize, grab, capture; (mid.) choose*

*ἀξιόω, ἀξιόσω, ἠξιόσω <i>deem worthy, think fit + 'x' in acc. + inf.; expect + 'x' in acc. + inf; to deem 'x' in acc. worthy of 'y' in gen.</i>	κτείνω, κτενέω, ἔκτεινα <i>or</i> ἔκτανον <i>kill, slay, slaughter</i>
βαδίζω, βαδιέω <i>or</i> βαδίσω, ἐβάδισα <i>go, walk</i>	*λαμβάνω, λήψομαι, ἔλαβον <i>take, receive; capture</i>
βλέπω, βλέψω, ἔβλεψα <i>see, have the power of sight</i>	*λέγω, λέξω <i>or</i> ἐρέω, ἔλεξα <i>or</i> εἶπον <i>say, tell, speak</i>
*γίγνομαι, γενήσομαι, ἐγενόμην <i>be, be born, happen, become</i>	νοέω, νοήσω, ἐνόησα <i>or</i> ἔνωσα <i>perceive by the eyes, observe, notice; intend</i>
*γιγνώσκω, γνώσομαι, ἔγνω <i>know, recognize; decide + inf.</i>	*νομίζω, νομιέω, ἐνόμισα <i>believe, think, have the custom of, hold as custom</i>
*γράφω, γράψω, ἔγραψα <i>write</i>	νοσέω, νοσήσω, ἐνόσησα <i>be sick, ail</i>
διδράσκω, δράσομαι, ἔδρη <i>run away, escape</i>	*ὁράω (ἐώραον), ὄψομαι, εἶδον (ἰδεῖν) <i>see</i>
*δοκέω, δόξω, ἐδοξα <i>seem, think; seem best, think best + inf.</i>	πιστεύω, πιστεύσω, ἐπίστευσα <i>trust, believe, confide in, rely on + dat.</i>
*ἔγνω (γιγνώσκω) <i>I thought</i>	*ποιέω, ποιήσω, ἐποίησα <i>do, make, cause; (mid.) consider</i>
*εἰπεῖν > λέγω	προθύμως <i>eagerly, earnestly</i>
ἐπειδή <i>when, since</i>	*φέρω, οἶσω, ἤνεγκα <i>or</i> ἤνεγκον <i>bring, bear, carry; endure</i>
ἐσθίω, ἔδομαι, ἔφαγον <i>or</i> ἤδεσα <i>eat</i>	*φεύγω, φεύξομαι, ἔφυγον <i>flee; be banished, be in exile; be a defendant</i>
εὐγενῶς <i>well, nobly</i>	*χρή (inf. χρῆναι; imp. ἐχρῆν <i>or</i> χρῆν; fut. χρήσει), χρήσται <i>it is necessary + inf.</i>
*ἔχω, ἔξω <i>or</i> σχήσω, ἔσχον <i>have, hold; be able + inf.; καλῶς ἔχειν to be well</i>	

### Adjectives, Nouns, and Pronouns

αἴτιος, αἰτιά, αἴτιον *responsible for, the cause of, guilty of + gen.*      ἐτοῖμος, ἐτοίμη, ἐτοῖμον *at hand, ready, prepared, able + inf.*

*ἀληθής, ἀληθές <i>true</i>	ζημία, ζημίας ἢ <i>loss, damage, penalty</i>
*άνήρ, άνδρός ὁ <i>man, husband</i>	θάνατος, θανάτου ὁ <i>death</i>
*ἄξιος, ἀξιά, ἄξιον <i>worthy, deserving</i> + gen.	θεσμός, θεσμοῦ ὁ <i>law</i>
ἄπαρνος, ἄπαρνον <i>denying</i> + inf. or gen.	*κακός, κακή, κακόν <i>bad, evil,</i> <i>cowardly</i>
*ἄριθμός, ἀριθμοῦ ὁ <i>number</i>	*νόμος, νόμου ὁ <i>law, custom</i>
γραῦς, γραός ἢ <i>old woman</i>	παλλακή, παλλακῆς ἢ <i>concubine</i>
*γυνή, γυναικός ἢ <i>woman, wife</i>	πίστις, πίστεως (-ιος) ἢ <i>faith, honesty,</i> <i>trust, promise</i>
*δίκη, δίκης ἢ <i>custom, usage;</i> <i>judgment; order, right; penalty,</i> <i>sentence; lawsuit</i>	πολιτεία, πολιτείας ἢ <i>government,</i> <i>commonwealth, constitution</i>
Δράκων, Δράκοντος ὁ <i>Drako, an</i> <i>Athenian lawgiver, living about the</i> <i>7th century B.C.E.</i>	πούς, ποδός ὁ <i>foot; κατὰ πόδας on</i> <i>the heels</i>
δράκων, δράκοντος ὁ <i>a snake</i>	*πρότερος, προτέρᾱ, πρότερον <i>prior, before, sooner</i>
δρόμος, δρόμου ὁ <i>course, race,</i> <i>running; flight, escape; race-course</i>	*πρῶτος, πρώτη, πρῶτον <i>first, for</i> <i>the present, just now</i>
*ἑμαυτοῦ, ἑμαυτῆς, ἑμαυτοῦ <i>myself</i>	*τοσοῦτος, τοσαύτη, τοσοῦτο <i>so</i> <i>much, so many</i>
ἔπος, ἔπεος (ἔπους) τό <i>word, speech;</i> <i>song; saying; verse</i>	

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Translating.** Translate the sentences below, which have been adapted from Euripides' *Helen* (Ἑλένη). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Γραῦς:** τίς πρὸς πύλαις; οὐκ ἀπαλλάξῃ δόμων; πρὸς αὐλείοις στήσεις πύλαις ὄχλον παρέχων δεσπότηις; εἰ σὺ εἶ Ἕλληνα, καταθανῆ· αὐτοῖς γὰρ οὐκ ἐπιστροφαί.

**Μενέλαος:** ὦ γραῖα, σοὶ τὰ αὐτὰ ταῦτ' ἔπη καὶ ἄλλως λέγειν ἔξεστι· πείσομαι γὰρ ἀλλὰ δεῖ ἀνιέναι λόγον.

- 5 **Γραῦς:** χρὴ δ' ἀπέρχεσθαι. ἐμοὶ γὰρ τοῦτο πρόσκειται, ξένη· ἔξεστι μηδένα πελάζειν τοῖς Ἑλλήνων δόμοις.

**Μενέλαος:** τί προσειλέεις χεῖρα καὶ με ὠθῆ βία;

**Γραῦς:** πείθη οὐδὲν τούτων ἂ λέγω. σὺ δ' αἴτιος.

**Μενέλαος:** κελεύω σοὶ ἀγγέλλειν δεσπότηις τοῖς σοῖς . . .

- 10 **Γραῦς:** πικρῶς ἄρ' οἶμαι γ' εἰ ἀγγέλλω τοὺς σοὺς λόγους.

**Μενέλαος:** . . . ναυαγὸς ἦκω ξένος, ἀσύλητον γένος.

**Γραῦς:** ὦρα οἶκον πρὸς ἄλλον νῦν ἀντὶ τοῦδ' ἔρχεσθαι.

**Μενέλαος:** οὐκ, ἀλλ' ἔσω παρελεύσομαι καὶ σὺ μοι πείση.

**Γραῦς:** ὀχληρῶς ἔχεις καὶ τάχ' ὠθήσομαι βία.

- 15 **Μενέλαος:** τὰ κλεινὰ ποῦ ἐστὶ μοι στρατεύματα;

**Γραῦς:** χῶρός τις ἵνα που σεμνὸς εἶ ἀλλ' οὐκ ἐνθάδε.

**Μενέλαος:** ὦ δαῖμον, ὡς ἀνάξιν ἀτιμούμεθα.

### Adverbs and Verbs

**ἀγγέλλω, ἀγγελέω, ἠγγειλα**  
*announce, report, tell*

**καταθνήσκω, καταθανέομαι,**  
**κατέθανον** *die, perish*

**ἄλλως** *otherwise, differently*

**\*κελεύω, κελεύσω, ἐκέλευσα** *bid,*  
*order, command*

**ἀνίημι, ἀνήσω, ἀνήκα** *send up or*  
*forth; let go; abate; loose; allow + inf.;*  
*dissolve*

**\*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον**  
*say, tell, speak*

**ἀπαλλάττω, ἀπαλλάξω, ἀπήλλαξα**  
*set free, release, deliver from; escape;*  
*depart*

**οἶμαι** *I think*

**ἀπέρχομαι, ἀπελεύσομαι, ἀπῆλθον**  
*depart, leave*

**ὀχληρῶς** *bothersome, irksome*

**ἀτιμόω, ἀτιμώσω, ἠτίμωσα**  
*dishonor, punish*

**παρέρχομαι, παρελεύσομαι,**  
**παρήλθον** *come forward, pass by, go*  
*by*

*δεῖ <i>it is necessary</i> + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν <i>it is necessary to come</i>	*πείθω, πείσω, ἔπεισα <i>persuade</i> + inf.; (mid. or pass.) <i>listen to, obey</i> + dat. or gen.
*εἰμί, ἔσομαι <i>be, be possible</i>	πελάζω, πελάσω, ἐπέλᾳσα <i>approach, come near</i> + dat.
ἐνθάδε <i>here</i>	πικρῶς <i>bitterly</i>
ἔξεστι <i>it is possible</i>	ποῦ <i>where, in what place</i>
*ἔρχομαι, ἐλεύσομαι, ἦλθον <i>come, go</i>	προσειλέω, προσειλήσω <i>press, force</i>
ἔσω <i>within, inside</i>	πρόσκειμαι <i>be placed at; lie by, lie upon</i>
*ἔχω, ἔξω or σήσω, ἔσχον <i>have, hold; be able</i> + inf.; καλῶς ἔχειν <i>to be well</i>	τάχα <i>quickly, presently; perhaps</i>
*ἦκω, ἦξω <i>have come, be present</i>	*χρή (inf. χρήναι; imp. ἐχρήν or χρήν; fut. χρήσει), χρήσται <i>it is necessary</i> + inf.
*ἵστημι, στήσω, ἔστηκα <i>stand, make stand, place</i>	ώθέω, ώθήσω, ώθησα <i>push, shove, thrust; (mid.) press forward</i>

### Adjectives, Nouns, Pronouns

αἷτιος, αἷτιᾶ, αἷτιον <i>responsible, guilty</i>	κλεινός, κλεινή, κλεινόν <i>famous</i>
*ἄλλος, ἄλλη, ἄλλο <i>another, other</i>	*λόγος, λόγου ὁ <i>word, speech, story; reason, account</i>
ἀνάξιος, ἀναξιά, ἀνάξιον (-ος, -ον) <i>unworthy</i> + gen.	ναυαγός, ναυαγόν <i>shipwrecked</i>
ἀσύλητος, ἀσύλητον <i>inviolable</i>	ξένος (ξεῖνος), ξένου (ξεῖνου) ὁ <i>stranger; guest-friend</i>
αὔλειος, αὔλειά, αὔλειον (-ος, -ον) <i>of the courtyard</i>	οἶκος, οἴκου ὁ <i>house, palace</i>
βία, βίας ἢ <i>strength, force</i>	ὄχλος, ὄχλου ὁ <i>throng, mob; trouble</i>
*γένος, γένεος (-ους) τό <i>race, kind, sort; birth, origin</i>	*παρέχων, παρέχοντος ὁ <i>furnishing; causing; allowing</i>
γραιᾶ, γραιᾶς ἢ <i>old lady</i>	πύλη, πύλης ἢ <i>gates</i>

δαίμων, δαίμονος ὁ <i>god, deity</i>	σεμνός, σεμνή, σεμνόν <i>revered, holy</i>
δεσπότης, δεσπότης ὁ <i>master</i>	*σός, σή, σόν <i>your</i>
δόμος, δόμου ὁ <i>house, houses</i>	στράτευμα, στρατεύματος τό <i>campaign; army</i>
*Ἕλλην, Ἕλληνας ἢ ὁ <i>Greek</i>	*χείρ, χειρός ἢ (dat pl. χερσίν) <i>hand; force, army</i>
ἔπος, ἔπος (ἔπους) τό <i>word, speech; song; saying; verse</i>	χῶρος, χώρου ὁ <i>ground, place</i>
ἐπιστροφή, ἐπιστροφῆς ἢ <i>turning; business</i>	ῶρα, ὥρας ἢ <i>season, period, time</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, specify the noun they agree with in gender, number, and case.

ὀχληρῶς ἔχεις καὶ τάχ' ὠθήσομαι βία.

Check your answers with those in the Answer Key.

## Prophecy and Seers

Many Greeks believed in the existence of a multitude of divine beings and believed that the deities took such an interest in mortal affairs that they intervened, caused events to happen, and predicted the future. Seers or prophets served as intermediaries between the divine and mortal spheres. The Greeks consulted seers for a variety of different reasons including decisions like should they marry, should they go to war, and who their parents were. Called a bastard while dining at a banquet, Oidipous consulted the oracle at Delphi to find out who his parents were. Uncertain about whether he should wage war against the Persians, Kroisos (Croesus), king of the Lydians, consulted many oracles to determine which ones were genuine. Kroisos' test affirmed the validity of the oracle of Apollo at Delphi. Kroisos offered the oracle abundant gifts and asked if he should wage war against the Persians. To both Oidipous and Kroisos the oracle gave ambiguous answers. To Oidipous it replied that he would kill his dad and marry his mom. To Kroisos it replied that if he went to war, he would destroy a great empire. Oidipous tried to keep the oracle's prediction from coming true by avoiding his parents. In fleeing from the prophecy and whom

he thought were his parents, Oidipous fulfilled it, killing his biological dad Laios and marrying his birth mother Jocasta. Kroisos waged war against the Persians and destroyed a great empire, his own. To the common question of marrying, the Delphic oracle gave straightforward yes or no answers. Consulting the oracle about possibly doing something that was considered wrong—like handing over to an enemy someone to whom you have granted asylum—could result in divine vengeance and your death (Herodotos, Book I.159). When the Greeks, intent on sailing to Troy to recover Helen, were at Aulis stranded by contrary winds, they consulted a seer who replied that favorable winds would be granted if Agamemnon sacrificed his daughter Iphigeneia to the goddess Artemis. It may be that Artemis' demand for a sacrifice was her divine punishment of Agamemnon for wanting to wage the Trojan war, causing much needless death and suffering. Dreams and portents also serve as intermediaries, giving mortals an indication of what may or may not happen. Today prediction, prophecy, and portents remain an integral part of our culture and play a significant role in literature, in science, and in people's belief systems. Einstein's theory of relativity predicts that the past, present, and future all exist concurrently. Time has been proven to be relative, slowing down the faster we approach the speed of light. If the future is already here, does this mean that prediction is merely the statement of what already is?

**Module 24 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

### Adjective and Nouns

ἡμέρᾱ, ἡμέρᾱς ἡ *day*

ἵππεύς, ἵππηος (ἵππέως) ὁ *knight, cavalryman; horseman, rider*

ἵππος, ἵππου ἡ ὁ *horse; (fem.) cavalry*

νέος, νέᾱ, νέον *new, fresh, young; strange, unexpected*

ποταμός, ποταμοῦ ὁ *river*

τέλος, τέλειος (τέλους) τό *end, boundary; power; office; (acc.) finally*

τόπος, τόπου ὁ *place, spot*

### Verbs

πάσχω, πείσομαι, ἔπαθον, πέπονθα, -----, ----- *suffer, have done to one*

φεύγω, φεύζομαι, ἔφυγον, πέφευγα, -----, ----- *flee; be banished; be in exile; be a defendant*

## Etymology Corner XXIV by Dr. E. Del Chrol

### Technical Terms 20, Parts of Speech

**Verbs, cont.** The three **voices** (from Latin **vox** *voice*) in Greek sit pretty close to the Latin roots.

- **Active voice** is where the subject is *doing* the action, and is so called from the Latin verb **agere** meaning *to do*. An actor is a person who *acts*, as is an agent, both coming from different principal parts of the same verb.
- **Passive voice** occurs when the subject is *enduring* the verb, and comes from the Latin **patior** meaning *to suffer*. A patient, a person who is *suffering* in a hospital, comes from the same root as does **passion**, which is an emotion you don't control but you have to *endure*. By the way, the *person who is doing the action in a passive sentence* is called the **agent**.
- **Middle voice** is a good old fashioned English translation of the Greek μέση διάθεσις, or *placed in the middle* between active and passive.
- **Deponent verbs**, verbs that look **passive** but are **active** like ἔρχομαι, have simply been *placed aside* (**de**, *aside*, like deposit or derail, and **ponere**, like postpone, to *put* something off until later) their active endings.

**What to Study and Do 24.** Before moving on to the next module, make sure that you are able to accent and to contract stem vowels with endings. Also make sure that you understand how to translate and identify each form.

**Learning Tip 24: Continuous and Discontinuous Learning.** We can program machines to memorize and to analyze, both left brain functions. We use the creative right side of the brain differently. When we first encounter new things, the right half of the brain processes them. This learning is discontinuous because it does not process information through analysis and logic. Rather, it engages in lantern-type processing, taking in a lot of information without applying rules. We can program a machine to accent Greek words accurately. We cannot program a machine to create new ways of thinking about culture, language, and living well. Discontinuity enables new insights, different ways of thinking, and the reframing of information in unexpected ways.



## Module 25

# The Infinitive in Indirect Statement and πρίν- and ὥστε-Clauses

---

## The Infinitive

Remember that in English and in Greek the infinitive is unmarked for person and for number. It is classified as a verbal noun and is best understood by thinking of its function as completing or enhancing the meaning of adjectives, clauses, nouns, and verbs. This is why the infinitive is referred to as complement. Sometimes classified as a mood, the infinitive is potential in meaning, ἐν δυνάμει, because its action may or may not be realized.

## The Declarative and Dynamic Infinitives

There are two types of infinitives, the declarative and the dynamic. You learned about the dynamic infinitive in Module 17. Both the declarative and the dynamic infinitives refer to actions which exist **potentially** or ἐν δυνάμει. The dynamic infinitive is negated by the abverb μή *not*, and not οὐ *not*. οὐ *not* typically negates the **declarative infinitive**, though there are some exceptions. For more on the **declarative** and **dynamic infinitives**, see *CGCG* 51.

## The Declarative Infinitive

The declarative infinitive is referred to as a complement because it completes the meaning of verbs of belief, opinion, and speech, introducing what is referred to as indirect statement. The declarative infinitive expresses the content of someone's speech or belief. Note that this content, as is true of the content of the dynamic infinitive, may or may not be true. In the sentences,

ποιεῖν **φημί** αὐτοὺς ἄ βούλονται,  
*I say that they are doing what they want,*

and

αὐτοὶ μέντοι ἐκ Κρήτης **φασί** εἶναι,  
*they say they are from Krete,*

the subject **I** of **φημί** *I say* and the subject **they** of **φασί** *they say* represent what the speakers believe to be true. Others may disagree. And so the actions of the infinitives **ποιεῖν** *to do* and **εἶναι** *to be* are said to exist potentially. The introductory verbs **φημί** and **φασί** are called head verbs because the action takes place in the head. For more information on the declarative infinitive, see CGCG 51.19–27.

### Examples of verbs of belief and opinion:

**γίγνωσκω** *judge*  
**δοκέω** *think*  
**ἠγέομαι** *believe*  
**λογίζομαι** *reckon*  
**νομίζω** *believe*  
**οἶομαι (οἶμαι)** *think*  
**πιστεύω** *trust*  
**ὑπολαμβάνω** *understand*  
**ὑποπτεύω** *suspect*  
**φαινομαι** *appear*

### Examples of verbs of speaking:

**ἀγγέλλω** *announce*  
**ἀκούω** *hear, am told that*  
**δηλόω** *make clear*  
**λέγω** *say*  
**φημί** *say*

**Practice Translating Direct Statement.** Translate these direct statements. Check yourself with the answers that follow.

1. μετὰ ταῦτα οἱ Καλλατία τοὺς γονέας κατεσθίουσιν (Herodotos).
2. οἱ δ' Ἕλληνες τοὺς πατέρας κατακαύσουσι πυρὶ (Herodotos).
3. νόμος ἐστὶ πάντων βασιλεύς (Herodotos quoting Pindar).
4. δεῖ σέ μὲν οὐδ' ἀντιτείνειν νῦν νήπι' ἀντὶ νηπίων (Euripides).
5. ἐγὼ μὲν οὐκ ἔπεισα αὐτοῦς, πειράεσθαι δὲ ἔδει (Euripides).
6. πείθει δῶρα καὶ θεοῦς· χρυσὸς δὲ κρείσσων πολλῶν λόγων βροτοῖς (Euripides).

**Vocabulary**

<b>ἀντιτείνω</b> <i>repay</i>	<b>κρείσσων, κρείσσονος</b> <i>ὁ better, stronger, greater</i>
<b>*βασιλεύς, βασιλῆος (βασιλέως)</b> <i>ὁ king, chief</i>	<b>*λόγος, λόγου</b> <i>ὁ word, speech, story; reason, account</i>
<b>βροτός, βροτοῦ</b> <i>ὁ mortal</i>	<b>νήπια, νηπίων</b> <i>τά folly, foolishness</i>
<b>γονεύς, γονέως (-εος)</b> <i>ὁ begetter, father, parent</i>	<b>*νόμος, νόμου</b> <i>ὁ law, custom</i>
<b>*δεῖ</b> <i>it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come</i>	<b>*πάντα, πάντων</b> <i>τά all, each, whole</i>
<b>δῶρον, δώρου</b> <i>τό gift</i>	<b>*πατήρ, πατρός</b> <i>ὁ father</i>
<b>*Ἕλλην, Ἑλληνος ἢ ὁ Greek</b>	<b>*πείθω, πείσω, ἔπεισα</b> <i>persuade; (mid. or pass.) listen to, obey + dat. or gen.</i>
<b>*θεός, θεοῦ ἢ ὁ god, goddess, deity</b>	<b>πειράω</b> <i>attempt, undertake</i>
<b>Καλλαταῖαι, Καλλατιῶν οἱ</b> <i>Kallatians, a tribe from India</i>	<b>*πολλοί, πολλῶν οἱ</b> <i>many</i>
<b>κατακαίω, κατακαύσω, κατέκαυσα</b> <i>burn</i>	<b>πῦρ, πυρός</b> <i>τό fire</i>
<b>κατεσθίω, -ἔδομαι, -ἔφαγον</b> <i>eat</i>	<b>χρυσός, χρυσοῦ</b> <i>ὁ gold</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Translations**

1. Next the Kallatians eat their parents.
2. The Greeks will burn their fathers with fire.
3. Custom is king of everything.
4. It is not necessary for you now to repay folly with folly.
5. I did not persuade them but it was necessary to try.
6. Gifts persuade even gods; and to mortals gold is greater than a lot of talk.

**Practice Translating Indirect Statement.** Now translate these same sentences which have been placed in indirect statement. Check yourself with the answers that follow.

1. Δαρείος δὲ ἔφη μετὰ ταῦτα τοὺς Καλλατίας τοὺς γονέας κατεσθίειν.
2. ὁ δὲ ἔφη τοὺς Ἕλληνας τοὺς πατέρας κατακαύσειν πυρί.
3. ὀρθῶς ἔφη Πίνδαρος νόμον πάντων βασιλέα εἶναι.
4. λέγω δεῖν σὲ μὲν οὐδ' ἀντιτείνειν νῦν νήπι' ἀντὶ νηπίων.
5. λέγει ἐμὲ μὲν οὐκ πεῖσαι αὐτούς, πειρᾶσθαι δὲ δεῖν.
6. λέγουσιν πείθειν δῶρα καὶ θεοῦς χρυσὸν δὲ κρείσσονα πολλῶν λόγων βροτοῖς.

### **Vocabulary**

**Δαρείος, Δαρείου ὁ** *Dareios (Darius)*, I the Great, third king of the Akhaimenids, defeated the Magi to come to power; it is estimated that Dareios ruled over 50 million people, about 44% of the world's population c. 550–486

\*ἔφη *he, she, it said*

\*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον *say, tell, speak*

ὀρθῶς *correctly*

**Πίνδαρος, Πινδάρου ὁ** *Pindaros (Pindar)*, a Theban and one of the nine Greek lyric poets, best known for his Odes, c. 522–443

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

### **Translations**

1. And Dareios said that next the Kallatians eat their parents.
2. And he said that the Greeks will burn their fathers with fire.
3. Pindar correctly said that custom is king of everything.
4. I say that it is not necessary for you now to repay folly with folly.
5. She says that I did not persuade them but it was necessary to try.
6. They say that gifts persuade even gods and to mortals, gold is greater than a lot of talk.

Compare and contrast the two sets of sentences, taking careful note of these points:

- The subject of the infinitive is in the accusative case unless the subject of the head verb and the subject of the infinitive are the same.
- The tense of the infinitive stands for the same tense of the finite verb. The present infinitive can stand for an original present indicative or imperfect indicative.
- Each sentence begins with a head verb, **ἔφη, λέγω, λέγουσιν**.

- When you parse, refer to the subject of the infinitive as a subject accusative and to the infinitive as the main verb in indirect statement.

### Practice Translating Subject of Head Verb and Infinitive the Same I.

Sometimes the subject of the head verb and the subject of the infinitive are the same. In the sentence, **you say you can relax on both sides of the tracks**, the subject **you** of **you say** and the subject **you** of **you can relax** are the same. For practice, translate these same sentences which have been changed so that the subject of the head verb and the subject of at least one of the infinitives are the same and indicated by underlining. Check yourself with the answers that follow.

1. οἱ δὲ Καλλαταῖαι ἔφασαν μετὰ ταῦτα τοὺς γονέας κατεσθίειν.
2. οἱ δὲ Ἕλληνας ἔφασαν τοὺς πατέρας κατακαύσειν πυρί.
3. ὀρθῶς ἔφη Πίνδαρος νομίζειν νόμον πάντων βασιλέα εἶναι.
4. λέγεις νομίζειν δεῖν σὲ μὲν οὐδ' ἀντιτείνειν νῦν νήπι' ἀντὶ νηπίων.
5. λέγω μὲν οὐκ πειῖσαι αὐτούς, πειρᾶσθαι δὲ δεῖν.
6. λέγουσιν νομίζειν πείθειν δῶρα καὶ θεοῦς· χρυσὸν δὲ κρείσσονα πολλῶν λόγων βροτοῖς.

### Vocabulary

\*ἔφασαν *they said*

\*νομίζω *believe, think, have the custom of, hold as custom*

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

### **Translations**

1. The Kallatians said that next they ate their parents.
2. The Greeks said that they will burn their fathers with fire.
3. Pindar correctly said that he thinks custom is the king of everything.
4. You say that you think it is not necessary for you now to repay folly with folly.
5. I say that I did not persuade them, but it was necessary to try.
6. They say that they think gifts persuade even the gods and to mortals, gold is greater than a lot of talk.

**Practice Translating Subject of Head Verb and Infinitive the Same II.** As noted above, when the subject of the head verb and the subject of the infinitive are the same, there is no separate subject accusative and all subject modifiers remain nominative. For further practice consider these examples. Check yourself with the answers that follow.

1. νομίζουσιν ἀγαθοὶ εἶναι.
2. νομίζουσιν ἀγαθαὶ εἶναι.
3. νομίζετε ἀγαθοὶ εἶναι.
4. νομίζετε ἀγαθαὶ εἶναι.
5. νομίζομεν ἀγαθοὶ εἶναι.
6. νομίζομεν ἀγαθαὶ εἶναι.
7. νομίζω ἀγαθὴ εἶναι.
8. νομίζω ἀγαθὸς εἶναι.
9. νομίζεις ἀγαθὴ εἶναι.
10. νομίζεις ἀγαθὸς εἶναι.

### Answers

1. They think that they are good (**they** is male).
2. They think that they are good (**they** is female).
3. You think that you are good (**you** is male).
4. You think that you are good (**you** is female).
5. We think that we are good (**we** is male).
6. We think that we are good (**we** is female).
7. I think that I am good (**I** is female).
8. I think that I am good (**I** is male).
9. You think that you are good (**you** is female).
10. You think that you are good (**you** is male).

**Practice Parsing Indirect Statement in English.** Consider these English sentences that are based on a story in Herodotos concerning Kroisos and Adrastos. For each sentence parse the words by specifying which case each word would be in if you translated them into Greek and by explaining what function the case has. It may be helpful to use the **Case and Function Chart**.

1. He said that you will be short-lived and will be killed by an iron spear.
2. You tell me that the dream says I will die by an iron spear.
3. The dream did not say that I will die by a fang.
4. The oracle said that he would destroy a large empire.
5. He said that a mule will never rule.

Check the answers in the Answer Key, making sure that you understand why each word is parsed as it is.

## πρίν-Clauses

*πρίν* *before, until* or *πρίν ἢ before, until* may be followed by a finite verb or by an infinitive. When the main verb is negated, *πρίν* is typically followed by a finite verb of the aorist tense. Otherwise *πρίν* is followed by an infinitive and should be translated by its English equivalent *before*. As with the declarative infinitive in indirect statement, the subject of the infinitive is placed in the accusative case unless the subject of the main verb and the infinitive are the same. When they are the same, there is no separate subject accusative and all subject modifiers remain nominative.

**Practice Translating πρίν-Clauses I.** Translate these sentences, excerpted from Herodotos, which have their subjects changed to the nominative and their infinitives changed to finite verbs. Check yourself with the answers that follow.

1. μέγαλοι γίνονται οἱ Πέρσαι.
2. οἱ Πέρσαι Λυδούς κατεστρέψαντο.
3. σφεῖς ἀνέπλωσαν ἐς τὰς Σάρδεις.
4. Ψαμμήτιχος σφέων ἐβασίλευσεν.
5. οὐκ ἐς Φωκαίην ἤξουσιν καὶ ὁ μύδρος οὗτος ἀνέφανη.

### Vocabulary

ἀναπλώω (ἀναπλέω), ἀναπλώσω, ἀνέπλωσα *sail up*

ἀναφαίνω (-φαίνω, -φανέω, -ἔφηνα, -πέφαγκα or -πέφηνα, -πέφασμαι, -ἔφάνθην or -ἔφάνην) *make to give light; (pass.) be shown forth, appear*

βασιλεύω, βασιλεύσω, ἐβασίλευσα *rule + gen.*

\*γίγνομαι, γενήσομαι, ἐγενόμην *be, be born*

\*ἤκω, ἤξω *have come, be present*

καταστρέφω, -στρέψω, -ἔστρεψα *turn down, trample; (mid.) subdue*

Λυδοί, Λυδῶν οἱ *the Lydians*

\*μέγαλοι, μεγάλων οἱ *big, great, large*

μύδρος, μύδρου ὁ *lump of iron*

Πέρσης, Πέρσου (-εω) ὁ *a Persian*

Σάρδεις, -εων (-ων) αἱ (Σάρδεις (acc.)) *Sardis, capital of Lydia, and principal city of Persia, located near the coast of Asia Minor*

Φωκαίη, Φωκαίης ἡ *Phokaia, a Greek city on the western coast of Turkey*

Ψαμμήτιχος, Ψαμμητίχου ὁ *Psammetikhos, king of Egypt, c. 664 BCE*

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

### Translations

1. The Persians become great.
2. The Persians conquered the Lydians.
3. They sailed to Sardis.
4. Psammetikhos ruled them.
5. They will not return to Phokaia and this lump of iron reappeared.

**Practice Translating πρίν-Clauses II.** Now translate these same sentences, paying particular attention to the changes that have occurred in the **πρίν-clauses**. Check yourself with the answers that follow.

1. εἶ πως δύναμαι, πρίν μεγάλους γενέσθαι τοὺς Πέρσας, καταλήψομαι αὐτῶν τὴν δύναμιν.
2. Πέρσησι γάρ, πρίν Λυδοὺς καταστρέψασθαι, ἦν οὔτε ἀβρὸν οὔτε ἀγαθὸν οὐδέν.
3. πρίν γάρ ἢ ὀπίσω σφέας ἀναπλῶσαι ἐς τὰς Σάρδεις ἠρέθη ὁ Κροῖσος.
4. οἱ δὲ Αἰγύπτιοι, πρίν μὲν ἢ Ψαμμήτιχον σφένων βασιλεῦσαι, ἐνόμιζον ἔωυτοὺς πρώτους γενέσθαι πάντων ἀνθρώπων.
5. μύδρον σιδήρεον κατεπόντωσαν καὶ ὤμοσαν μὴ πρίν ἐς Φωκαίην ἤξειν πρίν ἢ τὸν μύδρον τοῦτον ἀναφανῆναι.

### Vocabulary

<b>ἀβρός, -όν</b> <i>delicate, graceful, pretty</i>	<b>καταποντόω</b> <i>throw into the sea, drown</i>
<b>*ἀγαθός, ἀγαθή, ἀγαθόν</b> <i>good, noble</i>	<b>Κροῖσος, Κροίσου</b> ὁ <i>Kroisos</i> , king of Lydia renown for his great wealth and great downfall, defeated in his campaign against the Persians and Kyros the Great, c. 595–547
<b>Αἰγύπτιοι, Αἰγυπτίων οἱ</b> <i>Egyptians</i>	<b>*νομίζω</b> <i>believe, think, have the custom of, hold as custom</i>
<b>*αἰρέω, αἰρήσω, εἶλον (ἐλεῖν), ἤρηκα, ἤρημαι, ἠρέθη</b> <i>take, seize, grab, capture; (mid.) choose</i>	<b>ὀπίσω</b> <i>back, behind</i>
<b>*ἄνθρωπος, ἀνθρώπου ἢ ὁ</b> <i>human, person</i>	<b>ὤμνυμι, ὀμέομαι, ὤμοσα</b> <i>swear, swear to or by, swear + inf.</i>

* <b>δύναμαι</b> <i>I am able</i>	* <b>πάντες, πάντων οἱ</b> <i>all, each, whole</i>
* <b>δύναμις, δυνάμιος (δυνάμης, δυνάμεως)</b> <i>ή might, strength, power; force, army</i>	* <b>πρῶτος, πρώτη, πρῶτον</b> <i>first, for the present, just now</i>
* <b>ἐαυτοῦ, ἐαυτῆς, ἐαυτοῦ</b> <i>herself, herself, itself</i>	<b>πως</b> <i>somehow, someway</i>
<b>καταλαμβάνω, καταλήψομαι, κατέλαβον</b> <i>come across; seize, lay hold of; check</i>	<b>σιδήρεος, σιδηρέα, σιδήρεον</b> <i>of iron</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

### Translations

1. If I am at all able, before the Persians become great, I will sieze their might.
2. Before they conquered the Lydians the Persians had nothing luxurious or valuable.
3. Before they sailed back to Sardis Kroisos was captured.
4. Before Psammetikhos ruled them, the Egyptians thought themselves the best of all peoples.
5. They sunk the iron lump and swore not to return to Phokaia before it appeared again.

Compare and contrast the two sets of sentences, taking careful note of these items:

- In each sentence consider who the subjects of each infinitive are.
- In sentence 2, the subject of the infinitive **καταστρέψασθαι** is not expressed and must be supplied from context.
- In sentence 4, the subject of **γενέσθαι** is the accusative reflexive pronoun, **ἑωυτούς**, and not the expected nominative: **ἐνόμιζον αὐτοὶ πρῶτοι γενέσθαι πάντων ἀνθρώπων.**

### ὥστε-Clauses or Result Clauses

**ὥστε** when followed by a finite verb in the indicative creates a clause that is referred to as **actual result**. **ὥστε** when followed by an infinitive creates a clause that is referred to as **natural result**. In actual result the emphasis is on the factual occurrence of the action. Natural result emphasizes the natural

or inevitable occurrence of the action, which may or may not have actually occurred. As with the declarative infinitive in indirect statement, the subject of the infinitive is placed in the accusative case unless the subject of the main verb and the infinitive are the same. When they are the same, there is no separate subject accusative and all subject modifiers remain nominative.

**Practice Translating Actual Result.** Translate these sentences adapted from their originals. They have finite verbs in their **ὥστε**-clauses. Check your understanding with the translations that follow.

1. ἀλλ' ἐς τοσοῦτον ἤκεθ' ὥστε πάντ' ἔχειν νομίζετε (Euripides).
2. ὁ δ' ἐς τοσοῦτον μωρίας ἀφίκετο, ὥστε τήνδ' ἀφήκεν ἡμέραν μεῖναι με (Euripides).
3. παῖς δ' εἰμι ἐγώ σοι, ὥστ' οὐκ ἄλλοις δόμον λείψειν ἐμελλες ὀρφανὸν διαρπάσαι (Euripides).
4. τὸ πρόσωπον αὐτοῦ οἶσθα, ὥστε οὐδὲν ἔτι δεήσει τὴν θυγατέρα ἰδεῖν (Lucian).
5. αἱ μὲν τῶν Περσέων κεφαλαί εἰσι ἀσθενέες οὕτω ὥστε, εἰ θέλεις ψήφῳ μόνη βαλεῖν, διατετρανέεις (Herodotos).

### Vocabulary

*ἄλλος, ἄλλη, ἄλλο <i>another, other</i>	κεφαλή, κεφαλῆς ἢ <i>head</i>
ἀσθενής, ἀσθενές <i>weak</i>	λείπω, λείψω, ἔλιπον <i>leave</i>
ἀφίημι, -ῆσω, -ῆκα <i>send forth, discharge, let go, call off; suffer, permit</i>	μένω, μενέω, ἔμεινα <i>stay, remain, wait, await</i>
*ἀφικνέομαι, ἀφίξομαι, ἀφικόμην, -----, ἀφῖγμαι, ----- <i>arrive, reach, come to</i>	*μέλλω, μελλήσω, ἐμέλλησα <i>be about to, be going to; be likely to + inf. (fut. inf. in Attic)</i>
βάλλω, βαλέω, ἔβαλον <i>throw, hit</i>	*μόνος, μόνη, μόνον <i>only, sole, alone, solitary; one</i>
*δεῖ, δεήσει <i>it is necessary + dat. or acc. + inf.</i>	μωρία, μωρίας ἢ <i>folly</i>
διαρπάζω, διαρπάσομαι, διήρπασα <i>tear into pieces; spoil, plunder</i>	*νομίζω, νομιέω, ἐνόμισα <i>believe, think, have the custom of, hold as custom</i>
διατετρανέω <i>bore through, make a hole in</i>	*ὁράω, ὄψομαι, εἶδον (ἰδεῖν) <i>see</i>
δόμος, δόμου ὁ <i>house</i>	ὀρφανός, ὀρφανή, ὀρφανόν <i>orphan</i>

*εἰμί, ἔσομαι <i>be, be possible</i>	*παῖς, παιδός ἢ ὁ <i>child</i>
*ἔχω, ἔξω or σχήσω, ἔσχον <i>have, hold; be able + inf.; καλῶς ἔχειν to be well</i>	*πάντα, πάντων τά <i>all, each, whole</i>
*ἦκω, ἦξω <i>have come, be present</i>	Πέρσαι, Περσέων (-ῶν) οἱ <i>Persians</i>
*ἡμέρα, ἡμέρας ἢ <i>day</i>	πρόσωπον, προσώπου τό <i>face</i>
*θέλω, θελήσω <i>wish, be willing</i>	*τοσοῦτος, τοσαύτη, τοσοῦτο <i>so much, so many</i>
θυγάτηρ, θυγατέρος or θυγατρός ἢ <i>daughter</i>	ψῆφος, ψήφου ἢ <i>pebble, stone</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

### Translations

1. You reached such a point that you think you have everything.
2. He reached such an excess of folly that he permitted me to remain this one day.
3. I am your child, successor to this house, and so you were not likely to leave the house an orphan for others to plunder.
4. You know his face and so it will not be necessary for you to see his daughter.
5. The skulls of the Persians are so weak that if you wish to strike one with a pebble you will pierce it.

**Practice Translating Natural Result I.** Translate these sentences adapted from their originals. They have been removed from their *ὥστε-*clause with their infinitives changed to finite verbs. Check yourself with the translations that follow.

1. οὐ θανέη ποτε (Euripides).
2. αὐτήν χερσὶν ἐνθήσω ξένου (Euripides).
3. ὕμνοις αὐτήν ἐξ Ἄιδου λήψομαι (Euripides).
4. οὐκέθ' ἀνήρ ὅδε ἦδεται βίῳ (Euripides).
5. βοτήρ ὄψεται ἐμέ (Sophokles).

### Vocabulary

Ἄιδης, Ἄιδου ὁ *Hades*

\*ἀνὴρ, ἀνδρός ὁ *man, husband*

\*βίος, βίου ὁ *life*

βοτήρ, βοτήρος ὁ *herdsman*

ἐντίθημι, ἐνθήσω, ἐνέθηκα *place, put*

ἡδομαι *delight in; take pleasure, rejoice; be delighted with + dat.*

\*θνήσκω, θανέομαι, ἔθανον *die, perish*

\*λαμβάνω, λήψομαι, ἔλαβον *take, receive, capture*

ξένος (ξεῖνος), ξένου (ξείνου) ὁ *stranger; guest-friend*

\*ὁράω, ὄψομαι, εἶδον (ιδεῖν) *see*

οὐκέθ' = οὐκέτι *no more, no longer, no further*

ὕμνος, ὕμνου ὁ *hymn, song*

\*χεῖρ, χειρός ἡ (dat pl. χερσίν) *hand; force, army*

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

### Translations

1. You will never die.
2. I will place her in the hands of my guest-friend.
3. Through song I will take her from Hades.
4. This man no longer enjoys life.
5. A herdsman will see me.

**Practice Translating Natural Result II.** Translate these sentences that now have their verbs in the ὥστε-clause changed into infinitives. Note how the infinitive functions in each ὥστε-clause.

1. σοφῶς δ' ἐφηῦρες, ὥστε μὴ θανεῖν ποτε.
2. ἄξω ἄνω Ἄλκηστιν, ὥστε χερσίν ἐνθεῖναι ξένου.
3. οὐκ Ὀρφέως μοι γλῶσσα καὶ μέλος ἐστίν, ὥστε ὕμνοις αὐτὴν ἐξ Ἄιδου λαβεῖν.
4. γυναικὸς ἐσθλῆς ἤμπλακον, ὥστ' ἄνδρα τόνδε μηκέθ' ἠδεσθαι βίῳ.
5. βοτήρ ἔτι ζάει οὔτος, ὥστ' ἰδεῖν ἐμέ;

### Vocabulary

\*ἄγω, ἄξω, ἠγαγον *do, drive, lead; χάριν ἄγω I give thanks*

Ἄλκηστις, Ἀλκήστιδος ἡ *Alkestis*

ἤμπλακον (aorist) *miss, fail, come short of + gen.; lose, be bereft of + gen.*

ἄνω *up, above*

γλῶσσα γλώσσης ἢ *tongue, language*

\*γυνή, γυναικός ἢ *woman, wife*

ἐσθλός, ἐσθλή, ἐσθλόν *noble, fine, good*

ἐφευρίσκω, ἐφευρήσω, ἐφηῦρον *discover*

μέλος, μέλεος (-ους) τό *limb, song*

Ὀρφεύς, Ὀρφέως ὁ *Orpheus, Argonaut and divine singer, able to charm animals with song*

σοφῶς *wisely*

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

### Translations

1. You have discovered wisely so as not to die ever.
2. I will lead Alkestis up so as to place her in the hands of my guest-friend.
3. I do not have Orpheus' tongue or music so as to bring her by singing from Hades.
4. I lost a noble wife and so this man no longer enjoys life.
5. Does this herdsman still live so as to look upon me?

**Practice Translating.** Translate the sentences below, which have been adapted from Euripides' *Helen* (Ἑλένη). Do not write down your translation. Doing so slows the learning process. Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII at the back of the book and the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Γραῦς:** τί βλέφαρα τέγγεις δάκρυσι; πρὸς τίν' οἰκτρὸς εἶ;

**Μενέλαος:** πρὸς τὰς πάροιθεν συμφορὰς εὐδαίμονας.

**Γραῦς:** οὐκουν ἀπελθῶν δάκρυα σοῖς δώσεις φίλοις;

**Μενέλαος:** τίς δ' ἦδε χώρα; τίνος δὲ βασιλῆιοι δόμοι;

- 5 **Γραῦς:** Πρωτεὺς τάδ' οἰκεῖ δώματ', Αἴγυπτος δὲ γῆ.

- Μενέλαος:** Αἴγυπτος; πρὸς ποῖαν δύστηνον ἔπλευσα χώραν ἄρα;
- Γραῦς:** τί δὴ τὸ Νείλου μέμφη γάνος;
- Μενέλαος:** οὐ τοῦτ' ἐμέμφθην· τὰς ἐμὰς στένω τύχας.
- Γραῦς:** πολλοὶ κακῶς πράσσουσι, οὐ σὺ δὴ μόνος.
- 10 **Μενέλαος:** οὗτος ἔστ' οὗν ἐν οἴκοις, ὃν ὀνομάζεις «ἄναξ Πρωτεύς»;
- Γραῦς:** τόδ' ἐστὶν αὐτοῦ μνημα, παῖς δ' ἄρχει χθονός.
- Μενέλαος:** ποῦ δῆτα; πότερον ἐκτὸς ἢ ἐν δόμοις;
- Γραῦς:** οὐκ ἔνδον· Ἑλλησιν δὲ πολεμιώτατος.
- Μενέλαος:** τίν' αἰτίαν σχών, ἧς ἐπηυρόμην ἐγώ.
- 15 **Γραῦς:** Ἑλένη κατ' οἴκους ἐστὶ τούσδ' ἢ τοῦ Διός.
- Μενέλαος:** πῶς φής; τίν' εἶπες μῦθον; αὐθίς μοι φράσεις;
- Γραῦς:** ἢ Τυνδαρίς παῖς, ἢ κατὰ Σπάρτην ποτ' ἦν.
- Μενέλαος:** πόθεν ἔμολεν; τίνα τὸ πρᾶγμ' ἔχει λόγον;
- Γραῦς:** Λακεδαίμονος γῆς δεῦρο ἐνόστησ' ἄπο.
- 20 **Μενέλαος:** πότε; οὐ τί που ληΐζομαι ἐξ ἄντρων λέχος;

### Adverbs and Verbs

αὐθίς <i>again</i>	νοστήω, νοστήσω, ἐνόστησα <i>go home, return; go, come</i>
*ἄρχω, ἄρξω, ἤρξα <i>rule, command; begin + gen.</i>	οἰκέω, οἰκήσω, ὤκησα <i>inhabit, settle; manage, dwell, live</i>
βλώσκω, μολέομαι, ἔμολον <i>come, go</i>	ὀνομάζω, ὀνομάσω, ὠνόμασα <i>name, call</i>
δεῦρο <i>hither, here</i>	οὐκουν <i>not</i>
*δίδωμι, δωσω, ἔδωκα <i>give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks</i>	πάροιθεν <i>in front; previously</i>
δῆτα <i>certainly, of course; then</i>	πλέω (πλώω), πλεύσομαι <i>or πλευσέομαι, ἔπλευσα sail</i>
*εἰμί, ἔσομαι <i>be, be possible</i>	πόθεν <i>from where</i>
ἐκτός <i>without, outside</i>	πότε <i>when</i>
ἐνδον <i>within</i>	πότερον <i>introduces an alternative question</i>

**ἐπαυρέω, ἐπαυρήσω, ἐπηϋρον**  
partake of, share + gen.; (mid.) enjoy,  
experience + gen.

**\*ἔχω, ἔξω or σχήσω, ἔσχον** have,  
hold; be able + inf.; **καλῶς ἔχειν** to be  
well

**ἦν** he was, she was, it was

**\*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον**  
say, tell, speak

**ληΐζομαι** seize, plunder, despoil; be  
robbed of

**μέμφομαι, μέμφομαι, ἐμεμφάμην,**  
-----, -----, **ἐμέμφθην** blame, criticize,  
find fault, complain

**ποῦ** where, in what place

**\*πράσσω (πράττω), πράξω, ἔπραξα**  
do, make; fare; + **κακῶς** suffer

**στένω** moan, groan; bewail, lament

**τέγγω, τέγξω, ἔτεγξα** wet, moisten

**\*φημί, φήσω, ἔφησα** say, affirm,  
assert

**φράζω, φράσω, ἔφρασα** tell, show;  
advise; (mid. and pass.) suppose,  
believe

### Adjectives, Nouns, Pronouns

**Αἴγυπτος, Αἰγύπτου ἢ Egypt**

**αἰτία, αἰτίας ἢ** reason, cause; guilt;  
blame

**ἄναξ, ἄνακτος ὁ** prince, lord, king

**ἄντρον, ἄντρου τό** cave

**ἀπελθών, ἀπελθόντος ὁ** departing,  
leaving; having departed, having left

**βασιλείος, βασιλεία, βασιλείον**  
royal

**βλέφαρα, βλεφάρων τά** eyelids, eyes

**γάνος, γάνεος (-ους) τό** brightness,  
joy

**\*γῆ, γῆς ἢ** land, earth

**δάκρυον, δακρύου τό** tears

**δόμος, δόμου ὁ** house, houses

**μνήμα, μνήματος τό** memorial,  
record, tomb

**\*μόνος, μόνη, μόνον** only, sole, alone,  
solitary; one

**μῦθος, μύθου ὁ** word, speech; tale,  
story

**Νεῖλος, Νείλου ὁ** Nile River

**οἶκος, οἴκου ὁ** house, palace

**οἰκτρός, οἰκτρά, οἰκτρὸν** pitiable;  
miserable

**\*παῖς, παιδός ἢ ὁ** child

**ποῖος, ποία, ποῖον** of what sort

**πολεμιώτατος, -τάτη, -τατον** most  
hostile

**\*πρᾶγμα, πράγματος τό** matter,  
thing, affair; problem

**Πρωτεύς, Πρωτέως ὁ** Proteus

δύστηνος, δύστηνον <i>wretched, unhappy, unfortunate, disastrous</i>	Σπάρτη, Σπάρτης ἡ <i>Sparta</i>
δῶμα, δώματος τό <i>house</i>	*σός, σή, σόν <i>your</i>
Ἑλένη, Ἑλένης ἡ <i>Helen</i>	συμφορά, συμφορᾶς ἡ <i>misfortune</i>
*Ἕλλην, Ἕλληνας ἡ ὁ <i>Greek</i>	σχών,σχόντος ὁ <i>having, holding, having held</i>
*ἐμός, ἐμή, ἐμόν <i>my</i>	Τυνδαρίς, Τυνδαρίδος ἡ <i>daughter of Tyndareus</i>
εὐδαίμων, εὐδαίμων <i>blessed with a good genius, fortunate, wealthy, happy</i>	τύχη, τύχης ἡ <i>fate, necessity; fortune, chance</i>
*Ζεύς, Διός ὁ <i>Zeus</i>	*φίλος, φίλη, φίλον <i>friendly, kind, well-disposed + dat.; (n.) friend</i>
Λακεδαίμων, Λακεδαίμονος ἡ <i>Lakedaimon, Sparta</i>	χθών, χθονός ἡ <i>earth, ground</i>
λέχος, λέχεος (-ους) τό <i>bed, marriage-bed</i>	*χώρα, χώρας ἡ <i>land, country</i>
*λόγος, λόγου ὁ <i>word, speech, story; reason, account</i>	

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentences found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, specify the noun they agree with in gender, number, and case.

γέλωσ ἄκαιρος πᾶσι βροτοῖς φέρει δεινὸν κακόν.

Λακεδαίμονος γῆς δεῦρο ἐνόστησ' ἄπο.

Check your answers with those in the Answer Key.

**Module 25 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is an essential building block to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

### Adjectives

ἀληθής, ἀληθές *true*

ἅπας, ἅπασα, ἅπαν *all, each, every, whole*

**δεινός, δεινή, δεινόν** *awesome, fearsome, terrible*; **δεινός λέγειν** *clever at speaking*

**εὐθύς, εὐθεΐα, εὐθύ** *straight, direct*

**μέγας, μεγάλη, μέγα** *big, great*

**πᾶς, πᾶσα, πᾶν** *all, each, every, whole*

**πολύς, πολλή, πολύ** *much, many*

**ταχύς, ταχεΐα, ταχύ** *swift*

### **Verb**

**ἀφικνέομαι, ἀφίξομαι, ἀφικόμην, -----, ἀφῖγμαι, -----** *arrive, reach, come to*

## Religion and Death

Today there are approximately 10,000 religions, though 84% of people follow these six: Christianity, Islam, Hinduism, Buddhism, folk religion, Judaism. The first records of polytheistic religions date to about 5,000 years ago. Animism, the belief that everything possesses a divine element, appears to predate poly- and mono-theism. Though the Greek religion was polytheistic, it has animistic qualities to it.

From the literature that has survived, we can generalize about Greek belief in the divine, with the caveat that not all Greeks believed the same things. Some Greeks were atheists. Others agnostic. Some believed in one god. Others believed in gods different from the ones depicted in the *Iliad*, *Odyssey*, and *Theogony*, though it is guessed that most Greeks believed in them. As is true when discussing events far removed from our own time, we often come to conclusions based on incomplete evidence and as additional evidence comes to light we adjust our thinking accordingly. More evidence tends to complicate our views. Complication that admits of greater difference and diversity is generally desirable.

Greek religion involves a complicated relationship between mortals and immortals. Some big picture items are these three. First, Greeks honor the gods in exchange for something material on earth in a *quid pro quo* exchange. A Greek would pray to a deity asking her to accomplish something. In return the petitioner would offer devotion and sacrifice. For example, Sappho petitions Aphrodite to win over for her the woman she loves. In return Sappho offers Aphrodite her devotion (Fragment 1, West). Second, should something be amiss, Greeks would consult a seer or oracle to determine which god had been offended and how to appease the deity. Once they determined which god was angry and why, they would offer the required appeasement, typically a sacrifice. In the *Iliad*, Agamemnon offers a sacrifice to the priest Khryses and to the god Apollo

in appeasement for his mistreating Khryses and for his threatening to abuse his daughter Khryseis. Third, gods punished wrongdoing. Should you act or even think about acting in a way that violated Greek customary behavior, a god could punish you, your family members, those around you, or even take out their punishment against a relative many years later, even after you have died (Solon, Fragment 13, West). In Herodotos' *Histories*, Kroisos suffers because of his relative Gyges' wrongs, committed four generations before Kroisos was born. In Aiskhylos' *Agamemnon*, Artemis may be asking Agamemnon to sacrifice his daughter Iphigeneia in order to punish him proleptically for fighting a costly war.

Greek attitudes toward death are also complicated. Great deeds and works of art were a way for a Greek to achieve a quasi-immortality. In the *Iliad*, Akhilleus has two fates, a long life of anonymity or a short life with lots of honor. Though he agonizes over the choice, Akhilleus dies young on the battlefield and is immortalized by Homer. A couple of hundred years later, Herodotos writes his *Histories* to preserve for eternity the reasons why the Greeks fought the barbarians and the great deeds that the two accomplished. By writing it he achieves his own immortality, and is kept alive by those who continue to read his work. Building on Herodotos' accomplishment, Thoukydides writes his history as a possession for all time, **κτῆμα ἐς αἰεὶ**, reasoning that as long as human nature remains similar we will find meaning and relevance in what he writes. Another strain of Greek thought argues that best was never to have been born at all and second best was to die as soon as possible. In the *Moralia*, "Letter to Apollonius, 115 a-c", Plutarch ascribes the quote to Aristoteles' lost dialogue **Περὶ ψυχῆς** *On the Soul* wherein the character Silenos quotes Eternity, **μὴ γενέσθαι μὲν ἄριστον πάντων, τὸ δὲ τεθνάναι τοῦ ζῆν ἔστι κρεῖττον**, *best of all is not to have been born and death is better than life*. Other sources offer the opposite viewpoint. In Book 11 of Homer's *Odyssey*, Akhilleus' shade tells Odysseus that he would prefer being a poor servant to being king of the dead. Numerous other examples from the Greek records reject death as a horrible existence and exalt human beings' brief time on earth as precious. You have read one of these examples when you practiced reading Mimnermos' poem on the brevity of life and importance of love. Plato's Sokrates remains uncommittal, arguing in the *Apology* that since we do not know what death is or what it holds in store for us, we need to reject our fear of death and the unknown, living a life directed toward the good. Many Greeks sought refuge from life's brevity in the religious cults of Demeter and Dionysos, which promised initiates a blessed, heaven-like afterlife. A nuanced understanding of ancient Greek belief on religion and death would require more evidence than we currently possess.

## Etymology Corner XXV by Dr. E. Del Chrol

### Technical Terms 21, Parts of Speech

**Verbs, cont. Principal parts** are so named because they are main parts of a verb (**princeps** gives us **prince**, and ultimately derives from the guy who gets *to take* (**capere**) *first* (**prin**) at a sacrifice, i.e., the most important person; and Latin **pars** means *part*). So in Greek, once you have memorized the **six principal parts** of a verb you can make all **240** forms of that verb from those essential elements. Indeed, you can use each **principal part** to find the **stem**, which, like the stem of a tree or bush, is unchanging despite the growth and decay of the foliage at the end of its branches.

**What to Study and Do 25.** Before moving on to the next module, make sure that you have learned how the infinitive functions in indirect statement, *πρίν*-clauses, and *ὥστε*-clauses. Finally, compare and contrast the dynamic infinitive as a complement and the declarative infinitive as a complement, remembering that both give **actions** or **states of being** which exist **potentially** or *ἐν δυνάμει*.

**Learning Tip 25: Creativity and Paradigm Shifts.** Creativity involves coming to see a situation in a substantially different way. It is a paradigm shift. The tree has not changed but how we see the tree has. A geocentric view of the universe differs completely from the heliocentric view whereby the planets revolve around a sun that is part of a solar system, which is part of a universe that forms part of a multi-verse. We live best when the creativity that we are born with expresses itself. The world ever changes with a dynamism that includes chaos and incoherence. We bring coherence to our ever-changing world through the various conceptual systems we create. Chaos, conflict, and incoherence beget dissonance, which allows for creative breakthroughs that bring with them unity and coherence. The cycle is endless.



## Guest Feature 4

# Amy R. Cohen on Performing and Translating Ancient Greek Drama

---

Amy R. Cohen, Professor of Classics at Randolph-Macon Woman's College and Director of the Whiteside Greek Theatre, discusses ancient Greek Drama.

I have two great professional passions: ancient Greek language and Greek drama.

My love affair with Greek itself goes back to switching public school systems in the Shenandoah Valley so that I could take Latin because my wise parents understood how valuable the language might be to anything I wanted to do. I had a great high school Latin teacher (Kristin Vines), and I was good at Latin: I loved the puzzle of it and the way it made me think more clearly about English. When I got to college, I signed up for Greek as soon as I could, which turned out to be a double-credit intensive class taught by the great Richard Garner, and I fell in love with Greek. And it really did feel like a love affair—that I had broken up with Latin because I had found my true love in Greek. This was bad news for my Latin but has led to an incredibly fulfilling couple of decades as a Greek professor.

Greek is physically beautiful: it curves and swoops and catches with the kind of give that lets words land gently. A page of Greek text invites you in, even as it presents you with mysteries to solve.

Those mysteries are solved by looking closely at the smallest details of the language—an ending that tells you what a word wants to do, an accent that reveals a different definition—and if you trust those clues and what they tell you, the page opens up to you and brings you treasures. Directing ancient drama works the same way: pay attention to the smallest details of the script, and you reveal

the riches in store for us from Aeschylus, Sophocles, Euripides, and Aristophanes.

My path into theatre ran parallel to my path into Greek: I'm the daughter of a Shakespeare professor who also spearheaded a study abroad program. Starting when I was still in elementary school, I got to see many, many plays, most of them in London, even though I was growing up in rural Virginia. After every show we went to, Shakespeare or not, we would talk about its successes and failures. Was the language obscure because a character was being deceptive? When was it simple? When was it flowery? Did the sets and costumes and lighting reveal more about the play to us? Were the actors disappearing into their roles? These discussions were even more wide-ranging when they were with a group of my father's students, which always included us no matter how late the evening had become.

I learned so much from those years of theatre: first, that talking about a play is necessary. Even before I realized that those conversations were my training as a director, they formed part of the communal involvement of seeing a play: our shared reactions and disagreements were as much a part of the experience as the time in our seats. I also started seeing what could have been better about a production. I have since learned, of course, that many things—especially time and money—are out of the control of a director, but sometimes the best shows to talk about were the worst shows to attend. Bad plays often teach more clearly what a good play is because it can be easier to articulate the elements that contribute to “badness” than to define the aspects that make a show good.

For me, bad plays were those where the work of the playwright and the actors took a backseat to the “concept” of the director, particularly when that concept found expression mostly in the design elements of the show, the parts that Aristotle would call spectacle (ὄψις).<sup>1</sup> It seemed to me that directors were often replacing the play's ideas with their own, either to solve a perceived audience problem (“Shakespeare is hard!”) or because they saw a play merely as a blank canvas for their own artistic statements. I developed a taste for a restrained directing style and spare productions, in which the focus was on the words of the script and the interactions of the actors among themselves and with the audience.

---

1 Of course, Aristotle thinks the power of tragedy doesn't require performance or actors, and he is wrong.

To return to the parallel paths: in the same year that I began taking Latin, my father co-directed his first production, having become convinced that it makes no sense to teach play texts without working on and thinking about them as plays, as texts for performance.<sup>2</sup> Meanwhile, I was falling in love with the details of Latin morphology and hanging out backstage at the university theatre after school. Doing drama was extracurricular, though, during my college and graduate school years: Classics degrees did not include putting on plays. But my first “real” Greek was Euripides’ *Medea*, and by the time I got to graduate school I knew that I would specialize in Greek drama. There I worked on how paying attention to which roles an actor plays can change how we understand the tragedies.

Then I had the great good fortune to be seeking a Greek professor job just when Randolph-Macon Woman’s College needed someone. R-MWC had a Greek Play tradition that had started in 1909 with a professor named Mabel Kate Whiteside. Miss Mabel (as she was known) and her students put on forty plays in Greek over the course of forty-five years, culminating with the entire *Oresteia* in 1954. In 1999, the college’s president thought that restarting that tradition in its Greek theatre would be a good idea, and the hiring committee thought that I was the person to do it.

Since then, the Whiteside Greek Theatre has been a laboratory and a studio as well as a drama venue: we put on plays (in English) the way we think the Greeks did in Athens in the 5th and 4th centuries BCE, including researching and constructing linen masks. We find out how that performance practice changes our understanding of the plays, all the while (we hope) moving and entertaining audiences who perhaps expect only a dusty museum experience when they attend. With every production, attention to the details of text and staging brings clarity to us in the company and thus to our audiences. Sometimes our work reveals new solutions for perceived problems in the plays, sometimes new aspects entirely emerge, and sometimes the work favors one interpretation over another.

For instance, in Euripides’ *Iphigeneia at Aulis*, scholars and audiences have long been uncomfortable with the title character’s seemingly sudden change of heart (from pleading for her life to volunteering to be sacrificed for the cause of the Greeks). One line our *Iphigeneia* was having difficulty with helped us explain her actions by leading

---

2 He ended up co-founding the American Shakespeare Center.

us to conclude that Iphigeneia is a young girl doing her best to understand her father's desires and meet them. That decision, based on in-depth work on the line,<sup>3</sup> changed the way we understood the play: Iphigeneia not only changes her mind, she grows up. She hasn't just made a rash decision; she has put away childish things. Finding that out by working on how to say one particular line contributed to serious work on Euripides, and it made our show better by making the character's actions make sense.

In Sophocles' *Elektra*, too, attention to the details of the meter shows that Elektra is singing but that Orestes is speaking for her whole song after he reveals his identity (ll. 1232–1288). Elektra's exuberant song is ruining the plan that Orestes and his Tutor have set up to avenge Agamemnon's death by killing Klytemnestra—and it's hilarious! Productions seldom allow Greek tragedy to be funny, but our Elektra danced and sang around the whole stage while Orestes chased and shooshed her. Allowing the details of the meter and the words (σιγᾶν ἄμεινον, μή τις ἔνδοθεν κλύη!) along with the performance choices that flowed naturally from them revealed an almost slapstick moment in Sophocles, which then complicated our reactions to the rest of the play.

In both of these examples, details of the text and an openness to what the human interactions on stage were telling us led to productions rich with implications lost to those who come to rehearsals with a fixed idea of what the play is and must be. My advice as a professor of Greek and a director of Greek drama: approach the world with a delighted attention to detail and the world will delight you with riches.

To watch a video of Amy R. Cohen discussing her approach to directing ancient Greek plays in English, follow this link:

Amy R. Cohen, Details Matter.<sup>4</sup>

3 Line 674: ἀλλὰ ξὺν ἱεροῖς χρῆ τὸ γ' εὐσεβὲς σκοπεῖν. The translation had "Sacrifices are to find out how we may please the gods," and once our actor found that she could say it as a lesson learned to please her father Agamemnon, it made much more sense in the context and for the character. (W. S. Merwin and George E. Dimock, Jr., 1992. *Iphigeneia at Aulis* (Oxford, England: Oxford University Press) p. 53.)

4 <https://www.youtube.com/watch?v=6EtYy0LVBOo>.

## Module 26

# Additional Common Adjectives: πᾶς, μέγας, πολὺς, ἡδύς, ἀληθής, and -ᾶς, -ᾶσα, -αν

---

## Adjectives

Remember that Greek and English adjectives have the same function, though the Greek adjective has endings and the English adjective does not. Adjectives in both languages are words that describe nouns. In the phrase **the happy and sad blues**, **the**, **happy**, and **sad** describe the noun **blues**. The Greek adjective has endings because the endings enable it to agree in gender, case, and number with the noun it modifies.

## Additional Common Adjectives

Review the below paradigms carefully and note that you have already memorized the majority of the endings. Remember that the letter nu in parentheses is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise, it is left off.

### *πᾶς, πᾶσα, πᾶν all, each, every, whole*

	Singular				Plural		
	M	F	N		M	F	N
N	πᾶς	πᾶσα	πᾶν	N	πάντες	πᾶσαι	πάντα
A	πάντα	πᾶσαν	πᾶν	G	πάντας	πάσας	πάντα
G	παντός	πάσης	παντός	D	πάντων	πασῶν	πάντων
D	παντί	πάσῃ	παντί	A	πᾶσι (ν)	πάσαις	πᾶσι (ν)
V	πᾶς	πᾶσα	πᾶν	V	πάντες	πᾶσαι	πάντα

	Singular				Plural		
	M	F	N		M	F	N
N	πᾶς	πᾶσα	πᾶν	N	πάντες	πᾶσαι	πάντα
G	παντός	πάσης	παντός	G	πάντων	πασῶν	πάντων
D	παντί	πάσῃ	παντί	D	πᾶσι (ν)	πάσαις	πᾶσι (ν)
A	πάντα	πᾶσαν	πᾶν	A	πάντας	πάσᾱς	πάντα
V	πᾶς	πᾶσα	πᾶν	V	πάντες	πᾶσαι	πάντα

1. The adjectives **ἅπᾱς**, **ἅπᾱσα**, **ἅπᾱν** *all, each, every, whole* and **σύμπᾱς**, **σύμπᾱσα**, **σύμπᾱν** *all, whole, entire* decline like **πᾶς**, **πᾶσα**, **πᾶν**.
2. The stem for the masculine and neuter, **παντ-**, differs from the stem, **πασ-**, for the feminine.
3. The letter nu in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise, it is left off.

### μέγας, μεγάλη, μέγα *big, great*

	Singular				Plural		
	M	F	N		M	F	N
N	<b>μέγας</b>	μεγάλη	<b>μέγα</b>	N	μεγάλοι	μεγάλοι	μεγάλα
A	<b>μέγαν</b>	μεγάλῃν	<b>μέγα</b>	A	μεγάλους	μεγάλᾱς	μεγάλα
G	μεγάλου	μεγάλης	μεγάλου	G	μεγάλων	μεγάλων	μεγάλων
D	μεγάλῳ	μεγάλῃ	μεγάλῳ	D	μεγάλοις	μεγάλαις	μεγάλοις
V	μεγάλε	μεγάλη	μέγα	V	μεγάλοι	μεγάλοι	μεγάλα

	Singular				Plural		
	M	F	N		M	F	N
N	<b>μέγας</b>	μεγάλη	<b>μέγα</b>	N	μεγάλοι	μεγάλοι	μεγάλα
G	μεγάλου	μεγάλης	μεγάλου	G	μεγάλων	μεγάλων	μεγάλων
D	μεγάλῳ	μεγάλῃ	μεγάλῳ	D	μεγάλοις	μεγάλαις	μεγάλοις
A	<b>μέγαν</b>	μεγάλῃν	<b>μέγα</b>	A	μεγάλους	μεγάλᾱς	μεγάλα
V	μεγάλε	μεγάλη	μέγα	V	μεγάλοι	μεγάλοι	μεγάλα

**πολύς, πολλή, πολύ *much, many***

<b>Singular</b>			<b>Singular</b>				
	<b>M</b>	<b>F</b>	<b>N</b>		<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	<b>πολύς</b>	πολλή	<b>πολύ</b>	<b>N</b>	πολλοί	πολλαί	πολλά
<b>A</b>	<b>πολύν</b>	πολλήν	<b>πολύ</b>	<b>A</b>	πολλούς	πολλάς	πολλά
<b>G</b>	πολλοῦ	πολλῆς	πολλοῦ	<b>G</b>	πολλῶν	πολλῶν	πολλῶν
<b>D</b>	πολλῶ	πολλῆ	πολλῶ	<b>D</b>	πολλοῖς	πολλαῖς	πολλοῖς

<b>Singular</b>			<b>Plural</b>				
	<b>M</b>	<b>F</b>	<b>N</b>		<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	<b>πολύς</b>	πολλή	<b>πολύ</b>	<b>N</b>	πολλοί	πολλαί	πολλά
<b>G</b>	πολλοῦ	πολλῆς	πολλοῦ	<b>G</b>	πολλῶν	πολλῶν	πολλῶν
<b>D</b>	πολλῶ	πολλῆ	πολλῶ	<b>D</b>	πολλοῖς	πολλαῖς	πολλοῖς
<b>A</b>	<b>πολύν</b>	πολλήν	<b>πολύ</b>	<b>A</b>	πολλούς	πολλάς	πολλά

1. **πολύ** is often found in the accusative as an accusative of respect. It translates well into English as the adverb **very**.

**ἡδύς, ἡδεῖα, ἡδύ *sweet***

<b>Singular</b>			<b>Plural</b>				
	<b>M</b>	<b>F</b>	<b>N</b>		<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	ἡδύς	ἡδεῖα	ἡδύ	<b>N</b>	ἡδεῖς	ἡδεῖαι	ἡδέα
<b>A</b>	ἡδύν	ἡδεῖαν	ἡδύ	<b>A</b>	ἡδεῖς	ἡδεῖας	ἡδέα
<b>G</b>	ἡδέος	ἡδεῖας	ἡδέος	<b>G</b>	ἡδέων	ἡδειῶν	ἡδέων
<b>D</b>	ἡδεῖ	ἡδεῖᾱ	ἡδεῖ	<b>D</b>	ἡδέσι (ν)	ἡδεῖαις	ἡδέσι (ν)
<b>V</b>	ἡδύ	ἡδεῖα	ἡδύ	<b>V</b>	ἡδεῖς	ἡδεῖται	ἡδέα

<b>Singular</b>			<b>Plural</b>				
	<b>M</b>	<b>F</b>	<b>N</b>		<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	ἡδύς	ἡδεῖα	ἡδύ	<b>N</b>	ἡδεῖς	ἡδεῖται	ἡδέα
<b>G</b>	ἡδέος	ἡδεῖας	ἡδέος	<b>G</b>	ἡδέων	ἡδειῶν	ἡδέων
<b>D</b>	ἡδεῖ	ἡδεῖᾱ	ἡδεῖ	<b>D</b>	ἡδέσι (ν)	ἡδεῖαις	ἡδέσι (ν)
<b>A</b>	ἡδύν	ἡδεῖαν	ἡδύ	<b>A</b>	ἡδεῖς	ἡδεῖας	ἡδέα
<b>V</b>	ἡδύ	ἡδεῖα	ἡδύ	<b>V</b>	ἡδεῖς	ἡδεῖται	ἡδέα

1. The Adjective **εὐθύς, εὐθεΐα, εὐθύ** *straight, direct* declines like **ἡδύς, ἡδεΐα, ἡδύ** *sweet*.
2. The letter nu in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise, it is left off.

### ἀληθής, ἀληθές *true*

#### Singular

	M/F	N
<b>N</b>	ἀληθής	ἀληθές
<b>A</b>	ἀληθέα, ἀληθῆ	ἀληθές
<b>G</b>	ἀληθέος, ἀληθοῦς	ἀληθέος, ἀληθοῦς
<b>D</b>	ἀληθεῖ	ἀληθεῖ
<b>V</b>	ἀληθές	ἀληθές

#### Plural

	M/F	N
<b>N</b>	ἀληθέες, ἀληθεῖς	ἀληθέα, ἀληθῆ
<b>A</b>	ἀληθεῖς	ἀληθέα, ἀληθῆ
<b>G</b>	ἀληθέων, ἀληθῶν	ἀληθέων, ἀληθῶν
<b>D</b>	ἀληθέσι (ν)	ἀληθέσι (ν)
<b>V</b>	ἀληθέες, ἀληθεῖς	ἀληθέα, ἀληθῆ

#### Singular

	M/F	N
<b>N</b>	ἀληθής	ἀληθές
<b>G</b>	ἀληθέος, ἀληθοῦς	ἀληθέος, ἀληθοῦς
<b>D</b>	ἀληθεῖ	ἀληθεῖ
<b>A</b>	ἀληθέα, ἀληθῆ	ἀληθές
<b>V</b>	ἀληθές	ἀληθές

**Plural**

	M/F	N
<b>N</b>	ἀληθείες, ἀληθείς	ἀληθεία, ἀληθῆ
<b>G</b>	ἀληθέων, ἀληθῶν	ἀληθέων, ἀληθῶν
<b>D</b>	ἀληθέσι (ν)	ἀληθέσι (ν)
<b>A</b>	ἀληθείς	ἀληθεία, ἀληθῆ
<b>V</b>	ἀληθείες, ἀληθείς	ἀληθεία, ἀληθῆ

1. The adjectives **ψευδής, ψευδές** *false* and **ἀκριβής, ἀκριβές** *exact, accurate, precise* decline like **ἀληθής, ἀληθές**.
2. In the dative singular the intervocalic sigma dropped out (**εσι**) and the vowels contracted to form **-εῖ**.
3. The letter nu in the masculine/feminine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise, it is left off.

**Mixed Declension Adjectives**

As is the case with **-ων, -ουσα, -ον** (Module 20), the masculine and neuter genders decline like nouns of sets 9 and 10. The feminine declines like short-alpha nouns of set 3.

	M	F	N		M	F	N
<b>N/V</b>	-ᾱς	-ᾱσα	-αν	<b>N/V</b>	-αντες	-ᾱσαι	-αντα
<b>A</b>	-αντα	-ᾱσαν	-αν	<b>A</b>	-αντας	-ᾱσᾱς	-αντα
<b>G</b>	-αντος	-ᾱσης	-αντος	<b>G</b>	-αντων	-ᾱσῶν	-αντων
<b>D</b>	-αντι	-ᾱση	-αντι	<b>D</b>	-ᾱσι (ν)	-ᾱσαις	-ᾱσι (ν)
	M	F	N		M	F	N
<b>N/V</b>	-ᾱς	-ᾱσα	-αν	<b>N/V</b>	-αντες	-ᾱσαι	-αντα
<b>G</b>	-αντος	-ᾱσης	-αντος	<b>G</b>	-αντων	-ᾱσῶν	-αντων
<b>D</b>	-αντι	-ᾱση	-αντι	<b>D</b>	-ᾱσι (ν)	-ᾱσαις	-ᾱσι (ν)
<b>A</b>	-αντα	-ᾱσαν	-αν	<b>A</b>	-αντας	-ᾱσᾱς	-αντα

1. After removing the past indicative augment, add these endings to the third principal parts of first aorist ω-verbs.

2. Note that technically these forms are participles, which are defined as verbal adjectives. For now, treat these forms like any other adjective, making sure that you know what noun the participle agrees with in gender, case, and number; or supplying a noun based on the participle's gender and number; or supplying a noun from context for the participle to modify. In part I of the *21st-Century* series, aorist participles are glossed like so, **ἄρξᾱς, ἄρξαντος ὁ** *ruling, having ruled*.
3. The letter nu in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise, it is left off.
4. The endings for the second aorist participle are the same as those for the present and future participles. To refresh your memory, see Module 20. These endings are also similar to the participle of **εἰμί, ὄν, οὔσα, ὄν** without the breathings: **λιπών, λιποῦσα, λιπόν** *leaving, having left*. Note the fixed accent. Participles will be explained fully in Part II of the *21st-Century* series.

**Practice Translating Additional Adjectives.** Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. πάντα ρύει; οὐδὲν ἀσφαλές.
2. ἡδὺ φαγέειν, πίνειν, γελάειν.
3. πολλὰ λέγειν ἀλλὰ οὐ πολὺς χρόνος.
4. μέγα βιβλίον τὸ ἴσον τῷ μεγάλῳ κακῷ.
5. ὁ ποταμὸς εἰς θάλατταν ρύει εὐθύ.
6. ἔφη πολλοὺς μισήσειν τοῦτον, ὃς κακὰ ἀεὶ λαλέειν ἐθέλει.
7. τοῖς ἀχρημάτοις κλέπτειν ἀναγκαίως ἔχει πολὺ.
8. ἐπεὶ τῆς ἡμέρας ὄψὲ ἦν, οἶνος ἡμῖν καὶ λόγος πολὺς.
9. ὥστε χρόνος τὰ κρυπτὰ πάντα πρὸς τὸ φῶς ἄγει.
10. γέλως ἄκαιρος πᾶσι βροτοῖς φέρει δεινὸν κακόν.

### Vocabulary

\*ἄγω, ἄξω, ἤγαγον *do, drive, lead*;  
 χάριν ἄγω *I give thanks*

ἄκαιρος, ἄκαιρον *inopportune, untimely*

ἀναγκαίως *necessarily, with necessity*

\*ἴσος, ἴση, ἴσον *equal, similar + dative*

\*κακός, κακή, κακόν *bad, evil, cowardly*

κρυπτός, κρυπτή, κρυπτόν *hidden, secret*

ἀχρήματος, ἀχρήματον <i>without money, poor</i>	λαλέω <i>talk, chat, prattle, babble, speak nonsense</i>
βιβλίον, βιβλίου τό <i>book</i>	*λόγος, λόγου ὁ <i>word, speech, reason</i>
βροτός, βροτοῦ ὁ <i>mortal</i>	μισέω, μισήσω, ἐμίσησα <i>hate</i>
γελᾶω, γελᾶσομαι, ἐγέλασα <i>laugh</i>	οἶνος, οἴνου ὁ <i>wine</i>
γέλως, γέλωτος ὁ <i>laughter</i>	ὀψέ <i>late + gen.</i>
*δεινός, δεινή, δεινόν <i>awesome, fearsome, terrible</i>	πίνω <i>drink</i>
*ἐθέλω (θέλω), ἐθελήσω, ἐθέλησα <i>wish, be willing</i>	*ποταμός, ποτάμου ὁ <i>river</i>
*ἔφη <i>he, she, it said</i>	ρύω <i>flow</i>
*ἡμέρᾱ, ἡμέρᾱς ἡ <i>day</i>	φαγέω <i>eat</i>
*ἦν <i>he, she, it was</i>	*φέρω, οἴσω, ἤνεγκα or ἤνεγκον <i>bring, bear, carry; endure</i>
*θάλασσα (θάλαττα), θαλάσσης ἡ <i>sea</i>	φῶς, φωτός τό <i>light</i>
	*χρόνος, χρόνου ὁ <i>time</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

## Homer

Homer, Ὅμηρος, lived about 750 BCE. He is conventionally credited with the composition of the epic poems, the *Iliad* and the *Odyssey*. The *Iliad* centers on the character of Akhilleus and the Trojan War, both dating to about 1100 BCE. The *Odyssey* concerns Odysseus and his attempt to return home at the end of the ten-year Trojan War. In the poems Homer speaks of his own modern day (c. 750 BCE) and refers to it regularly. When telling the stories of Akhilleus and Odysseus, he refers to these events as existing in ancient times. Of the many accounts of Homer's life, the most common is that he was a blind bard from Ionia—blindness being associated with excellence in the poetic craft.

**The Homeric Question** asks who authored the epics. One view holds that Homer did and exalts him and the genius of his work. At the other extreme, scholars question Homer's existence, do not believe that one person authored both epics, and believe the poems are the result of layers of different poems combined through the years into a single faulty and incomplete whole. Some scholars, who conclude that Homer authored both epics, accept the argument

that the epics are the result of layering but argue that they form a beautifully complete whole. In his own day and for many centuries later, scholars and lay people considered Homer's poetic ability so good that many poets shied away from writing epic poetry.

This textbook offers a small selection from the *Odyssey* where Penelope and her husband in disguise, Odysseus, interrogate each other, verbally sparring as the reader wonders if Penelope has seen through her husband's disguise and who is testing whom.

**Practice Translating.** Translate the sentences below, which have been adapted from Homer's *Odyssey* (**Οδύσσεια**). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Πηνελόπεια:** ἀλλὰ δεῖ σοι τὸν ὄνειρον ὑποκρίνασθαι καὶ ἀκοῦσαι. χῆνές μοι κατὰ οἶκον εἴκοσι πυρὸν ἔδουσιν ἐξ ὕδατος, καὶ τούτοις ἰαίνομαι εἰσορόουσα. ἦλθε δ' ἐξ ὄρεος μέγας αἰετὸς ἀγκυλοχείλης καὶ πᾶσι αὐχένας κατῆξε καὶ ἔκτανεν. οἱ μὲν χέονται ἀθρόοι ἐν μεγάροις· ὁ δ' ἐς αἰθέρα δῖαν ἀέρθη. αὐτὰρ ἐγὼ ἔκλαιον καὶ ἐκώκυον ἐν περ ὄνειρῳ. ἀμφὶ δ' ἔμ' ἠγερέθοντο εὐπλοκαμίδες Ἀχαιαί, οἴκτρα τε ὀλοφύρομαι ὅτι μοι αἰετὸς ἔκτανε χῆνας. ὁ δ' ἄψ ἔλθῶν ἄρ' ἔζεται ἐπὶ μελάθρῳ· φωνῆ δὲ βροτεία κατερητύει φώνησέν τε·

**αἰετός:** δεῖ σοὶ θαρσέειν, Ἰκαρίου κούρη τηλεκλειτοῦ· οὐκ ὄναρ, ἀλλ' ὕπαρ ἐσθλόν, ὃ τοι τετελεσμένον ἔσται. χῆνες μὲν μνηστήρες· ἐγὼ δέ τοι αἰετὸς ὄρνις ἦν πάρος, νῦν αὖτε τεὸς πόσις ἦκω, ὃς πᾶσι μνηστήρεσσιν ἀεικέα πότμον ἐφήσω.

**Πηνελόπεια:** αὐτὰρ ἐμὲ μελιηδῆς ὕπνος ἀνῆκε. ἐγὼ δὲ χῆνας ἐν μεγάροις ἐπάπτηνα καὶ νόησα. οἱ δὲ πυρὸν ἐρέπτονται παρὰ πύελον, ἦχι πάρος περ.

**Ὀδυσσεύς ξεῖνος:** οὐ πως ἔστιν ὑποκρίνασθαι ὄνειρον ἄλλη, ἐπεὶ ἦ ρὰ αὐτὸς Ὀδυσσεὺς εἶπε ὅπως τελέει. μνηστήρεσσιν δὲ φαίνεται ὄλεθρος πᾶσι μάλ', οὐδέ τις θάνατον καὶ κῆρας ἀλύξει.

**Πηνελόπεια:** ξεῖν', ἦ τοι μὲν ὄνειροι ἀμήχανοι ἀκριτόμυθοι γίγνοντ', οὐδέ τι πάντα τελέεται ἀνθρώποις.

**Adverbs and Verbs**

<b>αείρω, ἀρέω, ἤειρα, ἤρκα, ἤρμαι, ἤχῃ</b> <i>where</i> <b>ἀέρθην</b> <i>lift, heave, raise up; (pass.) be suspended, hang</i>	
<b>*ἀκούω, ἀκούσομαι, ἤκουσα</b> <i>hear, hear of or about, listen, heed + gen. or acc. of thing or gen. of person</i>	<b>θαρσέω, θαρσήσω, ἐθάρσησα</b> <i>take courage, dare</i>
<b>ἀλύσκω, ἀλύξω, ἤλυξα</b> <i>flee from, shun, avoid, forsake</i>	<b>ἰαίνω</b> <i>heat, relax; warm, cheer</i>
<b>ἀμφί</b> <i>about, for the sake of + gen; about, around + dat.; about, around (motion often implied) + acc.</i>	<b>κατάγνυμι, -ᾶξω, -ῆξα</b> <i>break, shatter</i>
<b>ἀνίημι, ἀνήσω, ἀνήκα</b> <i>send up or forth; let go; abate; loose; allow + inf.; dissolve</i>	<b>κατερητύω</b> <i>hold back, detain; check</i>
<b>αὐτάρ</b> <i>but, besides, moreover</i>	<b>κλαίω, κλαιήσω or κλαῖω, ἔκλαυσα</b> <i>weep, lament, wail</i>
<b>αὐτε</b> <i>furthermore, again</i>	<b>κτείνω, κτενέω, ἔκτεινα or ἔκτανον</b> <i>kill, slay, slaughter</i>
<b>ἄψ</b> <i>back</i>	<b>κωκύω, κωκύσω, ἐκώκυσα</b> <i>cry, wail</i>
<b>*γίγνομαι, γενήσομαι, ἐγενόμην</b> <i>be, be born</i>	<b>*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον</b> <i>say, tell, speak</i>
<b>*δεῖ</b> <i>it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come</i>	<b>μάλα</b> <i>very</i>
<b>ἔδω</b> <i>eat</i>	<b>νοέω, νοήσω, ἐνόησα or ἔνωσα</b> <i>perceive by the eyes, observe, notice; think, deem; intend + inf.</i>
<b>ἐζομαι</b> <i>seat, sit</i>	<b>παπταίνω, -----, ἐπάπτηνα</b> <i>watch, gaze</i>
<b>*εἰμί, ἔσομαι</b> <i>be, be possible</i>	<b>πάρως</b> <i>before, formerly</i>
<b>ἐρέπτομαι</b> <i>feed on</i>	<b>πως</b> <i>somehow, someway</i>
<b>*ἔρχομαι, ἐλεύσομαι, ἦλθον</b> <i>come, go</i>	<b>τελέω, τελέω or τελέσω, ἐτέλεσα</b> <i>fulfill, accomplish, bring to an end; pay (taxes);</i>

ἐφίημι, -ῆσω, -ῆκα *send on or against; let go, yield; (mid.) command; (mid.) aim at, long for + gen.; (mid.) allow + inf.*

ἦ *in truth, verily*

ἠγερέθομαι *gather, assemble*

\*ἦκω, ἦξω *have come, be present*

ἦν *he, she, it was*

τοί *you know, mark you, surely, in truth*

ὑποκρίνομαι *reply, answer; interpret*

\*φαίνω, φανέω, ἔφην *show, reveal; (pass.) come to light, appear*

φωνέω *speak, utter*

χέω, χέω, ἔχεα, κέχυκα, κέχυμαι, ἐχύθην *pour; (pass.) be heaped up*

### Adjectives, Nouns, and Pronouns

ἀγκυλοχείλης, ἀγκυλοχείλεος ὁ *with hooked beak*

ἀεικής, ἀεικές *pitiful, mean; strange*

ἄθροος, ἄθροα, ἄθρόον *in crowds, heaps*

αιετός, αιετοῦ ὁ *eagle*

αιθήρ, αιθέρος ὁ ἢ *ether, sky, air, heaven*

ἄκριτόμυθος, ἄκριτόμυθον *babbling incoherently, difficult to interpret; reckless*

\*ἄλλος, ἄλλη, ἄλλο *another, other*

ἀμήχανος, ἀμήχανον *without resource, helpless, impossible; inexplicable*

\*ἄνθρωπος, ἀνθρώπου ἢ ὁ *human, person*

Ἀχαιοί, Ἀχαιά, Ἀχαιόν *Greek, Akhaian*

αὐχὴν, αὐχένος ὁ *throat, neck*

βρότειος, βρότειον (-ος, -α, -ον) *mortal*

μέλαθρον, μελάθρου τό *roof beam, roof*

μελιδής, μελιδές *honey-sweet*

μνηστήρ, μνηστήρος ὁ (epic dat. pl. μνηστήρεσσιν) *suitor*

ξεῖνος (ξένος), ξείνου (ξένου) ὁ *stranger; guest-friend*

οἶκος, οἴκου ὁ *house, palace*

οἶκτρος, οἶκτρα, οἶκτρον *pitiable, lamentable; wailing*

ὄλεθρος, ὀλέθρου ὁ *ruin, death*

ὄναρ, ὄνειρου τό *dream*

ὄνειρος, ὄνειρου ὁ *dream*

ὄρνις, ὄρνιθος ὁ ἢ *bird, bird of omen*

ὄρος, ὄρεος (-ους) τό *mountain*

πόσις, πόσεως ὁ *husband*

δίος, δῖα, δῖον <i>divine, noble</i>	πότμος, πότμου ὁ <i>fate, destiny, lot</i>
εἴκοσι (ν) <i>twenty</i>	πύελος, πυέλου ἡ <i>feeding-trough; bathing-tub</i>
εἰσορόουσα, εἰσοροούσης ἡ <i>looking upon</i>	πυρός, πυροῦ ὁ <i>wheat</i>
έλθών, ἐλθόντος ὁ <i>coming, going; having come, having gone</i>	τεός, τεή, τεόν <i>your</i>
ἐσθλός, ἐσθλή, ἐσθλόν <i>noble, fine, good</i>	τετελεσμένος, τετελεσμένη, τετελεσμένον <i>accomplished, completed</i>
εὐπλοκαμῖς, εὐπλοκαμίδος <i>fair-tressed, with comely hair</i>	τηλεκλειτός, τηλεκλειτόν <i>far-famed</i>
θάνατος, θανάτου ὁ <i>death</i>	ὔδωρ, ὕδατος τό <i>water; pond</i>
Ἰκάριος, Ἰκαρίου ὁ <i>Ikarios</i>	ὑπαρ, ὕπαρος τό <i>waking vision</i>
κῆρ, κῆρος ἡ <i>doom, death, fate</i>	ὑπνος, ὕπνου ὁ <i>sleep</i>
κούρη (κόρη), κούρης ἡ <i>daughter, girl</i>	φωνή, φωνῆς ἡ <i>sound; voice; tone</i>
μέγαρον, μεγάρου τό <i>great hall</i>	χῆν, χηνός ὁ ἡ <i>goose</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentences found below. For nouns and pronouns, give their case and function. For verbs, give their person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, tell what noun they agree with in gender, number, and case.

τί νομίζεις τὴν δημοκρατίαν πολλῶ ἡδίονα τυραννίδος;

ὁ δ' ἄψ ἐλθών ἄρ' ἔζεται ἐπὶ μελάθρω· φωνῆ δὲ βροτεία κατερητύει φώνησέν τε·

Check your answers with those in the Answer Key.

**Module 26 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words the greater mastery of the language you will have.

**Adjectives and Nouns**

δίκαιος, δικαῖα, δίκαιον *just*

ὀλίγος, ὀλίγη, ὀλίγον *few, little, small*

πάθος, πάθεος (πάθους) τό *suffering; experience; passion; emotion*

πλεῖστος, πλείστη, πλείστον *most, greatest, largest*

φύσις, φύσιος (φύσης, φύσεως) ἡ *nature*

**Verbs**

δέω, δεῖσω, ἐδέησα, δεδέηκα, δεδέημαι, ἐδεήθην *want, lack, miss, stand in need of, want + gen.; long or wish for + gen.; ask for 'x' in gen. or acc. from 'y' in gen., τοῦτο (or τούτου) ὑμῶν δέομαι I ask you for this*

ἵστημι, στήσω, ἔστησα (trans.) or ἔστην (intrans.), ἔστηκα (intrans.), ἔσταμαι, ἐστάθην *stand, make stand, place*

καθίστημι (trans.) *appoint, establish, put into a state; (intrans.) be established, be appointed, enter into a state*

κεῖμαι, κείσομαι, -----, -----, -----, ----- *lie*

1. **κεῖμαι** conjugates like so,

	S	PI
1 <sup>st</sup>	κεῖμαι	κείμεθα
2 <sup>nd</sup>	κεῖσαι	κεῖσθε
3 <sup>rd</sup>	κεῖται	κεῖνται

**Infinitive:** κεῖσθαι

## Etymology Corner XXVI by Dr. E. Del Chrol

### Technical Terms 22, Parts of Speech

**Verbs cont.** We touched on the difference between **tense** and **aspect** above. This is an important distinction, and one that frequently causes difficulty because of how English handles tenses. Here is yet another situation where Greek is perfectly clear but English is not. Two of the signs to help you distinguish the tenses are **reduplication** and **augment**s.

- Some verbs show their tense by **reduplication**, that is, repeating the sound of the base, or *doubling it again* (**re**, *again*, like in redo or repeat, and **duplicare**, *to weave twice*, or more simply, *duplicate*). For example, the perfect of λύω is λέλυκα (λέ- repeats the **lambda** sound) and the perfect of πέμπω is πέπεμμαι (with the **pi** sound repeated). You can hear how the λ or the π is *doubled again*.
- Some tenses need an **augment**, like how the imperfect tense gets an epsilon, ἐ-, added as a prefix. You could say that the stem has *grown* or *increased* by that prefix, the meaning of the Latin verb underpinning the word, **augere**.

Luckily, the etymologies for the various tenses can also help you out in distinguishing and translating them.

- **Present** comes from the Latin **praesens** which in turn comes from the roots *to be in front of/ to be at hand* (**pre**, *in front of*, and **esse**, *to be*). A verb happening in the **present tense** is happening right now, before your eyes.
- The **Future Tense** comes from the future of **esse** in the previous definition, **futurus**, *will be/going to be*. **Future** tenses haven't happened yet, they are *going to be* happening.
- **Perfect tense** verbs either signify a completed action in a state (**stative, στάσις**), or a present impact of a completed action. Think about οἶδα. It means *I know*, and has present meaning but perfect tense endings. This has a logic to it because knowing something means you came to know it in the past and continue to know it now. This is a present impact of a past action. The etymology for **perfect** comes from two Latin roots meaning *thoroughly completed* (**per**, *thoroughly/through and through*, like a perforation pokes *through* and object, or someone who has perished has *thoroughly* gone + **facere/feci**, *to make/do*, as in a factory is where people *make* things). Therefore, a verb in the **perfect tense** has been thoroughly completed.
- This leads naturally to a discussion of the **imperfect tense**, which has all the same etymology but adding that **in-** prefix we've seen that means *not*. An **imperfect** verb is *not completely done*, indicating a continuous action in the past, or a habitual one. **Imperfects** are often paired with a **perfect** or an **aorist** to indicate what went on until something stopped it. For example, "Nikos was walking and checking Insta until he hit a lamp-post" has two incomplete action verbs interrupted by a completed action verb.
- Let's say you want to talk about something *more* in the past than another past action, such as, "He had eaten a whole pizza then felt sick." You use the **Pluperfect Tense**. I'm pretty sure your math teacher didn't explain that the symbol + which signifies **plus** is the Latin for *more*. Therefore the **pluperfect**

**tense** is the tense that talks about actions *more thoroughly completed*.

- The most common past tense is the **aorist**. As you will discover the more Greek you read, the **aorist** is a flexible tense, which reflects its origin **ἀόριστος**, *not limited* (ἀ-, *without*, like in asymptomatic meaning *without showing symptoms* + **ὀρίζειν**, *to limit*, where we get **horizon** meaning the limit of where we can see on the earth). It can mean a simple completed action like **he ate the snow** but also in general sayings of wisdom like **don't eat yellow snow**.

**What to Study and Do 26.** Before moving on to the next module, make sure that you refresh your memory on noun and adjective agreement and how adjectives can function as substantives. Also memorize the five additional common adjectives and pronouns presented in this module. From this point on their forms will not be glossed.

**Learning Tip 26: Cultivating Creativity.** It is not certain how we come to see things in fundamentally new ways. Deep learning and thinking remain mysterious. Achieving them involves a letting go of control. You cannot will creativity to produce what you seek. You can encourage it to occur. Meditation, novelty, and travel are supposed to help. At some point in the letting go, you move from viewing the situation from the normal point of view to a resolution to the problem that is fundamentally different and at the same time obvious and inevitable. The meaning of **τῶν καλῶν** in a sentence may make little sense to you at first, but as you work with it the meaning becomes as fundamentally obvious as  $1 + 1 = 10$  is to the mathematician. Awareness, open mindedness, contemplating conflict, tension, and incoherence require our sustained effort. Through sustained effort the difficult is rendered easy and familiar.

## Module 27

# Comparative and Superlative Adjectives and Adverbs; Dative of Degree of Difference

---

## Adjectives

Remember that Greek and English adjectives have the same function, though the Greek adjective has endings and the English adjective does not. Adjectives in both languages are words that describe nouns. In the phrase **the happy and sad blues**, **the**, **happy**, and **sad** describe the noun **blues**. The Greek adjective has endings because the endings enable it to agree in gender, case, and number with the noun it modifies.

## Adjectives and Degree

English and Greek adjectives have three degrees: **positive**, **comparative**, and **superlative**. English creates the three degrees of the adjective through suffixes or with the adverbs **more** and **most**:

<b>Positive:</b>	happy
<b>Comparative:</b>	happier, more happy
<b>Superlative:</b>	happiest, most happy

Greek does the same.

## Adjectives of the Comparative and Superlative Degree

Adjectives show degrees by using one of two sets of suffixes or by using the adverb **μᾶλλον** *more* for the comparative degree and the adverb **μάλιστα** *most* for the superlative degree.

The comparative degree suffixes **-τερος**, **-τέρᾱ**, **-τερον** decline like first and second declension adjectives.

The superlative degree suffixes **-τατος**, **-τάτη**, **-τατον** decline like first and second declension adjectives.

The comparative degree suffixes **-ίων**, **-ιον** decline like third declension nouns with some alternate forms.

The superlative degree suffixes **-ιστος**, **-ίστη**, **-ιστον** decline like first and second declension adjectives.

An additional way to form the comparative and superlative is to use the adverbs **μᾶλλον** or **μάλιστα**, along with the positive degree of the adjective.

<b>μᾶλλον</b>	+	the positive degree of the adjective.
<b>μάλιστα</b>	+	the positive degree of the adjective.

## Declining Comparative and Superlative Adjectives

To form the comparative and superlative degrees of 1st and 2nd declension adjectives, obtain the stem by dropping **-ος** from the masculine nominative singular.

If the stem ends in a **long syllable** (a long vowel or diphthong or a short vowel followed by two consonants or by the double consonants **-ζ**, **-ξ**, or **-ψ**), add to it **-ότερος**, **-οτέρᾱ**, **-ότερον** for the comparative and **-ότατος**, **-οτάτη**, **-ότατον** for the superlative.

If the stem ends in a **short syllable**, add to it **-ώτερος**, **-ωτέρᾱ**, **-ώτερον** for the comparative, and **-ώτατος**, **-ωτάτη**, **-ώτατον** for the superlative.

Consider the following examples.

### Comparative degree

<b>M</b>	<b>F</b>	<b>N</b>	
δηλότερος	δηλοτέρᾱ	δηλότερον	<i>clearer, more clear</i>
σοφώτερος	σοφωτέρᾱ	σοφώτερον	<i>wiser, more wise</i>

## Superlative degree

M	F	N	
δηλότατος	δηλοτάτη	δηλότατον	<i>clearest, most clear</i>
σοφώτατος	σοφωτάτη	σοφώτατον	<i>wisest, most wise</i>

## Declining Comparative and Superlative Adjectives in -ης, -ες and in -ύς, -εῖα, -ύ

To form the comparative and superlative degrees of 3rd declension adjectives ending in **-ης, -ες** and of adjectives ending in **-ύς, -εῖα, -ύ**, add the suffixes directly to the stem without any intervening vowel. The stem of these adjectives is taken from the neuter singular nominative.

### Comparative degree

M	F	N	
ἀκριβέσ-τερος	ἀκριβεστέρᾱ	ἀκριβέστερον	<i>preciser, more precise</i>
ἀληθέσ-τερος	ἀληθέστέρᾱ	ἀληθέστερον	<i>truer, more true</i>
εὐθύ-τερος	εὐθυτέρᾱ	εὐθύτερον	<i>straighter, more straight</i>

### Superlative degree

M	F	N	
ἀκριβέσ-τατος	ἀκριβεστάτη	ἀκριβέστατον	<i>precisest, most precise</i>
ἀληθέσ-τατος	ἀληθεστάτη	ἀληθέστατον	<i>truest, most true</i>
εὐθύ-τατος	εὐθυτάτη	εὐθύτατον	<i>straightest, most straight</i>

## Declining Comparative and Superlative Adjectives -ίων, -ιον and -ιστος, -ίστη, -ιστον

Adjectives that take **-ίων, -ιον** in the comparative degree take **-ιστος, -ίστη, -ιστον** in the superlative degree. The comparative degree declines like a third

declension noun with a few alternate forms. The superlative degree declines like 1<sup>st</sup> and 2<sup>nd</sup> declension adjectives.

### Comparative degree

	Singular		Plural		
	M/F	N	M/F	N	
<b>N</b>	ἡδίω	ἡδιον	<b>N</b>	ἡδίονες, ἡδίους	ἡδιονα, ἡδίω
<b>A</b>	ἡδιονα, ἡδίω	ἡδιον	<b>A</b>	ἡδιονας, ἡδίους	ἡδιονα, ἡδίω
<b>G</b>	ἡδιονος	ἡδιονος	<b>G</b>	ἡδιόνων	ἡδιόνων
<b>D</b>	ἡδιονι	ἡδιονι	<b>D</b>	ἡδιοσι (ν)	ἡδιοσι (ν)
<b>V</b>	ἡδιον	ἡδιον	<b>V</b>	ἡδίονες, ἡδίους	ἡδιονα, ἡδίω

	Singular		Plural		
	M/F	N	M/F	N	
<b>N</b>	ἡδίω	ἡδιον	<b>N</b>	ἡδίονες, ἡδίους	ἡδιονα, ἡδίω
<b>G</b>	ἡδιονος	ἡδιονος	<b>G</b>	ἡδιόνων	ἡδιόνων
<b>D</b>	ἡδιονι	ἡδιονι	<b>D</b>	ἡδιοσι (ν)	ἡδιοσι (ν)
<b>A</b>	ἡδιονα, ἡδίω	ἡδιον	<b>A</b>	ἡδιονας, ἡδίους	ἡδιονα, ἡδίω
<b>V</b>	ἡδιον	ἡδιον	<b>V</b>	ἡδίονες, ἡδίους	ἡδιονα, ἡδίω

### Superlative degree

	M	F	N
<b>N</b>	ἡδιστος	ἡδίστη	ἡδιστον

### Adverbs

Unlike nouns, pronouns, and adjectives, adverbs do not have gender, number, or case. Adverbs modify adjectives, verbs, or other adverbs. Like adjectives, adverbs have three degrees: **positive**, **comparative**, and **superlative**.

For the positive degree English typically adds the suffix **-ly**. English uses the suffixes **-er** and **-est** or **more** and **most** to create the comparative and superlative degrees of the adverb:

<b>Positive:</b>	loudly
<b>Comparative:</b>	loudlier, more loudly
<b>Superlative:</b>	loudliest, most loudly

Greek creates the three degrees by adding a suffix.

## Adverbs of the Positive Degree

Most adverbs are formed from adjectives by adding **-ως** to the stem, found by dropping the ending from the masculine genitive singular of the adjective.

ἄξιος, ἀξιᾶ, ἄξιον	worthy	ἀξίως	worthily
κακός, κακή, κακόν	bad	κακῶς	badly
εὐδαίμων, εὐδαιμον	happy	εὐδαιμόνως	happily
εὐγενής, εὐγενές	noble	εὐγενῶς	nobly

1. Adverbs in **-ως** accented on the ultima always have a circumflex:  
**κακῶς.**

## Adverbs of the Comparative Degree

Adverbs formed from adjectives use as their comparative degree the neuter accusative singular of the comparative degree of the adjective.

δικαίως	justly	δικαιότερον	more or rather justly
σοφῶς	wisely	σοφώτερον	more or rather wisely
ἀληθῶς	truly	ἀληθέστερον	more or rather truly
ἠδέως	sweetly	ἠδιον	more or rather sweetly

## Adverbs of the Superlative Degree

Adverbs formed from adjectives use as their superlative degree the neuter accusative plural of the superlative degree of the adjective.

δικαίως	<i>justly</i>	δικαιότατα	<i>most justly</i>
σοφῶς	<i>wisely</i>	σοφώτατα	<i>most wisely</i>
ἀληθῶς	<i>truly</i>	ἀληθέστατα	<i>most truly</i>
ἠδέως	<i>sweetly</i>	ἠδιστα	<i>most sweetly</i>

## Comparison with ἤ and the Genitive Case

When you compare two things as in these sentences,

laughter is stronger than tears,

and

the whole is greater than the part,

using the comparative degree, you may do so by using the word ἤ *than* or by using the genitive case without ἤ, called a **genitive of comparison**.

Consider these examples. The underline marks the second item in the comparison.

1. ὁ γέλως κρείττων ἢ οἰμωγή.  
*Laughter is stronger than tears.*
2. ὁ γέλως κρείττων οἰμωγῆς.  
*Laughter is stronger than tears.*
3. καὶ τὸ ὅλον μείζον τοῦ μέρους ἐστί.  
*The whole is greater than the part.*
4. καὶ τὸ ὅλον μείζον ἢ τὸ μέρος ἐστί.  
*The whole is greater than the part.*

Note that when you use ἤ, the two things being compared are always in the same case.

## Dative of Degree of Difference

If you want to state the degree by which one thing is **more** than another, use the dative case. In this sentence,

πολλῷ ἤδε σοφώτερα τῆς μητρός ἐστί,  
*she is much wiser than her mother,*

the πολλῷ *by much* is the dative of degree of difference.

## Adjectives and Adverbs in Summary

The chart below contains all the information found above, and information on adjectives from other modules, but in a condensed form. Look it over, making sure that you understand how to read it.

Third Declension Adjectives										
	M/F		N		M/F		N			
<b>N</b>	ἄφρων	ἄφρονες	ἄφρον	ἄφρονα	ἀληθής	ἀληθέες/εἶς	ἀληθές	ἀληθέα/ῆ		
<b>A</b>	ἄφρονα	ἄφρονας	ἄφρον	ἄφρονα	ἀληθέα/ῆ	ἀληθέας/εἶς	ἀληθές	ἀληθέα/ῆ		
<b>G</b>	ἄφρονος	ἄφρόνων	ἄφρονος	ἄφρόνων	ἀληθέος/οὔς	ἀληθέων/ῶν	ἀληθέος/οὔς	ἀληθέων/ῶν		
<b>D</b>	ἄφροσι	ἄφροσι (v)	ἄφροσι	ἄφροσι (v)	ἀληθεῖ	ἀληθέσι (v)	ἀληθεῖ	ἀληθέσι (v)		
<b>V</b>	ἄφρον	ἄφρονες	ἄφρον	ἄφρονα	ἀληθές	ἀληθέες/εἶς	ἀληθές	ἀληθέα/ῆ		
	M/F		N		M		F		N	
<b>N</b>	ἡδίων	ἡδίωνες/ἡδίους	ἡδιον	ἡδιονα/ἡδίω	ἡδύς	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα
<b>A</b>	ἡδιονα/ἡδίω	ἡδιονας/ἡδίους	ἡδιον	ἡδιονα/ἡδίω	ἡδύν	ἡδεῖς	ἡδεῖαν	ἡδεῖαις	ἡδύ	ἡδέα
<b>G</b>	ἡδίουνος	ἡδιόνων	ἡδίουνος	ἡδιόνων	ἡδέος	ἡδέων	ἡδεῖας	ἡδεῖων	ἡδέος	ἡδέων
<b>D</b>	ἡδίοσι	ἡδίοσι (v)	ἡδίοσι	ἡδίοσι (v)	ἡδεῖ	ἡδέσι (v)	ἡδεῖα	ἡδεῖαις	ἡδεῖ	ἡδέσι (v)
<b>V</b>	ἡδιον	ἡδίωνες/ἡδίους	ἡδιον	ἡδιονα/ἡδίω	ἡδύ	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα
First and Second Declension Adjectives of the Positive Degree					Comparative and Superlative Adjectives			Adverbs		
Three-Ending			Two-Ending							-ως, -ως
M	F ε, ι, ρ = ᾱ	N	M/F	N	<b>Comparative:</b> -τερος, -α, -ον; -ίων, -ιον					-τερον; -ιον
-ος	-η ογ -ᾱ	-ον	-ος	-ον	<b>Superlative:</b> -τατος, -η, -ον; -ιστος, -η, -ον					-τατα; -ιστα

Third Declension Adjectives										
	M/F		N		M/F		N			
<b>N</b>	ἄφρων	ἄφρονες	ἄφρον	ἄφρονα	ἀληθής	ἀληθέες/εἶς	ἀληθές	ἀληθέα/ῆ		
<b>G</b>	ἄφρονος	ἄφρόνων	ἄφρονος	ἄφρόνων	ἀληθέος/οὔς	ἀληθέων/ῶν	ἀληθέος/οὔς	ἀληθέων/ῶν		
<b>D</b>	ἄφροσι	ἄφροσι (v)	ἄφροσι	ἄφροσι (v)	ἀληθεῖ	ἀληθέσι (v)	ἀληθεῖ	ἀληθέσι (v)		
<b>A</b>	ἄφρονα	ἄφρονας	ἄφρον	ἄφρονα	ἀληθέα/ῆ	ἀληθέας/εἶς	ἀληθές	ἀληθέα/ῆ		
<b>V</b>	ἄφρον	ἄφρονες	ἄφρον	ἄφρονα	ἀληθές	ἀληθέες/εἶς	ἀληθές	ἀληθέα/ῆ		
	M/F		N		M		F		N	
<b>N</b>	ἡδίων	ἡδίωνες/ἡδίους	ἡδιον	ἡδιονα/ἡδίω	ἡδύς	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα
<b>G</b>	ἡδίουνος	ἡδιόνων	ἡδίουνος	ἡδιόνων	ἡδέος	ἡδέων	ἡδεῖας	ἡδεῖων	ἡδέος	ἡδέων
<b>D</b>	ἡδίοσι	ἡδίοσι (v)	ἡδίοσι	ἡδίοσι (v)	ἡδεῖ	ἡδέσι (v)	ἡδεῖα	ἡδεῖαις	ἡδεῖ	ἡδέσι (v)
<b>A</b>	ἡδιονα/ἡδίω	ἡδιονας/ἡδίους	ἡδιον	ἡδιονα/ἡδίω	ἡδύν	ἡδεῖς	ἡδεῖαν	ἡδεῖαις	ἡδύ	ἡδέα
<b>V</b>	ἡδιον	ἡδίωνες/ἡδίους	ἡδιον	ἡδιονα/ἡδίω	ἡδύ	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα
First and Second Declension Adjectives of the Positive Degree					Comparative and Superlative Adjectives			Adverbs		
Three-Ending			Two-Ending							-ως, -ως
M	F ε, ι, ρ = ᾱ	N	M/F	N	<b>Comparative:</b> -τερος, -α, -ον; -ίων, -ιον					-τερον; -ιον
-ος	-η ογ -ᾱ	-ον	-ος	-ον	<b>Superlative:</b> -τατος, -η, -ον; -ιστος, -η, -ον					-τατα; -ιστα

**Practice Translating Comparative and Superlative Adjectives.** Translate the sentences below, which have been adapted from a variety of ancient Greek authors. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Satyros of Kallatis, Σάτυρος Κάλλατις c. 150 BCE.** Satyros was a philosopher, historian, and biographer whose subjects included kings, philosophers, poets, orators, and statesmen. Fragments of his biography on Euripides were found on a papyrus scroll at Oxyrhynchus, Egypt in the early 1900s.

1. τί νομίζεις τήν δημοκρατίαν πολλῶ ἡδίονα τυραννίδος;
2. μικροί γέροντι παῖδες ἡδίους πατρὶ καὶ μητρὶ τινου (Satyros).
3. ὁ δὲ στρατηγὸς ἔφη αὐτὸς κρείττων ὕδατος.
4. θάνατος ἡμᾶς ταῦτα ἀναμιμνήσκει ὅτι ὁ πλοῦτος χείρων ἢ ὑγεία.
5. τίνοι τρόπῳ εἶ τρόπου ἡσυχίου ἐπεὶ τάχιστα εἰς ὀργὴν σπεύδεις;
6. ἔφη μέγιστον γὰρ ἔλκος πόλεως κακὸν ῥήτορα δημαγωγόν· ὃς γὰρ δῆμον πείθει κακὰ ποιέειν (Satyros).
7. ταῦτα γὰρ ἐστὶ δῆπου ἃ συνέχει τὴν νεωτέραν κωμωιδίαν καὶ ἃ πρὸς ἄκρον ἤγαγεν Εὐριπίδης (Satyros).
8. ἐν δὲ τούτῳ τῷ καιρῷ κινδυνεύσεις ἐγεῖραί τινα ὧ τὰ χρήματα πλεῖστα καὶ κρατίστη ἢ ἀνδραγαθία;
9. σκοπέειν δ' ἄξιον. τί γὰρ εὐλογώτερον ἐπεὶ τὰς γε κακίας καὶ τὰς ἀρετάς, καθάπερ ἔλεγεν ὁ Σωκράτης, τὰς αὐτὰς ἐν καὶ ἀνδρὶ καὶ γυναικὶ ἔστιν εὐρεῖν (Satyros);
10. ἡ δὲ μεταπέμπει τὴν ἀνθρωπον καὶ ἰδοῦσα τὸ κάλλος, “χαῖρε,” φησὶν, “γύναι· ψευδεῖς ἄρ' αἱ διαβολαί· σὺ γὰρ ἐν τῷ προσώπῳ τῷ σῶ καὶ τοῖς ὀφθαλμοῖς ἔχεις φάρμακα κάλλιστα (Satyros).

### Vocabulary

\*ἄγω, ἄξω, ἤγαγον *do, drive, lead;*  
 χάριν ἄγω *I give thanks*

ἄκρον ἄκρου τό *top, furthest point;*  
*mountain top*

ἀναμιμνήσκω *call to mind, remind*

ἀνδραγαθία, ἀνδραγαθίας ἢ  
*courage, bravery*

\*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον  
*say, tell, speak*

μέγιστος, μεγίστη, μέγιστον  
*greatest*

μεταπέμπω *send for, send after*

\*μήτηρ, μητέρος (μητρός) ἢ *mother*

* <b>άνήρ, άνδρός</b> <i>ó man, husband</i>	* <b>μικρός, μικρά, μικρόν</b> <i>small</i>
* <b>άνθρωπος, άνθρώπου ή ό</b> <i>human, person</i>	<b>νεώτερος, νεωτέρα, νεώτερον</b> <i>newer</i>
* <b>άξιος, άξιά, άξιον</b> <i>worthy, deserving</i> + gen.	* <b>νομίζω, νομιέω, ένόμισα</b> <i>believe, think, have the custom of, hold as custom</i>
* <b>άρετή, άρετής ή</b> <i>virtue; excellence</i>	<b>όργή, όργής ή</b> <i>mood; anger, wrath</i>
<b>γέρων, γέροντος ό</b> <i>old man</i>	* <b>όράω, όψομαι, είδον (ίδειν)</b> <i>see</i>
* <b>γυνή, γυναικός ή</b> <i>woman, wife</i>	<b>όφθαλμός, όφθαλμοϋ ό</b> <i>eye</i>
<b>δημαγωγός, δημαγωγοϋ ό</b> <i>demagogue</i>	<b>παίζω</b> <i>play, sport, dance</i>
<b>δημοκρατία, δημοκρατίας ή</b> <i>democracy</i>	* <b>παΐς, παιδός ή ό</b> <i>child</i>
* <b>δήμος, δήμου ό</b> <i>people</i>	* <b>πατήρ, πατρός ό</b> <i>father</i>
<b>δήπου</b> <i>surely</i>	* <b>πείθω, πείσω, έπεισα</b> <i>persuade + inf.; (mid. or pass.) listen to, obey + dat. or gen.</i>
<b>διαβολή διαβολής ή</b> <i>slander</i>	* <b>πλεΐστος, πλείστη, πλεΐστον</b> <i>most, greatest, largest</i>
<b>έγείρω, έγερέω, ήγειρα</b> <i>awaken, rouse</i>	<b>πλοϋτος, πλούτου ό</b> <i>wealth</i>
<b>έλκος, έλκος (-ους) τό</b> <i>wound</i>	* <b>ποιέω, ποιήσω, έποίησα</b> <i>do, make, cause; (mid.) consider</i>
<b>εϋλογώτερος, εϋλογώτερον</b> <i>more reasonable</i>	* <b>πόλις, πόλιος (πόληος, πόλεως) ή</b> <i>city</i>
<b>Εϋριπίδης, Εϋριπίδου ό</b> <i>Euripides, tragic playwright from Athens, c. 450 BCE</i>	<b>πρόσωπον, προσώπου τό</b> <i>face</i>
* <b>εϋρίσκω, εϋρήσω, ηϋρον</b> <i>find</i>	<b>ρήτωρ, ρήτορος ό</b> <i>rheter, speaker</i>
* <b>έφη</b> <i>he, she, it said</i>	* <b>σκοπέω, σκοπήσω, έσκόπησα,</b> <i>look at; examine; consider</i>
* <b>έχω, έξω or σχήσω, έσχον</b> <i>have, hold; be able + inf.; καλώς έχειν to be well</i>	* <b>σός, σή, σόν</b> <i>your</i>

ἡδίων, ἡδιον <i>sweeter, pleasanter</i>	σπεύδω, σπεύσω, ἔσπευσα <i>urge on, press on; hasten, be eager</i>
ἡσύχιος, ἡσύχιον <i>quiet</i>	συνέχω <i>make up, contain</i>
θάνατος, θανάτου ὁ <i>death</i>	Σωκράτης, Σωκράτους ὁ <i>Sokrates, Plato's teacher and famous oral philosopher c. 450 BCE</i>
ἰδοῦσα, ἰδούσης ἡ <i>seeing, having seen</i>	τάχιστα <i>most quickly</i>
καθάπερ <i>just as</i>	*τρόπος, τρόπου ὁ <i>way, manner, turn; (pl.) character</i>
*καιρός, καιροῦ ὁ <i>right moment, critical time, opportunity</i>	τυραννίς, τυραννίδος ἡ <i>tyranny</i>
κακία, κακίας ἡ <i>wickedness; fault</i>	ὑγία, ὑγείας ἡ <i>health, soundness</i>
*κακός, κακή, κακόν <i>bad, evil, cowardly</i>	ὔδωρ, ὕδατος τό <i>water; pond</i>
κάλλιστος, καλλίστη, κάλλιστον <i>most beautiful</i>	φάρμακον, φαρμάκου τό <i>drugs, medicine</i>
κάλλος, κάλλεος (κάλλους) τό <i>beauty</i>	*φημί <i>say, affirm, assert</i>
κινδυνεύω, κινδυνεύσω, ἐκινδύνευσα <i>run a risk, hazard; dare + inf.; be likely + inf.</i>	χαίρω <i>be well; rejoice at, take pleasure in + dat.</i>
κράτιστος, κρατίστη, κράτιστον <i>strongest</i>	χείρων, χεῖρον <i>worse, inferior</i>
κρείττων, κρεῖττον <i>better, stronger, greater</i>	*χρῆμα, χρήματος τό <i>thing; (pl.) goods, money, property</i>
κωμωδία, κωμωδίας ἡ <i>comedy</i>	ψευδής, ψευδές <i>false</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Translating.** Translate the sentences below, which have been adapted from Homer's *Odyssey* (**Οδύσσεια**). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does.

Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Πηνελόπεια:** δοιαί γάρ τε πύλαι ἀμενηνῶν εἰσὶν ὄνειρων· αἱ μὲν γὰρ κεράεσι τεύχονται, αἱ δ' ἐλέφαντι. αὐτῶν οἱ μὲν ἔρχονται διὰ πριστοῦ ἐλέφαντος. οὔτοι ῥ' ἐλεφαίρονται καὶ ἔπε' ἀκράαντα φέρουσιν. οἱ δὲ διὰ ξεστῶν κεράων ἔρχονται θύραζε. οὔτοι ῥ' ἔτυμα κραίνουσι, βροτῶν εἷ τις ὀράει. ἀλλ' ἐμοὶ οὐκ ἐντεῦθεν οἶομαι αἰνὸν ὄνειρον ἐλθεῖν. εἰ οὕτως, ἦ ἀσπαστὸν ἐμοὶ καὶ παιδὶ γενήσεται. ἄλλο δὲ σοι ἐρέω· ἦδε δὲ ἠὼς ἐλεύσεται δυσώνυμος, ἦ μ' Ὀδυσσέως οἴκου ἀποσχίσει. νῦν γὰρ καταθήσω ἄεθλον, τοὺς πελέκεας, οὓς κείνος ἐν μεγάροις ἴστησιν ἐξείης, δρυόχους ὡς, δώδεκα πάντας. ἴστησιν δ' ὃ γε πολὺ ἄνευθε καὶ διαρριπτάσκει οἰστόν. νῦν δὲ μνηστήρεσιν ἄεθλον τοῦτον ἐφήσω· ὃς δὲ ῥηῖτατ' ἐντανύει βιὸν ἐν παλάμαις καὶ διοῖστέυει πελέκεων δυοκαίδεκα πάντων, τούτῳ αὐτῇ ἄμ' ἔψομαι. καὶ νοφίσσομαι τόδε δῶμα κουρίδιον, μάλα καλόν, ἐνίπλειον βιότου, οὗ ποτὲ μνήσεσθαι οἶομαι ἐν περ ὄνειρῳ.

**Ὀδυσσεύς ξεῖνος:** ὦ γύναι αἰδοίη Λαερτιάδου Ὀδυσσέως, δεῖ μηκέτι νῦν ἀναβάλλειν δόμοις ἐνὶ τοῦτον ἄεθλον. πρὶν γὰρ πολὺμητις ἐλεύσεται ἐνθάδ' Ὀδυσσεύς, πρὶν τούτους τόδε τόξον εὐξοὸν ἀμφαφάειν τε νευρήν τ' ἐντανύσαι διοῖστέυσαι τε σιδήρου.

**Πηνελόπεια:** εἰ ἐθέλεις παρὰ μοι, ξεῖνε, ἦσθαι ἐν μεγάροις καὶ τέρπειν, οὐκ οἶομαί μοι ὕπνον ἐπὶ βλεφάροις χυθῆσεσθαι.

### Adverbs and Verbs

ἀμφαφάω <i>touch, feel, handle</i>	ἦ <i>in truth, verily</i>
ἀναβάλλω, -βαλέω, -έβαλον <i>strike up; throw up; delay</i>	ἦμαι (ἦσαι, ἦσται, ἦμεθα, ἦστε, ἦνται; ἦσθαι) <i>sit</i>
ἄνευθε <i>far away, distant</i>	θύραζε <i>to the doors, out of doors</i>
ἀπέχω <i>keep off or away from</i>	*ἴστημι, στήσω, ἔστησα or ἔστην <i>stand, make stand, place</i>
*γίγνομαι, γενήσομαι, ἐγενόμην <i>be, be born</i>	κατατίθημι <i>place, put, lay down</i>
*δεῖ <i>it is necessary</i> + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν <i>it is necessary to come</i>	κραίνω, κρανέω, ἔκρανα <i>accomplish, fulfil, bring to pass</i>
διαρριπτάσκω <i>shoot through, cast</i>	*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον <i>say, tell, speak</i>

διοϊστεύω <i>shoot an arrow through</i> + gen.	μάλα <i>very</i>
*εἰμί, ἔσομαι <i>be, be possible</i>	μηκέτι <i>no longer</i>
*ἐθέλω, ἐθελήσω, ἠθέλησα <i>wish, be willing</i>	μιμνήσκω, μνήσω, ἔμνησα <i>remember</i> + gen.
ἐλεφαίρομαι <i>cheat with empty hopes</i>	νοφίζω, νοφιέω νοφίσομαι, ἐνόφισα <i>turn away, shrink back; forsake, abandon</i>
ἐνθάδε <i>here, there; hither, thither</i>	*οἶομαι (οἶμαι), οἰήσομαι, ὠσάμην <i>think, suppose, believe</i>
ἐνί = ἐν	*ὄράω, ὄψομαι, εἶδον (ἰδεῖν) <i>see</i>
ἐντανύω <i>stretch, bend, string</i>	ῥηῖτατα <i>most easily</i>
ἐντεῦθεν (ἐνθεῦτεν) <i>thence, hence</i>	τέρπω, τέρψω, ἔτερψα <i>delight, cheer; enjoy</i> + dat.
ἐξειῆς <i>in order, in a row</i>	τεύχω, τεύξω, ἔτευξα <i>make ready, make, produce; cause, bring to pass</i>
*ἔπομαι (ἱμρ. εἰπόμην), ἔψομαι, ἐσπόμην <i>follow</i> + dat.	*φέρω, οἶσω, ἤνεγκα or ἤνεγκον <i>bring, bear, carry; endure</i>
*ἔρχομαι, ἐλεύσομαι, ἦλθον (ἐλθεῖν) <i>come, go</i>	χέω, χέω, ἔχεα, κέχυκα, κέχυμαι, ἐχύθην <i>pour; (pass.) be heaped up</i>
ἐφίημι, -ήσω, -ῆκα <i>send on, against; let go, yield; (mid.) command, give orders; (mid.) aim at, long for</i> + gen.; (mid.) <i>allow, permit</i> + 'x' in dat. + inf.	

### Adjectives, Nouns, Pronouns

ἄεθλον, ἀέθλου τό <i>prize, contest</i>	ἠώς, ἠούς ἢ <i>dawn</i>
αἰδοῖος, αἰδοία, αἰδοῖον: <i>deserving of awe, respect; valuable, excellent; bashful, modest; τὰ αἰδοῖα private parts</i>	*καλός, καλή, καλόν <i>beautiful, good, noble</i>
αἰνός, αἰνή, αἰνόν <i>dread, dire, grim</i>	κεῖνος, κείνου ὁ <i>he, that one</i>
ἀκράαντος, ἀκράαντον <i>unfulfilled, fruitless</i>	κέρας, κέραος τό <i>horn of an animal</i>

*ἄλλος, ἄλλη, ἄλλο <i>another, other</i>	κουρίδιος, κουριδία, κουρίδιον <i>wedded, nuptial, bridal</i>
ἀμενηνός, ἀμενηνόν <i>powerless, fleeting, feeble</i>	Λαερτιάδης, Λαερτιάδου ὁ <i>son of Laertes</i>
ἀσπαστός, ἀσπαστή, ἀσπαστόν <i>welcome</i>	μέγαρον, μεγάρου τό <i>megaron, great hall</i>
βίος, βιοῦ ὁ <i>bow</i>	μνηστήρ, μνηστήρος ὁ (epic dat. pl. μνηστήρεσσιν) <i>suitor</i>
βίος, βίτου ὁ <i>life</i>	νευρή, νευρῆς ἡ <i>sinew, bow-string; cord</i>
βλέφαρα, βλεφάρων τά <i>eyelids, eyes</i>	ξεῖνος (ξένος), ξείνου (ξένου) ὁ <i>stranger; guest-friend</i>
βροτός, βροτοῦ ὁ <i>mortal</i>	ξεστός, ξεστή, ξεστόν <i>smooth, polished, wrought</i>
*γυνή, γυναικός ἡ <i>woman, wife</i>	Ὀδυσσεύς, Ὀδυσσέως ὁ <i>Odysseus</i>
δοιός, δοιά, δοιόν <i>two</i>	οἶκος, οἴκου ὁ <i>house, palace</i>
δόμος, δόμου ὁ <i>house</i>	οἰστός, οἰστοῦ ὁ <i>arrow</i>
δρύοχοι, δρυόχων οἱ <i>props, stays, shores</i> (on which the frame of a ship is propped)	ὄνειρος, ὄνειρου ὁ <i>dream</i>
δωκαίδεκα <i>twelve</i>	*παῖς, παιδός ἡ ὁ <i>child</i>
δυσώνυμος, δυσώνυμον <i>bearing an ill name, ill-omened</i>	παλάμη, παλάμης ἡ <i>palm, hand</i>
δώδεκα <i>twelve</i>	πέλεκυς, πελέκεως ὁ <i>axe</i>
δῶμα, δώματος τό <i>house</i>	πολύμητις, πολυμήτιος <i>of many counsels</i>
ἐλέφας, ἐλέφαντος ὁ <i>elephant; elephant's tusk; ivory</i>	πριστός, πριστή, πριστόν <i>sawn</i>
ἐνίπλειος, ἐνίπλειον <i>full of + gen.</i>	πύλη, πύλης ἡ <i>gate</i>
ἔπος, ἔπεος (ἔπους) τό <i>word, speech; song; saying; verse</i>	σίδηρος, σιδήρου ὁ <i>iron</i>
ἔτυμος, ἔτυμον <i>true, real, actual</i>	τόξον, τόξου τό <i>bow</i>
ἐϋξοος, ἐϋξοον <i>polished</i>	ὑπνος, ὑπνου ὁ <i>sleep</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentences found below. For nouns and pronouns, give their case and function. For verbs, their give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, tell what noun they agree with in gender, number, and case.

οὖν τι βούλη περι τῶν ἐκεῖ φράζειν ἐμοί ἢ ἄπειμι;

εἰ ἐθέλεις παρά μοι, ξεῖνε, ἦσθαι ἐν μεγάροις καὶ τέρπειν, οὐκ οἶομαί μοι ὕπνον ἐπὶ βλεφάροις χυθήσεσθαι.

Check your answers with those in the Answer Key.

## Boustrophedon

Boustrophedon is a way of writing that starts in the way that we are used to but upon reaching the end of the line the writing turns back on itself with the letters facing in the new direction, much as a farmer, plowing a field, turns his cow at row's end.

THIS EXAMPLE OF BOUSTROPHEDON TEXT WAS WRITTEN SPECIFICALLY FOR THE WIKIPEDIA ARTICLE ON THE OX TURNING METHOD OF INSCRIBING TABLETS WITH RONGORONGO GLYPHS.

Fig. 2 Schematic of reverse boustrophedon text, in the fashion of rongorongo, but using the Latin alphabet. Created by Kwamikagami, 2008, Wikimedia, public domain, [https://commons.wikimedia.org/wiki/File:Reverse\\_boustrophedon.png](https://commons.wikimedia.org/wiki/File:Reverse_boustrophedon.png)

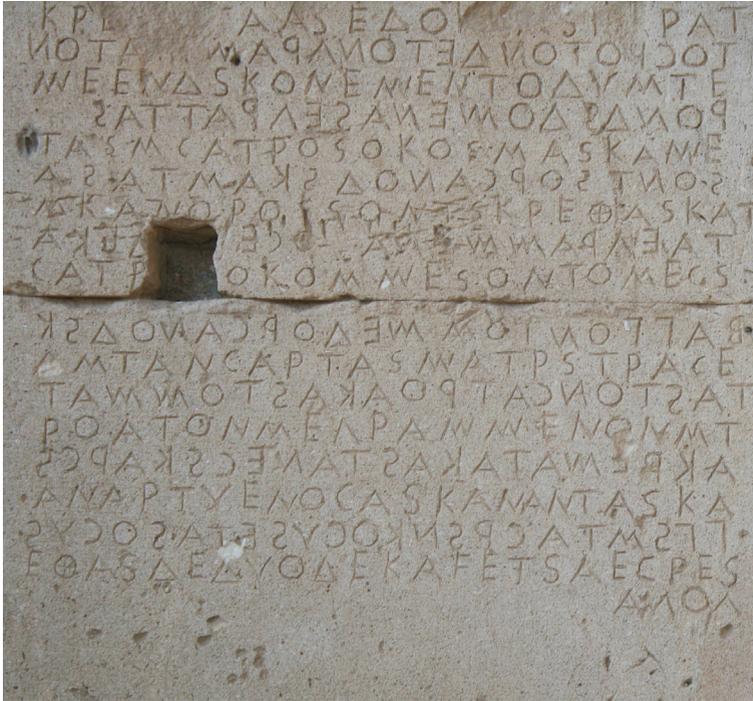


Fig. 3 Fragmentary boustrophedon inscription in the agora of Gortyn (Crete)—code of law. Photograph by PRA, 2009, Wikimedia, CC BY, [https://commons.wikimedia.org/wiki/File:Crete\\_-\\_law\\_of\\_Gortyn\\_-\\_boustrophedon.JPG](https://commons.wikimedia.org/wiki/File:Crete_-_law_of_Gortyn_-_boustrophedon.JPG)

In cultures where books are expensive and difficult to acquire, one book serves many readers and people learn how to read words from many different angles, including upside down. For them, reading upside down is as rightside up as reading rightside up is to us. As you consider the many ways that people differ from each other, also consider how culture determines much of what we assume, believe, desire, think about, and value. These differences represent the vast range of human potential and possibility.

**Module 27 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words the greater mastery of the language you will have.

### Adjectives

λοιπός, λοιπή, λοιπόν *left, remaining*

μέσος, μέση, μέσον *middle, middle of + gen.*

μικρός, μικρά, μικρόν *small, little, short*

### Verbs

εἶμι *come, go*

ἔρομαι (εἶρομαι), ἐρήσομαι (εἰρήσομαι), ἠρόμην, -----, -----, ----- ask, ask 'x' in acc. about 'y' in acc.

εὐρίσκω, εὐρήσω, ηὔρον, ηὔρηκα, ηὔρημαι, ηὔρέθην find out, discover

ἦκω, ἦξω, -----, -----, ----- have come, be present

πάρειμι go in, enter; pass by

## Etymology Corner XXVII by Dr. E. Del Chrol

### Technical Terms 23, Parts of Speech

**Verbs, cont.** As we learned in Module 17, infinitives can be **dynamic**, or *potential* in their meaning, which is a good translation of the Greek ἐν δυνάμει. Think of the English **dynamic** meaning *powerful* or *having capacity/potential to act*, or a **dynamo**, a type of generator for electricity (i.e. *power*). Some infinitives we see in Module 24 are **declarative**, in that they *make clear* (from Latin **clarare**, which gives us the English **clarify**) what is introduced by the verb of saying, thinking or perceiving. **Declarative infinitives** are used in some types of **indirect statement**, that is, statements (utterances that *stand firmly*, Latin **stare**) that come *not from a straight path* (**in**, **not**, **dis**, *apart from*, **regere**, *to keep in a straight line*, which gives us **regular**, **rule**, and **ruler**). A **direct statement** is a quotation, a *straight-forward repeating* of an utterance. An **indirect statement** requires someone to report what someone said, adding one layer of complexity, which makes it *not a straight* quotation. What someone said is *made clear* with their **declarative infinitive**.

**What to Study and Do 27.** Before moving on to the next module, make sure that you refresh your memory on noun and adjective agreement and how adjectives can function as substantives. Memorize the definition of the positive, comparative, and superlative adjectives and adverbs. Memorize the function of the genitive of comparison and the dative of degree of difference. Finally make sure that you understand how to read the chart on adjectives and adverbs.

**Learning Tip 27: Learn to Engage in Debate and Disagreement.** When considering life's essential problems that admit of no one right solution, seek to understand before being understood. Understand the arguments of the other so well that you can reproduce them to the other's satisfaction. Help others clarify their arguments so that they are not misunderstood. Debate so as to bring out the best in others and let others bring out the best in you. Learn how to disagree without being disagreeable. Debate and disagreement help us to learn deeply and well.

## Module 28

# εἶμι and εἶμι

---

## The Verb

In Greek and in English verbs have the same definition and functions. Verbs are words that represent actions (**throw**) and states of being (**be** or **exist**). They differ in the same fundamental way that Greek nouns differ from their English counterparts: they use endings to create meaning in a way that English does not. The Greek verb (**ῥῆμα**) in its finite form has an **ending** that indicates what **person** and **number** the **subject** is. The Greek infinitive has an ending that indicates that it is unmarked for **person** and **number**.

## The Verbs εἶμι and εἶμι

The verbs εἶμι and εἶμι are **μν-verbs**, occur frequently, and are irregular in all languages. Memorize the forms below. As you memorize them, note the similarities and differences between them.

## Present Indicative Active of εἶμι

Verb Form	English Equivalent	Person and Number
εἶμι	<i>I am</i>	1 <sup>st</sup> person singular
εἶ, εἶς	<i>you are</i>	2 <sup>nd</sup> person singular
ἐστί (ν)	<i>he, she, it is; there is</i>	3 <sup>rd</sup> person singular
ἐσμέν	<i>we are</i>	1 <sup>st</sup> person plural
ἐστέ	<i>you are</i>	2 <sup>nd</sup> person plural
εἶσι (ν)	<i>they are; there are</i>	3 <sup>rd</sup> person plural

## Imperfect Indicative Active of εἶμι

Verb Form	English Equivalent	Person and Number
ἦν, ἦ	<i>I was</i>	1 <sup>st</sup> person singular
ἦσθα	<i>you were</i>	2 <sup>nd</sup> person singular
ἦν	<i>he, she, it was; there was</i>	3 <sup>rd</sup> person singular
ἦμεν	<i>we were</i>	1 <sup>st</sup> person plural
ἦτε	<i>you were</i>	2 <sup>nd</sup> person plural
ἦσαν	<i>they were; there were</i>	3 <sup>rd</sup> person plural

1. All forms of the present indicative active are enclitic except for εἶ you are and the infinitive, εἶναι to be.
2. ἔσσι (ν) with its accent on the penult is not enclitic; it often means *it is possible, it is allowed* with its meaning completed by a complementary infinitive; if it means *is* the accent on the penult stresses the existence of the subject.

## Present Infinitive Active of εἶμι

εἶναι	<i>to be</i>	unmarked
-------	--------------	----------

## Present Indicative Active of εἶμι

Verb Form	English Equivalent	Person and Number
εἶμι	<i>I go</i>	1 <sup>st</sup> person singular
εἶ	<i>you go</i>	2 <sup>nd</sup> person singular
εἶσι (ν)	<i>he, she, it goes</i>	3 <sup>rd</sup> person singular
ἴμεν	<i>we go</i>	1 <sup>st</sup> person plural
ἴτε	<i>you go</i>	2 <sup>nd</sup> person plural
ἴασι (ν)	<i>they go</i>	3 <sup>rd</sup> person plural

## Imperfect Indicative Active of εἶμι

Verb Form	English Equivalent	Person and Number
ἦα, ἦειν	<i>I was going</i>	1 <sup>st</sup> person singular
ἦεις, ἦεισθα	<i>you were going</i>	2 <sup>nd</sup> person singular
ἦει, ἦειν	<i>he, she, it was going</i>	3 <sup>rd</sup> person singular
ἦμεν	<i>we were going</i>	1 <sup>st</sup> person plural
ἦτε	<i>you were going</i>	2 <sup>nd</sup> person plural
ἦσαν, ἦεσαν	<i>they were going</i>	3 <sup>rd</sup> person plural

## Present Infinitive Active of εἶμι

ιέναι	<i>to be</i>	unmarked
-------	--------------	----------

## Present Participles of εἶμι and εἶμι

ῶν, οὔσα, ὄν *being*

	M	F	N		M	F	N
<b>N</b>	ῶν	οὔσα	ὄν	<b>N</b>	όντες	ούσαι	όντα
<b>A</b>	όντα	ούσαν	όν	<b>A</b>	όντας	ούσας	όντα
<b>G</b>	όντος	ούσης	όντος	<b>G</b>	όντων	ούσων	όντων
<b>D</b>	όντι	ούση	όντι	<b>D</b>	ούσι (ν)	ούσαις	ούσι (ν)
<b>V</b>	ῶν	οὔσα	ὄν	<b>V</b>	όντες	ούσαι	όντα
	<b>M</b>	<b>F</b>	<b>N</b>		<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	ῶν	οὔσα	ὄν	<b>N</b>	όντες	ούσαι	όντα
<b>G</b>	όντος	ούσης	όντος	<b>G</b>	όντων	ούσων	όντων
<b>D</b>	όντι	ούση	όντι	<b>D</b>	ούσι (ν)	ούσαις	ούσι (ν)
<b>A</b>	όντα	ούσαν	όν	<b>A</b>	όντας	ούσας	όντα
<b>V</b>	ῶν	οὔσα	ὄν	<b>V</b>	όντες	ούσαι	όντα

1. Remember that the participle is an adjective and must agree with the noun it modifies in gender, case, and number. If no noun is present, supply one from the gender and number of the participle or from context.
2. The participle is presented in full in part II of this *21st-Century* series.

### ἰών, ἰοῦσα, ἰόν *coming, going*

	M	F	N		M	F	N
N	ἰών	ιοῦσα	ἰόν	N	ἰόντες	ιοῦσαι	ἰόντα
A	ἰόντα	ιοῦσαν	ἰόν	A	ἰόντας	ιούσας	ἰόντα
G	ἰόντος	ιούσης	ἰόντος	G	ἰόντων	ιουσῶν	ἰόντων
D	ἰόντι	ιούσῃ	ἰόντι	D	ιοῦσι (ν)	ιούσαις	ἰοῦσι (ν)
V	ἰών	ιοῦσα	ἰόν	V	ἰόντες	ιοῦσαι	ἰόντα
	M	F	N		M	F	N
N	ἰών	ιοῦσα	ἰόν	N	ἰόντες	ιοῦσαι	ἰόντα
G	ἰόντος	ιούσης	ἰόντος	G	ἰόντων	ιουσῶν	ἰόντων
D	ἰόντι	ιούσῃ	ἰόντι	D	ιοῦσι (ν)	ιούσαις	ἰοῦσι (ν)
A	ἰόντα	ιοῦσαν	ἰόν	A	ἰόντας	ιούσας	ἰόντα
V	ἰών	ιοῦσα	ἰόν	V	ἰόντες	ιοῦσαι	ἰόντα

1. Remember that the participle is an adjective and must agree with the noun it modifies in gender, case, and number. If no noun is present, supply one from the gender and number of the participle or from context.
2. The participle is presented in full in Part II of the *21st-Century* series.

**Practice Translating εἰμί and εἶμι.** Translate the sentences below, which have been adapted from a variety of ancient Greek writers. Remember the meanings and functions of the cases presented in Module 7. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. ἔξεστι σῶσαι σε χρήμαθ' οἷς συνεξήεις καὶ ἅ σοι ἔδωκα (Euripides, *Hekabe*);
2. οὖν τι βούλη περι τῶν ἐκεῖ φράζειν ἐμοὶ ἢ ἄπειμι (Euripides, *Hekabe*);
3. ἡ δὲ λέγει· Γινώσκεις οὖν Ἀθήνης ἵνα στέγαι εἰσὶν (Euripides, *Hekabe*);

4. ὁ δὲ λέγει· Μέλαινα πέτρα γῆς ἢ σοι σημανεῖ ἵνα στέγαι εἰσὶν (Euripides, *Hekabe*).
5. ὅτε ἦν ὁ καιρὸς τῷ στρατηγῷ, ἠθέλησε εἰρήνην ἄγειν καὶ μὴ λῦσαι.
6. κατ' ἐμὲ μὲν γὰρ τοῦτο τὸ νίκημα ταῖς γυναιξὶν ἦν. οἱ μὲν γὰρ ἄνδρες ἠττάοντο.
7. τότε δὲ Καμβύσης, ἐπεὶ ἦν οὐχ ὕδωρ αὐτῷ ἔτοιμον, ἀγγέλους παρὰ τὸν Ἀράβιον ἐπέμψε (Herodotos).
8. πρόσσεισι καὶ κηρύσσει Κρέων τούτῳ, ὃς τὸ τῆς Σφιγγὸς αἴνιγμα λύσει, καὶ τὴν βασιλείαν καὶ τὴν Λαΐου δώσειν γυναῖκα (Bibliotheca).
9. τῆς σοφίας τοσαύτης ἐσμέν ὥστε τρόποισιν οὐ τυραννικοῖς ἀλλὰ τρόπῳ φρενὸς αὐτοῦ ποιεῖν τὰ καλὰ πείθειν.
10. ὁ γεωργὸς πρὸς τὴν παῖδα ἔφη τῇ Σφιγγὶ πρόσωπον μὲν γυναικός, στήθος δὲ καὶ πόδας καὶ οὐρὰν λέοντος καὶ πτέρυγας ὄρνιθος εἶναι.

### Vocabulary

ἄγγελος, ἄγγελου ὁ messenger	λύω (ῥ), λύσω, ἔλυσα loose, free, destroy; solve; (mid.) ransom
*ἄγω, ἄξω, ἤγαγον do, drive, lead; χάριν ἄγω I give thanks	μέλας, μέλαινα, μέλαν black, dark
Ἀθήνη, Ἀθήνης ἡ Athene, goddess of crafts and wisdom	νίκημα, νικήματος τό victory
αἴνιγμα, αἰνίγματος τό riddle	ὄρνις, ὄρνιθος ἡ, ὁ bird, bird of omen
*ἀνὴρ, ἀνδρός ὁ man, husband	οὐρά, οὐρᾶς ἡ the hinder parts, after part; tail; κατ' οὐρὰν in rear, behind
ἄπειμι go away, depart	*παῖς, παιδός ἡ ὁ child
Ἀράβιος, Ἀραβία, Ἀράβιον Arabian	*πείθω, πείσω, ἔπεισα persuade + inf.; (mid. or pass.) listen to, obey + dat. or gen.
βασιλεία, βασιλείας ἡ kingdom, kingship, reign	πέτρα, πέτρας ἡ rock
*βούλομαι, βουλήσομαι want, prefer; wish, be willing want, wish, be willing	*ποιέω, ποιήσω, ἐποίησα do, make, cause; (mid.) consider
γεωργός, γεωργοῦ ὁ farmer (George)	πούς, ποδός ὁ foot; κατὰ πόδας on the heels
*γῆ, γῆς ἡ land, earth	πρόσειμι go in, enter, approach

*γιγνώσκω, γνώσομαι, ἔγνω, <i>know</i> , <i>recognize; decide + inf.</i>	πρόσωπον, προσώπου τό <i>face</i>
*γυνή, γυναικός ἡ <i>woman, wife</i>	πτέρυξ, πτέρυγος ἡ <i>wing</i>
*δίδωμι, δώσω, ἔδωκα <i>give; allow</i> 'x' in dat. or acc. + inf., ἐμὲ (ἐμοῦ) εὐτυχέειν δίδως <i>you allow me to</i> <i>prosper</i>	σημαίνω, σημανέω, ἐσήμηνα <i>point</i> <i>out, show</i>
*ἐθέλω (θέλω), ἐθελήσω (θελήσω), ἠθέλησα <i>wish, be willing</i>	σοφία, σοφίας ἡ <i>wisdom</i>
εἰρήνη, εἰρήνης ἡ <i>peace</i>	στέγη, στέγης ἡ <i>roof</i>
ἐκεῖ <i>there</i>	στήθος, στήθους (-εος) τό <i>chest,</i> <i>breast</i>
έτοῖμος, έτοῖμη, έτοῖμον <i>at hand,</i> <i>ready, prepared, able + inf.</i>	*στρατηγός, στρατηγοῦ ὁ <i>general</i>
*ἔφη <i>he, she, it said</i>	συνέξειμι <i>go out with, depart with</i>
ἡττάομαι <i>be less or inferior; be</i> <i>defeated</i>	Σφίγξ, Σφιγγός ἡ <i>Sphinx</i>
*καιρός, καιροῦ ὁ <i>right moment,</i> <i>critical time, opportunity</i>	σώζω, σώσω, ἔσωσα <i>save, keep</i>
*καλός, καλή, καλόν <i>beautiful, noble,</i> <i>good</i>	*τοσοῦτος, τοσαύτη, τοσοῦτο <i>so</i> <i>much, so many</i>
Καμβύσης, Καμβύσου (-εω) ὁ <i>Kambyses, son of Kyros the Great</i>	*τρόπος, τρόπου ὁ <i>way, manner, turn;</i> <i>(pl.) character</i>
κηρύττω <i>be a herald; make a</i> <i>proclamation</i>	τυραννικός, τυραννική, τυραννικόν <i>of a tyrant, despotic, imperious</i>
κράτιστος, κρατίστη, κράτιστον <i>strongest, best</i>	ὔδωρ, ὕδατος τό <i>water</i>
Κρέων, Κρέοντος ὁ <i>Kreon, king of</i> <i>Thebes</i>	φράζω, φράσω, ἔφρασα <i>tell, show;</i> <i>advise; suppose, believe</i>
Λαῖος, Λαῖου ὁ <i>Laïos, king of Thebes</i>	φρήν, φρενός ἡ <i>midriff, heart, mind;</i> <i>intellect, understanding, reason</i>
*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον <i>say, tell, speak</i>	*χρῆμα, χρήματος τό <i>thing; (pl.)</i> <i>goods, money, property</i>
λέων, λέοντος ὁ <i>lion</i>	

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Translating.** Translate the below, adapted from Lucian's *The Lover of Lies* (Φιλοψευδής). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Εὐκράτης:** ἐπεὶ γὰρ ἐν Αἰγύπτῳ διήγον ἔτι νέος ὢν—ὑπὸ τοῦ πατρὸς ἐπὶ παιδείας προφάσει ἀπεστελλόμεν—τὸν Νεῖλον εἰς Κοπτὸν ἀναπλεύσας, ἐκεῖθεν ἐπὶ τὸν Μέμνονα ἦλθον. ἐπεθύμησα ἀκοῦσαι τὸ θαυμαστὸν αὐτοῦ ἐκεῖνο ἡχέον πρὸς ἀνέχοντα τὸν ἥλιον. ἐκείνου μὲν οὖν ἤκουσα οὐ κατὰ ἄσημον φωνήν, τὸ κοινὸν τοῖς πολλοῖς. ἀλλὰ μοι καὶ ἔχρησεν ὁ Μέμνων αὐτὸς ἀνοίξας γε τὸ στόμα ἐν ἔπεσιν ἑπτὰ. καὶ δύναμαι, εἴ γε βούλομαι, ἐκβολὴν τοῦ λόγου ποιῆσθαι καὶ εἰπεῖν αὐτὰ ὑμῖν τὰ ἔπη. ἀλλὰ οὐκ ἐθέλω. κατὰ δὲ τὸν ἀνάπλουον ἡμῖν συνέπλεε Μεμφίτης ἀνὴρ τῶν ἱερέων γραμματέων. ὁ δὲ θαυμάσιος τὴν σοφίαν καὶ τὴν παιδείαν, πᾶσαν εἰδὼς τὴν Αἰγύπτιον. ἐλέγετο δὲ τρία καὶ εἴκοσιν ἔτη ἐν τοῖς ἀδύτοις ὑπόγειος οἰκέειν, μαγεύειν παιδευόμενος ὑπὸ τῆς Ἴσιδος.

**Ἀρίγνωτος:** Παγκράτην λέγεις, ἐμὸν διδάσκαλον, ἄνδρα ἱερόν, ἐξυρημένον, ἐν ὀθονίοις, αἰεὶ νοήμονα, ἐπιμήκη, σιμόν, πρόχειλον, ὑπόλεπτον τὰ σκέλη ἀλλὰ ὁ δὲ οὐ καθαρῶς ἐλληνίζει.

**Εὐκράτης:** αὐτόν, ἐκεῖνον τὸν Παγκράτην. καὶ τοῦτον τὰ μὲν πρῶτα ἠγγόεον ἀλλὰ ἐπεὶ ὀρμίζομεν τὸ πλοῖον, ἐώρασον αὐτὸν πολλὰ τεράστια ἐργαζόμενον· καὶ δὴ καὶ ἐπὶ κροκοδείλων ὀχέεται καὶ συννέει τοῖς θηρίοις. τὰ δὲ θηρία ὑποπτήσσει καὶ σαίνει ταῖς οὐραῖς. γινώσκω αὐτόν· ὁ δὲ γὰρ ἱερός τις ἄνθρωπος.

### **Adverbs and Verbs**

ἀγνοέω *not perceive, not recognize*

\*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον  
*say, tell, speak*

\*ἀκούω, ἀκούσομαι, ἤκουσα *hear, hear of or about, listen, heed + gen. or acc. of thing or gen. of person*

μαγεύω *be a Magus; bewitch*

ἀποστέλλω, ἀποστελέω, ἀπέστειλα οἰκέω, οἰκήσω, ὤκησα *inhabit, settle; send off, dispatch; putt off, doff; manage, dwell, live*  
(intrans.) *retire, withdraw*

\*βούλομαι, βουλήσομαι *want, prefer; wish, be willing* \*ὀράω (ἐώραον), ὄψομαι, εἶδον *see*

\*γιγνώσκω, γνώσομαι, ἔγνω know, ὀρμίζω *moor, anchor*  
recognize; decide + inf.

διάγω, -άξω, -ήγαγον *carry over; (intrans.) cross over; pass; (intrans.) live* ὀχέω *uphold, endure; carry; drive, ride*

\*δύναμαι, δυνήσομαι *be able, be strong enough + inf.* \*ποιέω, ποιήσω, ἐποίησα *do, make, cause; (mid.) consider*

\*ἐθέλω (θέλω), ἐθελήσω (θελήσω), ἠθέλησα *wish, be willing* σαίνω *wag, fawn*

\*εἶπεῖν > λέγω συμπλέω *sail with*

ἐκεῖθεν *from that place, thence; on his part* συννέω *swim together, swim with*

ἐλληνίζω *speak Greek* ὑποπτήσω *crouch, cower*

ἐπιθυμέω *set one's heart upon, be eager for, desire + gen.* χράω, χρήσω, ἔχρησα *proclaim, announce; furnish, lend*

\*ἔρχομαι, ἐλεύσομαι, ἦλθον *come, go*

### Adjectives, Nouns, Pronouns

ἄδυτος ἄδυτον *not to be entered; never setting; (subst.) sanctuary, shrine*

Αἰγύπτιος, Αἰγυπτία, Αἰγύπτιον *Egyptian*

Αἴγυπτος, Αἰγύπτου ἡ *Egypt*

ἀναπλεύσας, ἀναπλεύσαντος ὁ *sailing*

ἀνάπλοος (ἀνάπλους), ἀναπλόου (ἀναπλοῦ) ὁ *sailing up*

καθαρῶς *clearly, purely*

\*κοινός, κοινή, κοινόν *shared, common*

Κοπτός, Κοπτοῦ ἡ *Koptos, a city on the Nile 43 kilometers north of Luxor*

κροκόδειλος, κροκοδείλου ὁ *crocodile, lizard*

\*λόγος, λόγου ὁ *word, speech, story; reason, account*

ἀνέχων, ἀνέχοντος ὁ <i>holding up; rising up</i>	Μέμνων, Μέμνονος ὁ <i>Memnon, one of two colossi of Memnon, depicting Pharaoh Amenhotep III and located west of Luxor</i>
*ἀνὴρ, ἀνδρός ὁ <i>man, husband</i>	Μεμφίτης, Μεμφίτου ὁ <i>from Memphis</i>
*ἄνθρωπος, ἀνθρώπου ἢ ὁ <i>human, person</i>	Νεῖλος, Νείλου ὁ <i>Nile</i>
ἀνοιξᾶς, ἀνοίξαντος ὁ <i>opening</i>	*νέος, νέᾱ, νέον <i>new, fresh, young; strange, unexpected</i>
ἄσημος, ἄσημον <i>without mark; unintelligible</i>	νοήμων, νοήμον <i>thoughtful, sensible</i>
βλέπω, βλέψομαι <i>look at, see</i>	ὄθόνιον, ὄθονίου τό <i>linen cloth, sail-cloth</i>
γραμματεὺς, γραμματέως ὁ <i>secretary, clerk; recorder; scholar</i>	οὐρά, οὐρᾶς ἢ <i>the hinder parts, after part; tail; κατ' οὐράν in rear, behind</i>
διδάσκαλος, διδασκάλου ὁ <i>teacher, master, trainer</i>	Παγκράτης, Παγκράτου ὁ <i>Pankrates</i>
εἰδώς, εἰδότης ὁ <i>knowing</i>	παιδεία, παιδείας ἢ <i>education, training, culture</i>
εἴκοσιν <i>twenty</i>	παιδευόμενος, παιδευομένου ὁ <i>being taught</i>
ἐκβολή, ἐκβολῆς ἢ <i>throwing out; expulsion; by-way; digression</i>	*πατήρ, πατρός ὁ <i>father</i>
*ἐμός, ἐμή, ἐμόν <i>my</i>	πλοῖον, πλοίου τό <i>ship</i>
ἐξυρημένος, ἐξυρημένη, ἐξυρημένον <i>shaved</i>	πρόφασις, προφάσεως (-ιος) ἢ <i>pretext, excuse, cause, reason</i>
ἐπιμήκης, ἐπιμήκης <i>long, oblong</i>	πρόχειλος, πρόχειλον <i>with prominent lips</i>
ἔπος, ἔπειος (-ους) τό <i>word, speech; song; saying; verse</i>	*πρῶτος, πρώτη, πρῶτον <i>first, for the present, just now</i>
ἐπτά <i>seven</i>	σιμός, σιμή, σιμόν <i>snub-nosed, flat-nosed</i>
ἐργαζόμενος, ἐργαζομένου ὁ <i>doing, accomplishing</i>	σκέλος, -ους (-εος) τό <i>the leg</i>

*ἔτος, ἔτεος (ἔτους) τό <i>year</i>	σοφία, σοφίας ἢ <i>wisdom, skill; cleverness</i>
ἥλιος, ἡλίου ὁ <i>sun</i>	στόμα, στόματος τό <i>mouth</i>
ἠχέον, ἠχέοντος τό <i>sounding, ringing</i>	τεράστιος, τεράστιον <i>monstrous, prodigious</i>
θαυμάσιος, θαυμασιᾶ, θαυμάσιον <i>wonderful, marvelous, admirable</i>	*τρεῖς, οἱ οἱ αἱ; τρία τά <i>three</i>
θαυμαστός, θαυμαστή, θαυμαστόν <i>wonderful, marvelous, admirable</i>	ὑπόγειος, ὑπόγειον <i>under the earth, underground, subterranean</i>
θηρίον, θηρίου τό <i>wild animal, beast</i>	ὑπόλεπτος, ὑπόλεπτον <i>thinnish</i>
ιερεὺς, ιερέως ὁ <i>priest, sacrifice, diviner</i>	φωνή, φωνῆς ἢ <i>sound; voice; tone</i>
*ιερός, ιερά, ιερόν <i>holy; (n. in sg.) temple; (n. in pl.) sacrifices</i>	*ὄν, ὄντος ὁ <i>being</i>
Ἴσις, Ἰσιδος οἱ Ἰσιος ἢ <i>Egyptian deity similar in function to Demeter</i>	

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentences found below. For nouns and pronouns, give their case and function. For verbs, give their person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, tell what noun they agree with in gender, number, and case.

ὁ πόλεμος καὶ δυστυχία τὰς ὀργὰς τῶν βροτῶν τὰς αὐτὰς ταῖς συντυχίαις καθιστᾶσιν.

τὸν Νεῖλον εἰς Κοπτὸν ἀναπλεύσας ἐκεῖθεν ἐπὶ τὸν Μέμνονα ἦλθον.

Check your answers with those in the Answer Key.

**Diogenes the Cynic of Sinope (Διογένης ὁ Κυνικός, Σινώπη c. 412–323 BCE).** Diogenes was born in Sinope, an Ionian Greek colony on the shores of the Black Sea. The adjective **κυνικός** means *dog-like*. Greek philosophers tended to separate the world into nature (**φύσις**) and custom (**νόμος**). Customs vary from society to society. A look to nature is done as a means for determining primordial absolutes which can serve as a guide to understanding humankind, the universe, and the proper way to live. This quest for the primordial continues today as we look to DNA and quantum physics to understand who we are and how to live. Diogenes looked at the dog. He saw humans in pursuit of the artificial

in their quest for empire, glory, honor, status, and wealth. Rather he thought we should study the dog who defecates and fornicates openly and without shame. Dogs live in the moment and are able to detect friend from foe. When Alexander the Great approached Diogenes and asked him if there was a request he could fulfill for him, Diogenes asked if he could please move because he was blocking the sun's light and warmth from him. In his quest for the primordial Diogenes is one of a long list of thinkers who have pursued a life dedicated to the art of living well.

**Module 28 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words the greater mastery of the language you will have.

### Adjectives

ἐναντίος, ἐναντία, ἐναντίον *opposite* + gen. or dat.

ὀρθός, ὀρθή, ὀρθόν *straight, correct, proper*

τοσοῦτος, τοσαύτη, τοσοῦτο *so much, so many*

ὑστερος, ὑστέρα, ὑστερον *after, later*

### Verbs

παρέχω (ἔχω, ἔξω or σχήσω, ἔσχον, ἔσχηκα, -ἔσχημαι, -----) *furnish, hand over; supply; cause; allow, grant; be allowed, παρέχει it is allowed*

σκοπέω, σκοπήσω, ἐσκόπησα, -----, ἐσκόπημαι or ἔσκεμμαι, ----- *look at; examine; consider, contemplate*

συμβαίνω (βαίνω, βήσομαι, ἔβην, βέβηκα, βέβαμαι, ἐβάθη) *stand with feet together; come together; come to an agreement, come to terms; meet + dat.; (impers.) come to pass, happen*

τίθημι, θήσω, ἔθηκα, τέθηκα, τέθειμαι, ἐτέθη *put, place; make, cause*

ὑπάρχω (ἄρχω, ἄρξω, ἤρξα, ἤρχα, ἤργμαι, ἤρχθη) *be; be sufficient; begin + gen.; (impers.) be allowed, be possible*

## Etymology Corner XXVIII by Dr. E. Del Chrol

### Technical Terms 24, Parts of Speech

**Adjectives, Modules 11, 12, 14, 18, 20, 26, 27.** The term **adjective** (ὄνομα) is well known, but Greek will help give you greater nuance in your understanding of them beyond knowing them as words that describe nouns and pronouns. Earlier we met **adverbs**, little words that go *towards the verb*. **Adjectives** go *towards (ad)* nouns

and pronouns, but the motion is more violent. They are *thrown* (**iacere**) against their nouns!

- **Adjectives agree** with their nouns in gender, number, and case. This harmonious arrangement is *pleasing* (**gratus**). By the way, what is it called when the endings on the noun and the endings on the adjective are identical? Coincidence! Pay attention to the forms, not how alike they look.
- Think about your joints, especially around your knuckles. These little points of articulation are the root of your dexterity, allowing you to grasp, hold and manipulate objects. **Articles** like **a**, **an** or **the** let you do that same work to words in your sentence, which is why they take their name from the Latin *little* (**-culus**) *joint/knuckle* (**artus**—compare with the Greek ἄρθρον like in arthritis, a malady of the *joints*). **Articles** are an important subcategory of **adjectives**, and like **adjectives**, **articles** will agree in gender, number, and case with the word they are modifying.
- The etymologies for the type of **articles**, **definite** and **indefinite**, you can probably figure out already from other terms we've done so far. If you recall **finite** and **infinitive verbs**, you will also recall that **finis** in Latin is a *limit*, and that **in** can mean *not*. In this way, the definite article **the** *limits* a noun, whereas the indefinite article **a** or **an** *does not*.
- You can be fast, you can be furious, but without an article you can't be that subset of people *The Fast and the Furious*. Movies may be insubstantial but it doesn't mean they lack **substantive adjectives**, that is, a **definite article** + **adjective** combination. **Substantive adjectives** (Module 12) are so called because they aren't just abstract qualities, but have some concrete substance, coming from two Latin roots that we should be familiar with by now, **sub**, *under*, and **stare**, to *stand*. **Substantives** can *stand* on their own without a noun.

**What to Study and Do 28.** Before moving on to the next module, make sure that you have memorized the forms of εἶμι and εἶμι and that you understand how to translate and identify each form. From this point on their forms will not be glossed.

**Learning Tip 28: Deep Learning and Thinking.** Deep (creative) learning of a conceptual system is not easily forgotten. Our education system tends to teach information but not deep (creative) thinking. Teaching deep thinking is difficult. It involves a level of difficulty similar to that involved in producing a master work of art or a new scientific theory. Though difficult, orienting the way we teach and learn towards a deep thinking approach is a qualitatively superior method. As we learn the fundamentals of a subject (the old known information), we do so from the standpoint of learning how to produce new ways of knowing. As you master the information required to learn this ancient language, do so with an eye on developing a conceptual understanding of language. This conceptual awareness will assist you in developing a deep thinking approach to learning any subject.

## Module 29

# Δείκνυμι and φημί

---

## The Verb

In Greek and in English verbs have the same definitions and functions. Verbs are words that represent actions (**throw**) and states of being (**be** or **exist**). They differ in the same fundamental way that Greek nouns differ from their English counterparts: they use endings to create meaning in a way that English does not. The Greek verb (**ῥήμα**) in its finite form has an **ending** that indicates what **person** and **number** the **subject** is. The Greek infinitive has an ending that indicates that it is unmarked for **person** and **number**.

## The μι-Verbs δείκνυμι and φημί

Though not as numerous as **ω-verbs**, **μι-verbs** occur frequently. **μι-verbs** conjugate differently from **ω-verbs** in some tenses, typically the present, imperfect, aorist, and sometimes the perfect. In conjugating these verb forms, learn which **stem** to combine with which ending. The **stem** is the base of the word to which the ending is joined. Once you have the correct stem and ending, combine them to create the correct form. You may memorize the stems and endings or you may learn how to combine stems and endings so that you can recognize the forms as you encounter them.

## Present and Imperfect Tense Stems

Use the long vowel grade stem for the singular (I, you, he, she, it) and the short vowel grade for the plural (we, you, they). Note that the stems differ even within the same tense, mood, and voice.

**long vowel grade stem**

(use for the singular)

δεικνῦ-

**short vowel grade stem**

(use for the plural)

δεικνυ-

φη-

φα-

## Present and Imperfect Tense Endings

Add to the correct tense stem.

**Primary Active**

(use for the present)

	<b>S</b>	<b>Pl</b>
<b>1<sup>st</sup></b>	-μι	-μεν
<b>2<sup>nd</sup></b>	-ς	-τε
<b>3<sup>rd</sup></b>	-σι (ν)	-ᾱσι (ν)

**Secondary Active**

(use for the imperfect)

	<b>S</b>	<b>Pl</b>
<b>1<sup>st</sup></b>	-ν	-μεν
<b>2<sup>nd</sup></b>	-ς	-τε
<b>3<sup>rd</sup></b>	---	-σαν

**Infinitive Active**

-ναι

**Primary Middle and Passive**

(use for the present)

	<b>S</b>	<b>Pl</b>
<b>1<sup>st</sup></b>	-μαι	-μεθα
<b>2<sup>nd</sup></b>	-σαι	-σθε
<b>3<sup>rd</sup></b>	-ται	-νται

**Secondary Middle and Passive**

(use for the imperfect)

	<b>S</b>	<b>Pl</b>
<b>1<sup>st</sup></b>	-μην	-μεθα
<b>2<sup>nd</sup></b>	-σο	-σθε
<b>3<sup>rd</sup></b>	-το	-ντο

**Infinitive Middle and Passive**

-σθαι

## The Conjugation of δείκνυμι

The principal parts are these:

δεικνῦμι δείξω ἔδειξα δέδειχα δέδειγμα ἐδείχθην

Remember that to conjugate correctly, you need to combine the correct stem with the correct endings.

### Present Indicative Active of δείκνῶμι

**Singular:** long vowel grade, **δείκνῶ-**, + primary active endings. **Plural:** short vowel grade, **δείκνυ-**, + primary active endings.

Verb Form	English Equivalent	Person and Number
δείκνῶμι	<i>I show</i>	1st person singular
δείκνῶς	<i>you show</i>	2nd person singular
δείκνῶσι (ν)	<i>he, she, it shows</i>	3rd person singular
δείκνυμεν	<i>we show</i>	1st person plural
δείκνυτε	<i>you show</i>	2nd person plural
δείκνύασι (ν)	<i>they show</i>	3rd person plural

### Present Infinitive Active of δείκνῶμι

Short vowel grade of the stem, **δείκνυ-**, + **-ναι**.

δείκνύναι	<i>to show</i>	unmarked
-----------	----------------	----------

- Note that infinitives with the ending **-ναι** are ALWAYS accented on the penult. Thus, its accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

### Present Indicative Middle of δείκνῶμι

Short vowel grade of the stem, **δείκνυ-**, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
δείκνυμαι	<i>I set</i>	1 <sup>st</sup> person singular
δείκνυσαι	<i>you set</i>	2 <sup>nd</sup> person singular
δείκνυται	<i>he, she, it sets</i>	3 <sup>rd</sup> person singular
δείκνύμεθα	<i>we set</i>	1 <sup>st</sup> person plural
δείκνυσθε	<i>you set</i>	2 <sup>nd</sup> person plural
δείκνυνται	<i>they set</i>	3 <sup>rd</sup> person plural

## Present Infinitive Middle of δείκνυμι

Short vowel grade of the stem, **δεικνυ-**, + -σθαι.

δεικνυσθαι	<i>to set</i>	unmarked for person & #
------------	---------------	-------------------------

1. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

## Present Indicative Passive of δείκνυμι

Short vowel grade of the stem, **δεικνυ-**, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
δείκνυμαι	<i>I am shown</i>	1 <sup>st</sup> person singular
δείκνυσαι	<i>you are shown</i>	2 <sup>nd</sup> person singular
δείκνυται	<i>he, she, it is shown</i>	3 <sup>rd</sup> person singular
δεικνύμεθα	<i>we are shown</i>	1 <sup>st</sup> person plural
δείκνυσθε	<i>you are shown</i>	2 <sup>nd</sup> person plural
δείκνυνται	<i>they are shown</i>	3 <sup>rd</sup> person plural

## Present Infinitive Passive of δείκνυμι

Short vowel grade of the stem, **δεικνυ-**, + -σθαι.

δείκνυσθαι	<i>to be shown</i>	unmarked for person & #
------------	--------------------	-------------------------

1. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

## Imperfect Indicative Active of δείκνυμι

**Singular:** long vowel grade, **δεικνῶ-**, + past indicative augment and secondary active endings. **Plural:** short vowel grade, **δεικνυ-**, + past indicative augment and secondary active endings.

Verb Form	English Equivalent	Person and #
ἐδείκνυν	<i>I was showing, used to show</i>	1 <sup>st</sup> singular
ἐδείκνυς	<i>you were showing, used to show</i>	2 <sup>nd</sup> singular
ἐδείκνυ	<i>he, she, it was showing, used to show</i>	3 <sup>rd</sup> singular
ἐδείκνυμεν	<i>we were showing, used to show</i>	1 <sup>st</sup> plural
ἐδείκνυτε	<i>you were showing, used to show</i>	2 <sup>nd</sup> plural
ἐδείκνυσαν	<i>they were showing, used to show</i>	3 <sup>rd</sup> plural

### Imperfect Indicative Middle of δείκνυμι

Short vowel grade stem, **δεικνυ-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and #
ἐδεικνύμην	<i>I was setting, used to set</i>	1 <sup>st</sup> singular
ἐδείκνυσο	<i>you were setting, used to set</i>	2 <sup>nd</sup> singular
ἐδείκνυτο	<i>he, she, it was setting, used to set</i>	3 <sup>rd</sup> singular
ἐδεικνύμεθα	<i>we were setting, used to set</i>	1 <sup>st</sup> plural
ἐδείκνυσθε	<i>you were setting, used to set</i>	2 <sup>nd</sup> plural
ἐδείκνυντο	<i>they were setting, used to set</i>	3 <sup>rd</sup> plural

### Imperfect Indicative Passive of δείκνυμι

Short vowel grade stem, **δεικνυ-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and #
ἐδεικνύμην	<i>I was being shown, used to be shown</i>	1 <sup>st</sup> singular
ἐδείκνυσο	<i>you were being shown, used to be shown</i>	2 <sup>nd</sup> singular
ἐδείκνυτο	<i>he, she, it was being shown, used to be shown</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and #
ἐδεικνύμεθα	<i>we were being shown, used to be shown</i>	1 <sup>st</sup> plural
ἐδείκνυσθε	<i>you were being shown, used to be shown</i>	2 <sup>nd</sup> plural
ἐδείκνυντο	<i>they were being shown, used to be shown</i>	3 <sup>rd</sup> plural

## The Conjugation of φημί

The principal parts are these:

φημί φήσω ἔφησα -----

φημί does not have a middle or a passive voice. It has active forms in the present, imperfect, future, and aorist. It uses **μι-verb** endings for the present and imperfect and **ω-verb** endings for the future and first aorist.

Remember that to conjugate correctly, you need to combine the correct stem with the correct endings.

### Present Indicative Active of φημί

**Singular:** long vowel grade, φη-, + primary active endings. **Plural:** short vowel grade, φα-, + primary active endings.

Verb Form	English Equivalent	Person and Number
φημί	<i>I say</i>	1 <sup>st</sup> person singular
φής, φής, φῆσθα	<i>you say</i>	2 <sup>nd</sup> person singular
φησί (ν)	<i>he, she, it says</i>	3 <sup>rd</sup> person singular
φαμέν	<i>we say</i>	1 <sup>st</sup> person plural
φατέ	<i>you say</i>	2 <sup>nd</sup> person plural
φᾶσι (ν)	<i>they say</i>	3 <sup>rd</sup> person plural

### Present Infinitive Active of φημί

Short vowel grade, φα-, + -ναι.

φᾶναι	<i>to say</i>	unmarked
-------	---------------	----------

1. Note that infinitives with the ending **-ναι** are ALWAYS accented on the penult. Thus its accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

### Imperfect Indicative Active of φημί

**Singular:** long vowel grade, **φη-**, + past indicative augment and secondary active endings. **Plural:** short vowel grade, **φα-**, + past indicative augment and secondary active endings.

Verb Form	English Equivalent	Person and Number
ἔφην	<i>I was saying, used to say</i>	1st person singular
ἔφης, ἔφησθα	<i>you were saying, used to say</i>	2 <sup>nd</sup> person singular
ἔφη	<i>he, she, it was saying, used to say</i>	3 <sup>rd</sup> person singular
ἔφαμεν	<i>we were saying, used to say</i>	1 <sup>st</sup> person plural
ἔφατε	<i>you were saying, used to say</i>	2 <sup>nd</sup> person plural
ἔφασαν	<i>they were saying, used to say</i>	3 <sup>rd</sup> person plural

**Practice Translating μι-Verbs.** Translate the below sentences, adapted from a variety of ancient Greek writers. To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending or function, remember to use the **Case and Function Chart** in Appendix I and the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII to assist you. After you finish translating each sentence, check your understanding with the answer in the Answer Key. After you have read through all of the sentences once, read them again at least two more times. In each subsequent reading your understanding improves.

1. ὁ πόλεμος καὶ δυστυχία τὰς ὀργὰς τῶν βροτῶν τὰς αὐτὰς ταῖς συντυχίαις καθιστᾶσιν.
2. ἡ γῆ μέλαινα πίνει· πίνει δένδρεα δ' αὖ γῆν· ὁ δ' ἥλιος θάλατταν; τὸν δ' ἥλιον σελήνη. ἡ φύσις καὶ τῶν ἀνθρώπων καὶ τῶν πάντων πίνειν. τί, ὦ ἑταῖροι, οὐ καλὸν καὶ μοι πίνειν (Anakreontic, anonymous poems written in the Anakreontic meter);

3. ὄσω πέλας τὰ Μοίρας, μᾶλλον πρέπει τοῖς ἀνθρώποις τερπνὰ παίζειν·  
καὶ γὰρ ἡ Μοῖρα ὡς τάχιστα τὰς τέρψεις τοῦ βίου δίδωσι καὶ λαμβάνει.
4. Μοῖρα δεσπότη ἔδωκε τὸ σῶμα Ζωσίμης, ψύχην ἀγαθῆς, καὶ νῦν θανάτῳ,  
ἢ πρὶν ἢν μόνῳ τῷ σώματι δούλη, καὶ τῷ σώματι εὗρεν ἐλευθερίην  
(Damaskios).
5. παρ' αὐτῷ Ζηνὶ πίμπλημι ἀμβροσίης ὅταν τὰ ὄμματα βλέπω ἧς ἐράω.
6. ἐπεὶ ἀστέρας ἀναβλέπεις, Ἀστήρ, οὐρανός εἰμι καὶ πολλοῖς ὄμμασιν εἰς  
σὲ καταβλέπω.
7. οὔτε γὰρ ἐλπίδ' ἔχομεν γηράσαι οὔτε θανεῖν ὅτε ἐσμέν ὑγείας καλῆς·  
ἀλλὰ χρόνος βιότου θνητοῖς ὀλίγος.
8. πῶς δ' ὑγείαν ἔδοτε αὐτοῖς, ὡς πάντες ὦν ψαύετε θνήσκουσιν;
9. αἰνίζειν μὲν ἄριστον· ὁ δὲ ψόγος ἐχθους ἀρχή· ἀλλὰ κακῶς εἰπεῖν  
Ἄττικὴν δίδωσί μοι τέρψιν.
10. πάντα θεοῖς ἀνέθεσαν Ὅμηρός θ' Ἡσίοδος τε· κλέπτειν, μοιχεύειν τε καὶ  
ἀλλήλους ἀπατεύειν.

### Adverbs and Verbs

<b>αἰνίζω</b> <i>praise, approve</i>	<b>καταβλέπω</b> <i>look, look down</i>
<b>ἀναβλέπω</b> <i>look, look back</i>	<b>κλέπτω</b> <i>steal</i>
<b>ἀνατίθημι</b> <i>set up, establish, dedicate, offer</i>	<b>*λαμβάνω, λήψομαι, ἔλαβον</b> <i>take, receive; capture</i>
<b>ἀπατεύω</b> <i>deceive</i>	<b>*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον</b> <i>say, tell, speak</i>
<b>αὔ</b> (adverb, postpositive) <i>in turn, again</i>	<b>λύω (ῦ), λύσω, ἔλυσα</b> <i>loose, free, destroy; (mid.) ransom</i>
<b>*ἄρχω, ἄρξω, ἤρξα</b> <i>rule, command; begin + gen.</i>	<b>μοιχεύω</b> <i>commit adultery; debauch</i>
<b>βλέπω, βλέψω, ἔβλεψα</b> <i>see, have the power of sight</i>	<b>νεύω, νεύσω, ἔνευσα</b> <i>nod</i>
<b>γηράσκω, γηράσομαι, ἐγήρασα</b> <i>grow old, become old</i>	<b>παίζω, παίξομαι or παιξέομαι, ἔπαισα,</b> <i>play, sport, dance</i>
<b>*δίδωμι, δώσω, ἔδωκα</b> <i>give; allow 'x' in dat. or acc. + inf., ἐμὲ (ἐμοί)</i>	<b>πειράω, πειράσω, ἐπείρασα,</b> <i>attempt, undertake; (mid. and pass) try, make an attempt; make trial of, test + gen.</i>
<b>εὐτυχεῖν δίδως</b> <i>you allow me to prosper</i>	
<b>*εἰμί, ἔσομαι</b> <i>be, be possible</i>	<b>πέλας</b> <i>nearby</i>

ἐράω <i>love; long for, desire + gen.</i>	πίμπλημι <i>fill, fill up; fill 'x' (a person or thing) in acc. with 'y' a thing in gen.; be full of + gen.</i>
*εὐρίσκω, εὐρήσω, ἤϊρον <i>find out, discover</i>	πίνω, πίομαι or πιέομαι, ἔπιον <i>drink; drink of + gen.</i>
*ἔχω, ἔξω or σχήσω, ἔσχον <i>have, hold; be able + inf.; καλῶς ἔχειν to be well</i>	πρέπω, πρέψω, ἔπρεψα <i>be clearly seen, resemble, seem; be fitting; liken</i>
*θνήσκω, θανέομαι, ἔθανον <i>die, perish</i>	τάχιστα <i>most quickly</i>
*καθίστημι <i>appoint, establish, put into a state; (intrans.) be established, be appointed</i>	ψαύω, ψαύσω, ἔψαυσα <i>touch + gen.</i>

### Adjectives, Nouns, Pronouns

*-----, ἀλλήλων <i>one another</i>	*θεός, θεοῦ ἢ ὁ <i>god, goddess, deity</i>
*ἀγαθός, ἀγαθή, ἀγαθόν <i>good, noble</i>	θνητός, θνητή, θνητόν <i>mortal</i>
ἀμβροσία, ἀμβροσίας ἢ <i>nectar of the gods</i>	*καλός, καλή, καλόν <i>beautiful, noble, good</i>
*ἄνθρωπος, ἀνθρώπου ἢ ὁ <i>human, person</i>	μέλας, μέλαινα, μέλαν <i>black, dark</i>
ἄριστος, ἀρίστη, ἄριστον <i>best, noblest</i>	μοῖρα, μοίρας ἢ <i>lot; portion; fate</i>
*ἀρχή, ἀρχῆς ἢ <i>rule, command; beginning; empire</i>	*μόνος, μόνη, μόνον <i>only, sole, alone, solitary; one</i>
ἀστήρ, ἀστέρος ὁ <i>star</i>	Ὅμηρος, Ὀμήρου ὁ <i>Homer</i>
Ἀττικός, Ἀττική, Ἀττικόν <i>Attic, Athenian</i>	*ὀλίγος, ὀλίγα, ὀλίγον <i>few</i>
*βίος, βίου ὁ <i>life</i>	ὄμμα, ὄμματος τό <i>eye</i>
βίωτος, βιώτου ὁ <i>life</i>	ὀργή, ὀργῆς ἢ <i>impulse; passion, anger</i>
βροτός, βροτοῦ ὁ <i>mortal man; (adj.) mortal</i>	*ὅσος, ὅση, ὅσον <i>so many, as many as</i>
*γῆ, γῆς ἢ <i>land, earth</i>	οὐρανός, οὐρανοῦ ὁ <i>sky, heaven</i>
δένδρεον = δένδρον, -ου τό (-ος, -ους (-εος) τό) <i>tree</i>	πέτρος, πέτρου ὁ <i>rock</i>

δεσπότης, δεσπότου ὁ <i>master</i>	*πόλεμος, πολέμου ὁ <i>war</i>
δούλη, δούλης ἡ <i>slave</i>	σελήνη, σελήνης ἡ <i>moon</i>
δυστυχία, δυστυχίας ἡ <i>ill-luck, ill-fortune</i>	στρατόπεδον, στρατοπέδου τό <i>camp</i>
ἐλευθερία, ἐλευθερίας ἡ <i>freedom, liberty</i>	συντυχία, συντυχίας ἡ <i>incident; fortune</i>
ἐλπίς, ἐλπίδος ἡ <i>hope, expectation</i>	*σῶμα, σώματος τό <i>body</i>
ἐταῖρος, ἐταίρου ὁ <i>comrade, companion</i>	τερπνός, τερπνῆ, τερπνόν <i>delightful, pleasant, agreeable, glad</i>
ἔχθος, ἔχθους (-εος) τό <i>hate, hatred</i>	τέρψις, τέρψεως ἡ <i>pleasure, enjoyment</i> τιμή, τιμῆς ἡ <i>esteem, honor</i>
Ζήν, Ζηνός ὁ <i>Zeus</i>	τιμή, τιμῆς ἡ <i>esteem, honor</i>
Ζωσίμη, Ζωσίμης ἡ <i>Zosime</i>	ὕγεια, ὑγιείας ἡ <i>health, soundness</i>
ἥλιος, ἡλίου ὁ <i>sun</i>	*φύσις, φύσιος (φύσης, φύσεως) ἡ <i>nature</i>
Ἡσίοδος, Ἡσιόδου ὁ <i>Hesiod, Greek poet c. 700 BCE</i>	*χρόνος, χρόνου ὁ <i>time</i>
*θάλασσα (θάλαττα), θαλάσσης ἡ <i>sea</i>	ψόγος, ψόγου ὁ <i>blame, flaw, censure</i>
θάνατος, θανάτου ὁ <i>death</i>	*ψυχή, ψυχῆς ἡ <i>life, soul, spirit</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Translating.** Translate the sentences below, which have been adapted from Lucian's *The Lover of Lies* (Φιλοψευδής). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Εὐκράτης:** κατὰ μικρὸν δὲ φιλοφρονούμενος οὐ πολὺ ἐταῖρος αὐτῷ καὶ συνήθης ἐγενόμην ὥστε πάντων ἐκοίνωσε μοι τῶν ἀπορρήτων. καὶ τέλος ἔπεισε με τοὺς μὲν οἰκέτας πάντας ἐν τῇ Μέμφιδι καταλιπεῖν, αὐτὸν δὲ μόνον ἀκολουθεῖν μετ'

αὐτοῦ· μὴ γὰρ ἀπορήσειν ἡμᾶς ὅτι οἱ πολλοὶ ἡμῖν διακονήσονται. καὶ τὸ μετὰ τοῦτο οὕτω διήγομεν. ἐπεὶ ἦλθομεν εἰς τι καταγώγιον, ἔλαβεν ὁ ἀνὴρ ἢ τὸν μοχλὸν τῆς θύρας ἢ τὸ κόρηθρον ἢ καὶ τὸ ὑπερον καὶ τοῦτο περέβαλεν ἱματίοις. ἔπειτα ἐπιλέγει τινα ἐπωδὴν καὶ τοῦτο ἐποίει βαδίζειν. δοκέει τοῖς ἄλλοις ἅπασιν ἄνθρωπος εἶναι. τὸ δὲ ἀπέρχεται ὕδωρ τε ἐμπίπλησι καὶ ἐσκεύαζε καὶ πάντα δεξιῶς ὑπῆρέτεε καὶ διηκονέετο ἡμῖν. καὶ εἶτα ἐπεὶ ἄλις ἔχει τῆς διακονίας, ὁ δὲ Παγκράτης ἄλλην ἐπωδὴν ἐπιλέγων αὐθις κόρηθρον τὸ κόρηθρον ἢ ὑπερον τὸ ὑπερον ἐποίηε. τοῦτο ἐγὼ πάνυ ἐσπούδαζον ἐκμανθάνειν παρ' αὐτοῦ ἀλλὰ οὐκ εἶχον. ἐβάσκαينه γάρ, καίτοι πρὸς τὰ ἄλλα προχειρότατος ὢν. μιᾷ δὲ ποτε ἡμέρα λαθῶν—ἐν σκοτεινῷ ὑφίστημι—ἐπήκουσα τῆς ἐπωδῆς· ἦν δὲ τρισύλλαβος σχεδόν. καὶ ὁ μὲν ἐντέλλει τῷ ὑπέρω ταῦτα ἃ δεῖ ποιεῖν καὶ ὦχετο εἰς τὴν ἀγοράν.

### Adverbs and Verbs

<b>ἀκολουθέω</b> <i>follow, accompany</i> + dat.	<b>ἐπακούω</b> <i>listen, hear, overhear</i>
<b>ἄλις</b> <i>sufficiently, enough</i>	<b>ἐπιλέγω</b> <i>say, utter, pronounce; pick out, choose; (mid.) think over, consider; read</i>
<b>ἀπέρχομαι, ἀπελεύσομαι, ἀπῆλθον</b> <i>depart, leave</i>	<b>*ἔρχομαι, ἐλεύσομαι, ἦλθον</b> <i>come, go</i>
<b>ἀπορέω, ἀπορήσομεν, ἠπόρησα</b> <i>be without means or resources; be at a loss, be in doubt; lack</i> + gen.	<b>*ἔχω, ἔξω</b> or <b>σχήσω, ἔσχον</b> <i>have, hold; be able</i> + inf.; <b>καλῶς ἔχειν</b> <i>to be well</i>
<b>αὐθις</b> <i>again, in turn, hereafter, in the future</i>	<b>καίτοι</b> <i>and indeed, and yet; though</i>
<b>βαδίζω, βαδιέω</b> or <b>βαδίσω, ἐβάδισα,</b> <i>walk, go</i>	<b>καταλείπω, -λείψω, -έλιπον</b> <i>leave behind</i>
<b>βασκαίνω</b> <i>slander, malign, bewitch; envy, grudge, keep to oneself</i>	<b>κοινῶ, κοινῶσω, ἐκοίνωσα</b> <i>communicate, impart; make common, share; (mid.) be partner, be sharer, be partaker</i> + gen.
<b>*γίγνομαι, γενήσομαι, ἐγενόμην</b> <i>be, be born</i>	<b>*λαμβάνω, λήψομαι, ἔλαβον</b> <i>take, receive; capture</i>
<b>*δεῖ, δεήσει</b> <i>it is necessary</i> + dat. or acc. + inf.	<b>οἴχομαι, οἰχήσομαι, -----</b> <i>go, be gone, have gone</i>
<b>διάγω</b> <i>carry over; (intrans.) cross over; pass, spend; (intrans.) live</i>	<b>*πείθω, πείσω, ἔπεισα</b> <i>persuade, persuade 'x' in acc. + inf.; (mid. or pass.) listen to, obey</i> + dat. or gen.

<b>διακονέω, διακονήσω</b> <i>minister, serve, do service + dat.</i>	<b>περιβάλλω</b> <i>throw around</i>
<b>*δοκέω, δόξω, έδοξα</b> <i>seem, think; seem best, think best + inf.</i>	<b>*ποιέω, ποιήσω, έποίησα</b> <i>do, make, cause; (mid.) consider</i>
<b>*εΐμί, έσομαι</b> <i>be, be possible</i>	<b>σκευάζω, σκευάσω, έσκεύασα</b> <i>prepare, make ready</i>
<b>εΐτα</b> <i>then, next, accordingly</i>	<b>σπουδάζω, σπουδάσω</b> <i>be serious, be earnest; be eager + inf.</i>
<b>έκμανθάνω</b> <i>learn, know, examine</i>	<b>σχεδόν</b> <i>near, roughly speaking, about, almost</i>
<b>έμπιμπλημι</b> <i>fill, fill up; fill 'x' (a person or thing) in acc. with 'y' a thing in gen.</i>	<b>ύπηρετέω, ύπηρετήσω</b> <i>serve as a rower; minister to, serve + dat.</i>
<b>έντέλλω</b> <i>order, enjoin, command</i>	<b>ύφίστημι</b> <i>place under; put secretly in ambush; lie concealed</i>

### Adjectives, Nouns, Pronouns

<b>άγορά, άγοράς ή:</b> <i>agora, marketplace</i>	<b>Μέμφις, Μέμφιδος ή</b> <i>Memphis, an Egyptian city on the Nile river south of Cairo, the capital of Egypt c. 2700–2200</i>
<b>*άλλος, άλλη, άλλο</b> <i>another, other</i>	<b>*μικρός, μικρά, μικρόν</b> <i>small, little, short</i>
<b>*άνήρ, άνδρός ό</b> <i>man, husband</i>	<b>μοχλός, μοχλοϋ ό</b> <i>bar, lever, crowbar</i>
<b>*άνθρωπος, άνθρώπου ή ό</b> <i>human, person</i>	<b>οΐκέτης, οΐκέτου ό</b> <i>household slave</i>
<b>άπόρρητος, άπόρρητον</b> <i>forbidden, secret</i>	<b>Παγκράτης, Παγκράτου ό</b> <i>Pankrates</i>
<b>διακονία, διακονίας ή</b> <i>service</i>	<b>προχειρότατος, προχειροτάτη, προχειρότατον</b> <i>most at hand, ready</i>
<b>έπιλέγων, έπιλέγοντος ό</b> <i>speaking</i>	<b>σκοτεινός, σκοτεινή, σκοτεινόν</b> <i>dark</i>
<b>έπωδή, έπωδής ή</b> <i>enchantment, spell, charm</i>	<b>συνήθης, συνήθες</b> <i>living together; well-acquainted, intimate; accustomed, customary</i>

ἑταῖρος, ἑταίρου ὁ <i>comrade, companion</i>	*τέλος, τέλους (-εος) τό: <i>end, boundary; power; office; (acc.) finally</i>
ἡμέρα, ἡμέρας ἡ <i>day</i>	τρισύλλαβος, τρισύλλαβον <i>trisyllabic</i>
θύρα, θύρας ἡ <i>door</i>	ὔδωρ, ὕδατος τό <i>water</i>
ἱμάτιον, ἱματίου τό <i>cloak; piece of dress or cloth; (pl.) clothes</i>	ὑπερον, ὑπέρου τό <i>pestle</i>
καταγώγιον, καταγωγίου τό <i>lodging, inn, resting-place</i>	φιλοφρονεόμενος, φιλοφρονεομένου ὁ <i>treating or dealing with kindly + dat.</i>
κόρηθρον, κορήθρου τό <i>besom, broom</i>	ὢν, ὄντος ὁ <i>being</i>
λαθών, λαθόντος ὁ <i>secretly, by stealth</i>	

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentences found below. For nouns and pronouns, give their case and function. For verbs, give their person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, tell what noun they agree with in gender, number, and case.

ἐν δὲ βέλτιστον, ὃς κακὰ ἐμὲ ἐποίησε, τοῦτον δέννοις ἀντιδοῦναι κακοῖς.  
ἐπειτα ἐπιλέγει τινα ἐπωδὴν καὶ τοῦτο ἐποίηε βαδίζειν.

Check your answers with those in the Answer Key.

**Eukleides (Euclid) of Alexandria (Εὐκλείδης c. 300 BCE).** Born in Alexandria, Eukleides developed a conceptual system of geometry from a small set of axioms. His book, *Elements*, has been used to teach geometry up until 150 or so years ago. In *Elements*, Euclid discusses number theory, the connection between perfect numbers and Mersenne primes, the infinity of prime numbers, the uniqueness of prime factorization, and an algorithm for finding a common divisor of two numbers. Until recently Euclid's geometry was the only geometry possible. As of the 19<sup>th</sup> century, mathematicians have discovered other geometries collectively referred to as non-Euclidean. Euclid and the non-Euclidean geometrical systems that followed are examples of discontinuities that created ways of knowing that were novel.

## Herms and Phalloi



Fig. 4 Herm of Hermes from Pergamon. Copy of a herm attributed to the sculptor Alkamenes. Photograph by Kharmacher, 2020, Wikimedia, CC BY-SA, [https://commons.wikimedia.org/wiki/File:20.12\\_Herme\\_Alkamenes.png](https://commons.wikimedia.org/wiki/File:20.12_Herme_Alkamenes.png)



Fig. 5 A Roman gold phallic pendant, found in Essex. Photographed by Laura Pooley, Colchester Museums, 2006. The Portable Antiquities Scheme (PAS) is a voluntary programme run by the United Kingdom government to record the increasing numbers of small finds of archaeological interest found by members of the public. The scheme started in 1997 and now covers most of England and Wales. Finds are published at <https://finds.org.uk>. Wikimedia Commons, CC BY-SA, [https://commons.wikimedia.org/wiki/File:A\\_Roman\\_gold\\_phallic\\_pendant\\_\(FindID\\_144640-334389\).jpg](https://commons.wikimedia.org/wiki/File:A_Roman_gold_phallic_pendant_(FindID_144640-334389).jpg)

Considered apotropaic (having the ability to ward off evil), the phallus appears on herms and as a pendant attached to chains and worn around the neck of children.

**Module 29 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The

better you memorize the top 250 most frequently occurring vocabulary words the greater mastery of the language you will have.

### Adjectives

ἐκάτερος, ἐκατέρᾳ, ἐκάτερον *each*

κοινός, κοινή, κοινόν *shared, common; ἐκ τοῦ κοινοῦ shared in common; (n.) τὸ κοινόν the state*

οἷος, οἷᾱ, οἷον *such, such a kind; οἷός τέ εἰμι I am able, I am of such a kind to + inf.; οἷον or οἷα how, like, as, because*

ὅλος, ὅλη, ὅλον *whole, entire*

### Verbs

κρατέω, κρατήσω, ἐκράτησα, -----, -----, ἐκρατήθην *be strong, powerful, rule + gen.*

μανθάνω, μαθήσομαι, ἔμαθον, μεμάθηκα, -----, ----- *learn; learn to, learn how to + inf.; understand*

ὁμολογέω, ὁμολογήσω, ὠμολόγησα, ὠμολόγηκα, ὠμολόγημαι, ὠμολογήθην *speak together; agree; admit*

## Etymology Corner XXIX by Dr. E. Del Chrol

### Technical Terms 25, Parts of Speech

**Adjectives, cont.** In Module 27, we meet the three **degrees of adjectives and adverbs**. We've already met the root of **degree** in **progressive** and **grade, gradior/gress-** means *step*. There are three *steps* we have with our adjectives.

- **Positive degree** is the plain, average meaning of the adjective, the one that is *placed* in the dictionary (from our frequently recurring root, **ponere/positus**, *put or placed*).
- When you make a **comparison**, you are judging two things next to each other to tell which one is bigger, or smarter, or faster. The Latin means *along with an equal* from **com**, *along with*, and **par**, *equal*.
  - **The degree of difference is the size of the step/distance between two items (dis-/dif-, away from, like in distract (to drag someone's attention away from something) and ferre which we've already met as carry).**
- If you had Senior **Superlatives** in high school, they were used to mark the

people **most likely to succeed**, or with the **best smile**, or the **cutest couple**. In my yearbook I was “most likely to write an etymology corner for a Greek textbook”. (At least that’s what it says now that I’ve spent a little time with a label printer.) These people have been *carried above* all the rest. **Super**, like where Superman flies, means above, and **latus** is the past participle of **ferre** which we met in **Comparatives**. An adjective or adverb in the **superlative degree** is the ultimate degree, the highest, best, sweetest, or most honorable, the one that is beyond all the rest.

- Adjectives can be in **attributive** and **predicate position**, one of the ways paying close attention to word order is vital for correctly discerning meaning. When something is in **attributive position** it is an attribute, that is, a quality or characteristic. This comes from the Latin **ad + tribuere**, *to grant or gift to someone*, easily seen in the English **tribute**, a gift given out of respect or esteem. Words in the **attributive position** are *granted* to the noun they modify like gifts. Words in the **predicate position**, on the other hand, are talking about their noun. We met the etymons **prae**, *before*, and **dicare**, *to assert or talk about* earlier in the textbook. The distinction seems small, but the precision of Greek allows it to say much with these subtle distinctions.

**What to Study and Do 29.** Before moving on to the next module, make sure that you have memorized the endings for **μi-verbs** and that you understand how to translate and identify each form.

**Learning Tip 29: Creation and Destruction.** Albert Low argues that the need to create is a fundamental life force of the universe. Ordinary people with ordinary jobs have just as much a need to create as does the expert musician, painter, poet, or scientist. We cannot repress our drive to create. It must be expressed constructively through allowing our imagination to realize its potential. Low argues that if our need to create is repressed, it will be expressed destructively against others or one’s self. Denying the potential that resides in oneself has far-reaching consequences. Accepting it takes courage and involves work.

## Guest Feature 5

# Diane Rayor on Translating Sappho and Euripides

---

Diane Rayor, Professor Emerita of Classics at Grand Valley State University, discusses literary translation.

For the purposes of a Greek textbook, “translate” means “demonstrate your ability to read Greek.” You do this by rendering a Greek passage into accurate English that makes sense.

If your goal is to craft a literary translation, however, accuracy is just the starting point. You must follow accuracy with introspection because every translation has a *skopos*—a goal or purpose. What do you want the translation to do? Who are your expected readers or audience? How can you best put into English the ideas and emotions, the rhythms and imagery of the original text? One cannot simply place tracing paper over the Greek and draw up an English copy. How do you make the best choices?

As a junior in college, I first tried literary translation when a Greek professor asked me to translate a Sappho poem (fragment 2) because she didn’t like those available in English. My original *skopos* was simple—please my professor with a translation both accurate and poetic (something that sounded good in English and looked like a poem). The experience, however, turned out to be transformative for me, “like wind crashing on mountain oaks” (Sappho fr. 47.2) followed by the piercing radiance of the Colorado sun.

The request to translate one poem led to research on Sappho, her time and place (late 7<sup>th</sup> century Lesbos), and the performance of archaic lyric poetry. Sappho’s songs survive as fragments pieced together from papyrus, parchment, a potsherd, and later authors’

quotations. Therefore, translating from the most up-to-date, authoritative text possible is essential.

The fragmentary state of Sappho's songs also demonstrates that it is impossible for a translation to recreate the original. My goal is to draw the reader closer to Sappho, conveying the pleasures of her Greek to a non Greek-reading audience. My driving theory is that the experience of reading a translation should be as close as possible to that of reading the text in its original language.

The final version should sound good when read aloud as well as maintain meaning and imagery, neither adding to nor subtracting from the original. So many choices and challenges! Some strategies include reading the Greek aloud and noting techniques to emulate, such as tempo, repetition, rhyme, alliteration, or stanza form. When you translate, read your drafts aloud, too. As an example, read aloud Sappho fr. 140 in Greek and English. See if you can hear, feel, and see the sound, the beat:

καθνάσκει, Κυθήρη', ἄβρος Ἄδωνις· τί κε θεῖμεν;  
καττύπτεσθε, κόραι, καὶ κατερείκεσθε χίτωνας.

*Girls:*

Delicate Adonis is dying, Aphrodite—what should we do?

*Aphrodite:*

Beat your breasts, daughters, and rend your dresses.<sup>1</sup>

Translations are inherently interpretations; the translator's reading becomes the new poem:

γλῦκη αἰματερ, οὔτοι δύναμαι κρέκην τὸν ἴστον  
πόθῳ δάμεισα παῖδος βραδίναν δι' Ἀφροδίταν.

Sweet mother, I cannot weave—slender Aphrodite  
has overcome me with longing for a girl.

Sappho fr. 102

At the time this was published (2014), all other translations rendered the neuter παῖδος as “boy” rather than any of the other possibilities (girl, child, daughter, son, slave). For this particular fragment, “girl” fits best with Sappho's homoerotic work, rather than with her

1 Diane J. Rayor, 2014. *Sappho: A New Translation of the Complete Works* (Cambridge: Cambridge University Press) p. 44.

marriage or family songs.<sup>2</sup> This is only one quick example of why you need to read Greek. Don't trust translators!

Translating Greek tragedy calls for additional strategies. For performance, the language must be clear and work in speech. Can the actors say these lines and the audience understand them—in a single hearing and at the tempo at which they should be spoken or sung? By revising a draft in collaboration with actors and their director during rehearsals, I fine-tune the translation into an actable script. When actors stumble on lines, I adjust and revise until they no longer do. In Euripides' *Hecuba*, the actor had difficulty saying, “Those in power must not rule wrongly” (282). Try saying this aloud! In returning to the Greek, which repeats κράτος, I changed it to the more precise (and powerful), “Those in power should not abuse that power.” We all need help—attentive listening and collaboration are critical.

The first time hearing my draft scripts aloud always brings laughs and surprises. In the first rehearsal of Euripides' *Helen*, Menelaos asks for “a bier, empty of a body, bearing covers.” Everyone heard Menelaos ask for a “beer” not a “bier”! Definitely neither the translator's nor Euripides' intended meaning. Now the line reads: “an open coffin, filled with robes, no body.”

Plays provide many unique challenges. While my books include introductions and notes, performance needs to work without those guides. With cultural concepts that are tricky to convey succinctly, such as *xenia* (guest-host relationship) and supplication, I try to slip in extra guidance. In Euripides' *Medea*, the title character supplicates Kreon: “μή, πρὸς σε γονάτων τῆς τε νεογάμου κόρης.” My translation adds the italicized words for clarity: “No, *I beg* you by your knees, by your newlywed daughter!” (324).<sup>3</sup>

Translation is an act of χάρις—gratitude and reciprocity that grants the original new life. The Greek is a gift to us, and our English translation a gift to new readers in gratitude to the original, bringing each closer to the other.

To watch a video of Diane Rayor reading and commenting on her translations of Sappho, follow this link:

<sup>2</sup> <https://sweetbitterpodcast.com/listen/>

<sup>3</sup> Diane J. Rayor 2013. *Euripides' Medea: A New Translation* (Cambridge: Cambridge University Press).

Diane Rayor.<sup>4</sup>

For the Greek text of Sappho 31 and Diane Rayor's translation, see Appendix XIII.

To watch a video on performing Diane Rayor's translation of Euripides' *Helen*, follow this link:

Performing Euripides' *Helen*.<sup>5</sup>

---

4 [https://www.youtube.com/watch?v=jGN\\_4VhBLrw](https://www.youtube.com/watch?v=jGN_4VhBLrw).

5 <https://www.youtube.com/watch?v=AGwU0X34cQk>.

## Module 30

# ἴημι and ἴστημι

---

## The Verb

In Greek and in English verbs have the same definition and functions. Verbs are words that represent actions (**throw**) and states of being (**be** or **exist**). They differ in the same fundamental way that Greek nouns differ from their English counterparts: they use endings to create meaning in a way that English does not. The Greek verb (**ῥῆμα**) in its finite form has an **ending** that indicates what **person** and **number** the **subject** is. The Greek infinitive has an ending that indicates that it is unmarked for **person** and **number**.

## The μι-Verbs ἴημι and ἴστημι

Though not as numerous as **ω-verbs**, **μι-verbs** occur frequently. **μι-verbs** conjugate differently from **ω-verbs** in some tenses, typically the present, imperfect, aorist, and sometimes the perfect. In conjugating these verb forms, learn which **stem** to combine with which ending. The **stem** is the base of the word to which the ending is joined. Once you have the correct stem and ending, combine them to create the correct form. You may memorize the stems and endings or you may learn how to combine stems and endings so that you can recognize the forms as you encounter them.

## Present, Imperfect, and Aorist Tense Stems

### Present and Imperfect Tense Stems

Use the long vowel grade stem for the singular and the short vowel grade for the plural. Note that the stems differ even within the same tense, mood, and voice.

#### long vowel grade stem

(use for the singular)

ιη- or ιει-

ιστη-

#### short vowel grade stem

(use for the plural)

ιε-

ιστα-

## Mixed Aorist Tense Stems

### long vowel grade

(use for the singular)

ήκ-

### short vowel grade

(use for the plural)

έ- (ει-)

## Root Aorist Tense Stem

### long vowel grade

(use for the singular)

στη-

### long vowel grade

(use for the plural)

στη-

## Present, Imperfect, and Aorist Tense Endings

Add to the correct tense stem.

### Primary Active

(use for the present)

	<b>S</b>	<b>PL</b>
1 <sup>st</sup>	-μι	-μεν
2 <sup>nd</sup>	-ς	-τε
3 <sup>rd</sup>	-σι (ν)	-ασι (ν)

### Secondary Active

(use for the imperfect and aorist)

	<b>S</b>	<b>PL</b>
1 <sup>st</sup>	-ν	-μεν
2 <sup>nd</sup>	-ς	-τε
3 <sup>rd</sup>	---	-σαν

### Present Infinitive Active

-ναι

### Aorist Infinitive Active

-ναι

### Primary Middle and Passive

(use for the present)

	<b>S</b>	<b>PL</b>
1 <sup>st</sup>	-μαι	-μεθα
2 <sup>nd</sup>	-σαι	-σθε
3 <sup>rd</sup>	-ται	-νται

### Secondary Middle and Passive

(use for the imperfect and aorist)

	<b>S</b>	<b>PL</b>
1 <sup>st</sup>	-μην	-μεθα
2 <sup>nd</sup>	-σο	-σθε
3 <sup>rd</sup>	-το	-ντο

**Present Infinitive Middle and Passive**  
-σθαι

**Aorist Infinitive Middle**  
-σθαι

## The Conjugation of ἵημι

The principal parts are these:

ἵημι ἦσω -ἦκα\* -εἶκα -εἶμαι -εἶθην

1. Note that one asterisk\* indicates a mixed aorist.
2. The dashes on principal parts three through six indicate that in the wild the forms are found with prefixes.

Remember that to conjugate correctly, you need to combine the correct stem with the correct endings.

### Present Indicative Active of ἵημι

**Singular:** long vowel grade, **ιη-** or **ιει-** + primary active endings. **Plural:** short vowel grade, **ιε-**, + primary active endings.

Verb Form	English Equivalent	Person and Number
ἵημι	<i>I hurl</i>	1st person singular
ἵης, ιεῖς	<i>you hurl</i>	2nd person singular
ἵησι (ν)	<i>he, she, it hurls</i>	3rd person singular
ἵεμεν	<i>we hurl</i>	1st person plural
ἵετε	<i>you hurl</i>	2nd person plural
ιέασι (ν), ιᾶσι (ν)	<i>they hurl</i>	3rd person plural

1. In the third person plural, **ιᾶσι (ν)**, epsilon **ε**, and alpha **α**, contract.

### Present Infinitive Active of ἵημι

Short vowel grade of the stem, **ιε-**, + **-ναι**.

ιέναι	<i>to hurl</i>	unmarked
-------	----------------	----------

- Note that infinitives with the ending **-vαι** are ALWAYS accented on the penult. Thus, its accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

### Present Indicative Middle of ἵημι

Short vowel grade of the stem, **ιε-**, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἵεμαι	<i>I hasten</i>	1 <sup>st</sup> person singular
ἵεσαι	<i>you hasten</i>	2 <sup>nd</sup> person singular
ἵεται	<i>he, she, it hastens</i>	3 <sup>rd</sup> person singular
ἰέμεθα	<i>we hasten</i>	1 <sup>st</sup> person plural
ἴεσθε	<i>you hasten</i>	2 <sup>nd</sup> person plural
ἴενται	<i>they hasten</i>	3 <sup>rd</sup> person plural

### Present Infinitive Middle of ἵημι

Short vowel grade of the stem, **ιε-**, + **-σθαι**.

ἴεσθαι	<i>to hasten</i>	unmarked for person & #
--------	------------------	-------------------------

- Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

### Present Indicative Passive of ἵημι

Short vowel grade of the stem, **ιε-**, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἵεμαι	<i>I am hurled</i>	1 <sup>st</sup> person singular
ἵεσαι	<i>you are hurled</i>	2 <sup>nd</sup> person singular
ἵεται	<i>he, she, it is hurled</i>	3 <sup>rd</sup> person singular
ἰέμεθα	<i>we are hurled</i>	1 <sup>st</sup> person plural
ἴεσθε	<i>you are hurled</i>	2 <sup>nd</sup> person plural
ἴενται	<i>they are hurled</i>	3 <sup>rd</sup> person plural

## Present Infinitive Passive of ἵημι

Short vowel grade of the stem, **ιε-**, + **-σθαι**.

ἴεσθαι      *to be hurled*      unmarked for person & #

- Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

## Imperfect Indicative Active of ἵημι

**Singular:** long vowel grade, **ιη-** or **ιει-** + past indicative augment + secondary active endings. **Plural:** short vowel grade, **ιε-**, + past indicative augment + secondary active endings.

Verb Form	English Equivalent	Person and #
ἴην (ἶ)	<i>I was hurling, used to hurl</i>	1 <sup>st</sup> singular
ἴεις	<i>you were hurling, used to hurl</i>	2 <sup>nd</sup> singular
ἴει	<i>he, she, it was hurling, used to hurl</i>	3 <sup>rd</sup> singular
ἴμεν	<i>we were were hurling, used to hurl</i>	1 <sup>st</sup> plural
ἴετε	<i>you were hurling, used to hurl</i>	2 <sup>nd</sup> plural
ἴσαν	<i>they were hurling, used to hurl</i>	3 <sup>rd</sup> plural

## Imperfect Indicative Middle of ἵημι

Short vowel grade stem, **ιε-**, + past indicative augment + secondary middle and passive endings.

Verb Form	English Equivalent	Person and #
ἰέμην (ἶ)	<i>I was hastening, used to hasten</i>	1 <sup>st</sup> singular
ἴεσο	<i>you were hastening, used to hasten</i>	2 <sup>nd</sup> singular
ἴετο	<i>he, she, it was hastening, used to hasten</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and #
ἰέμεθα	<i>we were hastening, used to hasten</i>	1 <sup>st</sup> plural
ἴεσθε	<i>you were hastening, used to hasten</i>	2 <sup>nd</sup> plural
ἴεντο	<i>they were hastening, used to hasten</i>	3 <sup>rd</sup> plural

### Imperfect Indicative Passive of ἵημι

Short vowel grade stem, **ιε-**, + past indicative augment + secondary middle and passive endings.

Verb Form	English Equivalent	Person and #
ἰέμην (ἶ)	<i>I was being hurled, used to be hurled</i>	1 <sup>st</sup> singular
ἴεσο	<i>you were being hurled, used to be hurled</i>	2 <sup>nd</sup> singular
ἴετο	<i>he, she, it was being hurled, used to be hurled</i>	3 <sup>rd</sup> singular
ἰέμεθα	<i>we were being hurled, used to be hurled</i>	1 <sup>st</sup> plural
ἴεσθε	<i>you were being hurled, used to be hurled</i>	2 <sup>nd</sup> plural
ἴεντο	<i>they were being hurled, used to be hurled</i>	3 <sup>rd</sup> plural

### Aorist Indicative Active of ἵημι

**Singular:** ω-verb augmented stem, **ἦκ-**, + first aorist endings. **Plural:** short vowel grade stem, **έ-**, + past indicative augment, **ει-**, and secondary active endings.

Verb Form	English Equivalent	Person and Number
-ἦκα	<i>I hurled</i>	1 <sup>st</sup> singular
-ἦκας	<i>you hurled</i>	2 <sup>nd</sup> singular
-ἦκε (ν)	<i>he, she, it hurled</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and Number
-εἶμεν	<i>we hurled</i>	1 <sup>st</sup> plural
-εἶτε	<i>you hurled</i>	2 <sup>nd</sup> plural
-εἶσαν	<i>they hurled</i>	3 <sup>rd</sup> plural

### Aorist Infinitive Active of ἵημι

Long vowel grade, εἶ-, + -**ναι**.

Verb Form	English Equivalent	Person and Number
-εἶναι	<i>to hurl</i>	unmarked

1. Note that infinitives with the ending **-ναι** are ALWAYS accented on the penult. Thus, its accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.
2. Contrast εἶναι *to hurl* with εἶναι *to be*, noting that they differ only in breathing.

### Aorist Indicative Middle of ἵημι

Short vowel grade, ἐ-, + past indicative augment, εἶ-, and secondary middle endings.

Verb Form	English Equivalent	Person and Number
-εἶμην	<i>I hastened</i>	1 <sup>st</sup> singular
-εἶσο	<i>you hastened</i>	2 <sup>nd</sup> singular
-εἶτο	<i>he, she, it hastened</i>	3 <sup>rd</sup> singular
-εἶμεθα	<i>we hastened</i>	1 <sup>st</sup> plural
-εἶσθε	<i>you hastened</i>	2 <sup>nd</sup> plural
-εἶντο	<i>they hastened</i>	3 <sup>rd</sup> plural

### Aorist Infinitive Middle of ἵημι

Short vowel grade, ἐ-, + -**σθαι**.

Verb Form	English Equivalent	Person and Number
-εσθαι	<i>to hasten</i>	unmarked

## Aorist Indicative Passive of ἵημι

**ω-verb** augmented consonant stem, **-ειθ-**, + **ω-verb** passive endings.

Verb Form	English Equivalent	Person and #
-εἶθην	<i>I was hurled</i>	1 <sup>st</sup> singular
-εἶθης	<i>you were hurled</i>	2 <sup>nd</sup> singular
-εἶθη	<i>he, she, it was hurled</i>	3 <sup>rd</sup> singular
-εἶθμεν	<i>we were hurled</i>	1 <sup>st</sup> plural
-εἶθητε	<i>you were hurled</i>	2 <sup>nd</sup> plural
-εἶθησαν	<i>they were hurled</i>	3 <sup>rd</sup> plural

## Aorist Infinitive Passive of ἵημι

**ω-verb** unaugmented consonant stem, **-έθ-**, + **-ηναι**.

Verb Form	English Equivalent	Person and Number
-έθῆναι	<i>to be hurled</i>	unmarked

- Note that infinitives with the ending **-ναι** are ALWAYS accented on the penult. Thus, its accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

## The Conjugation of ἵστημι

The principal parts are these:

ἵστημι, στήσω, ἔστησα\*\* and ἔστην\*\*\*, ἔστηκα, ἔσταμαι, ἐστάθην

- Note that two asterisks\*\* indicate a first aorist and three\*\*\* indicate a root aorist.

## Present Indicative Active of ἵστημι

**Singular:** long vowel grade, **ἵστη-**, + primary active endings. **Plural:** short vowel grade, **ἵστα-**, + primary active endings.

Verb Form	English Equivalent	Person and Number
ἵστημι	<i>I make stand</i>	1st person singular
ἵστης	<i>you make stand</i>	2nd person singular
ἵστησι (ν)	<i>he, she, it makes stand</i>	3rd person singular
ἵσταμεν	<i>we make stand</i>	1st person plural
ἵστατε	<i>you make stand</i>	2nd person plural
ἵστάσῃσι (ν), ἵσῳσῃσι (ν)	<i>they make stand</i>	3rd person plural

1. In the third person plural **ἵσῳσῃσι (ν)**, the alphas, **α + α**, have contracted.

### Present Infinitive Active of ἵστημι

Short vowel grade of the stem, **ἵστα-**, + **-ναι**.

ἵσῳτάναι	<i>to make stand</i>	unmarked
----------	----------------------	----------

1. Note that infinitives with the ending **-ναι** are ALWAYS accented on the penult. Thus, its accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

### Present Indicative Middle of ἵστημι

Short vowel grade of the stem, **ἵστα-**, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἵσταμαι	<i>I stand</i>	1 <sup>st</sup> person singular
ἵστασαι	<i>you stand</i>	2 <sup>nd</sup> person singular
ἵσταται	<i>he, she, it stands</i>	3 <sup>rd</sup> person singular
ἵστάμεθα	<i>we stand</i>	1 <sup>st</sup> person plural
ἵστασθε	<i>you stand</i>	2 <sup>nd</sup> person plural
ἵστανται	<i>they stand</i>	3 <sup>rd</sup> person plural

### Present Infinitive Middle of ἵστημι

Short vowel grade of the stem, **ἵστα-** + **-σθαι**.

ἵστασθαι                      *to stand*                      unmarked for person & #

1. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

### Present Indicative Passive of ἵστημι

Short vowel grade of the stem, **ἵστα-**, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἵσταμαι	<i>I am made to stand</i>	1 <sup>st</sup> person singular
ἵστασαι	<i>you are made to stand</i>	2 <sup>nd</sup> person singular
ἵσταται	<i>he, she, it is made to stand</i>	3 <sup>rd</sup> person singular
ἱστάμεθα	<i>we are made to stand</i>	1 <sup>st</sup> person plural
ἵστασθε	<i>you are made to stand</i>	2 <sup>nd</sup> person plural
ἵστανται	<i>they are made to stand</i>	3 <sup>rd</sup> person plural

### Present Infinitive Passive of ἵστημι

Short vowel grade of the stem, **ἵστα-**, + **-σθαι**.

ἵστασθαι                      *to be made to stand*                      unmarked for person & #

1. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

### Imperfect Indicative Active of ἵστημι

**Singular:** long vowel grade, **ἵστη-**, + past indicative augment and secondary active endings. **Plural:** short vowel grade, **ἵστα-**, + past indicative augment and secondary active endings.

Verb Form	English Equivalent	Person and #
ἵστην (ι)	<i>I was making to stand, used to make to stand</i>	1 <sup>st</sup> singular
ἵστης	<i>you were making to stand, used to make to stand</i>	2 <sup>nd</sup> singular
ἵστη	<i>he, she, it was making to stand, used to make to stand</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and #
ἵσταμεν	<i>we were making to stand, used to make to stand</i>	1 <sup>st</sup> plural
ἵστατε	<i>you were making to stand, used to make to stand</i>	2 <sup>nd</sup> plural
ἵτασαν	<i>they were making to stand, used to make to stand</i>	3 <sup>rd</sup> plural

### Imperfect Indicative Middle of ἵστημι

Short vowel grade stem, **ἵστα-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and #
ἱστάμην (ἰ)	<i>I was standing, used to stand</i>	1 <sup>st</sup> singular
ἵτασο	<i>you were standing, used to stand</i>	2 <sup>nd</sup> singular
ἵτατο	<i>he, she, it was standing, used to stand</i>	3 <sup>rd</sup> singular
ἱστάμεθα	<i>we were standing, used to stand</i>	1 <sup>st</sup> plural
ἵτασθε	<i>you were standing, used to stand</i>	2 <sup>nd</sup> plural
ἵταντο	<i>they were standing, used to stand</i>	3 <sup>rd</sup> plural

### Imperfect Indicative Passive of ἵστημι

Short vowel grade stem, **ἵστα-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and #
ἱστάμην (ἰ)	<i>I was being made to stand, used to be made to stand</i>	1 <sup>st</sup> singular
ἵτασο	<i>you were being made to stand, used to be made to stand</i>	2 <sup>nd</sup> singular
ἵτατο	<i>he, she, it was being made to stand, used to be made to stand</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and #
ἰστάμεθα	<i>we were being made to stand, used to be made to stand</i>	1 <sup>st</sup> plural
ἴστασθε	<i>you were being made to stand, used to be made to stand</i>	2 <sup>nd</sup> plural
ἴσαντο	<i>they were being made to stand, used to be made to stand</i>	3 <sup>rd</sup> plural

### Aorist Indicative Active of ἵστημι

Short vowel grade stem, **στη-**, + past indicative augment and secondary active endings.

Verb Form	English Equivalent	Person and Number
ἔστην	<i>I stood</i>	1 <sup>st</sup> singular
ἔστης	<i>you stood</i>	2 <sup>nd</sup> singular
ἔστη	<i>he, she, it stood</i>	3 <sup>rd</sup> singular
ἔστημεν	<i>we stood</i>	1 <sup>st</sup> plural
ἔστητε	<i>you stood</i>	2 <sup>nd</sup> plural
ἔστησαν	<i>they stood</i>	3 <sup>rd</sup> plural

### Aorist Infinitive Active of ἵστημι

Long vowel grade, **στη-**, + **-ναι**.

Verb Form	English Equivalent	Person and Number
στήναι	<i>to stand</i>	unmarked

- Note that infinitives with the ending **-ναι** are ALWAYS accented on the penult. Thus, its accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

### Aorist Indicative Passive of ἵστημι

**ω-verb** augmented consonant stem, **ἔσταθ-**, + **ω-verb** passive endings.

Verb Form	English Equivalent	Person and Number
ἑστάθην	<i>I was made to stand</i>	1 <sup>st</sup> singular
ἑστάθης	<i>you were made to stand</i>	2 <sup>nd</sup> singular
ἑστάθη	<i>he, she, it was made to stand</i>	3 <sup>rd</sup> singular
ἑστάθημεν	<i>we were made to stand</i>	1 <sup>st</sup> plural
ἑστάθητε	<i>you were made to stand</i>	2 <sup>nd</sup> plural
ἑστάθησαν	<i>they were made to stand</i>	3 <sup>rd</sup> plural

### Aorist Infinitive Passive of ἴστημι

**ω-verb** unaugmented consonant stem, **σταθ-**, + **-ηναι**.

Verb Form	English Equivalent	Person and Number
σταθῆναι	<i>to be made to stand</i>	unmarked

1. Note that infinitives with the ending **-ναι** are ALWAYS accented on the penult. Thus, its accent is persistent. Remember that final **-αι** and **-οι** count as short for purposes of accentuation except in the optative, a mood learned in Part II of the *21st-Century* series.

**Practice Translating Intransitive and Transitive Uses of ἴστημι.** Remember that transitive verbs take an accusative direct object and intransitive verbs do not take a direct object. A common intransitive verb in Greek is **ἔρχομαι**. Translate the below sentences, adapted from a variety of ancient Greek writers. To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending or function, remember to use the **Case and Function Chart** in Appendix I and the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII to assist you. After you finish translating these sentences, check your understanding with the answers in the Answer Key. After you have read through all of the sentences, read them again at least two more times. In each subsequent reading your understanding improves.

1. Ἀλκμήνης τόκος ἔσθη σιωπῆ (Euripides, *Herakles*).
2. τροπαῖον ἔσθησαν ἐν τῇ ἠπειρῷ (Thoukydides).
3. ἔσθη πρὸ βωμοῦ γοργὸς ὀπλίτης ἰδεῖν (Euripides, *Andromakhe*).
4. ἔσθη φαεινοῖς δεσπότης στίλβων ὄπλοις (Euripides, *Andromakhe*).
5. ἔσθησαν ἀνδριάντα πρὸ τῶν πυλῶν (Demosthenes).
6. χαλκῆν εἰκόνα ἔσθησαν (Demosthenes).

7. παρελθών πρέσβυς ἐς μέσον πέδον ἔστη (Euripides, *Ion*).
8. τὴν στήλην ἔστησαν εἰς τὸ βουλευτήριον (Lykourgos).
9. τὸ μὲν ἡμισυ τῶν νεῶν ἔστησαν ἐν μέσῃ τῇ θαλάσῃ (Appian).
10. πᾶς στρατός τ' ἔστη βλέπων (Euripides, *Iphigeneia in Aulis*).

### Vocabulary

Ἀλκμήνη, Ἀλκμήνης ἡ <i>Alkmene</i> , ὀράω, ὄψομαι, εἶδον <i>see</i> mother of Herakles	
ἀνδριάς, ἀνδριάντος ὁ <i>statue</i>	παρελθών, παρελθόντος ὁ <i>entering</i>
βλέπων, βλέποντος ὁ <i>looking, watching</i>	πέδον, πέδου τό <i>ground, earth</i>
βουλευτήριον, βουλευτηρίου τό <i>senate-house</i>	πρέσβυς, -εος (-εως) ὁ <i>old man, elder, ambassador</i>
βωμός, βωμοῦ ὁ <i>altar</i>	πύλη, πύλης ἡ <i>gates</i>
γοργός, γοργή, γοργόν <i>grim, fierce, terrible</i>	σῶπῃ, σῶπῆς ἡ <i>silence</i>
δεσπότης, δεσπότου ὁ <i>master, lord</i>	στήλη, στήλης ἡ <i>block, stone, slab, monument</i>
εἰκών, εἰκόνοσ ἡ <i>likeness, image, portrait, statue</i>	στίλβων, στίλβοντος ὁ <i>glistening, glittering, gleaming</i>
ἡμισυσ, ἡμίσεια, ἡμισυ <i>half</i>	στρατός, στρατοῦ ὁ <i>army, host</i>
ἡπειροσ, ἡπείρου ἡ <i>land</i>	τόκοσ, τόκου ὁ <i>childbirth; offspring</i>
*θάλασσα (θάλαττα), θαλάσσης ἡ <i>sea</i>	τροπαῖον, τροπαίου τό <i>trophy, victory monument</i>
*μέσοσ, μέση, μέσον <i>middle, middle of + gen.; ἐς μέσον in common, altogether</i>	φαιννόσ, -ἡ, -όν <i>shining, beaming, radiant</i>
*νηῦσ (ναῦσ), νεόσ (νεώσ) ἡ <i>ship</i>	χαλκῆ, χαλκῆσ ἡ (sc. εἰκόν) <i>bronze statue</i>
ὄπλον, ὄπλου τό <i>weapon</i>	

**Practice Translating μι-verbs.** Translate the below sentences and narrative, adapted from a variety of ancient Greek writers. To come to an accurate understanding of the sentences, use your knowledge of endings and of their functions. If you forget an ending or function, remember to use the **Case and Function Chart** in Appendix I and the **Adjective, Adverb, Noun, and Pronoun**

**Chart** in Appendix VIII to assist you. After you finish translating the sentences, check your understanding with the answers in the Answer Key. After you have read though all of the sentences and all of the narrative, read them again at least two more times. In each subsequent reading your understanding improves.

1. ἀλλὰ θεοὶ γὰρ κακοῖς, ὧ φίλ', ἐπὶ κρατερὴν τλημοσύνην ἔθεσαν φάρμακον· ἄλλοτε τ' ἄλλος ἔχει τάδε (Arkhilokhos).
2. πάντα Τύχη καὶ Μοῖρα ἀνδρὶ διδόασιν ἀλλὰ καὶ δῆλον πάντα τεύχειν πόνον θνητοῖς μελέτην τε βροτεῖαν (Arkhilokhos).
3. οὐ μοι τὰ Γύγου τοῦ πολυχρύσου μέλει, μεγάλης δ' οὐκ ἐράω τυραννίδος· ταῦτα ἀπόπροθεν γὰρ ἐστὶ ὀφθαλμῶν ἐμῶν. δεῖ ἐμοὶ οἶνον παλαιὸν καὶ λόγον καλὸν καὶ σῆτον καὶ ἐταίραν ἔχειν (Arkhilokhos).
4. ἐν δὲ βέλτιστον, ὅς κακὰ ἐμὲ ἐποίησε, τοῦτον δέννοις ἀντιδοῦναι κακοῖς (Arkhilokhos).
5. τῶν θεῶν Ζεὺς μάντις ἀψευδέστατος καὶ τέλος τῶν πάντων αὐτὸς ἔχει καὶ πάντα θνητοῖς καὶ καλὰ καὶ κακὰ δίδωσιν.
6. βέλτιστα μηκέτ' εἶναι νῆ Δία μήτε Πελοποννησίους μήτε Βοιωτίους πάντας πλην τῶν ἐγγέλεων (Aristophanes).
7. οὐ γὰρ τούτοις ἡδονὴ οἱ προτιθέασι βίαν ἀντὶ μήτιδος.
8. πολὺ κάλλιον τοὺς μὲν νόμους τοὺς ἄδικούς τε καὶ παλαιούς λῦσαι, ἐτέρους δὲ θεῖναι, οἳ τοὺς τῆς πόλεως φυλάξουσιν (Lysias).
9. οἱ καλῶς ἔχουσι τῇ πολιτείᾳ, τούτους μὲν τοὺς νόμους δεῖ θεῖναι, τοὺς δὲ οἱ αὐτῶν ὀλιγοροῦσι κολάζειν.
10. ἀγαθὸν ἰσάναί πρὸς ἀργύριον φίλιαν καὶ προτιθέναι τοὺς φίλους ἀντὶ τῶν χρημάτων.

### Adverbs, Conjunctions, Prepositions, and Verbs

**ἄλλοτε** *at another time*

**μέλω, μελήσω, ἐμέλησα** *be an object of care to + dat. πᾶσι μέλω I am a care to all; care for, attend to + gen.*

**ἀντιδίδωμι** *give in return, pay*

**μηκέτι** *no more, no longer, no further*

**ἀπόπροθεν** *from afar*

**νῆ** *by + acc.*

**\*δεῖ** *it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come*

**ὀλιγορέω** *esteem little, make small account of, belittle, despise + gen.*

*δίδωμι, δώσω, ἔδωκα <i>give; allow</i>	πλήν <i>except, save + gen.; (adv.) and yet</i>
‘x’ in dat. or acc. + inf., ἐμὲ (ἐμοί)	
εὐτυχεῖν δίδως <i>you allow me to prosper</i>	
ἐράω <i>love; long for, desire + gen.</i>	*ποιέω, ποιήσω, ἐποίησα <i>do, make, cause; (mid.) consider</i>
*ἔχω, ἔξω or σήσω, ἔσχον <i>have, hold; be able + inf.; καλῶς ἔχειν to be well</i>	προτίθημι <i>place before; set before; display; offer</i>
*ἴστημι, στήσω, ἔστησα or ἔστην <i>stand, make stand, place</i>	ράπτω <i>stitch, sew</i>
καλῶς <i>well</i>	τεύχω, τεύξω, ἔτευξα <i>make ready, make, produce; cause, bring to pass</i>
κολάζω, κολάσω, ἐκόλασα <i>punish, check, correct; dock, prune</i>	*τίθημι, θήσω, ἔθηκα <i>put, place; make, cause</i>
λύω (ῠ), λύσω, ἔλυσα <i>loose, free, destroy; (mid.) ransom</i>	φυλάττω, φυλάξω, ἐφύλαξα <i>keep watch and ward, keep guard; watchfully await; φυλάττειν μὴ ποιεῖν to take care not to do, to guard against doing; φυλάττειν τοῦτο μὴ γενέσθαι to guard that this not happen</i>

### Adjectives and Nouns

*ἀγαθός, ἀγαθή, ἀγαθόν <i>good, noble</i>	*λόγος, λόγου ὁ <i>word, speech, story; reason, account</i>
ἀδικός, ἀδικόν <i>unjust</i>	μάντις, μάντεως ὁ <i>seer, prophet</i>
*ἄλλος, ἄλλη, ἄλλο <i>another, other</i>	μελέτη, μελέτης ἡ <i>care, practice</i>
*ἀνὴρ, ἀνδρός ὁ <i>man, husband</i>	μητις, μήτιος ἡ <i>wisdom, cunning</i>
ἀργύριον, ἀργυρίου τό <i>silver</i>	μοῖρα, μοίρας ἡ <i>lot; portion; fate</i>
ἀψευδέστατος, ἀψευδεστάτη, ἀψευδέστατον <i>most unfalse</i>	*νόμος, νόμου ὁ <i>law, custom</i>
βέλτιστος, βελτίστη, βέλτιστον <i>best</i>	οἶνος, οἴνου ὁ <i>wine</i>
βία, βίας ἡ <i>bodily force, strength</i>	ὀφθαλμός, ὀφθαλμοῦ ὁ <i>eye</i>
Βοιωτίας, Βοιωτιά, Βοιωτίων <i>of or from Boiotia, a region of Greece</i>	παλαιός, παλαιά, παλαιόν <i>old, ancient</i>

βρότειος, βρότειον (-ος, -ᾶ, -ον) <i>mortal</i>	*πᾶς, πᾶσα, πᾶν <i>all, each, every, whole</i>
Γύγης, -ου (-εω) ὁ Gyges, king of Lydia	Πελοποννήσιος, Πελοποννησιᾶ, Πελοποννήσιον <i>Peloponnesian</i>
δέννος, δέννου ὁ <i>reproach, disgrace</i>	*πόλις, πόλιος (πόληος, πόλεως) ἡ <i>city</i>
δῆλος, δήλη, δῆλον <i>visible, clear</i>	πολιτεία, πολιτείας ἡ <i>government</i>
ἔγγελος, ἔγγελεως ἡ <i>eel</i>	πολύχρυσος, πολύχρυσον <i>rich in gold</i>
*ἔμός, ἐμή, ἐμόν <i>my</i>	πόνος, πόνου ὁ <i>hard work, suffering</i>
ἑταίρα, ἑταίρας ἡ <i>a companion</i>	σῖτος, σίτου ὁ (pl. σῖτα τά) <i>grain, food, bread</i>
*ἕτερος, ἑτέρᾳ, ἕτερον <i>other, another</i>	*τέλος, τέλεος (τέλους) τό <i>end, boundary; power; office; (acc.) finally</i>
*Ζεὺς, Διὸς ὁ Zeus	τλημοσύνη, τλημοσύνης ἡ <i>misery; endurance</i>
ἡδονή, ἡδονῆς ἡ <i>pleasure</i>	τυραννίς, τυραννίδος ἡ <i>tyranny</i>
*θεός, θεοῦ ἡ ὁ <i>god, goddess, deity</i>	τύχη, τύχης ἡ <i>fortune, luck, fate</i>
θνητός, θνητή, θνητόν <i>mortal</i>	φάρμακον, φαρμάκου τό <i>drug, cure</i>
*κακός, κακή, κακόν <i>bad, evil, cowardly</i>	φιλία, φιλίας ἡ <i>friendship</i>
καλλίων, κάλλιον <i>lovelier, better</i>	*φίλος, φίλη, φίλον <i>friendly, kind, well-disposed + dat.; (n.) friend</i>
*κάλος, κάλου ὁ <i>cable, rope</i>	*χρῆμα, χρήματος τό <i>thing; (pl.) goods, money, property</i>
κρατερός, κρατερά, κρατερόν <i>strong, stout, mighty</i>	

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Translating.** Translate the sentences below, which have been adapted from Lucian's *The Lover of Lies* (Φιλοψευδής). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the **Adjective, Adverb, Noun, and Pronoun Chart** in Appendix VIII and the **Case and Function Chart** in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each

word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Εὐκράτης:** ἐγὼ δὲ εἰς τὴν ὑστεραίαν ὡς ἐκεῖνός τι κατὰ τὴν ἀγορὰν πραγματεύεται ἔλαβον τὸ ὑπερον καὶ ἐσχημάτισα ὁμοίως. ἔπειτα ἐπειπὼν τὰς συλλαβὰς ἐκέλευσα ὑδροφορέειν. τὸ δὲ ἐνέπλησε τὸν ἀμφορέα καὶ ἐκόμισε. ἐκέλευσα τούτῳ παῦσαι καὶ μηκέτι ὑδροφορέειν καὶ αὐθις ὑπερον ποιεῖσθαι. τὸ δὲ οὐκέτι μοι πείθεσθαι ἐθέλει, ἀλλ' ὑδροφορεῖ ἀεὶ. ἄχρι δὴ ἐμπίπλησι ἡμῖν ὕδατος τὴν οἰκίαν καὶ ἡ δὲ ἐπαντλεῖται. ἐγὼ δὲ ἀμηχανάω τῷ πράγματι καὶ δεῖδω. εἰ ὁ Παγκράτης ἐπανέρχεται, ἀγανακτῆσει. τοῦτο ὅπερ καὶ ἐγένετο. ἀξίνην ἔλαβον καὶ διακόπτω τὸ ὑπερον εἰς δύο μέρη. τὰ δέ, ἐκάτερον τὸ μέρος, ἀμφορέας ἔλαβε καὶ ὑδροφόρει καὶ ἀνθ' ἐνὸς δύο μοι ἐγένοντο οἱ διάκονοι. ἐν τούτῳ καὶ ὁ Παγκράτης ἦλθε καὶ συνίησι τὸ γενόμενον. ἐκεῖνα μὲν αὐθις ἐποίησε ξύλα, ὥσπερ ἦν πρὸ τῆς ἐπωδῆς. αὐτὸς δὲ ἀπέλιπέ με λαθῶν. καὶ οὐκ οἶδ' ὅποι ἀφανῆς ὤχετο.

**Δεινόμαχος:** δύνασαι ἄνθρωπον ποιεῖν ἐκ τοῦ ὑπέρου;

**Εὐκράτης:** νῆ Δί' ἐξ ἡμισείας γε· οὐκέτι γὰρ εἰς τὸ ἀρχαῖον οἶος τέ εἰμι ἀπάγειν αὐτό, εἰ ἅπαξ γίγνεται ὑδροφόρος. ἀλλὰ δεήσει ἡμῖν ἐπικλυσθῆναι τὴν οἰκίαν.

### Adverbs, Prepositions, and Verbs

**ἀγανακτέω** *feel irritation*

**ἅπαξ** *once*

**ἀμηχανάω** *be at a loss*

**ἀπέρχομαι, -ελεύσομαι, -ἦλθον**  
*depart, leave*

**ἀπάγω, -άξω, -ἡγαγον** *lead away; carry off*

**ἀπολείπω, -λείψω, -έλιπον** *leave*

**αὐθις (αὐτίς)** *again, in turn, hereafter, in the future*

**κομίζω, κομιέω, ἐκόμισα** *take care of; carry, convey; (mid.) acquire*

**ἄχρι** *to the uttermost*

**\*λαμβάνω, λήψομαι, ἔλαβον** *take, receive; capture*

**\*γίγνομαι, γενήσομαι, ἐγενόμην** *be, be born, happen, become*

**μηκέτι** *no more, no longer, no further*

**\*δεῖ, δεήσει** *it is necessary + dat. or acc. + inf.*

**νή** *by + acc.*

δείδω, δείσω, ἔδεισα *fear, be afraid, dread* οἴχομαι, οἰχήσομαι, ----- *go, be gone, have gone*

διακόπτω *cut in two, cut through* ὅποι *to where, wither*

\*δύναμαι *I am able* οὐκέτι *no more, no longer, no further*

\*ἐθέλω, ἐθελήσω, ἠθέλησα *wish, be willing* ὄψωνέω *buy fish and dainties*

ἐμπίμπλημι, -πλήσω, -ἔπλησα, *fill, fill up; fill 'x' (a person or thing) in acc. with 'y' a thing in gen.* παύω, παύσω, ἔπαυσα *make to end, stop; stop 'x' in acc. from 'y' in gen.*

ἐπανέρχομαι *return* \*πείθω, πείσω, ἔπεισα *persuade + inf.; (mid. or pass.) listen to, obey + dat. or gen.*

ἐπαντλέω *pump over, pour over, cause to overflow* \*ποιέω, ποιήσω, ἐποίησα *do, make, cause; (mid.) consider*

ἐπικλύζω *overflow, flood* πραγματεύομαι *busy oneself, take trouble*

ἐπιλέγω *say, utter, pronounce; pick out, choose; (mid.) think over, consider; read* συνίημι *send together; perceive; understand*

\*ἔρχομαι, ἐλεύσομαι, ἦλθον *come, go* σχηματίζω *assume a certain form, figure, posture; shape, fashion; dress up*

\*ἦν *he, she, it was* ὑδροφορέω *carry water*

\*κελεύω, κελεύσω, ἐκέλευσα *bid, order, command*

### Adjectives, Nouns, and Pronouns

ἀγορά, ἀγορᾶς ἢ ἀγορά, marketplace ἡμισεία, ἡμισείας ἢ half

ἀμφορεύς, ἀμφορέως ὁ amphora, λαθών, λαθόντος ὁ *secretly, by stealth*  
jar, urn

\*ἄνθρωπος, ἀνθρώπου ἢ ὁ human, \*μέρος, μέροςος (-ους) τό *share, person*  
portion, part; limb; one's turn

ἄξινη, ἀξίνης ἢ axe-head, axe ξύλον, ξύλου τό: *stick, club*

ἀρχαῖος, -α, -ον *ancient, from the beginning* οἰκία, οἰκίας ἢ house

ἀφανής, ἀφανές *unseen, invisible; hidden, secret* \*οἶος, οἶα, οἶον *such, such a kind; οἶός τέ εἶμι I am able, I am of such a kind to + inf.; οἶον or οἶα how, like, as, because*

γενόμενον, γενομένου τό <i>having happened</i>	Παγκράτης, Παγκράτου ὁ <i>Pankrates</i>
διάκονος, διακόνου ὁ <i>servant</i>	*πρᾶγμα, πράγματος τό <i>matter, thing, affair; problem</i>
*δύο <i>two</i>	συλλαβή, συλλαβῆς ἡ <i>that which holds together; syllable</i>
*ἐκάτερος, ἐκατέρᾳ, ἐκάτερον <i>each</i>	ὑδροφόρος, ὑδροφόρου ὁ <i>water-carrier</i>
ἐπειπών, ἐπειπόντος ὁ <i>speaking, having spoken</i>	ὔδωρ, ὕδατος τό <i>water</i>
ἐπωδή, ἐπωδῆς ἡ <i>enchantment, spell, charm</i>	ὑπερον, ὑπέρου τό <i>pestle</i>
*Ζεύς, Διός ὁ <i>Zeus</i>	ὑστεραῖος, ὑστεραῖᾱ, ὑστεραῖον <i>next, following; ὑστεραῖα on the next day</i>

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

**Practice Parsing Greek Sentences.** Parse each word of the sentences found below. For nouns and pronouns, give their case and function. For verbs, give their person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition's object. For adjectives, tell what noun they agree with in gender, number, and case.

ὁρῶ ὅτι ταύτην μὲν οὖν χρή νομίζειν οὐ τὴν αἰτίαν τῶν πάντων κακῶν εἶναι.

δύνασαι ἄνθρωπον ποιεῖν ἐκ τοῦ ὑπέρου;

Check your answers with those in the Answer Key.

**Sappho of Lesbos, Σαπφώ Λέσβου, c. 630–570 BCE.** Regarded in antiquity as the tenth Muse, Sappho and her poetry are widely praised for their lyrical excellence. Time has taken from us most of what Sappho wrote and left to us even less information about her life. She is said to have had three brothers, two of whom, Kharaxos and Larikhos, she mentions in the poem below. This poem, preserved in writing on papyrus and referred to as the Brother's Poem, was recently discovered. It was dug up by tomb raiders. From it, the classicist and papyrologist, Dirk Obbink reconstructed the Greek text. For a view of the fragment un-punctuated and not corrected, follow this link:

Sappho Poem.<sup>1</sup>

To Dirk Obbink's text, I have added vocabulary, notes, and a translation.

**Meter** ( \_ = a long vowel; u = a short vowel; x = anceps, a long or short vowel):

\_ u \_ x \_ u u \_ u \_ \_

\_ u \_ x \_ u u \_ u \_ \_

\_ u \_ x \_ u u \_ u \_ \_

\_ u u \_ u

ἀλλ' αἶ θρύλησθα Χάραξον ἔλθην  
νᾶϊ σὺν πλήϊαι. τὰ μέν, οἴομαι, Ζεῦς  
οἶδε σύμπαντες τε θεοί· σὲ δ' οὐ χρῆ  
ταῦτα νόησθαι,

\*αἶ = αἰεὶ *ever, always*

θρύλησθα *you babble*

Χάραξος, ου ὁ *Kharaxos, Sappho's brother*

\*ἔλθην = ἐλθεῖν *to come*

\*νᾶϊ = νηί: ναῦς, νεώς ἢ *ship*

πλήϊαι = πλέα: πλέος, -α, -ον *full*

τὰ μέν *these things*

οἴομαι *think*

Ζεῦς = Ζεύς

νοέω *think on, consider*

χρῆ = χρῆ *it is necessary*

ἀλλὰ καὶ πέμπην ἔμε καὶ κέλεσθαι  
πόλλα λίσσεσθαι βασίληαν Ἥραν  
ἐξίκεσθαι τυίδε σάαν ἄγοντα  
νᾶα Χάραξον

πέμπην = πέμπειν *to send*

κέλομαι *order, command; call*

λίσσομαι *pray*

βασίληαν = βασιλείαν *royal, kingly*

Ἥρα, Ἥρας ἢ *Hera*

ἐξικνέομαι *arrive*

τυίδε *here*

σάος, -α, -ον *safe*

ἄγων, ἄγοντος ὁ *driving*

νᾶα = ναῦν: ναῦς, νεώς ἢ *ship*

1 <http://web.archive.org/web/20140130212614/http://www.papyrology.ox.ac.uk/Fragments/Obbink.Sappho7.draft.pdf>.

κάμ' ἐπεύρην ἀρτέμεας. τὰ δ' ἄλλα  
πάντα δαιμόνεσσιν ἐπιτρόπων·  
εὐδία γὰρ ἐκ μεγάλαν ἀήταν  
αἶψα πέλονται.

τῶν κε βόλληται βασιλεὺς Ὀλύμπω  
\*δαίμον' ἐκ πόνων ἐπάρων ἤδη  
περτρόπων, κῆνοι μάκαρες πέλονται  
καὶ πολύολβοι.

\*\*κάμμες, αἶ κε τὰν κεφάλαν ἀέρρη  
Λάριχος καὶ δὴ ποτ' ἄνηρ γένηται,  
καὶ μάλ' ἐκ πόλλαν βαρυθυμίαν κεν  
αἶψα λύθειμεν.

κάμ' = καὶ ἄμμε = καὶ ἡμᾶς  
ἐπεύρην = ἐπευρεῖν *to find*  
ἀρτεμής, ἐς *safe*  
δαίμων, -ονος ὁ οἱ ἢ *god, goddess*  
ἐπιτρόπων = ἐπιτρέπωμεν *let us entrust*  
εὐδία, -ας ἢ *fair weather*  
μεγάλαν = μεγάλων  
ἀήταν = ἀητῶν: ἀήτης, -ου ὁ *gale, wind*  
αἶψα *quickly*  
πέλομαι *be*

τῶν κε = ὧν ἄν *whosoever's*  
βόλληται = βούληται *wishes*  
Ὀλύμπω = Ὀλύμπου: Ὀλυμπος, -ου ὁ *Olympos*  
δαίμων, -ονος ὁ οἱ ἢ *god, goddess*  
πόνος, -ου ὁ *pain, toil*  
ἐπάρων, -οῦ ὁ *helper, aider*  
περτρόπων = περιτροπέειν *turn*  
κῆνοι = κείνοι  
μακάρ, -άρος *blessed*  
πολύολβος, -ον *rich, wealthy*

κάμμες = καὶ ἡμεῖς  
αἶ κε = εἰ ἄν  
κεφάλαν = κεφάλην: κεφάλη, κεφάλης ἢ *head*  
ἀέρρη = ἀείρη *raises*  
Λάριχος, Λαρίχου ὁ *Larikhos, Sappho's brother*  
άνηρ, άνδρός ὁ *man, husband*  
γένηται *becomes*  
πόλλαν = πόλλων  
βαρυθυμίαν = βαρυθυμίων: βαρυθυμία,  
βαρυθυμίας *heavy heart*  
λύθειμεν *we would be freed*

**Variant Readings:**

\*δαίμον' ἐκ πόνων ἐπ' ἀρηγον' ἤδη περτρόπην: *turn their daimon away from toils toward a helper.*

\*\*αἶ κε τὰν κεφάλαν ἀέργης/ Λάριχος καὶ δὴ ποτ' ἄνηρ γένηται: *if lazy-headed Larikhos every really becomes a man.*

**Prose Translation**

You constantly go on about Kharaxos coming home with a full ship. Things which, I think, Zeus and all the other gods know and which you need not think on. Rather send and order me to offer many a prayer to our royal Hera that Kharaxos return at the helm of a safe ship and find us sound. All the rest we entrust to the gods. For calm from great storms quickly ensues. Whosoever's fate Olympian Zeus wishes now to turn from trouble to triumph, presently becomes fortunate and blessed. But for us, should Larikhos lift his head and ever really become a man, then surely right away we would be freed from great despair.

**Module 30 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words the greater mastery of the language you will have.

**Adjectives and Adverb**

ἄν (adverb or particle) indicates something hypothetical, non-factual, or with the indicative something repeated over time

δύο *two*

ἕκαστος, ἐκάστη, ἕκαστον *each*

ἴσος, ἴση, ἴσον *equal, as many as; similar to + dat.*

καλός, καλή, καλόν *beautiful, noble, good*

ὅμοιος, ὁμοιά, ὅμοιον *like, resembling + dat.*

τρεις, οἱ, αἱ; τρία τά *three*

**Verb**

ζάω (ζῆς, ζῆ), ζήσω, ἔζησα, ἔζηκα, -----, ----- *live, breathe, be full of life*

## Etymology Corner XXX by Dr. E. Del Chrol

### Technical Terms 26

**Satura Lanx.** Module 13 has given us some technical terms you may never have heard before to describe the changes some vowels go through, here in relation to nouns in declension. **Ablaut**, **contraction**, the **loss of the intervocalic sigma** or **digamma**, or **quantitative metathesis** seem less scary when you match their process to their etymologies.

- **Ablaut** comes from the German *off-sound* and indicates a vowel variation, the vowel *sounds different*, or is *off* from the primary sound like the shift from the long to the short sounds in **μητηρ-** and **μητερ-**.
- **Contraction** is when two vowels are *dragged together* (**trahere**, like how a tractor *drags* a plow, or when you click the back of a pen the point retracts, that is, is *dragged* back into the body of the ballpoint + **con**, which we've met a bunch of times before).
- **Intervocalic** means a letter *in between* (**inter**) two vowels (**voces/voice**). Look at the genitive of **Σωκράτης**, it's either **Σωκράτεος** or **Σωκράτους**. The second one is because the sigma at the end of **Σωκράτης** once upon a time stuck around on the stem in the declension and endings were added to it. The sigma in between those two vowels went away over time, and when you **contract** an **ε** with an **ο** you get the diphthong **ου**. Hence **Σωκράτε(σ)ος** became **Σωκράτους**.
- **Quantitative metathesis** is kind of like a centaur, half Latin and half Greek. I'll leave it to you to figure out which half is the human and which the horse. You can see the English **quantity** (*amount*) in **quantitative**, which derives from **quantus**, a Latin question word meaning *how much?*. **Metathesis** is from two super popular Greek words. **Θέσις**, from **τίθημι**, *to place* or *put*, we've already met both in the chapters and in our discussion of prepositions. **Μετά** has a couple different meanings, but its primary sense is *after*. For example, Aristotle's work *The Metaphysics* was so named because it came after his work *The Physics*. No, seriously, that's why it got that name. **Μετά** over time accretes some complex meanings like *change* or *transcending*, but in all senses originates with the idea that the **μετά** thing comes *after*. A metamorphosis is the *shape* (**μορφή**) that comes *after* a change, like a butterfly after the cocoon phase. Thus in grammar a **metathesis** is the *transposition of vowel length (quantity)*. The genitive of **πόλις** can be **πόληος** (ending with a long-short) or it can get *transposed* into **πόλεως** (ending with a short and long vowel).

**What to Study and Do 30.** Before moving on to *Ancient Greek II: A 21st-Century Approach*, make sure that you have memorized the endings for **μi-verbs** and that you understand how to translate and identify each form.

**Learning Tip 30: What is Mind?** Einstein wrote that the mind is revealed in the world. His imagining of a world with a unified coherence led to his overcoming the normal point of view of his own time and to a completely new and radical conceptual system that predicted among other things the relativity of time, one consequence of which is that the past, present, and future all currently exist. At some future point Einstein's conceptual system will lead to another's. And so it will go. Today's fundamental questions will give way to other fundamental questions of tomorrow. For thousands of years what is mind has captured the imagination of many of the world's thinkers. Is the mind a complex and recreatable arrangement of neurons that results in consciousness? Will artificial intelligence have the ability to think deeply and create new and radical conceptual systems? Is the mind something fundamentally different and impossible for us to create artificially? Is there a superconsciousness that exists in the universe, that creativity forms a part of and that we can experience? As time passes, we continue to work on creating conceptual systems to answer these questions.



# Self-Assessment Modules 23–30

---

Rate yourself on a scale of 1 to 10, where 10 represents mastery and 1 its opposite. Answer each of the below thoughtfully. For any score less than a 7, review the material.

## MEMORY

1. Have I memorized all of the high-frequency vocabulary?
2. Have I memorized all of the endings for noun ending sets 1–10?
3. Have I memorized the verb endings for **μi-verbs** and for **ω-verbs** ?
4. Have I memorized the verb forms for εἰμί, εἶμι, and οἶδα?
5. Have I memorized how the vowels combine in contract verbs?
6. Have I memorized the personal pronouns?
7. Have I memorized τίς, τί; τις, τι; and the common adjectives and pronouns?

## APPLICATION AND CONCEPTS

1. Can I define the 8 parts of speech and pick out the function of each in sentences in English and in Greek?
2. Do I understand how endings create meaning?
3. Can I apply the **Case and Function Chart** when reading and translating?
4. Can I define and explain the following verb qualities: person, number, tense, aspect, mood, and voice?
5. Can I define and explain deponent verbs?
6. Can I define and explain transitive and intransitive verbs?
7. Can I define an infinitive and explain how it functions in indirect statements and in result clauses?

8. Can I define an infinitive and explain its function as a complementary infinitive, epexegetical infinitive, and objective infinitive or infinitive of dependence?
9. Can I define and explain noun and adjective agreement?
10. Can I define and explain substantive adjectives?
11. Do I understand how word order creates meaning in attributive and predicate position?
12. Do I understand how word order is important but not decisive in the way that noun and pronoun endings are decisive?

## READING AND TRANSLATING

1. Do I read the sentences in Greek one or more times before I start to translate?
2. As I translate, am I able to identify endings and vocabulary with ease?
3. Do I have a sense for how a sentence develops meaning from beginning to end?
4. Do I check my translations with the answers?
5. Do I read through the Greek sentences two or more times after I have an accurate understanding of each sentence's meaning?
6. Can I parse each word in a sentence?

# Appendices

---

## Appendix I: Case and Function Chart

In making this chart, a primary consideration has been to simplify the complicated noun and pronoun case system so as to represent as many different functions as possible in the fewest number of categories. The Genitive of Dependence, for example, is a catchall category including almost any genitive noun that must be translated with another noun. Likewise the Dative Indirect Object covers a number of incidences typically found under the Dative of Reference or Dative of Interest categories. The underlying philosophy is to explain much with less. I recommend you keep this chart at your elbow when you translate. I also recommend that you consult Smyth's *Greek Grammar* or *The Cambridge Grammar of Classical Greek* for fuller differentiated categories and examples. Because a few functions often account for the majority of occurrences, this chart presents the functions in order of frequency. Frequency was determined by parsing one complete book of Herodotus and two plays of Euripides. An exception is the genitive, dative, or accusative case as an object of a preposition, which is placed last, though it occurs with great frequency. This chart covers information learned in both Part I and Part II of the *21st-Century* series.

**None** indicates that there is no preposition to supply when translating from Greek into English. **None (έκ, από)** indicates that there is no preposition to supply when translating from Greek into English and gives the preposition that is commonly present in ancient Greek.

<u>CASE</u>	<u>FUNCTION</u>	<u>PREPOSITION TO SUPPLY</u>
Nominative Case	1. <b>Subject:</b> <b>Καμβύσης</b> έστρατεύετο, <b>Kambyses</b> <i>marched</i>	<b>none</b>
	2. <b>Predicate Nominative:</b> όνομα αὐτῆς ἦν <b>Νίτητις</b> , <i>her name was Nitetis</i>	<b>none</b>

<u>CASE</u>	<u>FUNCTION</u>	<u>PREPOSITION TO SUPPLY</u>
Accusative	1. <b>Direct Object:</b> <u>ταῦτα</u> αὐτῆ λέγω <i>I say <b>these things</b> to her</i>	none
	2. <b>Accusative Subject of Infinitive or Participle</b>	
	<b>Indirect Statement:</b> ἔφη <u>αὐτήν</u> βλέπειν αὐτόν: <i>he said <b>she</b> hurt him</i> ; οἶκος ἦν τῆς θυγατρὸς ὄντας <u>παῖδας</u> <i>it was likely that they were <b>the children</b> of his daughter</i>	none
	<b>ὥστε (result):</b> ὥστε <u>τὴν ἡμέρην</u> νύκτα γενέσθαι <i>and so day became night</i> ; ὥστε πεσεῖν <u>πολλούς</u> <i>and so many fell</i>	none
	<b>πρὶν:</b> πρὶν <u>Κύρον</u> σφέων βασιλεῦσαι <i>before Kyros ruled them</i>	none
	<b>Other Instances:</b> δεῖ <u>αὐτόν</u> ἰέναι <i>it is necessary <b>for him</b> to go</i> ; συνήνεκε <u>ὑμᾶς</u> εἰδέναι <i>it happened that <b>you</b> knew</i>	<i>for</i> or varies based on context
Genitive	3. <b>Acc. of Respect:</b> ἀνὴρ <u>ἡλικίαν</u> νέος <i>a man young <b>in age</b></i>	<i>in</i>
	<u>πολύ</u> τε ἐκράτησαν αὐτούς <i>they conquered them <b>completely</b></i>	none
	4. <b>Duration of Time and Extent of Space:</b> <u>ὀκτωκαίδεκα ἔτη</u> <i>for <b>eighteen years</b></i> ; <u>ὁδὸν μακράν</u> <i>a long journey</i>	<i>for</i> or none
	5. <b>Accusative Absolute:</b> οὕτως <u>ἔχον:</u> <u>this</u> <i>being so</i>	none
	6. <b>Object of Preposition</b> (often shows motion toward; preposition can be omitted in poetry): πρὸς <u>Ὅμηρον</u> <i>to <b>Homer</b></i> ; εἰς <u>τὴν θάλασσαν</u> <i>to <b>the sea</b></i> πέτεται Λήδα <i>he flies to Leda</i>	none or varies based on context
	1. <b>Possession:</b> νεκρὸς <u>ἀνθρώπου</u> , <i>the corpse of a man</i>	<i>of</i>
2. <b>Partitive:</b> ἕξ <u>τῶν ἀνδρῶν</u> , <i>six of the men</i>	<i>of</i>	
3. <b>Dependence:</b> χρυσοῦ δῶρα <i>gifts of gold</i>	<i>of</i>	
4. <b>Object of a Verb or Verb's Prefix:</b> <u>χρημάτων</u> ἐδέοντο, <i>they were in need of money</i> ; <u>ἐκείνων</u> ταῦτα <u>προτίθει</u> , <i>he places these things before those.</i>	none or varies by prefix's meaning	

<u>CASE</u>	<u>FUNCTION</u>	<u>PREPOSITION TO SUPPLY</u>
	5. <b>Absolute:</b> ἐπιφανοῦς <u>τούτου γενομένου</u> <u>this being clear</u>	none
	6. <b>Comparison:</b> ἵππου ὠκύτερος swifter <u>than</u> <u>a horse</u>	than
	7. <b>With Certain Adjectives or Adverbs:</b> σοῦ ἄξιος <u>worthy of you</u> ; ἀξίως λόγου <u>worthy of</u> <u>record</u>	of
	8. <b>Value:</b> αὐτὸν πολλοῦ τιμᾶ <u>she honors him a</u> <u>lot</u> ; μισθοῦ τὴν θύραν ἤνοιγεν <u>he opened the</u> <u>door for a fee</u>	none or for, of
	9. <b>Separation:</b> τὰ πηδάλια παρέλυσε <u>νεῶν</u> <u>he</u> <u>freed the rudders from the ships</u>	from, away from
	10. <b>Time:</b> δέκα ἡμερῶν <u>within ten days</u>	within
	11. <b>Object of Preposition</b> (often shows motion away from): ὑπὸ <u>Κύρου</u> <u>by Kyros</u> ; ἐκ <u>τῆς οἰκίας</u> <u>from the house</u>	none
Dative	1. <b>Indirect Object:</b> δίκην <u>αὐτῇ</u> δίδωμι, <u>I give</u> <u>justice to her</u> ; <u>ὑμῖν</u> ὀρτὴν ποιεῶ, <u>I hold a</u> <u>festival for you</u>	to, for
	2. <b>Object of Verb or Verb's Prefix:</b> ἐπὶ κρήνην <u>αὐτοῖς</u> ἠγήσασθαι, <u>to lead them</u> <u>to the</u> <u>spring</u> ; τὴν ἐλευθερίην <u>ὑμῖν</u> <u>περιτίθημι</u> <u>I place</u> <u>freedom around you</u>	none or varies with the prefix's meaning
	3. <b>Means or Instrument:</b> ἔχουσιν αὐτὸ <u>δόλω</u> , <u>they hold it by trickery</u> ; ἔρχεται <u>νηί</u> , <u>she goes</u> <u>by ship</u>	by, with
	4. <b>Possession</b> (often with verb 'to be'): ὄνομα <u>αὐτῇ</u> ἦν Νίτητις, <u>her name was Nitetis</u> ; <u>τῷ</u> <u>Κύρῳ</u> ὁ υἱός, <u>a son to Kyros</u>	to, of
	5. <b>Dative with an Adjective, Adverb, or</b> <b>Noun:</b> <u>αὐτῷ</u> ἀσφαλές εἶναι <u>to be safe for him</u> <u>πρὸς ἡδονὴν αὐτῇ</u> <u>for pleasure to her</u>	for, to
	6. <b>Dative with a Verb and Infinitive:</b> δεῖ <u>αὐτῇ</u> ἰέναι <u>it is necessary for her to go</u>	for
	7. <b>Dative of Respect:</b> ἀνὴρ <u>ἡλικία</u> νέος <u>a man</u> <u>young in age</u>	in
	8. <b>Time When:</b> πέμπτη <u>ἡμέρᾳ</u> <u>on the fifth day</u>	on

<u>CASE</u>	<u>FUNCTION</u>	<u>PREPOSITION TO SUPPLY</u>
	9. Dative of Degree of Difference: <u>πολλῶ</u> <b>by much</b>	<i>by</i>
	10. Dative of Accompaniment: αὐτὸν ἠφάνισε ἵππῳ <b>he hid him with his horse</b> ; ἔβη σὺν τῷ στρατῷ <b>he went with his army</b>	<i>with</i> or <i>none (σύν)</i>
	11. Dative of Agent with Perf. and Plup. Pass.: λέλειμμαὶ αὐτῷ <b>I have been left by him</b>	<i>by</i>
	12. Place Where: ἐν Αἰγύπτῳ <b>in Egypt</b> or Μαραθῶνι <b>at Marathon</b>	<i>none (έν)</i> or <i>in, on, at</i>
	13. Object of Preposition (often shows place where): σὺν Ὁμήρῳ <b>with Homer</b> ; ἐν τῷ νηῷ <b>in the temple</b>	<i>none</i>
Vocative	1. Direct Address: ὦ βασιλεῦ, <b>oh king</b>	<i>none</i>
<u>CASE</u>	<u>FUNCTION</u>	<u>PREPOSITION TO SUPPLY</u>
Nominative Case	1. Subject: Καμβύσης ἐστρατεύετο, <b>Kambyses marched</b>	<i>none</i>
	2. Predicate Nominative: ὄνομα αὐτῇ ἦν Νίτητις, <b>her name was Nitetis</b>	<i>none</i>
Genitive	1. Possession: νεκρὸς ἀνθρώπου, <b>the corpse of a man</b>	<i>of</i>
	2. Partitive: ἕξ τῶν ἀνδρῶν, <b>six of the men</b>	<i>of</i>
	3. Dependence: χρυσοῦ δῶρα <b>gifts of gold</b>	<i>of</i>
	4. Object of a Verb or Verb's Prefix: χρημάτων ἐδέοντο, <b>they were in need of money</b> ; ἐκείνων ταῦτα προτίθησι, <b>he places these things before those.</b>	<i>none</i> or <i>varies by prefix's meaning</i>
	5. Absolute: ἐπιφανοῦς τούτου γενομένου <b>this being clear</b>	<i>none</i>
	6. Comparison: ἵππου ὠκύτερος <b>swifter than a horse</b>	<i>than</i>
	7. With Certain Adjectives or Adverbs: σοῦ ἄξιος <b>worthy of you</b> ; ἀξίως λόγου <b>worthy of record</b>	<i>of</i>

<u>CASE</u>	<u>FUNCTION</u>	<u>PREPOSITION TO SUPPLY</u>
	8. <b>Value:</b> αὐτὸν <u>πολλοῦ</u> τιμᾶ <i>she honors him a lot</i> ; <u>μισθοῦ</u> τὴν θύραν ἤνοιγεν <i>he opened the door for a fee</i>	none or <i>for, of</i>
	9. <b>Separation:</b> τὰ πηδάλια παρέλυσε <u>νεῶν</u> <i>he freed the rudders from the ships</i>	<i>from, away from</i>
	10. <b>Time:</b> δέκα <u>ἡμερῶν</u> <i>within ten days</i>	<i>within</i>
	11. <b>Object of Preposition</b> (often shows motion away from): ὑπὸ <u>Κύρου</u> <i>by Kyros</i> ; ἐκ <u>τῆς οἰκίας</u> <i>from the house</i>	none
Dative	1. <b>Indirect Object:</b> δίκην <u>αὐτῇ</u> δίδωμι, <i>I give justice to her</i> ; <u>ὑμῖν</u> ὀρτὴν ποιέω, <i>I hold a festival for you</i>	<i>to, for</i>
	2. <b>Object of Verb or Verb's Prefix:</b> ἐπὶ κρήνην <u>αὐτοῖς</u> ἡγήσασθαι, <i>to lead them to the spring</i> ; τὴν ἐλευθερίην <u>ὑμῖν</u> περιτίθημι <i>I place freedom around you</i>	none or <i>varies with the prefix's meaning</i>
	3. <b>Means or Instrument:</b> ἔχουσιν αὐτὸ <u>δόλω</u> , <i>they hold it by trickery</i> ; ἔρχεται <u>νηί</u> , <i>she goes by ship</i>	<i>by, with</i>
	4. <b>Possession</b> (often with verb 'to be'): ὄνομα <u>αὐτῇ</u> ἦν Νίτητις, <i>her name was Nitetis</i> ; <u>τῷ Κύρῳ</u> ὁ υἱός, <i>a son to Kyros</i>	<i>to, of</i>
	5. <b>Dative with an Adjective, Adverb, or Noun:</b> <u>αὐτῷ</u> ἀσφαλές εἶναι <i>to be safe for him</i> ; πρὸς ἡδονὴν <u>αὐτῇ</u> <i>for pleasure to her</i>	<i>for, to</i>
	6. <b>Dative with a Verb and Infinitive:</b> δεῖ <u>αὐτῇ</u> ἰέναι <i>it is necessary for her to go</i>	<i>for</i>
	7. <b>Dative of Respect:</b> ἀνὴρ <u>ἡλικία</u> νέος <i>a man young in age</i>	<i>in</i>
	8. <b>Time When:</b> πέμπτη <u>ἡμέρα</u> <i>on the fifth day</i>	<i>on</i>
	9. <b>Dative of Degree of Difference:</b> <u>πολλῷ</u> <i>by much</i>	<i>by</i>
	10. <b>Dative of Accompaniment:</b> αὐτὸν ἠφάνισε <u>ἵππῳ</u> <i>he hid him with his horse</i> ; ἔβη <u>σὺν τῷ στρατῷ</u> <i>he went with his army</i>	<i>with</i> or none ( <i>σύν</i> )
	11. <b>Dative of Agent with Perf. and Plup. Pass.:</b> λέλειμμα <u>αὐτῷ</u> <i>I have been left by him</i>	<i>by</i>

<u>CASE</u>	<u>FUNCTION</u>	<u>PREPOSITION TO SUPPLY</u>
	12. <b>Place Where:</b> ἐν <u>Αἰγύπτῳ</u> <i>in Egypt</i> or <u>Μαραθῶνι</u> <i>at Marathon</i>	none (ἐν) or <i>in, on, at</i>
	13. <b>Object of Preposition</b> (often shows place where): σὺν <u>Ὁμήρῳ</u> <i>with Homer</i> ; ἐν <u>τῷ νηῶ</u> <i>in the temple</i>	none
Accusative	1. <b>Direct Object:</b> <u>ταῦτα</u> αὐτῇ λέγω <i>I say these things to her</i>	none
	2. <b>Accusative Subject of Infinitive or Participle Indirect Statement:</b> ἔφη <u>αὐτῆν</u> βλάπτειν αὐτόν: <i>he said she hurt him</i> ; οἰκὸς ἦν τῆς θυγατρὸς ὄντας <u>παῖδας</u> <i>it was likely that they were the children of his daughter</i>	none
	<b>ὥστε (result):</b> ὥστε <u>τὴν ἡμέρην</u> νύκτα γενέσθαι <i>and so day became night</i> ; ὥστε πεσεῖν <u>πολλούς</u> <i>and so many fell</i>	none
	<b>πρὶν:</b> πρὶν <u>Κύρον</u> σφέων βασιλεῦσαι <i>before Kyros ruled them</i>	none
	<b>Other Instances:</b> δεῖ <u>αὐτὸν</u> ἰέναι <i>it is necessary for him to go</i> ; συνήνευκε <u>ὑμᾶς</u> εἰδέναι <i>it happened that you knew</i>	for or varies based on context
	3. <b>Acc. of Respect:</b> ἀνὴρ <u>ἠλικίαν</u> νέος <i>a man young in age</i>	in
	<u>πολύ</u> τε ἐκράτησαν αὐτούς <i>they conquered them completely</i>	none
	4. <b>Duration of Time and Extent of Space:</b> <u>ὀκτωκαίδεκα ἔτη</u> <i>for eighteen years</i> ; <u>ὁδὸν μακράν</u> <i>a long journey</i>	for or none
	5. <b>Accusative Absolute:</b> οὕτως <u>ἔχον:</u> <u>this</u> <i>being so</i>	none
	6. <b>Object of Preposition</b> (often shows motion toward; preposition can be omitted in poetry): πρὸς <u>Ὁμηρον</u> <i>to Homer</i> ; εἰς <u>τὴν θάλασσαν</u> <i>to the sea</i> πέτεται Λήδαν <i>he flies to Leda</i>	none or varies based on context
Vocative	1. <b>Direct Address:</b> ὦ <u>βασιλεῦ</u> , <i>oh king</i>	none

The above are all case functions for nouns and pronouns. Remember that adjectives, which include participles, always agree with the nouns or pronouns they modify in gender, number, and case. If no noun or pronoun is present,

supply one from the gender and number of the adjective unless it is clear that a noun or pronoun must be supplied from context.

## Appendix II: Infinitives

Remember that in English and in Greek the infinitive is unmarked for person and for number. It is classified as a verbal noun and is best understood by thinking of its function as completing or enhancing the meaning of adjectives, clauses, nouns, and verbs. This is why the infinitive is referred to as complement. Sometimes classified as a mood, the infinitive is potential in meaning, **ἐν δυνάμει**, because its action may or may not be realized. There are two types of infinitives, the declarative and the dynamic. Both the declarative and the dynamic infinitives refer to actions which exist **potentially** or **ἐν δυνάμει**. The dynamic infinitive is negated by the abverb **μή** *not* and not **οὐ** *not*. **οὐ** *not* typically negates the **declarative infinitive** with some exceptions. For more on the **declarative** and **dynamic infinitives**, see *CGCG* 51.

### The Infinitive as a Complement

- (1) As a complement to modal verbs, δεῖ, δύναμαι, ἔξεστι, ἔχω, κινδυνεύω, προσήκει, χρή:
 

<b>δεῖ ποιέειν</b>	<i>it is necessary to create.</i>
--------------------	-----------------------------------
  
- (2) As a complement to verbs of wishing and desiring αἰρέομαι, βουλεύω, βούλομαι, διανοέομαι, δοκέει, ἐθέλω, σπουδάζω:
 

<b>αἰρέομαι ὀρχέεσθαι</b>	<i>I choose to dance.</i>
---------------------------	---------------------------
  
- (3) As a complement to knowledge verbs διδάσκω, ἐπίσταμαι, μαθάνω:
 

<b>διδάσκω ἐλληνίζειν</b>	<i>I teach how to speak Greek.</i>
---------------------------	------------------------------------
  
- (4) As a complement to verbs of command, compulsion, persuasion, prevention, αἰτέω, ἀναγκάζω, ἀπέχω, δέομαι, εἴργω, κελεύω, πείθω:
 

<b>αἰτέω σὲ νομίζειν</b>	<i>I ask you to believe.</i>
--------------------------	------------------------------
  
- (5) As a complement to verbs of starting and stopping, ἄρχομαι, μέλλω, παύω:
 

<b>ἄρχομαι εἰδέναί</b>	<i>I begin to know.</i>
------------------------	-------------------------

- (6) Exegetically as a complement to adjectives and nouns, ἀγαθόν, ἄξιον, δεινόν, καλόν, καιρός, νομός, σχολή, ὥρα:

**δεινόν ὁράειν** *It is awesome to see.*

- (7) Purpose often with verbs of giving, motion, receiving, taking:

**σῖτον ἐσθίειν ἐρχόμεθα** *we go to eat food.*

**τὴν χώραν δίδωμι αὐτοῖς  
διαρπάσαι** *I give them the country to plunder.*

### The Infinitive as a Noun

- (8) Articular:

**τὸ μάχεσθαι κάλλιστον** *fighting is best.*

**περὶ τοῦ φεύγειν νομίζομεν** *we consider fleeing.*

### The Infinitive as a Finite Verb

- (9) Indirect Statement:

**ἔφη αὐτοὺς ἐλεύσεσθαι** *he said that they would come.*

**ἔφη εἶναι μακαρίᾱ** *she said that she is blessed.*

- (10) After πρὶν and ὥστε:

**πολλὰ ἔμαθον πρὶν θανεῖν** *I learned much before I died.*

**λέγει ὥστε ἡμᾶς ἀκοῦσαι** *she speaks and so we listen.*

- (11) As an imperative:

**ἔφη· Φεύγειν** *he said, flee!*

**ἔφη· Σπεύδειν** *she said, hurry up!*

## Appendix III: Apposition of Nouns and Pronouns

A common grammatical occurrence that happens in all cases of nouns and pronouns is apposition. Consider the following examples. In each the main noun is bolded and the noun in apposition is underlined.

**Nominative**

ἐγὼ ταῦτα τῷ Ὅμηρῳ, ποιητής, δίδωμι.  
*I, a poet, give these things to Homer.*

**Genitive**

τὸ βιβλίον τοῦ Ὁμήρου, ποιητοῦ, σοὶ δίδωμι.  
*I give to you the book of Homer, a poet.*

**Dative**

ἐγὼ ταῦτα τῷ Ὅμηρῳ, ποιητῇ, δίδωμι.  
*I give these things to Homer, a poet.*

**Accusative**

ὁράει τὸν Ὁμηρον ποιητήν.  
*She sees Homer, the poet.*

**Vocative**

ὦ βασιλεῦ, κῦρε, ἔλθε.  
*King Kyros, come.*

The important items to note are that the two nouns refer to the same person or thing and that each has the same case.

## Appendix IV: Adjectives, Nouns, and Pronouns

### First and Second Declension Noun Endings

	F Set 1		F Set 2		F Set 3		F Set 4		M Set 5		M Set 6		M/F Set 7		N Set 8	
<b>N</b>	η	αι	ᾱ	αι	α	αι	α	αι	ης	αι	ᾱς	αι	ος	οι	ον	α
<b>A</b>	ην	ᾱς	ᾱν	ᾱς	αν	ᾱς	αν	ᾱς	ην	ᾱς	ᾱν	ᾱς	ον	ους	ον	α
<b>G</b>	ης	ῶν	ᾱς	ῶν	ης	ῶν	ᾱς	ῶν	ου	ῶν	ου	ῶν	ου	ων	ου	ων
<b>D</b>	η	αις	ᾱ	αις	η	αις	ᾱ	αις	η	αις	ᾱ	αις	ω	οις	ω	οις
<b>V</b>	η	αι	ᾱ	αι	α	αι	α	αι	α,η	αι	ᾱ	αι	ε	οι	ον	α

### Third Declension Noun Endings

	M/F Set 9		N Set 10	
<b>N</b>	---	ες	---	α
<b>A</b>	α, ν	ας	---	α
<b>G</b>	ος	ων	ος	ων
<b>D</b>	ι	σι (ν)	ι	σι (ν)
<b>V</b>	---	ες	---	α

**First Declension Nouns**

<b>N</b>	τέχνη	χώρᾱ	θάλαττα	πεῖρα	στρατιώτης	νεανίᾱς
<b>A</b>	τέχνην	χώρᾱν	θάλατταν	πεῖραν	στρατιώτην	νεανίᾱν
<b>G</b>	τέχνης	χώρᾱς	θαλάττης	πεῖρᾱς	στρατιώτου	νεανίου
<b>D</b>	τέχνηι	χώρᾱι	θαλάττηι	πεῖρᾱι	στρατιώτῃ	νεανίᾱι
<b>V</b>	τέχνη	χώρᾱ	θάλαττα	πεῖρα	στρατιῶτα	νεανίᾱ

<b>N</b>	τέχνηαι	χώρῃαι	θάλατται	πεῖραι	στρατιῶται	νεανίαι
<b>A</b>	τέχνηᾱς	χώρᾱς	θαλάττᾱς	πεῖρᾱς	στρατιῶτᾱς	νεανίᾱς
<b>G</b>	τεχνῶν	χωρῶν	θαλαττῶν	πειρῶν	στρατιωτῶν	νεανιῶν
<b>D</b>	τέχνηαις	χώρῃαις	θαλάτταις	πεῖραις	στρατιῶταις	νεανίαις
<b>V</b>	τέχνηαι	χώρῃαι	θάλατται	πεῖραι	στρατιῶται	νεανίαι

**2nd Declension Nouns****Third Declension Nouns**

<b>N</b>	λόγος	δῶρον	φύλαξ	αἶξ	ἐλπίς	χάρις	σῶμα
<b>A</b>	λόγον	δῶρον	φύλακα	αἶγα	ἐλπίδα	χάριν	σῶμα
<b>G</b>	λόγου	δώρου	φύλακος	αιγός	ἐλπίδος	χάριτος	σώματος
<b>D</b>	λόγω	δώρω	φύλακι	αιγί	ἐλπίδι	χάριτι	σώματι
<b>V</b>	λόγε	δῶρον	φύλαξ	αἶξ	ἐλπί	χάρι	σῶμα

<b>N</b>	λόγοι	δῶρα	φύλακες	αἶγες	ἐλπίδες	χάριτες	σώματα
<b>A</b>	λόγους	δῶρα	φύλακας	αἶγας	ἐλπίδας	χάριτας	σώματα
<b>G</b>	λόγων	δώρων	φυλάκων	αιγῶν	ἐλπίδων	χαρίτων	σωμάτων
<b>D</b>	λόγοις	δώροις	φύλαξι(ν)	αιξί(ν)	ἐλπίσι(ν)	χάρισι(ν)	σώμασι(ν)
<b>V</b>	λόγοι	δῶρα	φύλακες	αἶγες	ἐλπίδες	χάριτες	σώματα

### 1) Subtype 1 Nouns with Stem Ending in ρ- or ερ-:

	Feminine		Masculine		
	S	Pl	S	Pl	
N	μήτηρ	μητέρες	N	άνήρ	άνδρες
A	μητέρα	μητέρας	A	άνδρα	άνδρας
G	μητρός	μητέρων	G	άνδρός	άνδρων
D	μητρί	μητράσι (ν)	D	άνδρι	άνδράσι (ν)
V	μητερ	μητέρες	V	άνερ	άνδρες

### 2) Subtype 2 Nouns with Stem Ending in σ- (ablaut, contraction, and disappearance of intervocalic sigma, -σ-):

#### Neuter Nouns Ending in -ος: γένος *race*

	S	Pl
N	γένος	γένεα or γένη (εσα)
A	γένος	γένεα or γένη (εσα)
G	γένεος or γένους (εσος)	γενέων or γενῶν (εσων)
D	γένει (εσι)	γένεσι (ν) (εσσι (ν))
V	γένος	γένεα or γένη (εσα)

#### Neuter Nouns Ending in -ας: γήρας, *old age*

	S	Pl
N	γήρας	γήραα or γήρᾱ (ασα)
A	γήρας	γήραα or γήρᾱ (ασα)
G	γήραος or γήρωσ (ασος)	γηράων or γηρῶν (ασων)
D	γήραϊ or γήρα (ασι)	γήρασι (ν) (ασσι (ν))
V	γήρας	γήραα or γήρᾱ (ασα)

### Feminine and Masculine Nouns Ending in ης-: τριήρης *trireme*

	S	PI
N	τριήρης	τριήρες or τριήρεις (εσες)
A	τριήρ <u>ε</u> a or τριήρη (εσα)	τριήρ <u>ε</u> ας or τριήρ <u>ε</u> ις (εσας)
G	τριήρ <u>ε</u> ος or τριήρ <u>ο</u> υς (εσος)	τριήρ <u>ε</u> ών or τριήρ <u>ο</u> ων (εσων)
D	τριήρ <u>ε</u> ι (εσι)	τριήρ <u>ε</u> σι (ν) (εσσιν)
V	τριήρ <u>ε</u> ς	τριήρ <u>ε</u> ες or τριήρ <u>ε</u> ις (εσες)

### Proper Nouns Ending in ης-: Σωκράτης *Socrates*

	S	PI
N	Σωκράτης	Σωκράτ <u>ε</u> ες or Σωκράτ <u>ε</u> ις (εσες)
A	Σωκράτ <u>ε</u> a, Σωκράτ <u>η</u> , or Σωκράτ <u>η</u> ν (εσα)	Σωκράτ <u>ε</u> ας or Σωκράτ <u>ε</u> ις (εσας)
G	Σωκράτ <u>ε</u> ος or Σωκράτ <u>ο</u> υς (εσος)	Σωκράτ <u>ε</u> ών or Σωκράτ <u>ο</u> ων (εσων)
D	Σωκράτ <u>ε</u> ι (εσι)	Σωκράτ <u>ε</u> σι (ν) (εσσιν)
V	Σωκράτ <u>ε</u> ς	Σωκράτ <u>ε</u> ες or Σωκράτ <u>ε</u> ις (εσες)

### Subtype 3 Nouns with Stem Ending in ι-:

#### Feminine

	S	PI
N	πόλις	πόλι <u>ε</u> ς, πόλι <u>η</u> ς, or πόλι <u>ε</u> ις (εφες)
A	πόλι <u>ν</u>	πόλι <u>α</u> ς, πόλι <u>η</u> ς, πόλι <u>ς</u> , or πόλι <u>ε</u> ις
G	πόλι <u>ο</u> ς, πόλι <u>η</u> ος, or πόλι <u>ε</u> ως	πόλι <u>ω</u> ν or πόλι <u>ε</u> ων (εφων)
D	πόλι <u>ι</u> , πόλι <u>ι</u> , πόλι <u>η</u> ι or πόλι <u>ε</u> ι (εφι)	πολι <u>ε</u> σσι (ν), πόλι <u>ε</u> σι (ν), πόλι <u>α</u> σι (ν)
V	πόλι	πόλι <u>ε</u> ς, πόλι <u>η</u> ς, or πόλι <u>ε</u> ις (εφες)

### Subtype 4 Nouns with Stem Ending in ηυ- or ηφ-:

#### Masculine

	S	PI
N	βασι <u>λ</u> εύς (ηυς)	βασι <u>λ</u> ῆ <u>ε</u> ς or βασι <u>λ</u> ῆ <u>ς</u> or βασι <u>λ</u> ε <u>ι</u> ς (ηφες)
A	βασι <u>λ</u> ῆ <u>α</u> or βασι <u>λ</u> ε <u>α</u> (ηφα)	βασι <u>λ</u> ῆ <u>α</u> ς or βασι <u>λ</u> ε <u>α</u> ς later βασι <u>λ</u> ε <u>ι</u> ς (ηφας)
G	βασι <u>λ</u> ῆ <u>ο</u> ς or βασι <u>λ</u> ε <u>ω</u> ς (ηφος)	βασι <u>λ</u> ῆ <u>ω</u> ν or βασι <u>λ</u> ε <u>ω</u> ν (ηφων)

	<b>S</b>	<b>Pl</b>
<b>D</b>	βασιλῆι or βασιλεῖ(ηφι)	βασιλεῦσαι (v) (ηυσι (v))
<b>V</b>	βασιλεῦ (ηυ)	βασιλῆες or βασιλῆς or βασιλεῖς

**Relative Pronoun**

	<b>S</b>			<b>Pl</b>			
<b>N</b>	ὅς	ἣ	ὅ	<b>N</b>	οἷ	αῖ	ἅ
<b>A</b>	ὅ	ἣν	ὅ	<b>A</b>	οὓς	ἄς	ἅ
<b>G</b>	οὗ	ἣς	οὗ	<b>G</b>	ῶν	ῶν	ῶν
<b>D</b>	ᾧ	ἣ	ᾧ	<b>D</b>	οῖς	αῖς	οῖς

**1<sup>st</sup> Person Pronoun**

	<b>S</b>	<b>Pl</b>
<b>N</b>	ἐγώ	ἡμεῖς
<b>A</b>	ἐμέ με	ἡμᾶς
<b>G</b>	ἐμοῦ, μου	ἡμῶν
<b>D</b>	ἐμοί, μοι	ἡμῖν

**2<sup>nd</sup> Person Pronoun**

	<b>S</b>	<b>Pl</b>
<b>N</b>	σύ	ὕμεῖς
<b>A</b>	σέ σε	ὕμᾶς
<b>G</b>	σοῦ, σου	ὕμῶν
<b>D</b>	σοί, σοι	ὕμῖν

**3<sup>rd</sup> Person Pronoun**

	<b>S</b>	<b>M/F Pl</b>	<b>N Pl</b>
<b>N</b>	---	σφεῖς	σφέα or σφεα
<b>A</b>	ἐ, ἐ	σφέας or σφεας	σφέα or σφεα
<b>G</b>	οὗ, οὐ	σφέων or σφεων	σφέων or σφεων
<b>D</b>	οῖ, οἱ	σφίσιν or σφισιν	σφίσιν or σφισιν

**Adjectives and Pronouns, Mixed Declension**

<b>N</b>	εἷς	μία	έν	οὐδεῖς	οὐδεμία	οὐδέν	μηδεῖς	μηδεμία	μηδέν
<b>A</b>	ένα	μίαν	ένα	οὐδένα	οὐδεμίαν	οὐδέν	μηδένα	μηδεμίαν	μηδέν
<b>G</b>	ένός	μιᾶς	ένός	οὐδενός	οὐδεμιᾶς	οὐδενός	μηδενός	μηδεμιᾶς	μηδενός
<b>D</b>	ένί	μιᾶ	ένί	οὐδενί	οὐδεμιᾶ	οὐδενί	μηδενί	μηδεμιᾶ	μηδενί

## Adjectives and Pronouns

<b>N</b>	αὐτός	αὐτή	αὐτό	οὗτος	αὕτη	τοῦτο	ὅδε	ἧδε	τόδε
<b>A</b>	αὐτόν	αὐτήν	αὐτό	τούτον	ταύτην	τοῦτο	τόνδε	τήνδε	τόδε
<b>G</b>	αὐτοῦ	αὐτῆς	αὐτοῦ	τούτου	ταύτης	τούτου	τοῦδε	τῆσδε	τοῦδε
<b>D</b>	αὐτῷ	αὐτῇ	αὐτῷ	τούτῳ	ταύτῃ	τούτῳ	τῷδε	τῇδε	τῷδε

<b>N</b>	αὐτοί	αὐταί	αὐτά	οὗτοι	αὗται	ταῦτα	οἶδε	αἶδε	τάδε
<b>A</b>	αὐτούς	αὐτάς	αὐτά	τούτους	ταύτας	ταῦτα	τούσδε	τάσδε	τάδε
<b>G</b>	αὐτῶν	αὐτῶν	αὐτῶν	τούτων	ταύτων	τούτων	τῶνδε	τῶνδε	τῶνδε
<b>D</b>	αὐτοῖς	αὐταῖς	αὐτοῖς	τούτοις	ταύταις	τούτοις	τοῖσδε	ταῖσδε	τοῖσδε

<b>N</b>	ἐκεῖνος	ἐκεῖνη	ἐκεῖνο	τίς	τί	τις	τι
<b>A</b>	ἐκεῖνον	ἐκεῖνην	ἐκεῖνο	τίνα	τί	τινά	τι
<b>G</b>	ἐκεῖνου	ἐκεῖνης	ἐκεῖνου	τίνος, τοῦ	τίνος, τοῦ	τινός, του	τινός, του
<b>D</b>	ἐκεῖνῳ	ἐκεῖνῃ	ἐκεῖνῳ	τίνι, τῷ	τίνι, τῷ	τινί, τῳ	τινί, τῳ

<b>N</b>	ἐκεῖνοι	ἐκεῖναι	ἐκεῖνα	τίνες	τίνα	τινές	τινά
<b>A</b>	ἐκεῖνους	ἐκεῖνας	ἐκεῖνα	τίνας	τίνα	τινάς	τινά
<b>G</b>	ἐκεῖνων	ἐκεῖνων	ἐκεῖνων	τίνων	τίνων	τινῶν	τινῶν
<b>D</b>	ἐκεῖνοῖς	ἐκεῖναις	ἐκεῖνοῖς	τίσι(ν)	τίσι(ν)	τισί(ν)	τισί(ν)

### The Indefinite Adjective and Pronoun

<b>N</b>	ὅστις	ἧτι	ὅτι
<b>A</b>	ὅντινα	ἧντινα	ὅτι
<b>G</b>	ὅστινος, ὅτου	ἧστινος	ὅστινος, ὅτου
<b>D</b>	ὅττινι, ὅτῳ	ἧττινι	ὅττινι, ὅτῳ
<b>N</b>	οἵτινες	αἵτινες	ἅτινα
<b>A</b>	οὓστινας	ἄστινας	ἅτινα
<b>G</b>	ὧντινων, ὅτων	ῶντινων	ῶντινων, ὅτων
<b>D</b>	οἷσσι(ν), ὅτοις	αἷσσι(ν)	οἷσσι(ν), ὅτοις

### The Definitive Article

<b>N</b>	ὁ	ἡ	τό
<b>A</b>	τόν	τήν	τό
<b>G</b>	τοῦ	τῆς	τοῦ
<b>D</b>	τῷ	τῇ	τῷ
<b>N</b>	οἱ	αἱ	τά
<b>A</b>	τούς	τάς	τά
<b>G</b>	τῶν	τῶν	τῶν
<b>D</b>	τοῖς	ταῖς	τοῖς

**Three Termination Adjectives**

<b>N</b>	χαλεπός	χαλεπή	χαλεπόν	<b>N</b>	ἄξιος	ἀξία	ἄξιον
<b>A</b>	χαλεπόν	χαλεπήν	χαλεπόν	<b>A</b>	ἄξιον	ἀξίαν	ἄξιον
<b>G</b>	χαλεποῦ	χαλεπῆς	χαλεποῦ	<b>G</b>	ἀξίου	ἀξίας	ἀξίου
<b>D</b>	χαλεπῶ	χαλεπῇ	χαλεπῶ	<b>D</b>	ἀξίῳ	ἀξίᾱ	ἀξίῳ
<b>V</b>	χαλεπέ	χαλεπή	χαλεπόν	<b>V</b>	ἄξιε	ἀξία	ἄξιον
<b>N</b>	χαλεποί	χαλεπαί	χαλεπά	<b>N</b>	ἄξιοι	ἄξιαί	ἄξια
<b>A</b>	χαλεπούς	χαλεπάς	χαλεπά	<b>A</b>	ἀξίους	ἀξιάς	ἄξια
<b>G</b>	χαλεπῶν	χαλεπῶν	χαλεπῶν	<b>G</b>	ἀξίων	ἀξίων	ἀξίων
<b>D</b>	χαλεποῖς	χαλεπαῖς	χαλεποῖς	<b>D</b>	ἀξίοις	ἀξιαίς	ἀξίοις
<b>V</b>	χαλεποί	χαλεπαί	χαλεπά	<b>V</b>	ἄξιοι	ἄξιαί	ἄξια

**Two Termination Adjectives**

<b>N</b>	ἄδικος	ἄδικον
<b>A</b>	ἄδικον	ἄδικον
<b>G</b>	ἀδίκου	ἀδίκου
<b>D</b>	ἀδίκῳ	ἀδίκῳ
<b>V</b>	ἄδικε	ἄδικον

<b>N</b>	ἄδικοι	ἄδικα
<b>A</b>	ἀδίκους	ἄδικα
<b>G</b>	ἀδίκων	ἀδίκων
<b>D</b>	ἀδίκους	ἀδίκους
<b>V</b>	ἄδικοι	ἄδικα

**Mixed Declension Adjectives**

<b>N</b>	πᾶς	πᾶσα	πᾶν	μέγας	μεγάλη	μέγα
<b>A</b>	πάντα	πᾶσαν	πᾶν	μέγαν	μεγάλην	μέγα
<b>G</b>	παντός	πάσης	παντός	μεγάλου	μεγάλης	μεγάλου
<b>D</b>	παντί	πάσῃ	παντί	μεγάλῳ	μεγάλῃ	μεγάλῳ



	F Set 1	F Set 2	F Set 3	F Set 4	M Set 5	M Set 6	M/F Set 7	N Set 8
<b>G</b>	ης ῶν	ᾱς ῶν	ης ῶν	ᾱς ῶν	ου ῶν	ου ῶν	ου ῶν	ου ῶν
<b>D</b>	η αις	ᾱ αις	η αις	ᾱ αις	η αις	ᾱ αις	ῶ οις	ῶ οις
<b>A</b>	ην ᾱς	ᾱν ᾱς	αν ᾱς	αν ᾱς	ην ᾱς	ᾱν ᾱς	ον ους	ον α
<b>V</b>	η αι	ᾱ αι	α αι	α αι	α,η αι	ᾱ αι	ε οι	ον α

### Third Declension Noun Endings

	M/F Set 9	N Set 10
<b>N</b>	--- ες	--- α
<b>G</b>	ος ων	ος ων
<b>D</b>	ι σι (ν)	ι σι (ν)
<b>A</b>	α, ν ας	--- α
<b>V</b>	--- ες	--- α

### First Declension Nouns

<b>N</b>	τέχνη	χώρᾱ	θάλαττα	πεῖρα	στρατιώτης	νεανίας
<b>G</b>	τέχνης	χώρᾱς	θαλάττης	πείρᾱς	στρατιώτου	νεανίου
<b>D</b>	τέχνη	χώρᾱ	θαλάττη	πείρᾱ	στρατιώτη	νεανίᾱ
<b>A</b>	τέχνην	χώρᾱν	θάλατταν	πεῖραν	στρατιώτην	νεανίᾱν
<b>V</b>	τέχνη	χώρᾱ	θάλαττα	πεῖρα	στρατιῶτα	νεανίᾱ
<b>N</b>	τέχναι	χωῖραι	θάλατται	πεῖραι	στρατιῶται	νεανίαι
<b>G</b>	τεχνῶν	χωρῶν	θαλαττῶν	πειρῶν	στρατιωτῶν	νεανιῶν
<b>D</b>	τέχναις	χωρῆς	θαλάτταις	πείραις	στρατιώταις	νεανίαις
<b>A</b>	τέχνᾱς	χωρᾱς	θαλάττᾱς	πειρᾱς	στρατιώτᾱς	νεανίᾱς
<b>V</b>	τέχναι	χωῖραι	θάλατται	πεῖραι	στρατιῶται	νεανίαι

### 2nd Declension Nouns

<b>N</b>	λόγος	δῶρον	φύλαξ	αἴξ	ἐλπῖς	χάρις	σῶμα
<b>G</b>	λόγου	δώρου	φύλακος	αἰγός	ἐλπίδος	χάριτος	σώματος
<b>D</b>	λόγῳ	δώρῳ	φύλακι	αἰγί	ἐλπίδι	χάριτι	σώματι
<b>A</b>	λόγον	δῶρον	φύλακα	αἴγα	ἐλπίδα	χάριν	σῶμα
<b>V</b>	λόγε	δώρον	φύλαξ	αἴξ	ἐλπί	χάρι	σῶμα

### Third Declension Nouns

<b>N</b>	λόγοι	δῶρα	φύλακες	αἴγες	ἐλπίδες	χάριτες	σώματα
<b>G</b>	λόγων	δώρων	φυλάκων	αιγῶν	ἐλπίδων	χαρίτων	σωμάτων
<b>D</b>	λόγοις	δώροις	φύλαξι(ν)	αιξί(ν)	ἐλπίσι(ν)	χάρισι(ν)	σώμασι(ν)
<b>A</b>	λόγους	δῶρα	φύλακας	αἴγας	ἐλπίδας	χάριτας	σώματα
<b>V</b>	λόγοι	δῶρα	φύλακες	αἴγες	ἐλπίδες	χάριτες	σώματα

### 1) Subtype 1 Nouns with Stem Ending in ρ- or ερ-:

Feminine			Masculine		
	S	Pl		S	Pl
<b>N</b>	μήτηρ	μητέρες	<b>N</b>	άνήρ	ἄνδρες
<b>G</b>	μητρός	μητέρων	<b>G</b>	άνδρός	άνδρων
<b>D</b>	μητρί	μητράσι (ν)	<b>D</b>	άνδρί	άνδράσι (ν)
<b>A</b>	μητέρα	μητέρας	<b>A</b>	άνδρα	άνδρας
<b>V</b>	μητερ	μητέρες	<b>V</b>	άνερ	άνδρες

### 2) Subtype 2 Nouns with Stem Ending in σ- (ablaut, contraction, and disappearance of intervocalic sigma, -σ-):

#### Neuter Nouns Ending in -ος: γένος *race*

	S	Pl
<b>N</b>	γένος	γένεα, γένη (εσα)
<b>G</b>	γένεος, γένους (εσος)	γενέων, γενῶν (εσων)
<b>D</b>	γένει (εσι)	γένεσι (ν) (εσι (ν))
<b>A</b>	γένος	γένεα, γένη (εσα)
<b>V</b>	γένος	γένεα, γένη (εσα)

#### Neuter Nouns Ending in -ας: γήρας, *old age*

	S	Pl
<b>N</b>	γήρας	γήραα, γήρᾱ (ασα)
<b>G</b>	γήραος, γήρωσ (ασος)	γηράων, γηρῶν (ασων)
<b>D</b>	γήραϊ, γήρα (ασι)	γήρασι (ν) (ασσι (ν))
<b>A</b>	γήρας	γήραα, γήρᾱ (ασα)
<b>V</b>	γήρας	γήραα, γήρᾱ (ασα)

**Feminine and Masculine Nouns Ending in ης-: τριήρης *trireme***

	<b>S</b>	<b>PI</b>
<b>N</b>	τριήρης	τριήρες, τριήρεις (εσες)
<b>G</b>	τριήρους, τριήρους (εσος)	τριηρέων, τριήρων (εσων)
<b>D</b>	τριήρει (εσι)	τριήρεσι (ν) (εσιν)
<b>A</b>	τριήρα, τριήρη (εσα)	τριήρας, τριήρεις (εσας)
<b>V</b>	τριήρες	τριήρες, τριήρεις (εσες)

**Proper Nouns Ending in ης-: Σωκράτης *Sokrates***

	<b>S</b>	<b>PI</b>
<b>N</b>	Σωκράτης	Σωκράτες, Σωκράεις (εσες)
<b>G</b>	Σωκράτεος, Σωκράτους (εσος)	Σωκράτέων, Σωκράτων (εσων)
<b>D</b>	Σωκράτει (εσι)	Σωκράτεσι (ν) (εσιν)
<b>A</b>	Σωκράτα, Σωκράτη, Σωκράτην (εσα)	Σωκράτας, Σωκράεις (εσας)
<b>V</b>	Σωκράτες	Σωκράτες, Σωκράεις (εσες)

**Subtype 3 Nouns with Stem Ending in ι-:****Feminine**

	<b>S</b>	<b>PI</b>
<b>N</b>	πόλις	πόλιες, πόληες, πόλεις (εφες)
<b>G</b>	πόλιος, πόληος, πόλεως	πόλιων, πόλεων (εφων)
<b>D</b>	πόλι, πόλι, πόλη, πόλει (εφι)	πολίεσι (ν), πόλει (ν), πόλισι (ν)
<b>A</b>	πόλις	πόλιας, πόληας, πόλις, πόλεις
<b>V</b>	πόλι	πόλιες, πόληες, πόλεις (εφες)

**Subtype 4 Nouns with Stem Ending in ηυ- or ηφ-:****Masculine**

	<b>S</b>	<b>PI</b>
<b>N</b>	βασιλεύς (ηυς)	βασιλῆες, βασιλῆς, βασιλεῖς (ηφες)
<b>G</b>	βασιλῆος, βασιλέως (ηφος)	βασιλήων, βασιλέων (ηφων)
<b>D</b>	βασιλῆι, βασιλεῖ (ηφι)	βασιλεῦσι (ν) (ηυσι (ν))
<b>A</b>	βασιλῆα, βασιλέα (ηφα)	βασιλῆας, βασιλέας later βασιλεῖς (ηφας)
<b>V</b>	βασιλεῦ (ηυ)	βασιλῆες, βασιλῆς or βασιλεῖς

## Relative Pronoun

	S			Pl			
<b>N</b>	ὅς	ἣ	ὅ	<b>N</b>	οἷ	αἷ	ἅ
<b>G</b>	οὗ	ἣς	οὔ	<b>G</b>	ῶν	ῶν	ῶν
<b>D</b>	ᾧ	ἣ	ᾧ	<b>D</b>	οἷς	αἷς	οἷς
<b>A</b>	ὃ	ἣν	ὃ	<b>A</b>	οὓς	ἄς	ἅ

	1 <sup>st</sup> Person Pronoun		2 <sup>nd</sup> Person Pronoun		
	S	Pl	S	Pl	
<b>N</b>	ἐγώ	ἡμεῖς	<b>N</b>	σύ	ὕμεῖς
<b>G</b>	ἐμοῦ, μου	ἡμῶν	<b>G</b>	σοῦ, σου	ὕμων
<b>D</b>	ἐμοί, μοι	ἡμῖν	<b>D</b>	σοί, σοι	ὕμῖν
<b>A</b>	ἐμέ, με	ἡμᾶς	<b>A</b>	σέ, σε	ὕμᾶς

	3 <sup>rd</sup> Person Pronoun		N Pl
	S	M/F Pl	
<b>N</b>	---	σφεῖς	σφέα, σφεα
<b>G</b>	οὔ, οὐ	σφέων, σφεων	σφέων, σφεων
<b>D</b>	οἷ, οἱ	σφίσιν, σφισιν	σφίσιν, σφισιν
<b>A</b>	ἐ, ἐ	σφέας, σφεας	σφέα, σφεα

## Adjectives and Pronouns, Mixed Declension

<b>N</b>	εἷς	μία	ἓν	οὐδεῖς	οὐδεμία	οὐδέν	μηδεῖς	μηδεμία	μηδέν
<b>G</b>	ένός	μιᾶς	ένός	οὐδενός	οὐδεμιᾶς	οὐδενός	μηδενός	μηδεμιᾶς	μηδενός
<b>D</b>	ένί	μιᾶ	ένί	οὐδενί	οὐδεμιᾶ	οὐδενί	μηδενί	μηδεμιᾶ	μηδενί
<b>A</b>	ένα	μίαν	ένα	οὐδένα	οὐδεμίαν	οὐδέν	μηδένα	μηδεμίαν	μηδέν

## Adjectives and Pronouns

<b>N</b>	αὐτός	αὐτή	αὐτό	οὗτος	αὕτη	τοῦτο	ὅδε	ἧδε	τόδε
<b>G</b>	αὐτοῦ	αὐτῆς	αὐτοῦ	τούτου	ταύτης	τούτου	τοῦδε	τῆσδε	τοῦδε
<b>D</b>	αὐτῷ	αὐτῇ	αὐτῷ	τούτῳ	ταύτῃ	τούτῳ	τῷδε	τῆδε	τῷδε
<b>A</b>	αὐτόν	αὐτήν	αὐτό	τοῦτον	ταύτην	τοῦτο	τόνδε	τήνδε	τόδε

<b>N</b>	αὐτοί	αὐταί	αὐτά	οὗτοι	αὗται	ταῦτα	οἷδε	αἶδε	τάδε
<b>G</b>	αὐτῶν	αὐτῶν	αὐτῶν	τούτων	τούτων	τούτων	τῶνδε	τῶνδε	τῶνδε
<b>D</b>	αὐτοῖς	αὐταῖς	αὐτοῖς	τούτοις	ταύταις	τούτοις	τοῖσδε	ταῖσδε	τοῖσδε
<b>A</b>	αὐτούς	αὐτάς	αὐτά	τούτους	ταύτας	ταῦτα	τούσδε	τάσδε	τάδε

<b>N</b>	ἐκεῖνος	ἐκείνη	ἐκεῖνο	τίς	τί	τις	τι
<b>G</b>	ἐκείνου	ἐκείνης	ἐκείνου	τίνος, τοῦ	τίνος, τοῦ	τινός, του	τινός, του
<b>D</b>	ἐκείνῳ	ἐκείνῃ	ἐκείνῳ	τίνι, τῷ	τίνι, τῷ	τινί, τῷ	τινί, τῷ
<b>A</b>	ἐκεῖνον	ἐκείνην	ἐκεῖνο	τίνα	τί	τινά	τι

<b>N</b>	ἐκεῖνοι	ἐκεῖναι	ἐκεῖνα	τίνες	τίνα	τινές	τινά
<b>G</b>	ἐκείνων	ἐκείνων	ἐκείνων	τίνων	τίνων	τινῶν	τινῶν
<b>D</b>	ἐκείνοις	ἐκείναις	ἐκείνοις	τίσι(ν)	τίσι(ν)	τισί(ν)	τισί(ν)
<b>A</b>	ἐκείνους	ἐκείνας	ἐκεῖνα	τίνας	τίνα	τινάς	τινά

**The Indefinite Adjective and Pronoun**

<b>N</b>	ὅστις	ἧτι	ὅτι	ὁ	ἡ	τό
<b>G</b>	οὗτινος, ὅτου	ἧστινος	οὗτινος, ὅτου	τοῦ	τῆς	τοῦ
<b>D</b>	ὧτίνι, ὅτῳ	ἧτίνι	ὧτίνι, ὅτῳ	τῷ	τῇ	τῷ
<b>A</b>	ὄντινα	ἦντινα	ὅτι	τόν	τήν	τό

**The Definitive Article**

<b>N</b>	οἵτινες	αἵτινες	ἅτινα	οἱ	αἱ	τά
<b>G</b>	ὧντινων, ὅτων	ῶντινων	ὧντινων, ὅτων	τῶν	τῶν	τῶν
<b>D</b>	οἷστισι (ν), ὅτοις	αἷστισι (ν)	οἷστισι(ν), ὅτοις	τοῖς	ταῖς	τοῖς
<b>A</b>	οὗστινας	ἄστινας	ἅτινα	τούς	τάς	τά

**Three Termination Adjectives**

<b>N</b>	χαλεπός	χαλεπή	χαλεπόν	ἄξιος	ἀξία	ἄξιον
<b>G</b>	χαλεποῦ	χαλεπῆς	χαλεποῦ	ἀξίου	ἀξιάς	ἀξίου
<b>D</b>	χαλεπῷ	χαλεπῇ	χαλεπῷ	ἀξίῳ	ἀξίᾳ	ἀξίῳ
<b>A</b>	χαλεπόν	χαλεπήν	χαλεπόν	ἄξιον	ἀξίαν	ἄξιον
<b>V</b>	χαλεπέ	χαλεπή	χαλεπόν	ἄξιε	ἀξία	ἄξιον

<b>N</b>	χαλεποί	χαλεπαί	χαλεπά	ἄξιοι	ἄξιαι	ἄξια
<b>G</b>	χαλεπῶν	χαλεπῶν	χαλεπῶν	ἀξίων	ἀξίων	ἀξίων
<b>D</b>	χαλεποῖς	χαλεπαῖς	χαλεποῖς	ἀξίοις	ἀξίαις	ἀξίοις
<b>A</b>	χαλεπούς	χαλεπάς	χαλεπά	ἀξιούς	ἀξίᾱς	ἄξια
<b>V</b>	χαλεποί	χαλεπαί	χαλεπά	ἄξιοι	ἄξιαι	ἄξια

### Two Termination Adjectives

<b>N</b>	ἄδικος	ἄδικον
<b>G</b>	ἀδίκου	ἀδίκου
<b>D</b>	ἀδίκῳ	ἀδίκῳ
<b>A</b>	ἄδικον	ἄδικον
<b>V</b>	ἄδικε	ἄδικον

<b>N</b>	ἄδικοι	ἄδικα
<b>G</b>	ἀδίκων	ἀδίκων
<b>D</b>	ἀδίκοις	ἀδίκοις
<b>A</b>	ἀδίκους	ἄδικα
<b>V</b>	ἄδικοι	ἄδικα

### Mixed Declension Adjectives

<b>N</b>	πᾶς	πᾶσα	πᾶν	μέγας	μεγάλη	μέγα
<b>G</b>	παντός	πάσης	παντός	μεγάλου	μεγάλης	μεγάλου
<b>D</b>	παντί	πάσῃ	παντί	μεγάλῳ	μεγάλῃ	μεγάλῳ
<b>A</b>	πάντα	πᾶσαν	πᾶν	μέγαν	μεγάλῃν	μέγα

<b>N</b>	πάντες	πᾶσαι	πάντα	μεγάλοι	μεγάλαι	μεγάλα
<b>G</b>	πάντων	πασῶν	πάντων	μεγάλων	μεγάλων	μεγάλων
<b>D</b>	πᾶσι (ν)	πάσαις	πᾶσι (ν)	μεγάλοις	μεγάλοις	μεγάλοις
<b>A</b>	πάντας	πάσᾱς	πάντα	μεγάλους	μεγάλας	μεγάλα

<b>N</b>	πολύς	πολλή	πολύ
<b>G</b>	πολλοῦ	πολλῆς	πολλοῦ
<b>D</b>	πολλῶ	πολλῇ	πολλῶ
<b>A</b>	πολύν	πολλήν	πολύ

<b>N</b>	πολλοί	πολλαί	πολλά
<b>G</b>	πολλῶν	πολλῶν	πολλῶν
<b>D</b>	πολλοῖς	πολλαῖς	πολλοῖς
<b>A</b>	πολλούς	πολλάς	πολλά

**Mixed Declension Adjective**

	<b>M</b>	<b>F</b>	<b>N</b>
<b>N</b>	ήδύς	ήδεια	ήδύ
<b>G</b>	ήδέος	ήδειᾶς	ήδέος
<b>D</b>	ήδει	ήδειᾶ	ήδει
<b>A</b>	ήδύν	ήδειαν	ήδύ
<b>V</b>	ήδύ	ήδεια	ήδύ
<b>N</b>	ήδεις	ήδειται	ήδέα
<b>G</b>	ήδέων	ήδειῶν	ήδέων
<b>D</b>	ήδέσι (ν)	ήδειαις	ήδέσι (ν)
<b>A</b>	ήδεις	ήδειᾶς	ήδέα
<b>V</b>	ήδεις	ήδειται	ήδέα

**Third Declension Adjective**

	<b>M/F</b>	<b>N</b>
<b>N</b>	άληθής	άληθές
<b>G</b>	άληθέος, άληθοῦς	άληθέος, άληθοῦς
<b>D</b>	άληθει	άληθει
<b>A</b>	άληθέα, άληθη	άληθές
<b>V</b>	άληθές	άσφαλές
<b>N</b>	άληθέες, άληθεις	άληθέα, άληθη
<b>G</b>	άληθέων, άληθῶν	άληθέων, άληθῶν
<b>D</b>	άληθέσι (ν)	άληθέσι (ν)
<b>A</b>	άληθεις	άληθέα, άληθη
<b>V</b>	άληθέες, άληθεις	άληθέα, άληθη

## Appendix V: The ω-Verb

### Indicative Active

	<b>Present</b>	<b>Imperfect</b>	<b>Future</b>	<b>1<sup>st</sup> Aorist</b>	<b>2<sup>nd</sup> Aorist</b>
<b>1<sup>st</sup></b>	ω	ον	ω	α	ον
<b>2<sup>nd</sup></b>	εις	ες	εις	ας	ες
<b>3<sup>rd</sup></b>	ει	ε (ν)	ει	ε (ν)	ε (ν)
<b>1<sup>st</sup></b>	ομεν	ομεν	ομεν	αμεν	ομεν
<b>2<sup>nd</sup></b>	ετε	ετε	ετε	ατε	ετε
<b>3<sup>rd</sup></b>	ουσι (ν)	ον	ουσι (ν)	αν	ον

### Indicative Middle and Passive

	Present	Future
1 <sup>st</sup>	ομαι	ομαι
2 <sup>nd</sup>	ει, η	ει, η
3 <sup>rd</sup>	εται	εται
1 <sup>st</sup>	ομεθα	ομεθα
2 <sup>nd</sup>	εσθε	εσθε
3 <sup>rd</sup>	ονται	ονται

### Infinitive Active

Present	Imperfect	Future	1 <sup>st</sup> Aorist	2 <sup>nd</sup> Aorist
ειν	-----	ειν	αι	εἶν

### Infinitive Middle

Present	Imperfect	Future	1 <sup>st</sup> Aorist	2 <sup>nd</sup> Aorist
εσθαι	-----	εσθαι	ασθαι	έσθαι

### Infinitive Passive

Present	Imperfect	Future	1 <sup>st</sup> Aorist	2 <sup>nd</sup> Aorist
εσθαι	-----	εσθαι	ῆναι	ῆναι

## Appendix VI: εἰμί, εἶμι, and οἶδα

### εἰμί

#### Present Indicative Active

1 <sup>st</sup>	εἰμί
2 <sup>nd</sup>	εἶ, εἶς
3 <sup>rd</sup>	ἐστί (ν)

#### Imperfect Indicative Active

ἦν, ἦ
ἦσθα
ἦν

1 <sup>st</sup>	ἐσμέν
2 <sup>nd</sup>	ἐστέ
3 <sup>rd</sup>	εἰσὶ (ν)

ἦμεν
ἦτε
ἦσαν

**Infinitive:** εἶναι**εἶμι**

	<b>Present Indicative Active</b>	<b>Imperfect Indicative Active</b>
1 <sup>st</sup>	εἶμι	ἦα, ἦειν
2 <sup>nd</sup>	εἶ	ἦεις, ἦεισθα
3 <sup>rd</sup>	εἶσι (ν)	ἦει, ἦειν
1 <sup>st</sup>	ἴμεν	ἦμεν
2 <sup>nd</sup>	ἴτε	ἦτε
3 <sup>rd</sup>	ἴασι (ν)	ἦσαν, ἦεσαν

**Present Infinitive Active:** ἰέναι**Present Participles of εἰμί and εἶμι:****εἰμί being**

	<b>M</b>	<b>F</b>	<b>N</b>	<b>M</b>	<b>F</b>	<b>N</b>
<b>N/V</b>	ῶν	οὔσα	ὄν	ὄντες	οὔσαι	ὄντα
<b>A</b>	ὄντα	οὔσαν	ὄν	ὄντας	οὔσας	ὄντα
<b>G</b>	ὄντος	οὔσης	ὄντος	ὄντων	οὔσων	ὄντων
<b>D</b>	ὄντι	οὔση	ὄντι	οὔσι (ν)	οὔσαις	οὔσι (ν)

**εἶμι coming, going**

	<b>M</b>	<b>F</b>	<b>N</b>	<b>M</b>	<b>F</b>	<b>N</b>
<b>N/V</b>	ίών	ιοῦσα	ίόν	ίόντες	ιοῦσαι	ίόντα
<b>A</b>	ίόντα	ιοῦσαν	ίόν	ίόντας	ιούσας	ίόντα
<b>G</b>	ίόντος	ιούσης	ίόντος	ίόντων	ιουσῶν	ίόντων
<b>D</b>	ίόντι	ιούση	ίόντι	ιούσι (ν)	ιούσαις	ιούσι (ν)

**εἰμί being**

	<b>M</b>	<b>F</b>	<b>N</b>	<b>M</b>	<b>F</b>	<b>N</b>
<b>N/V</b>	ῶν	οὔσα	ὄν	ὄντες	οὔσαι	ὄντα
<b>G</b>	ὄντος	οὔσης	ὄντος	ὄντων	οὔσων	ὄντων
<b>D</b>	ὄντι	οὔση	ὄντι	οὔσι (ν)	οὔσαις	οὔσι (ν)
<b>A</b>	ὄντα	οὔσαν	ὄν	ὄντας	οὔσας	ὄντα

**εἶμι** *coming, going*

	<b>M</b>	<b>F</b>	<b>N</b>	<b>M</b>	<b>F</b>	<b>N</b>
<b>N/V</b>	ιών	ιοῦσα	ίον	ιόντες	ιοῦσαι	ίοντα
<b>G</b>	iónτος	ιούσης	iónτος	iónτων	ιουσῶν	iónτων
<b>D</b>	iónτι	ιούση	iónτι	ιοῦσι (ν)	ιούσαις	ιοῦσι (ν)
<b>A</b>	iónτα	ιοῦσαν	ión	iónτας	ιούσας	iónτα

**οἶδα****Perfect Indicative Active (with present meanings)**

<b>1<sup>st</sup></b>	οἶδα
<b>2<sup>nd</sup></b>	οἶσθα, οἶδας
<b>3<sup>rd</sup></b>	οἶδε (ν)

<b>1<sup>st</sup></b>	ἴσμεν or οἶδαμεν
<b>2<sup>nd</sup></b>	ἴστε, οἶδατε
<b>3<sup>rd</sup></b>	ἴσῃσι (ν)

**Perfect Infinitive Active (with present meanings)**

εἰδέναι

## Appendix VII: Additional μι-Verbs ἀπόλλυμι, δείκνυμι, δίδωμι, δύναμαι, ἴημι, ἴστημι, κεῖμαι, τίθημι, φημί

**ἀπόλλυμι**

	<b>Present Indicative Active</b>	<b>Imperfect Indicative Active</b>
<b>1<sup>st</sup></b>	ἀπόλλυμι	ἀπώλλυν
<b>2<sup>nd</sup></b>	ἀπόλλυς	ἀπώλλυς
<b>3<sup>rd</sup></b>	ἀπόλλυ (ν)	ἀπώλλυ

1 <sup>st</sup>	ἀπόλλυμεν	ἀπώλλυμεν
2 <sup>nd</sup>	ἀπόλλυτε	ἀπώλλυτε
3 <sup>rd</sup>	ἀπολλύασι (ν)	ἀπώλλυσαν

**Present Infinitive Active**

ἀπολλύναι

**Pres. Indicative Middle and Passive**

1 <sup>st</sup>	ἀπόλλυμαι
2 <sup>nd</sup>	ἀπόλλυσαι
3 <sup>rd</sup>	ἀπόλλυται

**Imperfect Ind. Middle and Passive**

		ἀπωλλύμην
		ἀπώλλυσο
		ἀπώλλυτο
1 <sup>st</sup>	ἀπολλύμεθα	ἀπωλλύμεθα
2 <sup>nd</sup>	ἀπόλλυσθε	ἀπώλλυσθε
3 <sup>rd</sup>	ἀπόλλυνται	ἀπώλλυντο

**Future Indicative Active, Middle, and Passive**Same as **ω-verbs****Aorist Indicative Active, Middle, and Passive**Same as **ω-verbs****δείκνυμι**

	<b>Present Indicative Active</b>	<b>Imperfect Indicative Active</b>
1 <sup>st</sup>	δείκνυμι	ἔδεικνυν
2 <sup>nd</sup>	δείκνυς	ἔδεικνυς
3 <sup>rd</sup>	δείκνυ (ν)	ἔδεικνυ
1 <sup>st</sup>	δείκνυμεν	ἔδεικνυμεν
2 <sup>nd</sup>	δείκνυτε	ἔδεικνυτε
3 <sup>rd</sup>	δείκνύασι (ν)	ἔδεικνυσαν

**Present Infinitive Active**

δεικνύναι

**Pres. Indicative Middle and Passive**1<sup>st</sup> δείκνυμαι2<sup>nd</sup> δείκνυσαι3<sup>rd</sup> δείκνυται**Imperfect Ind. Middle and Passive**

έδεικνύμην

έδεικνυσο

έδεικνυτο

1<sup>st</sup> δεικνύμεθα2<sup>nd</sup> δεικνυσθε3<sup>rd</sup> δεικνυνται

έδεικνύμεθα

έδεικνυσθε

έδεικνυντο

**Future Indicative Active, Middle, and Passive**Same as **ω-verbs****Aorist Indicative Active, Middle and Passive**Same as **ω-verbs****δίδωμι****Present Indicative  
Active**1<sup>st</sup> δίδωμι2<sup>nd</sup> δίδως3<sup>rd</sup> δίδωσι (ν)**Imperfect Indicative  
Active**

έδιδουν

έδιδους

έδιδου

1<sup>st</sup> δίδομεν2<sup>nd</sup> δίδοτε3<sup>rd</sup> δίδοᾶσι (ν)

έδίδομεν

έδίδοτε

έδίδοσαν

**Present Infinitive Active**

διδόναι

	<b>Pres. Indicative Middle and Passive</b>	<b>Imperf. Ind. Middle and Passive</b>
1 <sup>st</sup>	δίδομαι	ἔδιδόμην
2 <sup>nd</sup>	δίδοσαι	ἔδιδου
3 <sup>rd</sup>	δίδεται	ἔδιδετο
1 <sup>st</sup>	διδόμεθα	ἔδιδόμεθα
2 <sup>nd</sup>	δίδοσθε	ἔδιδοσθε
3 <sup>rd</sup>	δίδονται	ἔδιδοντο

**Present Infinitive Middle and Passive of δίδωμι**

δίδοσθαι

**Future Indicative Active, Middle, and Passive**

Same as **ω-verbs**

	<b>Aorist Indicative Active</b>	<b>Aorist Indicative Middle</b>
1 <sup>st</sup>	ἔδωκα	ἔδόμην
2 <sup>nd</sup>	ἔδωκας	ἔδου (οσο)
3 <sup>rd</sup>	ἔδωκε (ν)	ἔδοτο
1 <sup>st</sup>	ἔδομεν	ἔδόμεθα
2 <sup>nd</sup>	ἔδοτε	ἔδοσθε
3 <sup>rd</sup>	ἔδοσαν	ἔδοντο

**Aorist Indicative Passive**

Same as **ω-verbs**

**Aorist Infinitive Active**

δοῦναι

**Aorist Infinitive Middle**

δόσθαι

**Aorist Infinitive Passive**

Same as **ω-verbs**

**δύναμαι**

	<b>Pres. Indicative Middle and Passive</b>	<b>Imperf. Ind. Middle and Passive</b>
1 <sup>st</sup>	δύναμαι	ἐδυνάμην
2 <sup>nd</sup>	δύνασαι	ἐδύνω (ασο)
3 <sup>rd</sup>	δύναται	ἐδύνατο
1 <sup>st</sup>	δυνάμεθα	ἐδυνάμεθα
2 <sup>nd</sup>	δύνασθε	ἐδύνασθε
3 <sup>rd</sup>	δύνανται	ἐδύναντο

**Present Infinitive Middle and Passive**

δύνασθαι

**Future Indicative Middle**Same as **ω-verbs****Aorist Indicative Passive**Same as **ω-verbs****ἴημι**

	<b>Present Indicative Active</b>	<b>Imperfect Indicative Active</b>
1 <sup>st</sup>	ἴημι	ἴην (ἶ)
2 <sup>nd</sup>	ἴης, ἰεῖς	ἴεις
3 <sup>rd</sup>	ἴησι (ν)	ἴει
1 <sup>st</sup>	ἴεμεν	ἴεμεν
2 <sup>nd</sup>	ἴετε	ἴετε
3 <sup>rd</sup>	ἰέασι (ν), ἰᾶσι (ν)	ἴεσαν

**Present Infinitive Active**

ἰέναι

	<b>Pres. Indicative Middle and Passive</b>	<b>Imperf. Ind. Middle and Passive</b>
1 <sup>st</sup>	ἴεμαι	ιέμην (ι)
2 <sup>nd</sup>	ἴεσαι	ἴεσο
3 <sup>rd</sup>	ἴεται	ἴετο
1 <sup>st</sup>	ιέμεθα	ιέμεθα
2 <sup>nd</sup>	ἴεσθε	ἴεσθε
3 <sup>rd</sup>	ἴενται	ἴεντο

**Present Infinitive Middle and Passive**

ἴεσθαι

**Future Indicative Active, Middle, and Passive**Same as **ω-verbs**

	<b>Aorist Indicative Active</b>	<b>Aorist Indicative Middle</b>
1 <sup>st</sup>	-ἦκα	-εἶμην
2 <sup>nd</sup>	-ἦκας	-εἶσο
3 <sup>rd</sup>	-ἦκε (ν)	-εἶτο
1 <sup>st</sup>	-εἶμεν	-εἶμεθα
2 <sup>nd</sup>	-εἶτε	-εἶσθε
3 <sup>rd</sup>	-εἶσαν	-εἶντο

**Aorist Indicative Passive**Same as **ω-verbs****Aorist Infinitive Active**

-εἶναι

**Aorist Infinitive Middle**

-εῖσθαι

**Aorist Infinitive Passive**Same as **ω-verbs**

**ἴστημι****Present Indicative Active**

1 <sup>st</sup>	ἴστημι
2 <sup>nd</sup>	ἴστης
3 <sup>rd</sup>	ἴστησι (ν)

**Imperfect Indicative Active**

	ἴστην (ι)
	ἴστης
	ἴστη

1 <sup>st</sup>	ἴσταμεν
-----------------	---------

	ἴσταμεν
--	---------

2 <sup>nd</sup>	ἴστατε
-----------------	--------

	ἴστατε
--	--------

3 <sup>rd</sup>	ἰστάσῃσι (ν) or ἰστάσι (ν)
-----------------	----------------------------

	ἴστασαν
--	---------

**Present Infinitive Active**

ἰσάναι

**Pres. Indicative Middle and Passive**

1 <sup>st</sup>	ἴσταμαι
2 <sup>nd</sup>	ἴστασαι
3 <sup>rd</sup>	ἴσταται

**Imperf. Ind. Middle and Passive**

	ἰστάμην (ι)
	ἴτασο
	ἴτατο

1 <sup>st</sup>	ἰστάμεθα
-----------------	----------

	ἰστάμεθα
--	----------

2 <sup>nd</sup>	ἴτασθε
-----------------	--------

	ἴτασθε
--	--------

3 <sup>rd</sup>	ἴτανται
-----------------	---------

	ἴταντο
--	--------

**Present Infinitive Middle and Passive**

ἴτασθαι

**Future Indicative Active, Middle, and Passive**

Same as **ω-verbs**

**Aorist Indicative Active**

1 <sup>st</sup>	ἔστην
2 <sup>nd</sup>	ἔστης
3 <sup>rd</sup>	ἔστη

**Aorist Indicative Middle**

None

1<sup>st</sup> ἔστημεν

2<sup>nd</sup> ἔστητε

3<sup>rd</sup> ἔστησαν

**Aorist Indicative Passive**

None

**Aorist Infinitive Active**

στήναι

**Aorist Infinitive Middle**

None

**Aorist Infinitive Passive**

None

**κεῖμαι**

**Present Indicative Middle and Passive**

1<sup>st</sup> κεῖμαι

2<sup>nd</sup> κεῖσθε

3<sup>rd</sup> κεῖται

**Imp. Ind. Middle and Passive**

ἐκείμην

ἔκεισο

ἔκειτο

1<sup>st</sup> κείμεθα

2<sup>nd</sup> κείσθε

3<sup>rd</sup> κείνται

ἐκείμεθα

ἔκεισθε

ἔκειντο

**Present Infinitive Middle and Passive**

κεῖσθαι

**Future Indicative Middle**

Same as **ω-verbs**

## τίθημι

	<b>Present Indicative Active</b>	<b>Imperfect Indicative Active</b>
1 <sup>st</sup>	τίθημι	ἐτίθην
2 <sup>nd</sup>	τίθης	ἐτίθεις
3 <sup>rd</sup>	τίθησι (ν)	ἐτίθει
1 <sup>st</sup>	τίθεμεν	ἐτίθεμεν
2 <sup>nd</sup>	τίθετε	ἐτίθετε
3 <sup>rd</sup>	τιθέασι (ν)	ἐτίθεσαν

### **Present Infinitive Active**

τιθέναι

	<b>Pres. Indicative Middle and Passive</b>	<b>Imperf. Ind. Middle and Passive</b>
1 <sup>st</sup>	τίθεμαι	ἐτιθέμην
2 <sup>nd</sup>	τίθου	ἐτίθεσο
3 <sup>rd</sup>	τίθεται	ἐτίθετο
1 <sup>st</sup>	τιθέμεθα	ἐτιθέμεθα
2 <sup>nd</sup>	τίθεσθε	ἐτίθεσθε
3 <sup>rd</sup>	τίθενται	ἐτίθεντο

### **Present Infinitive Middle and Passive**

τίθεσθαι

### **Future Indicative Active, Middle, and Passive**

Same as **ω-verbs**

	<b>Aorist Indicative Active</b>	<b>Aorist Indicative Middle</b>
1 <sup>st</sup>	ἔθηκα	ἐθέμην
2 <sup>nd</sup>	ἔθηκας	ἔθου (εσο)
3 <sup>rd</sup>	ἔθηκε (ν)	ἔθετο

1 <sup>st</sup>	ἔθεμεν	ἔθέμεθα
2 <sup>nd</sup>	ἔθετε	ἔθεσθε
3 <sup>rd</sup>	ἔθεσαν	ἔθεντο

**Aorist Indicative Passive**Same as **ω-verbs****Aorist Infinitive Active**

θεῖναι

**Aorist Infinitive Middle**

θέσθαι

**Aorist Infinitive Passive**Same as **ω-verbs****φημί**

	<b>Present Indicative Active</b>	<b>Imperfect Indicative Active</b>
1 <sup>st</sup>	φημί	ἔφην
2 <sup>nd</sup>	φής, φῆς, φῆσθα	ἔφης, ἔφησθα
3 <sup>rd</sup>	φησί (ν)	ἔφη
1 <sup>st</sup>	φαμέν	ἔφαμεν
2 <sup>nd</sup>	φατέ	ἔφατε
3 <sup>rd</sup>	φᾶσί (ν)	ἔφασαν

**Present Infinitive Active**

φάναι

## Appendix VIII: Adjective, Adverb, Noun, Pronoun Chart

First, Second, and Third Declension Noun Sets																
	1 <sup>st</sup> Declension						2 <sup>nd</sup> Declension		3 <sup>rd</sup> Declension							
	Set 1 F	Set 2 F ε, ι, ρ	Set 3 F	Set 4 F ε, ι, ρ	Set 5 M	Set 6 M ε, ι, ρ	Set 7 M/F	Set 8 Neuter	Set 9 M/F	Set 10 Neuter						
<b>N</b>	ἡ αι	ᾶ αι	α αι	α αι	ἦς αι	ᾶς αι	ος οι	ον α	-- ες	-- α						
<b>A</b>	ἡν ᾶς	ᾶν ᾶς	αν ᾶς	αν ᾶς	ἦν ᾶς	ᾶν ᾶς	ον ους	ον α	α,ν ας	-- α						
<b>G</b>	ἦς ὄν	ᾶς ὄν	ἦς ὄν	ᾶς ὄν	ου ὄν	ου ὄν	ου ὄν	ου ὄν	ος ὄν	ος ὄν						
<b>D</b>	ἦ αις	ᾶ αις	ἦ αις	ᾶ αις	ἦ αις	ᾶ αις	φ οίς	φ οίς	ι σι(ν)	ι σι(ν)						
<b>V</b>	ἦ αι	ᾶ αι	α αι	α αι	α, ἦ αι	ᾶ αι	ε οι	ον α	-- ες	-- α						
Third Declension Subtype Nouns (contractions: εα= η; εε = ει; εο = ου; εω = ω; ηε = η)																
	Subtype 1 M/F		Neuter		Subtype 2 M/F		Subtype 3									
<b>N</b>	μῆτερ	μητέρες	γένος	γένεα/η	τριῆρης	τριήρες/εις	πόλις	πόλιε/ηε/εις								
<b>A</b>	μητέρα	μητέρας	γένος	γένεα/η	τριῆρα/η	τριήραε/εις	πόλιν	πόλιαε/ηαε/ίς/εις								
<b>G</b>	μητρός	μητέρων	γένεος/ους	γενέων/ῶν	τριῆρος/ους	τριήρέων/ων	πόλιος/ηος/εως	πόλιων/εων								
<b>D</b>	μητρί	μητράσι (ν)	γένει	γένεσι (ν)	τριῆρει	τριήρεσι (ν)	πόλιι/ι/η/ει	πόλιεσσι/εσσι/ισσι(ν)								
<b>V</b>	μῆτερ	μητέρες	γένος	γένεα/η	τριῆρες	τριήρες/εις	πόλι	πόλιε/ηε/εις								
Third Declension Subtype 4			1st and 2nd Personal Pronouns				3rd Personal Pronoun									
<b>N</b>	βασιλεύς	βασιλῆε/ῆε/εις	ἐγώ	ἡμεῖς	σύ	ὑμεῖς	M/F	N								
<b>A</b>	βασιλῆα/ἑᾶ	βασιλῆαε/ἑᾶε/εις	ἐμέ/με	ἡμᾶς	σέ/σε	ὑμᾶς	N σφεῖς	σφέα ορ σφεα								
<b>G</b>	βασιλῆος/έως	βασιλῆων/έων	ἐμοῦ/μου	ἡμῶν	σοῦ/σου	ὑμῶν	A σφέας ορ σφεας	σφέα ορ σφεα								
<b>D</b>	βασιλῆι/εῖ	βασιλῆεσσι(ν)	ἐμοί/μοι	ἡμῖν	σοί/σοι	ὑμῖν	G σφέων ορ σφεων	σφέων ορ σφεων								
<b>V</b>	βασιλεῦ	βασιλῆε/ῆε/εις					D σφίσι(ν) ορ σφισι(ν)	σφίσι(ν) ορ σφισι(ν)								
Article			Relative Pronoun						Interrogative Pronoun/Adjective; Indefinite Pr/Adj. is τις, τι (enclitic)							
	M	F	N	M	F	N	M	F	N	M/F	N	M/F	N			
<b>N</b>	ὁ	ἡ	τό	οἱ	αἱ	τά	ὅς	ἣ	ὅ	οἷ	αἷ	ᾧ	τίς	τί	τίνας	τίνα
<b>A</b>	τόν	τήν	τό	τούς	τάς (ᾶ)	τά	ὄν	ἣν	ὄ	οὓς	ᾶς (ᾶ)	ᾧ	τίνα	τί	τίνας	τίνα
<b>G</b>	τοῦ	τῆς	τοῦ	τῶν	τῶν	τῶν	οὗ	ῆς	οὗ	ὄν	ὄν	ὄν	τίνος/τοῦ	τίνος/τοῦ	τίνων	τίνων
<b>D</b>	τῷ	τῇ	τῷ	τοῖς	ταῖς	τοῖς	ᾧ	ῆ	ᾧ	οῖς	αῖς	οῖς	τίνι/τῷ	τίνι/τῷ	τίσι (ν)	τίσι (ν)
Third Declension Adjectives																
	M/F		N		M/F		N									
<b>N</b>	ἄφρων	ἄφρονες	ἄφρον	ἄφρονα	ἄληθής	ἄληθέε/εις	ἄληθές	ἄληθέα/ῆ								
<b>A</b>	ἄφρονα	ἄφρονας	ἄφρον	ἄφρονα	ἄληθέα/ῆ	ἄληθέαε/εις	ἄληθές	ἄληθέα/ῆ								
<b>G</b>	ἄφρονος	ἄφρόνων	ἄφρονος	ἄφρόνων	ἄληθέος/οῦς	ἄληθέων/ῶν	ἄληθέος/οῦς	ἄληθέων/ῶν								
<b>D</b>	ἄφροني	ἄφροσι (ν)	ἄφροني	ἄφροσι (ν)	ἄληθεῖ	ἄληθέσι (ν)	ἄληθεῖ	ἄληθέσι (ν)								
<b>V</b>	ἄφρον	ἄφρονες	ἄφρον	ἄφρονα	ἄληθές	ἄληθέε/εις	ἄληθές	ἄληθέα/ῆ								
	M/F		N		M		F		N							
<b>N</b>	ἡδίων	ἡδίωνε/ῆδίου	ἡδιον	ἡδίονα/ἡδίου	ἡδύς	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα						
<b>A</b>	ἡδίονα/ἡδίου	ἡδίωναε/ἡδίου	ἡδιον	ἡδίονα/ἡδίου	ἡδύν	ἡδεῖς	ἡδεῖαν	ἡδεῖαι	ἡδύ	ἡδέα						
<b>G</b>	ἡδίωνος	ἡδίωνων	ἡδίωνος	ἡδίωνων	ἡδέος	ἡδέων	ἡδεῖας	ἡδεῖων	ἡδέος	ἡδέων						
<b>D</b>	ἡδίοι	ἡδίοσι(ν)	ἡδίοι	ἡδίοσι(ν)	ἡδεῖ	ἡδέσι (ν)	ἡδεῖα	ἡδεῖαι	ἡδεῖ	ἡδέσι (ν)						
<b>V</b>	ἡδιον	ἡδίωνε/ἡδίου	ἡδιον	ἡδίονα/ἡδίου	ἡδύ	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα						
First and Second Declension Adjectives of the Positive Degree					Comparative and Superlative Adjectives				Adverbs							
Three-Ending			Two-Ending													
M	F ε, ι, ρ = ᾶ		N	M/F	N					-ως, -ως						
Set 7	Set 1 or Set 2		Set 8	Set 7	Set 8	Comparative: -τερος, -α, -ον; -ίων, -ιον				-τερον; -ιον						
						Superlative: -τατος, -η, -ον; -ιστος, -η, -ον				-τατα; -ιστα						

First, Second, and Third Declension Noun Sets													
	1 <sup>st</sup> Declension						2 <sup>nd</sup> Declension		3 <sup>rd</sup> Declension				
	Set 1 F	Set 2 F ε, ι, ρ	Set 3 F	Set 4 F ε, ι, ρ	Set 5 M	Set 6 M ε, ι, ρ	Set 7 M/F	Set 8 Neuter	Set 9 M/F	Set 10 Neuter			
<b>N</b>	η αι	ᾱ αι	α αι	α αι	ης αι	ᾱς αι	ος οι	ον α	-- ες	-- α			
<b>G</b>	ης ὄν	ᾱς ὄν	ης ὄν	ᾱς ὄν	ου ὄν	ου ὄν	ου ὄν	ου ὄν	ος ὄν	ος ὄν			
<b>D</b>	η αις	ᾱ αις	η αις	ᾱ αις	η αις	ᾱ αις	φ οις	φ οις	ι σι(v)	ι σι(v)			
<b>A</b>	ην ᾱς	ᾱν ᾱς	αν ᾱς	αν ᾱς	ην ᾱς	ᾱν ᾱς	ον ους	ον α	α,ν ας	-- α			
<b>V</b>	η αι	ᾱ αι	α αι	α αι	α, η αι	ᾱ αι	ε οι	ον α	-- ες	-- α			
Third Declension Subtype Nouns (contractions: εα= η; εε= ει; εο= ου; εω= ω; ηε= η)													
	Subtype 1 M/F		Neuter		Subtype 2 M/F		Subtype 3						
<b>N</b>	μήτηρ	μητέρες	γένος	γένεα/η	τριήρης	τριήρες/εις	πόλις	πόλιες/ηες/εις					
<b>G</b>	μητρός	μητέρων	γένεος/ους	γενέων/ων	τριήρεος/ους	τριήρέων/ων	πόλιος/ηος/εως	πόλιων/εων					
<b>D</b>	μητρί	μητράσι (v)	γένει	γένεσι (v)	τριήρει	τριήρεσι (v)	πόλιι/ι/ηι/ει	πόλιεσσι/εσι/ισι(v)					
<b>A</b>	μητέρα	μητέρας	γένος	γένεα/η	τριήρεα/η	τριήρεας/εις	πόλιν	πόλιας/ηας/ις/εις					
<b>V</b>	μητερ	μητέρες	γένος	γένεα/η	τριήρες	τριήρες/εις	πόλι	πόλιες/ηες/εις					
Third Declension Subtype 4			1st and 2nd Personal Pronouns				3rd Personal Pronoun						
<b>N</b>	βασιλεύς	βασιλῆες/ῆς/εῖς	ἐγώ	ἡμεῖς	σύ	ὑμεῖς	<b>M/F</b>		<b>N</b>				
<b>G</b>	βασιλῆος/έως	βασιλῆων/έων	ἐμοῦ/μου	ἡμῶν	σοῦ/σου	ὑμῶν	<b>N</b> σφεῖς		σφέα or σφρα				
<b>D</b>	βασιλῆι/εῖ	βασιλευσι (v)	ἐμοί/μοι	ἡμῖν	σοί/σοι	ὑμῖν	<b>G</b> σφέων or σφρων		σφέων or σφρων				
<b>A</b>	βασιλῆα/έᾱ	βασιλῆας/έᾱς/εῖς	ἐμέ/με	ἡμᾶς	σέ/σε	ὑμᾶς	<b>D</b> σφίσι(v) or σφισι(v)		σφίσι(v) or σφισι(v)				
<b>V</b>	βασιλεῦ	βασιλῆες/ῆς/εῖς					<b>A</b> σφέας or σφρας		σφέα or σφρα				
Article			Relative Pronoun				Interrogative Pronoun/Adjective; Indefinite Pr/Adj. is τις, τι (enclitic)						
	<b>M</b>	<b>F</b>	<b>N</b>	<b>M</b>	<b>F</b>	<b>N</b>	<b>M</b>	<b>F</b>	<b>N</b>	<b>M/F</b>	<b>N</b>	<b>M/F</b>	<b>N</b>
<b>N</b>	ὁ	ἡ	τό	οἱ	αἱ	τά	ὅς	ἣ	ὅ	οἷ	αἷ	τίς	τίνας
<b>G</b>	τοῦ	τῆς	τοῦ	τῶν	τῶν	τῶν	οὗ	ἧς	οὗ	ᾧ	ᾧ	τίνοσ/τοῦ	τίνοσ/τοῦ
<b>D</b>	τῷ	τῇ	τῷ	τοῖς	ταῖς	τοῖς	ᾧ	ἧ	ᾧ	οἷς	αἷς	οἷς	τίσι (v)
<b>A</b>	τόν	τήν	τό	τούς	τάς (ᾱ)	τά	ὄν	ἣν	ὄ	οὓς	ᾧς (ᾱ)	ᾧ	τίνα
Third Declension Adjectives													
	M/F		N		M/F		N						
<b>N</b>	ἄφρων	ἄφρονες	ἄφρον	ἄφρονα	ἀληθής	ἀληθέες/εις	ἀληθές	ἀληθέα/ῆ					
<b>G</b>	ἄφρονος	ἄφρόνων	ἄφρονος	ἄφρόνων	ἀληθέος/οὔς	ἀληθέων/ᾶν	ἀληθέος/οὔς	ἀληθέων/ᾶν					
<b>D</b>	ἄφροني	ἄφροσι (v)	ἄφροني	ἄφροσι (v)	ἀληθεῖ	ἀληθέσι (v)	ἀληθεῖ	ἀληθέσι (v)					
<b>A</b>	ἄφρονα	ἄφρονας	ἄφρον	ἄφρονα	ἀληθέα/ῆ	ἀληθέας/εις	ἀληθές	ἀληθέα/ῆ					
<b>V</b>	ἄφρον	ἄφρονες	ἄφρον	ἄφρονα	ἀληθές	ἀληθέες/εις	ἀληθές	ἀληθέα/ῆ					
	M/F		N		M		F		N				
<b>N</b>	ἡδίων	ἡδίωνες/ἡδίους	ἡδίων	ἡδίωνα/ἡδίω	ἡδύς	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα			
<b>G</b>	ἡδίωνος	ἡδίωνων	ἡδίωνος	ἡδίωνων	ἡδέος	ἡδέων	ἡδείας	ἡδειῶν	ἡδέος	ἡδέων			
<b>D</b>	ἡδίωνι	ἡδίοσι(v)	ἡδίωνι	ἡδίοσι(v)	ἡδεῖ	ἡδέσι (v)	ἡδεῖα	ἡδείαις	ἡδεῖ	ἡδέσι (v)			
<b>A</b>	ἡδίωνα/ἡδίω	ἡδίωνας/ἡδίους	ἡδίων	ἡδίωνα/ἡδίω	ἡδύν	ἡδεῖς	ἡδεῖαν	ἡδείας	ἡδύ	ἡδέα			
<b>V</b>	ἡδίων	ἡδίωνες/ἡδίους	ἡδίων	ἡδίωνα/ἡδίω	ἡδύ	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα			
First and Second Declension Adjectives of the Positive Degree					Comparative and Superlative Adjectives				Adverbs				
Three-Ending			Two-Ending										
<b>M</b>	<b>F ε, ι, ρ = ᾱ</b>		<b>N</b>	<b>M/F</b>	<b>N</b>	<b>Comparative:</b> -τερος, -α, -ον; -ίων, -ιον				<b>-ως, -ως</b>			
Set 7	Set 1 or Set 2		Set 8	Set 7	Set 8	<b>Superlative:</b> -τατος, -η, -ον; -ιστος, -η, -ον				<b>-τατα; -ιστα</b>			

## Appendix IX: Verb Chart

	Active		Middle		Passive	
<b>Indicative</b>						
<b>Present</b> –I	ω	ομεν	ομαι	ομεθα	ομαι	ομεθα
<b>Future</b> –II/II/VI*	εις	ετε	ει, η	εσθε	ει, η	εσθε
	ει	ουσι (v)	εται	ονται	εται	ονται
<b>Imperfect</b> –I + p.i.a.	ον	ομεν	ομην	ομεθα	ομην	ομεθα
	ες	ετε	ου	εσθε	ου	εσθε
	ε (v)	ον	ετο	οντο	ετο	οντο
<b>1st Aorist</b> –III/III/VI + p.i.a.	α	αμεν	αμην	αμεθα	ην	ημεν
	ας	ατε	ω	ασθε	ης	ητε
	ε (v)	αν	ατο	αντο	η	ησαν
<b>2nd Aorist</b> –III/III/VI + p.i.a.	ον	ομεν	ομην	ομεθα	ην	ημεν
	ες	ετε	ου	εσθε	ης	ητε
	ε (v)	ον	ετο	οντο	η	ησαν
<b>Perfect</b> –IV/V/V	α	αμεν	μαι	μεθα	μαι	μεθα
	ας	ατε	σαι	σθε	σαι	σθε
	ε (v)	ασι (v)	ται	νται	ται	νται
<b>Pluperfect</b> –IV/V/V + p.i.a.	η	εμεν	μην	μεθα	μην	μεθα
	ης	ετε	σο	σθε	σο	σθε
	ει (v)	εσαν	το	ντο	το	ντο
<b>Subjunctive</b>						
<b>Present</b>	ω	ωμεν	ωμαι	ωμεθα	ωμαι	ωμεθα
	ης	ητε	η	ησθε	η	ησθε
	η	ωσι(v)	ηται	ωνται	ηται	ωνται
<b>Aorist</b>	ω	ωμεν	ωμαι	ωμεθα	ῶ	ῶμεν
	ης	ητε	η	ησθε	ῆς	ῆτε
	η	ωσι(v)	ηται	ωνται	ῆ	ῶσι (v)
<b>Optative</b>						
<b>Present &amp; Future</b>	οιμι	οιμεν	οιμην	οιμεθα	οιμην	οιμεθα
	οις	οιτε	οιο	οισθε	οιο	οισθε
	οι	οιεν	οιτο	οιντο	οιτο	οιντο
<b>1 Aorist</b>	αιμι	αιμεν	αιμην	αιμεθα	είην	εἴμεν, εἴημεν
	αις, εις	αιτε	αιο	αισθε	είης	εἴτε, εἴητε
	αι, ειε(v)	αιεν, ειαν	αιτο	αιντο	εἴη	εἴεν, εἴησαν
<b>2 Aorist</b>	οιμι	οιμεν	οιμην	οιμεθα	είην	εἴμεν, εἴημεν
	οις	οιτε	οιο	οισθε	είης	εἴτε, εἴητε
	οι	οιεν	οιτο	οιντο	εἴη	εἴεν, εἴησαν
<b>Infinitive</b>						
<b>Present &amp; Future</b>		ειν		εσθαι		εσθαι
<b>1st-Aorist</b> no p.i.a.		ᾶι		ασθαι		ῆναι
<b>2nd-Aorist</b> no p.i.a.		ειν		εσθαι		ῆναι
<b>Perfect</b>		ἔναι		ᾶσθαι		ᾶσθαι
<b>Imperative</b>						
<b>Present</b>	ε	ετε	ου	εσθε	ου	εσθε
	ετω	οντων	εσθω	εσθων	εσθω	εσθων
<b>1 Aorist</b>	ον	ατε	αι	ασθε	ηθι, ητι	ητε
	ατω	αντων	ασθω	ασθων	ητω	εντων
<b>2 Aorist</b>	ε	ετε	ου	εσθε	ηθι, ητι	ητε
	ετω	οντων	εσθω	εσθων	ητω	εντων

\* – VI, minus ending, minus p.i.a., plus -ησ-

\*\* – Fixed Accents on 2nd Aorist Active Participle

Alternate Present and Future Optative Active, Contract Verbs					
οιην οιημεν οιης οιητε οιη οιησαν					
Contract Verbs					
αε→ᾶ	αοι→ω	εε→ει	εο→ου	οε→ου	οο→ου
αει→ᾶ	αο→ω	εει→ει	εοι→οι	οει→οι	οοι→οι
αη→ᾶ	αου→ω	εη→η	εου→ου	οη→ω	οου→ου
αη→ᾶ	αω→ω	εη→η	εω→ω	οη→οι	οω→ω
Present Infinitive Active and Middle/Passive					
ᾶειν (ᾶεεν)→ᾶν		ἔειν→εῖν		όειν (όεεν)→οῦν	
ᾶεσθαι→ᾶσθαι		ἔεσθαι→εῖσθαι		όεσθαι→οῦσθαι	
Consonant Stems					
π, β, φ +		κ, γ, χ +		τ, δ, θ, σ, +	
μαι → μμαι		μαι → γμαι		μαι → σμαι	
σαι → ψαι		σαι → ξαι		σαι → σαι	
ται → πται		ται → κται		ται → σται	
μεθα → μμεθα		μεθα → γμεθα		μεθα → σμεθα	
σθε → φθε		σθε → χθε		σθε → σθε	
-----		-----		-----	
σθαι → φθαι		σθαι → χθαι		σθαι → σθαι	

	Singular			Plural		
	Masculine	Feminine	Neuter	Masculine	Feminine	Neuter
Present, Future, and 2 Aorist** Active Participle						
<b>N</b>	ων	ουσα	ον	οντες	ουσαι	οντα
<b>A</b>	οντα	ουσαν	ον	οντας	ουσας	οντα
<b>G</b>	οντος	ουσης	οντος	οντων	ουσων	οντων
<b>D</b>	οντι	ουση	οντι	ουσι (ν)	ουσαις	ουσι (ν)
1 Aorist Active Participle						
<b>N</b>	ας	ασα	αν	αντες	ασαι	αντα
<b>A</b>	αντα	ασαν	αν	αντας	ασας	αντα
<b>G</b>	αντος	ασης	αντος	αντων	ασων	αντων
<b>D</b>	αντι	αση	αντι	ασι (ν)	ασαις	ασι (ν)
Present and Future Middle/Passive and 2 Aorist Middle Participle						
όμενος, ομένη, όμενον						
1 Aorist Middle Participle						
άμενος, αμένη, άμενον						
Aorist Passive Participle						
<b>N</b>	είς	εῖσα	έν	έντες	εῖσαι	έντα
<b>A</b>	έντα	εῖσαν	έν	έντας	εῖσας	έντα
<b>G</b>	έντος	εῖσης	έντος	έντων	εῖσων	έντων
<b>D</b>	έντι	εῖση	έντι	εῖσι (ν)	εῖσαις	εῖσι (ν)
Perfect Active Participle						
<b>N</b>	ώς	υῖα	ός	ότες	υῖαι	ότα
<b>A</b>	ότα	υῖαν	ός	ότας	υῖας	ότα
<b>G</b>	ότος	υῖας	ότος	ότων	υῖων	ότων
<b>D</b>	ότι	υῖά	ότι	όσι (ν)	υῖαις	όσι (ν)
Perfect Middle/Passive Participle						
-μένος, -μένη, -μένον						

	Singular			Plural		
	Masculine	Feminine	Neuter	Masculine	Feminine	Neuter
<b>Present, Future, and 2 Aorist** Active Participle</b>						
<b>N</b>	ων	ουσα	ον	οντες	ουσαι	οντα
<b>G</b>	οντος	ουσης	οντος	οντων	ουσων	οντων
<b>D</b>	οντι	ουση	οντι	ουσι (v)	ουσαις	ουσι (v)
<b>A</b>	οντα	ουσαν	ον	οντας	ουσα̃ς	οντα
<b>1 Aorist Active Participle</b>						
<b>N</b>	α̃ς	α̃σα	αν	αντες	α̃σαι	αντα
<b>G</b>	αντος	α̃σης	αντος	αντων	α̃σων	αντων
<b>D</b>	αντι	α̃ση	αντι	α̃σι (v)	α̃σαις	α̃σι (v)
<b>A</b>	αντα	α̃σαν	αν	αντας	α̃σα̃ς	αντα
<b>Present and Future Middle/Passive and 2 Aorist Middle Participle</b>						
όμενος, ομένη, όμενον						
<b>1 Aorist Middle Participle</b>						
άμενος, αμένη, άμενον						
<b>Aorist Passive Participle</b>						
<b>N</b>	εις	εισα	έν	έντες	εισαι	έντα
<b>G</b>	έντος	εισης	έντος	έντων	εισων	έντων
<b>D</b>	έντι	ειση	έντι	εισι (v)	εισαις	εισι (v)
<b>A</b>	έντα	εισαν	έν	έντας	εισα̃ς	έντα
<b>Perfect Active Participle</b>						
<b>N</b>	ώς	υ̃ια	ός	ότες	υ̃ιαι	ότα
<b>G</b>	ότος	υ̃ιας	ότος	ότων	υ̃ιων	ότων
<b>D</b>	ότι	υ̃ια̃	ότι	όσι (v)	υ̃ιαις	όσι (v)
<b>A</b>	ότα	υ̃ιαν	ός	ότας	υ̃ια̃ς	ότα
<b>Perfect Middle/Passive Participle</b>						
-μένος, -μένη, -μένον						

## Appendix X: Accents

**Possibilities for Accent.** Carefully read the possibilities and restrictions for each of the three accents. Note where in a Greek word the acute, grave, and circumflex occur. These possibilities account for all accentuation options in all words.

### ACUTE ACCENT:

**Possibilities:** appears over the antepenult, penult, and ultima;  
appears over short vowels or long vowels or diphthongs.

**Restrictions:** CAN appear over the ultima ONLY when a pause follows, i.e., at the end of a sentence or before a comma or semicolon.

CANNOT appear over the penult when it is accented and contains a long vowel or diphthong and the ultima contains a short vowel.

CAN appear over the antepenult ONLY when the ultima contains a short vowel.

### GRAVE ACCENT:

**Possibilities:** appears ONLY over the ultima;

appears over short vowels or long vowels or diphthongs.

**Restrictions:** MUST replace an acute accent over the ultima when another word follows directly without a pause.

CANNOT appear otherwise.

### CIRCUMFLEX ACCENT:

**Possibilities:** appears ONLY over the penult and ultima;  
appears ONLY over long vowels or diphthongs.

**Restrictions:** MUST appear over the penult when the penult is accented and contains a long vowel or diphthong AND the ultima contains a short vowel.

CANNOT appear over the penult when the ultima contains a long vowel or diphthong.

Since the circumflex accent (˜) only occurs over long vowels or diphthongs, there is no need to include it when alpha, iota, or upsilon have circumflex accents over them as in δρῆμα.

**Chart for Possibilities of Accent.** The chart is a schematic of where all accents may occur in all Greek words. Commit this chart to memory. Memorization initiates the process of understanding. As your understanding increases, your ability to remember the chart and to accent correctly improves.

### Key

a	=	antepenult
pe	=	penult
u	=	ultima
˘	=	a short vowel
–	=	a long vowel or diphthong
Unmarked	=	short vowel, long vowel, or diphthong

	Acute	Grave	Circumflex
<b>Antepenult</b>	Possible if ultima is short: á-pe-ŭ	Never	Never
<b>Penult</b>	Possible but not if penult is long and ultima is short: a-pé-u	Never	Possible if penult is long and ultima is short: a-pê-ŭ
<b>Ultima</b>	Possible if pause follows: a-pe-ú + pause between words	Possible if no pause follows: a-pe-ù + no pause between words	Possible: a-pe-ũ

**Accent Possibilities Explained:**

1. -a-pe-ú + pause  
(You may have an acute on the ultima when a pause (period, comma) follows the word.)
2. -a-pe-ù + word without pause  
(You may have a grave on the ultima when there is no pause.)
3. -a-pé-u BUT NOT a-pé-ǔ, when the penult is long (pē) and the ultima is short (ǔ)  
(You may have an acute on the penult EXCEPT with a long penult and a short ultima.)
4. -á-pe-ǔ  
(You may have an acute on the antepenult IF the ultima is short.)
5. -a-pe-ũ Note that the upsilon is long  
(You may have a circumflex over a long ultima.)
6. -a-pê-ǔ MUST, if ē is accented BUT never a circumflex on the penult (pê) if the ultima is long (ũ)  
(You may have a circumflex on the penult if it is accented and long AND the ultima is short.)

**Recessive and Persistent Accent.** Almost all forms of the Greek verb have recessive accent. Nouns and other parts of speech have persistent accent.

**Recessive Accent**

In recessive accent, the accent occurs as far from the ultima as the possibilities of accent allow. Most verb forms have recessive accent.

Practical Application of the Chart for Possibilities of Accent in Recessive Accent. Read from top to bottom and apply the first line that meets the criteria:

**(1) Verbs of three or more syllables:**

If the ultima is short, put an acute on the antepenult. ἔπαυε  
Stop!

If the ultima is long, put an acute on the penult. Stop! παυσάτω

**(2) Verbs of two syllables:**

If the penult is long AND the ultima is short, put a *παῦε* circumflex on the penult. Stop! (A helpful acronym is PLUS: Penult Long; Ultima Short.)

In all other cases (there are three) put an acute on the penult. Stop!

a. short penult, short ultima	<i>βάλε</i>
b. short penult, long ultima	<i>βάλω</i>
c. long penult, long ultima	<i>παύει</i>

**Practice with Recessive Accent.** Check your answers below.

1. ἤρξαν, ἤρξατε, ἀρξῆς, ἀρξετε, ἀρξῆτε, ἀρξατω
2. ἐβάλον, ἐβαλομεν, βαλῶ, βαλε, ἐβαλε, ἐβαλετε
3. ἐδυνατο, ἐδυναμεθα, ἐδυνασθε, ἐδυνω
4. ἀγγελλεις, ἀγγελλετε, ἠγγεῖλα, ἠγγελθην, ἠγγεῖλατε
5. ἐδεξετο, ἐδεχομεθα, ἐδεχου, ἐδεχεσθε
6. ἐκρίνα, ἐκρίνατε, κρίνε, κρίνατε, κρίνον, κρίνω
7. γιγνομεθα, ἐγιγνετο, γιγνεσθω, ἐγιγνοντο
8. ἔλωσιν, ἔλῃς, εἶλον, εἶλετε
9. ἐδοξα, ἐδοξατε, ἐδοξαμεν, δοξῆς, δοξητε
10. ἤκουσα, ἤκουσας, ἤκουσαμεν, ἤκουσατε

## Persistent Accent

When presented with any noun in a lexicon, the nominative case of the noun is given first, the genitive case of the noun, second, and the article, third:

Nominative Singular	Genitive Singular	Article	English Equivalent
αἷμα	αἵματος	τό	blood

Persistent accent remains the same accent (acute, grave, circumflex), over the vowel or diphthong it is on, as given by the nominative singular in all forms of the word, unless forced by the rules for possibilities of accent to change in nature (acute, circumflex, grave) or position (antepenult, penult, ultima). If an

accent violates one of the possibilities (you cannot have a circumflex on the antepenult), the accent will change in nature (acute, grave, circumflex) before position (antepenult, penult, ultima). The accent of most noun forms is persistent and is learned as part of the vocabulary.

## Practical Application of the Chart for Possibilities of Accent in Persistent Accent

Consider the following examples.

- |    |                               |                    |
|----|-------------------------------|--------------------|
| 1. | <b>ἄνθρωπος (nominative):</b> | ἀνθρώπου, ἀνθρώπω  |
| 2. | <b>βιβλίον (nominative):</b>  | βιβλίου, βιβλίω    |
| 3. | <b>νήσος (nominative):</b>    | νήσου, νήσω, νήσον |
| 4. | <b>δρᾶμα (nominative):</b>    | δράματος, δρᾶμάτων |
| 5. | <b>ἀρετή (nominative):</b>    | ἀρετῆν, ἀρετάς     |

### Explanations.

1. **ἀνθρώπου, ἀνθρώπω**: the ultima is long and so the acute accent must change in position from the antepenult to the penult, but not in nature.
2. **βιβλίου, βιβλίω**: no violation of the possibilities and so no change.
3. **νήσου, νήσω**: the penult and ultima are long and so the accent must change in nature from a circumflex to an acute, but need not change position. **νήσον**: the penult is long and the ultima is short and so the accent remains a circumflex on the penult.
4. **δράματος**: the accent remains over the syllable **δρᾶ** but must change in nature to an acute because the number of syllables changed from two to three and it is not possible to have a circumflex on the antepenult. **δρᾶμάτων**: the accent must change position because the ultima is long.
5. **ἀρετῆν, ἀρετάς**: there is no violation of the possibilities and so no change.

**Use these examples and the Chart on Possibilities of Accent to help you complete the persistent accent practice.**

**Practice with Persistent Accent.** The first word in bold gives the persistent accent. Accent the unbolded words. Answers follow.

1. **δίκη**: δικης, δικην, δικαι
2. **ἡμέτερος**: ἡμετερα, ἡμετερων
3. **ἀθάνατος**: ἀθανατου, ἀθανατοις, ἀθανατον

4. **ζωγράφος**: ζωγραφου, ζωγραφοι, ζωγραφων
5. **τράπεζα**: τραπεζης, τραπεζη, τραπεζαν, τραπεζᾶς, τραπεζων, τραπεζαι
6. **νήσος**: νησω, νησον, νησους
7. **δοῦλος**: δουλω, δουλον, δουλοις
8. **πράγμα**: πράγματος, πράγματων, πράγμασι
9. **ἄγών**: άγωνος, άγωνι, άγωνων, άγωσι
10. **αἶξ**: αιγας, αιγες, αιγα
11. **σώφρων**: σωφρον, σωφρονα, σωφρονων

**Additional Practice with Recessive Accent.** Check your answers below.

1. λῦω, λῦομεν, λῦετε, λῦετω, λῦσον
2. παιδευω, ἐπαιδευον, παιδευσεις, παιδευσον, ἐπαιδευσαν
3. διδασκει, διδασκε, διδαζον, διδαξω
4. ταττειν, ταττομεν, ταττοντων, ταττεις, ταττε
5. βλαψεις, βλαψομεν, ἐβλαβην
6. ἐπεισα, ἐπεισατε, πεισωμεν, ἐπεισθην
7. δουλευεις, ἐδουλευον, ἐδουλευετε
8. κλεπτω, κλεψεις, ἐκλεπτον, ἐκλεπτετε
9. άγγελω, άγγελον, άγγελλετε
10. ήλθες, ήλθον, ήλθετε, ήλθομεν, ήλθε

**Additional Practice with Persistent Accent.** The first word in bold gives the persistent accent. Accent the unbolded words. Answers follow.

1. **Σωκράτης**: Σωκρατους, Σωκρατει, Σωκρατη
2. **ἄγγελος**: άγγελου, άγγελω, άγγελον, άγγελους
3. **φιλιᾶ**: φιλιᾶν, φιλιᾶ, φιλιαις, φιλιᾶς, φιλιων
4. **φίλος**: φιλου, φιλω, φιλοις, φιλους
5. **λῦμα**: λῦματος, λῦματι, λῦματων, λῦματα
6. **πόλεμος**: πολεμου, πολεμω, πολεμον, πολεμων, πολεμοις, πολεμοι
7. **ξένος**: ξενου, ξενω, ξενον, ξενοις, ξενους
8. **ψεῦδος**: ψευδους, ψευδει, ψευδεσι
9. **δήμος**: δημου, δημω, δημον, δημους
10. **βουλή**: βουλης, βουλη, βουλην, βουλαι, βουλων, βουλαις, βουλᾶς

### Answers to Recessive Accent Practice

1. ἤρξαν, ἤρξατε, ἄρξης, ἄρξετε, ἄρξητε, ἀρξάτω
2. ἔβαλον, ἐβάλομεν, βάλω, βάλε, ἔβαλε, ἐβάλετε
3. ἐδύνατο, ἐδυνάμεθα, ἐδύνασθε, ἐδύνω
4. ἀγγέλλεις, ἀγγέλλετε, ἠγγειλα, ἠγγέλθην, ἠγγείλατε
5. ἐδέξετο, ἐδεχόμεθα, ἐδέχου, ἐδέχεσθε
6. ἐκρίνα, ἐκρίνατε, κρῖνε, κρίνατε, κρῖνον, κρίνω
7. γιγνόμεθα, ἐγίγνετο, γιγνέσθω, ἐγίγνοντο
8. ἔλωσιν, ἔλῃς, εἴλον, εἴλετε
9. ἔδοξα, ἐδόξατε, ἐδόξαμεν, δόξης, δόξητε
10. ἤκουσα, ἤκουσας, ἠκούσαμεν, ἠκούσατε

### Answers to Persistent Accent Practice

1. **δίκη**: δίκης, δίκην, δίκαι
2. **ἡμέτερος**: ἡμέτερα, ἡμετέρων
3. **ἀθάνατος**: ἀθανάτου, ἀθανάτοις, ἀθάνατον
4. **ζωγράφος**: ζωγράφου, ζωγράφοι, ζωγράφων
5. **τράπεζα**: τραπέζης, τραπέζη, τράπεζαν, τραπέζᾱς, τραπεζῶν, τράπεζαι
6. **νήσος**: νήσω, νῆσον, νήσους
7. **δοῦλος**: δούλω, δοῦλον, δούλοις
8. **πράγμα**: πράγματος, πράγματων, πράγμασι
9. **ἄγών**: ἀγῶνος, ἀγῶνι, ἀγῶνων, ἀγῶσι
10. **αἶξ**: αἶγας, αἶγες, αἶγα
11. **σῶφρων**: σῶφρον, σῶφρονα, σωφρόνων

### Answers to Additional Recessive Accent Practice

1. λύω, λύομεν, λύετε, λυέτω, λῦσον
2. παιδεύω, ἐπαιδεύον, παιδεύσεις, παίδευσον, ἐπαίδευσαν
3. διδάσκει, δίδασκε, δίδαξον, διδάξω
4. τάττειν, τάττομεν, ταττόντων, τάττεις, τάττε
5. βλάψεις, βλάψομεν, ἐβλάβην
6. ἔπεισα, ἐπέισατε, πείσωμεν, ἐπέισθην
7. δουλεύεις, ἐδούλευον, ἐδουλεύετε
8. κλέπτω, κλέψεις, ἔκλεπτον, ἐκλέπτετε

9. ἀγγέλλω, ἄγγελον, ἀγγέλλετε
10. ἦλθες, ἦλθον, ἦλθετε, ἦλθομεν, ἦλθε

### Answers to Additional Persistent Accent Practice

1. **Σωκράτης:** Σωκράτους, Σωκράτει, Σωκράτη
2. **ἄγγελος:** ἀγγέλου, ἀγγέλω, ἄγγελον, ἀγγέλους
3. **φιλία:** φιλίαν, φιλία, φιλίαις, φιλίᾱς, φιλιῶν
4. **φίλος:** φίλου, φίλω, φίλοις, φίλους
5. **λύμα:** λύματος, λύματι, λυμάτων, λύματα
6. **πόλεμος:** πολέμου, πολέμω, πόλεμον, πολέμων, πολέμοις, πόλεμοι
7. **ξένος:** ξένου, ξένω, ξένον, ξένους, ξένους
8. **ψεῦδος:** ψεύδους, ψεύδει, ψεύδεσι
9. **δήμος:** δήμου, δήμω, δήμον, δήμους
10. **βουλή:** βουλή, βουλήν, βουλαί, βουλῶν, βουλαῖς, βουλάς

## Appendix XI: Herodotos' Mixed Dialect

The text of Herodotos is a mixture of Ionic, Attic, and sometimes Doric forms. It is uncertain whether Herodotos' text was originally purely Ionic and later corrupted by scribes to include Attic and Doric forms, or whether it was originally a mixture of the three. Whatever the case, the following indicates differences between the dialect of Herodotos and the Attic dialect.

1. **-η** is found where Attic has **-α**, even after **ε, ι, and ρ**.
2. **-ει** and **-ου** for **-ε** and **-ο** before **ν, ρ, λ**: **ξεῖνοι** for **ξένοι**; **εἵνεκα** for **ἔνεκα**; **κούρη** for **κόρη**; **οὔνομα** for **ὄνομα**.
3. **-ω** for **-αυ** or **-ου**: **θῶμα** for **θαῦμα**; **ῶν** for **οῦν**.
4. **-σσ-** is found where Attic has **-ττ-**.
5. Consonants are often unaspirated, **π, τ, κ** for **φ, θ, χ**: **ἀπῆκε** instead of **ἀφῆκε**.
6. **κ-** is found instead of **π-**: **κοτε** instead of **ποτε** and **ὄκως** instead of **ὄπως**.
7. The first declension genitive plural is **-έων** not **-ῶν**.
8. The first declension dative plural is **-ησι** not **-αις**.
9. The first declension genitive singular of masculine nouns is **-εω** not **-ου**.
10. The second declension dative plural is **-οισι** not **-οις**.

11. In the third declension, forms remain uncontracted: **γένεος** not **γένους**.  
 12. In the third declension, nouns that end in **-ις** decline like this:

<b>N</b>	πόλις	πόλιες
<b>A</b>	πόλιν	πόλιας or πόλις
<b>G</b>	πόλιος	πόλιων
<b>D</b>	πόλι	πόλισι (ν)
<b>V</b>	πόλι	πόλιες
<b>N</b>	πόλις	πόλιες
<b>G</b>	πόλιος	πόλιων
<b>D</b>	πόλι	πόλισι (ν)
<b>A</b>	πόλιν	πόλιας or πόλις
<b>V</b>	πόλι	πόλιες

13. Personal pronouns are not contracted; for example, **σέο** or **σεῦ** not **σοῦ**.  
 14. For the personal pronouns, **τοι** is found at times for **σοι**.  
 15. For the third-person pronoun, **οἱ** is used for **αὐτῶ** and **αὐτῆ**.  
 16. For the third-person regular and reflexive pronoun, **μιν** is found for **αὐτόν**, **αὐτήν**, **αὐτό**, and for **ἑαυτόν** and **ἑαυτήν**.  
 17. For the third-person plural, **σφεῖς**, **σφέων**, **σφίσι** or **σφι**, and **σφέας** is found.  
 18. For **τίς**, **τί** and **τις**, **τι**: **τέο** or **τεῦ** for **τοῦ** or **τίνος**; **τέω** for **τῶ** or **τίνι**; **τέων** for **τίνων**; **τέοισι** for **τίσι**.  
 19. In cases other than the nominative, the article and the relative pronoun are identical. In specific instances Herodotus uses the customary Attic forms for the relative pronoun.  
 20. The past indicative augment is inconsistently used.  
 21. Instead of the third person plurals **-νται** and **-ντο**, Herodotus uses the third-person plurals **-αται** and **-ατο**.  
 22. Many verb forms remain uncontracted: **ποιέειν** not **ποιεῖν**.  
 23. Verbs ending in **-ω**, **-οο-** and **-οου-** contract to **-ευ-**.  
 24. **ἴημι** conjugates like an **-εω** verb; **ἴστημι** like an **-αω** verb; and **δίδωμι** like an **-ωω** verb.

25. Commonly occurring pronouns are the following:

	First Person	Second Person	Third Person
<b>N</b>	ἐγώ	σύ	—
<b>A</b>	ἐμέ, με	σέ, σε	ἐ, μιν (= αὐτόν, αὐτήν, αὐτό)
<b>G</b>	ἐμέο, ἐμεῦ, μευ	σέο, σεῦ, σευ	εὐ
<b>D</b>	ἐμοί, μοι	σοί, τοι	οἱ (= αὐτῶ and αὐτῆ)
<b>N</b>	ἡμεῖς	ὕμεῖς	σφεῖς
<b>A</b>	ἡμέας	ὕμέας	σφέας, σφεας, σφεα
<b>G</b>	ἡμέων	ὕμέων	σφέων, σφεων
<b>D</b>	ἡμῖν	ὕμῖν	σφίσι (ν) σφισι (ν), σφι
	First Person	Second Person	Third Person
<b>N</b>	ἐγώ	σύ	—
<b>G</b>	ἐμέο, ἐμεῦ, μευ	σέο, σεῦ, σευ	εὐ
<b>D</b>	ἐμοί, μοι	σοί, τοι	οἱ (= αὐτῶ and αὐτῆ)
<b>A</b>	ἐμέ, με	σέ, σε	ἐ, μιν (= αὐτόν, αὐτήν, αὐτό)
<b>N</b>	ἡμεῖς	ὕμεῖς	σφεῖς
<b>G</b>	ἡμέων	ὕμέων	σφέων, σφεων
<b>D</b>	ἡμῖν	ὕμῖν	σφίσι (ν) σφισι (ν), σφι
<b>A</b>	ἡμέας	ὕμέας	σφέας, σφεας, σφεα

## Appendix XII: The Ionic-Attic Dialect

The Ionic and Attic dialects share the following features:

- Original long alpha, **-ᾱ**, becomes an eta, **-ἠ**, in all positions, though in Attic long alpha, **-ᾱ**, remains after an epsilon, **ε**, iota, **ι**, or rho, **ρ**.
- In certain sequences of long and short vowel endings, quantitative metathesis has occurred, with long-short becoming short-long: **-ἠο** becomes **-εω**. In the genitive case **πόλ-ἠος** of the noun, **πόλις** (*city*), long eta and short omicron become short epsilon and long omega:

**πόλ-εως.**

- Digamma or nau **Ϝ**, a w-sound, disappears in Ionic and in Attic with one exception. In Ionic when digamma or nau **Ϝ**, disappears after lambda **λ**, nu **ν**, or rho **ρ**, a short vowel undergoes compensatory lengthening to a spurious diphthong, but in Attic the short vowel remains unchanged. For example, **κόρϜος** becomes **κοῦρος** (*lad*) in Ionic and **κόρος** in Attic. In Ionic, the omicron **ο** lengthens to the spurious diphthong, **ου**.
- Ionic-Attic add an optional nu **ν**, called in this textbook **nu-moveable**, to certain endings when the word following begins with a vowel. The addition of the **nu-moveable** prevents hiatus between adjacent words, the pronunciation of one vowel directly after a preceding vowel. The Ionic-Attic phenomenon is identical to the English indefinite article, **a**. In instances where the English indefinite article, **a**, is followed by a word beginning with a vowel, English adds an **n**—**an** elephant stands upon **a** lookout's tongue.
- Ionic and Attic use the infinitive ending **-ναι** instead of **-μεναι**.
- Ionic and Attic use the subordinating conjunction **εἰ** *if* not **αἰ** *if*.
- Ionic and Attic use the adverb **ἄν** not **κε**. Note that **ἄν** is more typically referred to as a modal particle.

The Ionic and Attic dialects differ in these features:

- Attic uses double tau, **-ττ-**, in instances where Ionic uses double sigma, **-σσ-**: Attic **θάλαττα** and Ionic **θάλασσα** *sea*.
- Attic uses double rho, **-ρρ-**, in instances where Ionic uses rho followed by sigma, **-ρσ-**: Attic **θαρρῆω** and Ionic **θαρσῆω** *I have no fear*.

## Appendix XIII: Sappho 31

φαίνεται μοι κῆνος ἴσος θεοῖσιν  
ἔμμεν' ὦνηρ, ὅττις ἐνάντιός τοι  
ἰσδάνει καὶ πλάσιον ἄδου φωνεί-  
σας ὑπακούει

καὶ γελαίσας ἰμέροεν, τό μ' ἦ μὰν  
καρδίαν ἐν στήθεσιν ἐπτόαισεν,  
ὡς γὰρ ἔς σ' ἴδω βρόχε' ὡς με φώναι-  
σ' οὐδ' ἐν ἔτ' εἴκει,

ἀλλὰ καὶ μὲν γλῶσσα <μ'> ἔαγε, λέπτον  
δ' αὐτικά χρωῶ πῦρ ὑπαδεδρόμηκεν,

ὀππάτεσσι δ' οὐδ' ἔν ὄρημ', ἐπιρρόμ-  
βεισι δ' ἄκουαι,

τέκαδε μ' ἴδρωσ ψῦχρος κακχέεται τρόμος δὲ  
παῖσαν ἄγρει, χλωροτέρα δὲ ποίας  
ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύης  
φαίνομ' ἔμ' αὐτα·

ἀλλὰ πὰν τόλματον ἐπεὶ τκαὶ πένητατ

David A. Campbell, *Greek Lyric: Sappho, Alcaeus* (Cambridge, Mass.: Loeb Classical Library, 1990, pp. 78–80).

Note: χλωροτέρα is green like new, fresh, moist wood. (Not green as in envy.)

To me it seems that man has the fortune  
of gods, whoever sits beside you  
and close, who listens to you  
sweetly speaking

and laughing temptingly. My heart  
flutters in my breast whenever  
I even glance at you—  
I can say nothing,

my tongue is broken. A delicate fire  
runs under my skin, my eyes  
see nothing, my ears roar,  
cold sweat

rushes down me, trembling seizes me,  
I am greener than grass.  
To myself I seem  
needing but little to die.

Yet all can be endured/dared, since . . .

Diane J. Rayor, *Sappho: A New Translation of the Complete Works* (Cambridge: Cambridge University Press, 2014). Introduction by André Lardinois. Featured in Daniel Mendelsohn's article:

<http://www.newyorker.com/magazine/2015/03/16/girl-interrupted?>

<http://www.newyorker.com/books/page-turner/hearing-sappho>

## Appendix XIV: Artists, Philosophers, Thinkers, Writers

**Aiskhylos (Aeschylus) of Athens, Αἰσχύλος ὁ Ἀθηναῖος, c. 525–456 BCE.** Aiskhylos wrote satyr plays and tragedies. He composed about ninety plays, of which seven survive. Many fragments from his other plays are found quoted by other later authors or on Egyptian papyrus scraps. Aristoteles writes that Aiskhylos expanded the number of characters in the theatre and allowed them to interact with each other instead of only with the chorus. One of his plays, *Prometheus Bound*, may have been written by his son, Euphorion. Another of his plays, *The Persians*, is the only extant tragedy concerning contemporary events that survives.

**Anakreon of Teos, Ἀνακρέων ὁ Τήϊος, c.582–c.485 BCE.** Alive during the tumultuous Archaic Age (700–480 BCE), Anakreon was born in Teos, a Greek city on the border of the Persian empire. In 545 the Persians attacked the Greek city-states lying on and off the coast of Asia Minor and Anakreon fought against the invaders, though, he says, he did nothing noteworthy in the battle.

**Anaxagoras of Klazomenai, Αναξαγόρας, Κλαζομεναί, c. 500–428 BCE.** Anaxagoras was a pre-Socratic philosopher and a good friend of the Athenian statesman Perikles. Anaxagoras spent much of his time in the cultural center of his day, Athens. He declared that the sun was a stone and not a god. The Athenians may have brought him to court and had him exiled on charges of impiety and pro-Persian sympathies. It is uncertain if the charges were real, political, or fabricated by later biographers.

**Anaximandros of Miletos, Αναξίμανδρος ὁ Μιλήσιος, c.610–546 BCE.** Anaximandros was a pre-Socratic philosopher who put forth the theory that the infinite was the universe's origin.

**Anaximenes of Miletos, Αναξιμένης ὁ Μιλήσιος, c. 586–526 BCE.** Anaximenes was a pre-Socratic philosopher who proposed air as the universe's prime substance.

**Anna Komnene of Byzantium, Ἄννα Κομνηνή, c. 1083–1150 CE.** Daughter of the Byzantine emperor, Alexios I Komnenos, Anna Komnene was educated in Greek history and literature, mathematics, medicine, philosophy, and theology. After her father's death, she and her mother attempted a coup against her brother John II Komnenos. It failed. In exile Anna wrote the *Alexiad*, a history of her father, written in Attic Greek.

**Antiphon of Rhamnos, Ἀντιφῶν ὁ Ῥαμνούσιος, c. 480–411 BCE.** Antiphon was an orator, engaged in fifth-century Athenian political and intellectual life.

**Appian of Alexandria, Ἀππιανὸς ὁ Ἀλεξανδρεὺς c.95–165 CE.** A Greek historian with Roman citizenship, Appian was born in Alexandria. He wrote the

*Roman History (Ρωμαϊκά)* in twenty-four books, some complete and others in fragments.

**Aristarkhos of Samos, Ἀρίσταρχος ὁ Σάμιος, c. 310–c. 230 BCE.** Aristarkhos was an astronomer and a mathematician who placed the sun at the center of the universe in the first known heliocentric view of the universe.

**Aristophanes of Athens, Ἀριστοφάνης ὁ Ἀθηναῖος, c. 446–c. 386 BCE.** Aristophanes wrote comic plays. Of forty or so plays, eleven have survived and represent a genre of comic drama referred to as Old Comedy.

**Aristoteles (Aristotle) of Stageira, Ἀριστοτέλης, Στάγειρα, c. 384–322 BCE.** Aristoteles was a student of Plato and a philosopher. He founded the peripatetic school of philosophy and wrote on many subjects, including aesthetics, biology, economics, ethics, government, linguistics, logic, metaphysics, music, physics, poetry, politics, psychology, rhetoric, theater, and zoology. Aristoteles' works continue to be read and studied.

**Arkhilokhos of Paros, Ἀρχίλοχος Πάρου, c. 680–645 BCE.** The son of Telesikles, an aristocrat, and a slave woman, Arkhilokhos was a mercenary soldier and poet from Paros, a chief center for the worship of Demeter. In association with Demeter and Dionysos there was a tradition of iambic poetry, ἴαμβοι, a genre of poetry marked first by invective and scurrility, scatology, and sex, and second by its iambic meter.

**Athenaios of Naukratis, Ἀθήναιος ὁ Ναυκρατίτης, c. 190 CE.** Athenaios was a Greek rhetorician and grammarian. His fifteen-volume *Scholars at Dinner, Δειπνοσοφισταί*, on the art of dining, mostly survives. Among other things, the work provides information about Greek literature, quoting from the works of about 700 Greek authors and 2,500 different works. Topics discussed in the volumes include, art, food, music, philology, sex, and wine.

**Damaskios of Damascus, Syria, Δαμάσκιος, c. 458–538 CE.** A Neoplatonist, Damaskios was the last scholar of the School of Athens. He wrote many works of which these survive: commentaries on Plato and *Difficulties and Solutions of First Principles*.

**Demokritos (Democritus) of Abdera, Thrace, Δημόκριτος, Ἄβδηρα, Θράκη, c. 460–370 BCE.** Demokritos was a pre-Socratic philosopher, who proposed that all things were composed of atoms and void. Atoms were the smallest building blocks of the universe and void allowed motion to occur. His theory was later popularized by Epikouros and then expounded by the Roman poet and philosopher Lucretius.

**Demosthenes of Athens, Δημοσθένης ὁ Ἀθηναῖος, c. 384–312 BCE.** Statesman and orator, Demosthenes ranks as one of the ten greatest Attic orators. He was also a logographer, writing speeches for others, and a lawyer. He devoted

significant energy to opposing the expansion of Makedonia under the rule of Philip II, and then again when Philip's son, Alexander the Great, succeeded to the throne. To avoid capture by the crown of Makedonia, Demosthenes committed suicide.

**Diogenes the Cynic of Sinope, Διογένης ὁ Κυνικός, Σινώπη, c. 412–323 BCE.**

Diogenes was a philosopher and founder of the Cynic school of philosophy. He believed in moral action rather than in theory. He lived simply and frugally, looking to nature as a guide to living well and authentically, declaring himself a citizen of the world.

**Empedokles of Akragas, Ἐμπεδοκλῆς, Ακράγας, Σικελία, c.494–434 BCE.**

Empedokles was a pre-Socratic philosopher, who contended that the senses were routes to knowledge and that the universe was made up of the following four substances: earth, air, fire, and water.

**Epiktetos of Hierapolis, Phrygia, Ἐπίκτητος, c. 50–135 CE.**

Born a slave in Phrygia, Epiktetos was a stoic philosopher, living in Rome until he was banished to Nicopolis, Greece. About c. 68 CE, he gained his freedom and taught philosophy in Rome and then in c. 93 CE he moved to Nicopolis when Rome's Emperor Domitian banished all philosophers from the city.

**Eukleides (Euclid) of Alexandria, Εὐκλείδης c. 300 BCE.**

Born in Alexandria, Eukleides developed a conceptual system of geometry from a small set of axioms. His book, *Elements*, has been used to teach geometry up until 150 or so years ago.

**Euripides of Athens, Εὐριπίδης ὁ Ἀθηναῖος, c.480–406 BCE.**

An innovator who did not gain wide acceptance until after his death, Euripides wrote satyr plays and tragedies. He introduced comedy into tragedy and presented the heroes and heroines of his plays as everyday people. He was a proponent of the new music, which broke with tradition and is a feature of his work that shocked some of his contemporaries. In several plays, (*Helen*, *Ion*, *Iphigeneia in Tauris*), he created tragicomic plots that foreshadowed the so-called New Comedy. He wrote ninety-two plays and had four victories in the Athenian annual dramatic competition and festival in honor of Dionysos. Nineteen of his plays survive, more than any other tragedian.

**Gorgias of Leontini, Γοργίας, Λεοντῖνοι, c. 483–376 BCE.** Gorgias was a sophist, who specialized in teaching the art of rhetoric.

**Herakleitos (Heraclitus) of Ephesos, Ἡράκλειτος ὁ Ἐφέσιος, c.535–475 BCE.**

Herakleitos was a pre-Socratic philosopher who argued that the universe's prime substance was fire, which all things contained within them, that the universe had always existed, and that all is in flux for one can never step into the same river twice.

**Herodotos of Halikarnessos (Halicarnassus), Ἡρόδοτος ὁ Ἁλικαρνησέος, c. 484–425 BCE.** Herodotos was an ancient Greek historian who hailed from Halikarnessos, a Greek city founded by Dorians, ruled by a monarchy, and part of the Persian empire until conquered by Alexander the Great. Credited with inventing history, Herodotos wrote in a mixed Ionic dialect.

**Hippokrates (Hippocrates) of Kos, Ἱπποκράτης ὁ Κῶος, c.460–370 BC.** Hippokrates was a physician, who made outstanding contributions to the field of medicine. Founder of the Hippocratic School of Medicine, he established medicine as a discipline and profession. He is credited with writing the Hippocratic Oath, a code of ethics, still in use today.

**Homer, Ὅμηρος, c. 750 BCE.** Homer is conventionally credited with the composition of the epic poems, the *Iliad* and the *Odyssey*, although today many scholars believe that the poems were composed by the different people. Of the many accounts of Homer's life, the most common is that he was a blind bard from Ionia—blindness being associated with excellence in the poetic craft. Of him not much else is known and less is certain.

**Julian, Flavius Claudius Julianus, c. 331 CE.** Julian was Roman emperor from 361 to 363 CE. He was also a philosopher and author of many works written in Greek. About fifteen have survived. Julian rejected Christianity and promoted Neoplatonic Hellenism. For this the Christian Church named him Julian the Apostate. His work, *The Caesars*, was a satire that describes Roman emperors vying for the title of best emperor.

**Kallimakhos of Kyrene, Libya, (Callimachus of Cyrene) Καλλίμαχος, c. 310–240 BCE.** A poet and scholar, Kallimakhos was also a librarian at the famous library of Alexandria. He compiled the *Pinakes*, a catalogue of all Greek literature. He wrote over 800 works of literature, most of which have been lost. His main works are the *Aitia*, six religious hymns, sixty or so epigrams, satirical iambic poems, and *Hekale*, a narrative poem. He is known for writing short, polished poetry. His style influenced many, including the Roman poets, Catullus, Ovid, and Propertius.

**Lucian of Samostoa, c. 125 CE.** Born on the banks of the upper Euphrates River, Lucian was an Assyrian who wrote in ancient Greek but whose native language was probably Syriac, a dialect of Aramaic. What we know of Lucian comes from his own works. He was a satirist and rhetorician. He ridiculed hypocrisy, pedantry, religion, and superstition. Educated in Ionia he lived in Athens for approximately ten years during which time it is surmised that he wrote many of his works. Of the over eighty writings attributed to him, this textbook offers excerpts from *A True Story*, Ἀληθῆ διηγήματα; *The Lover of Lies*, Φιλοψευδής; and *The Ass*, ὁ ὄνος, though it is not certain whether Lucian is the author of this

last work. In his own day Lucian was very popular. Today his writings continue to exert influence.

**Lykourgos (Lycurgus) of Athens** Λυκούργος ὁ Ἀθηναῖος, c. 390–324 BCE. Lykourgos was one of the ten greatest orators of Athens. Most of his works are lost, though we have one speech in its entirety, *Against Leokrates*, and fragments of others.

**Lysias of Syrakousios**, Λυσίας ὁ Συρακούσιος, c. 445–380 BCE. Lysias was an Attic orator and one of the ten greatest of the Attic orators. He was also a logographer, writing speeches for others. His father, Kephalos, moved to Athens from the city of Syrakousios, Sikilia, at the invitation of the Athenian general, Perikles. A resident alien living in Athens, Lysias was nearly killed in 404 when the thirty tyrants ruled Athens. In 403 Lysias wrote a speech attacking Eratosthenes, one of the Thirty Tyrants.

**Menandros (Menander) of Athens**, Μένανδρος ὁ Ἀθηναῖος, c. 342–290 BCE. Menandros was a comic playwright who wrote 108 comedies. Popular in his own day, Menandros took first prize at the dramatic games of the Lenaia festival eight times. Many fragments and one play, almost complete, the *Dyskolos*, have survived the ravages of time.

**Mimnermos of Kolophon or Smyrna**, Μίμνερμος ἐκ Κολοφῶνος ἢ Σμύρνας, c. 630–600 BCE. A Greek elegiac poet, Mimnermos wrote short polished poetry on a variety of themes including age, death, and love. He influenced Kallimakhos and the Alexandrian poets and Propertius and the later Roman poets. Alexandrian scholars collected his poems into two books. Today only paltry scraps remain. As is the case with most of the ancients, what little we know of Mimnermos comes from what we glean from the small bits of his writings that have survived.

**Parmenides of Elea**, Παρμενίδης ὁ Ἐλεάτης, c. 500 BCE. Parmenides was a pre-Socratic philosopher who reasoned that the earth was a sphere and that sense perception was illusory. Thus the only way to truth was through logic.

**Platon (Plato) of Athens**, Πλάτων ὁ Ἀθηναῖος, c. 428–424 BCE. Platon was a student of Sokrates and a philosopher. Best known for his theory of forms and highly influential in his own day, Plato's works continue to be read and studied.

**Praxilla of Sikyon**, Πράξιλλα Σικυῶν c. 451 BCE. Praxilla was a Greek lyric poet of high renown. Only a few fragments of her work have survived. Antipater of Thessalonike (c. 15 BCE) lists her as one of the nine immortal tongued female poets. Aristophanes parodies her in two of his comedies. The famous sculptor Lysippos (c. 350 BCE) sculpted her in bronze.

**Protagoras of Abdera, Thrace**, Πρωταγόρας, Ἄβδηρα, Θράκη, c. 490–420 BCE. Protagoras was a pre-Socratic philosopher. In his dialogue *Protagoras*, Plato writes that Protagoras invented the professional sophist. Protagoras argued that

it did not matter whether the gods existed—he was an agnostic—that there were two sides to every question, each opposed to the other; that the soul was nothing apart from the senses; that everything is true; that all values were relative; and that man is the “measure of all things, of things that are that they are, and of things that are not that they are not.” For these views it is said that the Athenians expelled him from their city and burnt his works in the market-place (Diogenes Laertius 9. 51–52).

**Pythagoras of Samos, Πύθαγόρας ὁ Σάμιος, c. 570–495 BCE.** Pythagoras was a pre-Socratic philosopher who argued that the soul was immortal and after its death was reborn into another body, either man, animal, or plant, through a process called metempsychosis, **μετεμψύχωσις**. The only end to this cycle was to attain purity of intellect and soul.

**Sappho of Lesbos, Σαπφώ Λέσβου, c. 630–570 BCE.** Born on the island of Lesbos, Sappho is one of the few women’s voices we have from antiquity. Regarded in antiquity as the tenth Muse, Sappho and her poetry are widely praised for their lyrical excellence. Time has taken from us most of what Sappho wrote and left to us even less information about her life. She is said to have had three brothers. She writes personal poetry, much of which reflects the love she has for other women.

**Satyros of Kallatis, Σάτυρος Κάλλατις, c. 150 BCE.** Satyros was a philosopher, historian, and biographer whose subjects included kings, philosophers, poets, orators, and statesmen. Fragments of his biography of Euripides were found on a papyrus scroll at Oxyrhynchus, Egypt in the early 1900s.

**Sokrates (Socrates) of Athens, Σωκράτης ὁ Ἀθηναῖος, c. 469–399 BCE.** Sokrates was an Athenian stonemason and carver and very poor. He was accused of being a sophist and was loved by some and hated by many of the Athenian people. Early in life Sokrates was intrigued by scientific speculation. He soon grew skeptical of it and turned his attention to inquiring into the right conduct of life.

**Sophokles (Sophocles) of Athens, Σοφοκλῆς ὁ Ἀθηναῖος, c. 497–406 BCE.** Sophokles wrote satyr plays and tragedies. He composed over 120 plays and seven have survived, the most famous being *Oidipous Tyrannos* (*Oidipous Rex*) and *Antigone*. He is said to have won twenty-four of the thirty competitions he entered. Of him it is said that he portrayed people as better than they are in reality.

**Thales of Miletos, Θαλῆς ὁ Μιλήσιος, c. 624 BCE.** Thales was a pre-Socratic philosopher who predicted an eclipse of the sun in 585 BCE and argued that the universe’s prime element was water.

**Thrasymakhos of Khalkedon, Θρασύμαχος, Χαλκηδών, c. 459–400 BCE.** Thrasymakhos was a sophist, who taught that justice is the interest of the stronger, i.e., that “might makes right.” He is best known as a character in Plato’s *Republic*.

**Xenophanes of Kolophon, Ξενοφάνης ὁ Κολοφώνιος, c. 570–478 BCE.** Xenophanes was a pre-Socratic philosopher who criticized Hesiod and Homer, arguing that their explanation of divine and human affairs was incorrect. He also criticized the adulation of athletes because wise men were much more important to society than a champion boxer. Finally he asserted that the gods were not anthropomorphic but that there was one god who was moral and motionless, all-knowing and all-powerful.

**Xenophon of Athens, Ξενοφῶν ὁ Ἀθηναῖος, c. 430–354 BCE.** Xenophon was a historian, military leader, and philosopher. A commander of the ten thousand who marched against the Persian king, Artaxerxes II, Xenophon recounts the failed attempt to usurp the Persian throne for Kyros the Younger as well as their successful journey home in his *Anabasis*. Xenophon also wrote the *Kyropaedia*, which focuses on Kyros the Great. Other works include several Socratic dialogues and his history, the *Hellenika*, which picks up where Thoukydides’ history ends.

## Appendix XV: Top 250 Most Common Words

ἀγαθός, ἀγαθή, ἀγαθόν *good, noble*

ἄγω, ἄξω, ἤγαγον, ἤχα, ἤγμαι ἤχθην *do, drive, lead; χάριν ἄγω I give thanks*

ἀδελφός, ἀδελφοῦ ὁ *brother*

ἀδικέω, ἀδικήσω, ἠδίκησα, ἠδίκηκα, ἠδίκημαι, ἠδικήθην *be unjust, do wrong*

αἰεὶ (αἰεῖ) *always*

Ἀθηναῖος, Ἀθηναίᾱ, Ἀθηναῖον *Athenian, of or from Athens*

αἰρέω, αἰρήσω, εἶλον (inf. ἐλεῖν), ἤρηκα, ἤρημαι, ἤρέθην *take, seize, grab, capture; (mid.) choose; ὁ λόγος αἰρεῖ it makes sense, it is reasonable*

ἀκούω, ἀκούσομαι, ἤκουσα, ἀκήκοα, ἤκουσμαι, ἠκούσθην *hear, hear of or about, listen, heed + gen. or acc. of thing and gen. of person; have a reputation; κακῶς ἀκούειν to be spoken ill of*

ἀληθής, ἀληθές *true*

ἀλλά *but, for*

-----, ἀλλήλων *one another, each other*

ἄλλος, ἄλλη, ἄλλο *another, other; ἄλλος ἄλλο λέγει one man says one thing; another says another; τῇ ἄλλῃ elsewhere*

ἅμα (prep.) *at the same time as + dat.; (adv.) at the same time, at once*

ἀμφοτέρως, ἀμφοτέρῳ, ἀμφοτέρων *both*

ἄν (adverb or particle) indicates something hypothetical, non-factual, or with the indicative something repeated over time

ἀνά (prep.) *on, upon, onto + gen. or dat.; up to, throughout + acc.; (adv.) thereon, thereupon, throughout*

ἀνάγκη, ἀνάγκης ἢ *force, necessity, fate*

ἀνὴρ, ἀνδρός ὁ *man, husband*

ἄνθρωπος, ἀνθρώπου ἢ ὁ *human, person*

ἄξιος, ἀξία, ἄξιον *worthy, deserving + gen.*

ἀξιόω, ἀξιόσω, ἠξιόσω, ἠξιόσωκα, ἠξιόσωμαι, ἠξιόσθην *deem worthy, think fit + 'x' in acc. + inf.; expect + 'x' in acc. + inf; deem 'x' in acc. worthy of 'y' in gen.*

ἅπας, ἅπασα, ἅπαν *all, each, every, whole*

ἀπό *from, away from + gen.*

ἀποθνήσκω (θνήσκω), ἀποθανέομαι, ἀπέθανον, τέθνηκα, -----, ----- *die, perish*

ἀπόλλυμι (ὄλλυμι), ἀπολέω, ἀπώλεσα (trans.) or ἀπωλόμην (intrans.), ἀπολώλεκα (trans.) or ἀπόλωλα (intrans.), -----, ----- *kill, lose; (mid. and intrans.) die, cease to exist*

ἄρα (ρά) *and so, therefore, then, in that case*

ἀρετή, ἀρετῆς ἢ *virtue, excellence*

ἀριθμός, ἀριθμοῦ ὁ *number*

ἀρχή, ἀρχῆς ἢ *rule, command; beginning; province*

ἄρχω, ἄρξω, ἤρξα, ἤρξα, ἤρξμαι, ἤρξθην *rule, command; begin + gen.; ἄρχειν ἀπὸ τῶν πατέρων to begin with the fathers*

αὐτός, αὐτή, αὐτό *he, she, it; -self (pred.) -self; (att.) same; (often + dative) τὰ αὐτὰ σοὶ ποιεῶ I do the same as you do; (adv.) αὐτοῦ there*

ἀφικνέομαι, ἀφίξομαι, ἀφικόμην, -----, ἀφῖγμαι, ----- *arrive, reach, come to*

βασιλεύς, βασιλῆος (βασιλέως) ὁ *king, chief*

βίος, βίου ὁ *life*

βούλομαι, βουλήσομαι, -----, -----, βεβούλημαι, ἐβουλήθην *want, prefer; wish, be willing*

**γάρ** (postpositive) *for*

**γε** (enclitic) *indeed, in fact, merely, at least*

**γένος, γένεος (γένους) τό** *race, kind, sort; birth, origin*

**γῆ, γῆς ἡ** *land, earth*

**γίγνομαι (γίνομαι), γενήσομαι, ἐγενόμην, γέγονα, γεγένημαι, ----- (ἐγενήθην,**  
in late authors) *be, be born, happen, become; γεγονός εὖ be well-born, be of noble-birth*

**γιγνώσκω, γνώσομαι, ἔγνω, ἔγνωκα, ἔγνωσμαι, ἐγνώσθην** *know, recognize; decide + inf.*

**γράφω, γράψω, ἔγραψα, γέγραφα, γέγραμμαι, ἐγράφη** *write*

**γυνή, γυναικός ἡ** *woman, wife*

**δέ** (post-positive; sometimes indicates change of subject; often answers **μέν**)  
(conj.) *and, but; (adv.) on the other hand*

**δεῖ, δεήσει, ἐδέησε(ν), δεδέηκε(ν), -----, -----** *it is necessary + inf.; + subj. in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come, δεῖ τῶν στρατιωτῶν ἐλθεῖν or δεῖ τοῖς στρατιώταις ἐλθεῖν or δεῖ τοὺς στρατιώτας ἐλθεῖν it is necessary for the soldiers to come; + gen. there is a need of, δεῖ τινος there is a need of something; + gen. + inf δεῖ στρατηγοῦ εὐρεθῆναι there is a need of a general to be found; + gen. and dat. δεῖ μοί τινος there is a need to me of something*

**δείκνυμι, δείξω (δέξω), ἔδειξα (ἔδεξα), δέδειχα, δέδειγμαι, ἐδείχθην** *show, display*

**δεινός, δεινή, δεινόν** *awesome, fearsome, terrible; δεινός λέγειν clever at speaking*

**δέω, δεήσω, ἐδέησα, δεδέηκα, δεδέημαι, ἐδεήθην** *want, lack, miss, stand in need of, want + gen.; long or wish for + gen.; ask for 'x' in gen. or acc. from 'y' in gen., τοῦτο (or τούτου) ὑμῶν δέομαι I ask you for this*

**δή** *indeed, in fact, certainly*

**δῆμος, δήμου ὁ** *people*

**διά** *through, throughout + gen.; by + gen.; on account of + acc.*

**δίδωμι, δώσω, ἔδωκα, δέδωκα, δέδομαι, ἐδόθην** *give; allow 'x' in dat. or acc. + inf., ἐμέ (ἐμοί) εὐτυχέειν δίδως you allow me to prosper*

**δίκαιος, δικαῖα, δίκαιον** *just*

**δίκη, δίκης ἡ** *custom, usage; judgment; order, right; penalty, sentence; lawsuit*

δοκέω, δόξω, ἔδοξα, -----, δέδογμαi, εἰδόχθην *seem, think; seem best, think best*  
+ inf.; δοκεῖ μόρσιμον τῇ πόλει ἀλίσκεσθαι *it seems fated for the city to be taken*; δοκεῖ ἐμοί and δοκεῖν ἐμοί *it seems to me*

δόξα, δόξης ἢ *expectation, notion, opinion; reputation*

δύναμαι, δυνήσομαι, -----, -----, δεδύνημαι, ἐδυνήθην *be able, be strong enough*  
+ inf.; *be worth*

δύναμις, δυνάμιος (δυνάμηος, δυνάμεως) ἢ *might, strength, power; force, army*

δύο *two*

ἐάν *if*

ἐαυτοῦ, ἐαυτῆς, ἐαυτοῦ *himself, herself, itself*

ἐγώ, ἐμοῦ or μου *I, me, mine*

ἐθέλω (θέλω), ἐθελήσω (θελήσω), ἠθέλησα, ἠθέληκα, -----, ----- *wish, be willing*

εἰ (proclitic) *if*

εἰμί, ἔσομαι, -----, -----, -----, ----- *be, be possible*

εἶμι *come, go*

εἷς, μία, ἓν; ἐνός, μιᾶς, ἐνός *one*

εἰς or ἐς (proclitic) *to, into, against* + acc.

ἐκ (proclitic) *from, out of, by* + gen.

ἕκαστος, ἐκάστη, ἕκαστον *each*

ἐκάτερος, ἐκατέρᾳ, ἐκάτερον *each*

ἐκεῖνος, ἐκεῖνη, ἐκεῖνο (κεῖνος, κείνη, κείνο) *that, those; he, she, it, they*

ἐλαύνω, ἐλάω, ἤλασα, ἐλήλακα, ἐλήλαμαι, ἤλαθην or ἤλάσθην *drive, march*

Ἕλληγ, Ἕλληγος ἢ ὁ *Greek*

ἐμός, ἐμή, ἐμόν *my*

ἐν (proclitic) *in, on, at, among* + dat.

ἐναντίος, ἐναντίᾳ, ἐναντίον *opposite* + gen. or dat.

ἔνεκα (εἶνεκα) *on account of, for the sake of* + gen.

ἐπεὶ *after, when, since*

ἔπειτα *thereupon, thereafter, then*

ἐπί *on, upon* + gen.; *in the time of* + gen.; *towards* + gen.; *on, at, next to* + dat.; *on, to, against, for* + acc.; ἐφ' ᾧ *on condition that*

ἔργον, ἔργου τό *deed, task, work; building; ἔργον in truth, in deed*

ἔρομαι (εἶρομαι), ἐρήσομαι (εἰρήσομαι), ἠρόμην, ----, ----, ---- *ask, ask 'x' in acc. about 'y' in acc.*

ἔρχομαι, ἐλεύσομαι, ἦλθον (ἐλθεῖν), ἐλήλυθα, -----, ----- *come, go*

ἕτερος, ἑτέρᾱ, ἕτερον *other, another*

ἔτι *yet, still*

ἔτος, ἔτεος (ἔτους) τό *year*

εὖ *well*

εὐθύς, εὐθειᾶ, εὐθύ *straight, direct*

εὐρίσκω, εὐρήσω, ηὔρον, ηὔρηκα, ηὔρημαι, ηὔρέθην *find out, discover*

ἔχω (imp. εἶχον), ἔξω or σχήσω, ἔσχον, ἔσχηκα, -ἔσχημαι, ----- *have, hold; (+ adv) be, καλῶς ἔχειν be well; ὥδε ἔχει it is like so; be able + inf. (often impersonal); hinder, prevent, ἔχω αὐτὸν ταῦτα μὴ ποιεῖν I keep him from doing these things; (mid.) cleave, cling to + gen.; (mid.) be near or border + gen.; ἐχόμενον ἔστι there belongs + gen.*

ζάω (ζῆς, ζῆ), ζήσω, ἔζησα, ἔζηκα, -----, ----- *live, breathe, be full of life*

Ζεὺς, Διός ὁ *Zeus*

ἢ *or, than*

ἠγέομαι, ἠγήσομαι, ἠγησάμην, -----, ἠγημαι, ἠγήθην *lead, believe; lead, command + dat.; lead 'x' in gen. for 'y' in dat., ἠγεῖται ἡμῖν χοροῦ she leads our dance; rule, have dominion + gen.*

ἤδη *already, by this time, now*

ἦκω, ἦξω, -----, -----, -----, ----- *have come, be present*

ἡμέρᾱ, ἡμέρᾱς ἡ *day*

θάλασσα (θάλαττα), θαλάσσης ἡ *sea*

θεός, θεοῦ ἡ ὁ *god, goddess, deity*

ἴδιος, ἰδιά, ἴδιον *one's own; one's self; ἰδίῃ personally, privately, for one's own self*

ἱερός, ἱερά, ἱερόν *holy; (n. in sg.) temple; (n. in pl.) sacrifices*

ἵημι, -ἦσω, -ἦκα, -εἶκα, -εἶμαι, -εἶθην *release, hurl, send; (mid.) hasten*

ἵνα *in order that, so that, where*

ἵππεύς, ἵππηος (ἵππέως) ὁ *knight, cavalryman; horseman, rider*

ἵππος, ἵππου ἢ ὁ *horse; (fem.) cavalry*

ἴσος, ἴση, ἴσον *equal, as many as; similar to + dat.*

ἴστημι, στήσω, ἔστησα (trans.) or ἔστην (intrans.), ἔστηκα (intrans.), ἔσταμαι, ἐστάθην *stand; make stand, place*

καθίστημι (ἴστημι, στήσω, ἔστησα (trans.) or ἔστην (intrans.), ἔστηκα (intrans.), ἔσταμαι, ἐστάθην) (trans.) *appoint, establish, put into a state; (intrans.) be established, be appointed, enter into a state*

καί (conj.) *and; (adv.) even, also, merely, indeed; (after ὁμοίως, ἴσος, ὁ αὐτός) as*

καιρός, καιροῦ ὁ *right moment, critical time, opportunity*

κακός, κακή, κακόν *bad, evil, cowardly*

καλέω, καλέω, ἐκάλεσα, κέκληκα, κέκλημαι, ἐκλήθην *call*

καλός, καλή, καλόν *beautiful, noble, good*

κατά (prep.) *down from + gen.; down toward + gen.; under + gen.; against + gen.; during + acc.; throughout + acc.; by, according to + acc.; καθ' ἃ according, just as; (adv.) as, just as*

κεῖμαι, κείσομαι, -----, -----, -----, ----- *lie*

κελεύω, κελεύσω, ἔκελευσα, κεκέλευκα, κεκέλευσμαι, ἐκελεύσθην *bid, order, command; ask; urge, encourage; order 'x' in dat. or in acc. + inf.; give the order to, κελεύει σώζειν he gives the order to save*

κοινός, κοινή, κοινόν *shared, common; ἐκ τοῦ κοινοῦ shared in common; (n.) τὸ κοινόν the state*

κρατέω, κρατήσω, ἐκράτησα, -----, -----, ἐκρατήθην *be strong, powerful, rule + gen.*

λαμβάνω, λήψομαι, ἔλαβον, εἴληφα, εἴλημαι, ἐλήφθην *take, receive; capture*

λέγω, ἐρέω or λέξω, εἶπον or ἔλεξα, εἶρηκα, εἶρημαι or λέλεγμαι, ἐλέχθην or ἐρρήθην *say, tell, speak; (personal) νόσον λέγεται ἔχειν ὁ Καμβύσης Kambyses is said to have an illness; (impers.) νόσον λέγεται ἔχειν Καμβύσην it is said that Kambyses has an illness*

λόγος, λόγου ὁ *word, speech, story; reason, account; value, esteem, talk, conversation; τῷ λόγῳ for the sake of argument, in word, i.e., falsely; ἐν λόγῳ in the rank of; κατὰ λόγον according to the value or esteem*

λοιπός, λοιπή, λοιπόν *left, remaining*

μάλιστα *especially, most; (with numbers) about*

μᾶλλον *more, rather*

**μανθάνω, μαθήσομαι, ἔμαθον, μεμάθηκα, -----, -----** *learn; learn to, learn how to + inf.; understand*

**μάχη, μάχης ἢ** *battle*

**μέγας, μεγάλη, μέγα** *big, great*

**μέλλω, μελλήσω, ἐμέλλησα, -----, -----, -----** *be about to, be going to; be likely to + inf. (fut. inf. in Attic)*

**μέν** (post-positive; often looks forward to **δέ** to create contrast or parallelism) *on the one hand; ὁ μὲν . . . ὁ δέ the one . . . the other; οἱ μὲν . . . οἱ δέ some . . . others*

**μέντοι** *indeed, to be sure, however*

**μέρος, μέροςος (μέρους) τό** *share, portion, part; limb; one's turn*

**μέσος, μέση, μέσον** *middle, middle of + gen.; ἐς μέσον in common, altogether*

**μετά** *with + gen; after + acc.; (adv.) after, next*

**μέχρι** *up to, until + gen.; μέχρι τούτου meanwhile*

**μή** (mostly found in hypothetical contexts) *no, not, lest*

**μηδέ** (mostly found in hypothetical contexts) *and . . . not*

**μηδείς, μηδεμία, μηδέν; μηδένος, μηδεμιᾶς, μηδένος** (mostly found in hypothetical contexts) *no one, nothing*

**μήν, μηνός ὁ** *month; (adv.) truly, surely*

**μήτε** (mostly found in hypothetical contexts) *neither, μήτε . . . μήτε neither . . . nor*

**μήτηρ, μητέρος (μητρός) ἢ** *mother*

**μικρός, μικρά, μικρόν** *small, little, short*

**μόνος, μόνη, μόνον** *only, sole, alone, solitary; one*

**νηῦς (ναῦς), νεός (νεώς) ἢ** *ship*

**νέος, νέᾱ, νέον** *new, fresh, young; strange, unexpected*

**νομίζω, νομιέω, ἐνόμισα, νενόμικα, νενόμισμαι, ἐνομίσθην** *believe, think, have the custom of, hold as custom*

**νόμος, νόμου ὁ** *law, custom*

**νῦν** *now*

**ὁ, ἡ, τό** (proclitic, **ὁ, ἡ, οἱ, αἱ**) *the; my, your, his, her; our, your, their; (used with abstract nouns, with names of famous or important people, and to generalize), οἱ ἄνθρωποι, people*

**ὄδε, ἦδε, τόδε** *he, she, it; this, these; the following; τῆδε* *here, thus, in the following way*

**οἶδα** (inf. **εἰδέναι**), **εἴσομαι**, -----, -----, -----, ----- *know, think; know how to + inf.*

**οἴομαι** or **οἶμαι**, **οἰήσομαι**, **ὠσάμην**, -----, -----, **ὠήθην** *think, suppose, believe*

**οἷος, οἷᾶ, οἷον** *such, such a kind; οἷός τέ ειμι* *I am able, I am of such a kind to + inf.; οἷον or **οἷα** *how, like, as, because**

**ὀλίγος, ὀλίγη, ὀλίγον** *few, little, small*

**ὅλος, ὅλη, ὅλον** *whole, entire*

**ὅμοιος, ὁμοιᾶ, ὁμοιον** *like, resembling + dat.*

**ὁμολογέω, ὁμολογήσω, ὠμολόγησα, ὠμολόγηκα, ὠμολόγημαι, ὠμολογήθην** *speak together; agree; admit*

**ὄνομα, ὀνόματος τό** *name*

**ὅπως** *so that, in order that; how; whenever*

**ὁράω** (imp. **έώραον**), **ὄψομαι, εἶδον** (inf. **ιδεῖν**), **έόρακα** or **έώρακα, έώραμαι** or **ώμμαι, ώφθην** *see*

**ὀρθός, ὀρθή, ὀρθόν** *straight, correct, proper*

**ὅς, ἦ, ὅ** *who, whose, whom; which, that; ἣ* *by which way, just as; ἐν ᾧ* *while; ἐς ὅ* *until*

**ὅσος, ὅση, ὅσον** *so many, as many as; ὅσω* *in so far as; to the degree that; ὅσον* *as far as; ἐπ' ὅσον* *how far, to how great an extent*

**ὅστις, ἥτις, ὅ τι** *whoever, whatever*

**ὅταν** (**ὅτε + ἄν**) *whenever*

**ὅτε** *when*

**ὅτι** *that, because*

**οὐ, οὐκ, οὐχ** (proclitic; mostly found in factual contexts; use **οὐκ** if the word that comes after starts with a smooth breathing; use **οὐχ** if the word that comes after starts with a rough breathing; if the word starts with a consonant, use **οὐ**) *no, not*

**οὐδέ** (mostly found in factual contexts) *and not, but not, not even*

**οὐδεῖς, οὐδεμία, οὐδέν; οὐδένοσ, οὐδεμιᾶς, οὐδένοσ** (mostly found in factual contexts) *no one, nothing*

**οὖν** *then, therefore; really, certainly*

οὔτε (mostly found in factual contexts) *and not; neither; οὔτε . . . οὔτε neither . . . nor*

οὔτος, αὐτή, τοῦτο *he, she, it; this, these; ταύτη here, there, where, in this way*

οὔτως (οὔτω) *in this way, such, so*

πάθος, πάθεος (πάθους) τό *suffering; experience; passion; emotion*

παῖς, παιδός ἢ ὁ *child*

πάλιν *back*

πάνυ *perfectly, verily, by all means*

παρά *from + gen.; beside + dat.; to, toward + acc.; contrary to + acc.*

πάρειμι *be near, be present; (imper.) be possible*

πάρειμι *go in, enter; pass by*

παρέχω (ἔχω, ἔξω or σχήσω, ἔσχον, ἔσχηκα, -ἔσχημαι, -----) *furnish, hand over; supply; cause; allow, grant; be allowed, παρέχει it is allowed*

πᾶς, πᾶσα, πᾶν *all, each, every, whole*

πάσχω, πείσομαι, ἔπαθον, πέπονθα, -----, ----- *suffer, have done to one*

πατήρ, πατρός ὁ *father*

πείθω, πείσω, ἔπεισα, πέπεικα, πέπειμαι, ἐπίσθην *persuade; (mid. or pass.) listen to, obey + dat. or gen.*

πέμπω, πέμψω, ἔπεμψα, πέπομφα, πέπεμμαι, ἐπέμφθην *send*

περί *about, concerning + gen.; around, concerning + dat.; around, concerning + acc.*

πλεῖστος, πλείστη, πλείστον *most, greatest, largest*

πλήθος, πλήθεος (πλήθους) τό *great number, multitude; sum*

ποιέω, ποιήσω, ἐποίησα, πεποίηκα, πεποίημαι, ἐποιήθην *do, make, cause; (mid.) consider, περι πολλοῦ ποιεῖσθαι to consider important; ἐν ἑλαφρῷ ποιεῖν to make light of; κακὰ ποιεῖν αὐτόν to do harm to him; οὐδένα λόγον ποιεῖν to consider 'x' in gen. of no account; make a poem, compose*

πολέμιος, πολεμίᾳ, πολέμιον *hostile*

πόλεμος, πολέμου ὁ *war*

πόλις, πόλιος (πόληος, πόλεως) ἢ *city*

πολύς, πολλή, πολύ *much, many*

ποταμός, ποταμοῦ ὁ *river*

**ποτε** (enclitic) *at some time, once, ever*

**πρᾶγμα, πράγματος τό** *matter, thing, affair; problem*

**πράττω (πράσσω, πρήσσω), πράξω, ἔρπαξα, πέπρᾶχα or πέπρᾶγα, πέπρᾶγμαι, ἐπράχθην** *do, make, fare; pass through; exact payment of 'x' in acc. from 'y' in acc.; πολλὰ πράττειν to be a busybody, to make trouble; κακῶς πράττειν to fare badly, fail, suffer;*

**πρὶν** (conj.) *before, πρὶν (ἢ) αὐτοὺς πέμψαι ταῦτα before they sent these things*  
**πρό** (prep.) *before, in front of + gen; on behalf of + gen.*

**πρός** (prep.) *facing + gen.; from + gen.; in the eyes of + gen.; by + gen.; at, near + dat.; in addition + dat.; towards + acc.; against + acc.; in regard to + acc.; (adv.) additionally, in addition*

**πρότερος, προτέρᾳ, πρότερον** *prior, before, sooner*

**πρῶτος, πρώτη, πρῶτον** *first, for the present, just now*

**πῶς** *how*

**σκοπέω, σκοπήσω, ἐσκόπησα, -----, ἐσκόπημαι or ἔσκεμμαι, -----** *look at; examine; consider, contemplate*

**σός, σή, σόν** *your*

**στρατηγός, στρατηγοῦ ὁ** *general*

**σύ, σοῦ or σου** *you, you, yours*

**συμβαίνω (βαίνω, βήσομαι, ἔβην, βέβηκα, βέβαμαι, ἐβάθην)** *stand with feet together; come together; come to an agreement, come to terms; meet + dat.; (impers.) come to pass, happen*

**σύν (ξύν)** *with, with help of + dat.*

**σφεῖς, σφέα; σφέων (σφῶν), σφέων (σφῶν)** *they, them, theirs*

**σῶμα, σώματος τό** *body*

**ταχύς, ταχεῖα, ταχύ** *swift*

**τε** (enclitic and postpositive) *and; τε . . . τε both . . . and*

**τεῖχος, τείχεος (τείχους) τό** *wall; (pl.) stronghold*

**τέλος, τέλεος (τέλους) τό** *end, boundary; power; office; (acc.) finally*

**τίθημι, θήσω, ἔθηκα, τέθηκα, τέθειμαι, ἐτέθην** *put, place; make, cause*

**τις, τι** (pronoun) *anyone, anything; someone, something; (adjective) some, any, a, a certain*

**τίς, τί** (adjective or pronoun) *who, what, which, why*

τοίνυν *then, therefore*

τοιούτος, τοιαύτη, τοιοῦτο *of such a kind or sort*

τόπος, τόπου ὁ *place, spot*

τοσοῦτος, τοσαύτη, τοσοῦτο *so much, so many*

τότε *at that time, then*

τρεις, οἱ, αἱ; τρία τά *three*

τρόπος, τρόπου ὁ *way, manner, turn; (pl.) character*

τυγχάνω, τεύξομαι, ἔτυχον, τετύχηκα, -----, ----- *happen + suppl. participle, τυγχάνει βαλών he happens to strike; meet + gen.; obtain + gen.; hit the mark, strike + gen.; succeed*

υἱός, υιοῦ ὁ *son, child*

ὑπάρχω (ἄρχω, ἄρξω, ἦρξα, ἦρχα, ἦργμαι, ἦρχθην) *be; be sufficient; begin + gen.; (impers.) be allowed, be possible*

ὑπέρ *above, over + gen.; on behalf of + gen.; over, above, beyond + acc.*

ὑπό *by + gen.; under + gen., dat., or acc.; subject to + dat.; during + acc.*

ὔστερος, ὔστέρᾱ, ὔστερον *after, later*

φαίνω, φανέω, ἔφηνα, πέφαγκα or πέφηνα, πέφασμαι, ἐφάνθην or ἐφάνην *show, reveal; (pass.) come to light, appear*

φέρω, οἴσω, ἦνεγκα or ἦνεγκον, ἐνήνοχα, ἐνήνεγμαι, ἠνέχθην *bring, bear, carry; endure; (mid.) win; τὸ δίκαιον φέρει as justice brings about, as is just*

φεύγω, φεύξομαι, ἔφυγον, πέφευγα, -----, ----- *flee; be banished; be in exile; be a defendant*

φημί, φήσω, ἔφησα, -----, -----, ----- *say, affirm, assert*

φίλος, φίλη, φίλον *friendly, kind, well-disposed + dat.; (n.) friend*

φύσις, φύσιος (φύσηος, φύσεως) ἡ *nature*

χείρ, χειρός ἡ (dat pl. χερσίν) *hand; force, army*

χράομαι, χρήσομαι, ἐχρησάμην, -----, κέχρημαι, ἐχρήσθην *use, employ, experience + dat.*

χρή (inf. χρῆναι < χρή + εἶναι; imp. ἐχρῆν or χρῆν < χρη + ἦν; fut. χρήσει), χρῆσται (χρή + ἔσται) *it is necessary + inf.*

χρῆμα, χρήματος τό *thing; (pl.) goods, money, property*

χρόνος, χρόνου ὁ *time*

**χώρᾱ, χώρᾱς ἢ** *land, country*

**ψυχῆ, ψυχῆς ἢ** *life, soul, spirit*

**ὦ** (precedes a noun, marks for the vocative case, often not translated) *oh*

**ὥς** (proclitic) (conj.) *as, how, when*; (conj. + indicative) *since, because*; (conj. + optative or subjunctive) *in order that*; (conj. + indirect statement) *that*; (adv.) *so, thus*; (adv. + superlative) *as “x” as possible*; (adv. + numbers) *about, nearly*

**ὥσπερ** *as, as if*

**ὥστε** *and so, such that, with the result that*



# Answer Key

---

## Module 3 Answers to Practice Accenting Verbs of Three Syllables or More

1. δίδωμι, ἐδίδου, διδόμεθα, ἐδίδουν, δίδομεν, ἐδιδόμην, δίδοται, δίδοσαι
2. διδοίης, ἐδόμην, διδόᾱσιν, δίδοτε, ἐδίδους, ἐδίδοσο, δίδοσθαι, δίδονται
3. διδοίην, διδόμεθα, δίδοσθε, διδοίμεν, διδοίμην, διδότη
4. τίθημι, ἐτίθην, ἐτίθεις, τίθησιν, τίθεμεν, ἐτίθει, τίθεσαι, τίθεται
5. τιθέμεθα, ἐτιθέμην, τίθεσθε, τίθετε, τιθέᾱσιν, ἐθέμην, τίθενται, τίθεσθαι
6. πράττετε, ἔπραξα, ἐπράχθην, ἔπραττον, ἐπράχθητε, πέπραχα, πράττεται, πράττεσθαι
7. γενησόμεθα, ἐγενόμην, ἐγίγνου, γέγονα, γεγένησθε, γίγνεται, γίγνεσθαι
8. ποιέει, ποιήσειν, ἐποίησα, ἐποίηον, ἐποιέου, ἐποιήθην, ποιέεται, ποιέονται
9. δοκέεις, ἐδόκεες, δοκέειν, ἔδοξε, ἐδόχθη, ἐδοκεόμην, δοκέεσθαι, δοκέεται
10. ὁράω, ὀψόμεθα, ὀράειν, ὀψεσθε, εἰδόμην, ἐώρακα, ὀράεται, ὀράονται

## Module 4 Answers to Practice Identifying Adverbs

Adverbs are bolded and what each modifies is underlined.

“Open your eyes, Clevinger. It does **not** make a damned bit of difference who wins the war to someone who’s dead.”

Clevinger sat for a moment as though he’d been slapped. “Congratulations!” he exclaimed **bitterly**, the thinnest milk-white line enclosing his lips **tightly** in a bloodless, squeezing grind. “I can

**not think** of another attitude that could be depended upon to give greater comfort to the enemy.”

“The enemy,” retorted Yossarian with weighted precision, “is anybody who’s going to get you killed, no matter which side he’s on, and that includes Colonel Cathcart. And **do not** you forget that, because the **longer** you remember it, the **longer** you might live.”

## Module 4 Answers to Practice Translating Adverbs

“Every time another White Halfoat was born,” he continued, “the stock market turned bullish. **Soon** whole drilling crews were following us around with all their equipment **just** to get the jump on each other. Companies began to merge **just** so they could cut down on the number of people they had to assign to us. But the crowd in back of us kept growing. We never got a good night’s sleep. When we stopped, they stopped. When we moved, they moved, chuckwagons, bulldozers, derricks, generators. We were a walking business boom, and we began to receive invitations from some of the best hotels **just** for the amount of business we would drag into town with us. Some of those invitations were **mighty** generous, but we **couldn’t** accept any because we were Indians and all the best hotels that were inviting us **wouldn’t** accept Indians **as** guests. Racial prejudice is a terrible thing, Yossarian. It **really** is.

“**Then**, Yossarian, it **finally** happened—the beginning of the end. They began to follow us around from in front. They would try to guess where we were going to stop next and would begin drilling before we even got there, so we **couldn’t** stop. As soon as we’d begin to unroll our blankets, they would kick us off. They had confidence in us. They **wouldn’t even** wait to strike oil before they kicked us off. We were **so** tired we almost **didn’t** care the day our time ran out. One morning we found ourselves **completely** surrounded by oilmen waiting for us to come their way so they could kick us off. Everywhere you looked there was an oilman on a ridge, waiting there **like** Indians getting ready to attack. It was the end. We **couldn’t** stay where we were because we had **just** been kicked off. And there was no place left for us to go. Only the Army saved me. Luckily, the war broke out just in the nick of time, and a draft board picked me right up out of the middle and put me down safely in Lowery Field, Colorado. I was the only survivor.”

## Module 5 Answers to Practice Identifying Conjunctions

Coordinating conjunctions are underlined and subordinating conjunctions are in bold.

Each morning **when** they came around, three brisk and serious men with efficient mouths and inefficient eyes, they were accompanied by brisk and serious Nurse Duckett, one of the ward nurses who didn't like Yossarian. They read the chart at the foot of the bed and asked impatiently about the pain. They seemed irritated **when** he told them it was exactly the same.

Nurse Duckett made a note to give Yossarian another pill, and the four of them moved along to the next bed. None of the nurses liked Yossarian. Actually, **although** the pain in his liver had gone away, Yossarian didn't say anything and the doctors never suspected.

## Module 5 Answers to Practice with Conjunctions

I **once** went to Thessaly. I had some family business there with a man from that region. My horse carried me **and** my possessions **and** one slave attended me. I was travelling the dirt road **when** along came some travellers headed for Hypata, a city of Thessaly **and** their hometown. We shared bread **as** we approached the end of our journey and the city. I asked them **if** they knew about a man living in Hypata. His name was Hipparkhos **and** I carried for him a letter from home, requesting a stay at his house. They replied **that** they knew Hipparkhos, **where** in the city he lived, **that** he had sufficient silver, and **that** he kept only one slave and a wife, **since** money was his true love.

**As** we neared the city, we saw an orchard **and** on the grounds a small but tolerable cottage **where** Hipparkhos lived. Bidding me farewell my companions left. I approached the door and knocked. After a long wait a woman answered, stepping outside.

## Module 5 Answers to Practice Accenting Verbs of Two Syllables or More

1. λαμβάνει, λήψει, έλαβε, έλάμβανε, έλήφθη, λήψεσθε, λαμβάνεται, λαμβάνεσθαι

2. βούλει, βούλη, βουλησόμεθα, ἐβούλου, ἐβούλετο, ἐβουλήθησαν, βούλεται, βούλονται
3. ἔρχεσθε, ἐλεύσει, ἦλθον, ἦλθε, ἦλθομεν, ἦλθες, ἔρχονται, ἔρχεσθαι
4. καλέω, ἐκάλεον, καλέειν, ἐκάλεσα, κέκληκα, ἐκλήθη, καλέεται, καλέονται
5. πράττον, ἔπραττον, πράττε, πράξεις, πράξω, πράξει, πράττεται, πράττεσθαι
6. ἄρχεις, ἦρχον, ἦρχες, ἦρχου, ἦρξε, ἦρχθη, ἄρχεται, ἄρχονται
7. ἀκούει, ἀκούσει, ἤκουσα, ἀκούειν, ἀκούομεθα, ἀκούομεν, ἀκούεται, ἀκούονται
8. φέρεις, φέρει, φέρον, οἶσον, φέρε, οἶσει, οἶσεται, οἶσεσθαι
9. ἄγομεν, ἄγειν, ἦγε, ἦγου, ἦχθη, ἄξει, ἄγεται, ἄζονται
10. φαίνεις, φαῖνον, ἔφαινον, φανέειν, ἐφάνθη, φαῖνε, φαίνεται, φανέεσθαι

## Module 6 Answers to Practice Writing in Greek

1. ἄνθρωπος ἄγει ἵππον.
2. νόμος πείθει ἄνθρωπον.
3. θεὸς τῷδε χρήματα δίδωσι.
4. ὄδε τῆδε χρήματα δίδωσι.
5. γυνὴ ὁράει ἵππον.
6. ἄνθρωπος ποιέει τῷδε θεόν.
7. ἵππος φέρει τήνδε.
8. θεὸς τῆδε φίλον δίδωσι.
9. ἄνθρωπος ἵππον καλέει.
10. χρόνος νόμον γράφει.

## Module 7 Answers to Practice Parsing in English

1. My (adjective, learned soon) owner (nominative, subject) discovered (verb) a profit (accusative, direct object) of (preposition not present in Greek) many (adjective, learned soon) drachmae (genitive of dependence).
2. She (nominative, subject) spoke (verb) to (preposition not present in Greek) my (adjective, learned soon) owner (dative, indirect object) and (conjunction) promised (verb) payment (accusative, direct object) of

- (preposition not present in Greek) silver (genitive of dependence) to (preposition not present in Greek) him (dative, indirect object).
3. She (nominative, subject) lit (verb) a lamp (accusative, direct object) with (preposition not present in Greek) fire (dative of instrument) and (conjunction) it (nominative, subject) burned (verb) for (preposition not present in Greek) three hours (accusative, duration of time).
  4. She (nominative, subject) pours (verb) fragrant (adjective, learned soon) oil (accusative, direct object) from a bottle (ἐκ + **bottle** in the genitive) of (preposition not present in Greek) alabaster (genitive of dependence) and (conjunction) rubs (verb) her (adjective, learned soon) arm (accusative, direct object) with (preposition not present in Greek) it (dative of instrument).
  5. On the day (ἐν + **day** in the dative) of (preposition not present in Greek) the spectacle (genitive of dependence) we (nominative, subject) bring (verb) him (accusative, direct object) and (conjunction) one (accusative, direct object) of (preposition not present in Greek) the women (partitive genitive) to the theater (εἰς + **theater** in the accusative).
  6. The bed (nominative, subject) was (verb) large (predicate adjective) and adorned (predicate adjective) with (preposition not present in Greek) gold (dative of instrument).
  7. They (nominative, subject) placed (verb) me (accusative, direct object) in the middle (ἐν + **middle** in the dative) of (preposition not present in Greek) the theater (genitive of dependence) and (conjunction) everyone (nominative, subject) shouted (verb) and (conjunction) clapped (verb).
  8. I (nominative, subject) went (verb) to Thessaly (εἰς + **Thessaly** in the accusative) because (conjunction) there was (verb) to (preposition not present in Greek) me (dative of possession) a personal (adjective, learned soon) matter (nominative, subject) there (adverb).
  9. I (nominative, subject) carried (verb) to Thessaly (εἰς + **Thessaly** in the accusative) a letter (accusative, direct object) from my father (παρά + **father** in the genitive) for (preposition not present in Greek) Hipparkhos (dative, indirect object). He (nominative, subject) lived (verb) there (adverb) and (conjunction) was (verb) very (adverb) miserly (adjective, learned soon).
  10. Loukios (vocative, direct address), my (adjective, learned soon) home (nominative, subject) is (verb) small (nominative, predicate adjective) but (conjunction) generous (nominative, predicate adjective). Treat (verb) it (accusative, direct object) kindly (adverb).

## Module 7 Answers to Create a Linked Story, Presidents 1–12

**Washington, Adams, Jefferson, Madison, Monroe, Adams, Jackson, Van Buren, Harrison, Tyler, Polk, Taylor**

**You** are standing at your sink washing a tin. Out of the tin grows a big adam's apple. You grab the apple out of the tin and hand it to a chef and her son. They take the apple and use it to make medicine. You take the medicine from them and give it to Marilyn Monroe who stands there watching. Marilyn takes the medicine and she too grows a huge adam's apple. Michael Jackson is moon walking as he watches horrified by the huge adam's apple growing from Marilyn Monroe's neck. Michael Jackson runs screaming from the room and gets into a van filled with cases of beer. A hairy son drives away with the beer and Michael Jackson. The hairy son is not a good driver. He runs into a tiler who is putting tiles decorated with polka dots onto the wall of a building. A tailor watches the tiler work and takes the polka dots from the tiles so that he can use them for a dress he is making for Marilyn Monroe.

## Module 8 Answers to Practice Picking out Prepositions

Circumambulate the city **of** a dreamy Sabbath afternoon. Go **from** Corlears Hook **to** Coenties Slip, and **from** thence, **by** Whitehall, northward. What do you see?—Posted like silent sentinels all **around** the town, stand thousands **upon** thousands **of** mortal men fixed **in** ocean reveries. Some leaning **against** the spiles; some seated **upon** the pier-heads; some looking **over** the bulwarks **of** ships **from** China; some high aloft **in** the rigging, as if striving to get a still better seaward peep. But these are all landsmen; **of** week days pent up **in** lath and plaster—tied **to** counters, nailed **to** benches, clinched **to** desks. How then is this? Are the green fields gone? What do they here?

## Module 8 Answers to Practice Identifying Prepositions

Μασσαγέται δὲ ἐσθῆτά τε ὁμοίην τῇ Σκυθικῇ φορέουσι καὶ δίαιταν ἔχουσι, ἵπποταί δὲ εἰσὶ καὶ ἄνιπποι—ἀμφοτέρων γὰρ μετέχουσι—καὶ τοξόται τε καὶ αἰχμοφόροι, σαγάρεις νομίζοντες ἔχειν. χρυσῶ

δὲ καὶ χαλκῶ τὰ πάντα χρέωνται· ὅσα μὲν γὰρ ἐς αἰχμᾶς καὶ ἄρδεις καὶ σαγάρεις, χαλκῶ τὰ πάντα χρέωνται, ὅσα δὲ **περὶ** κεφαλὴν καὶ ζωστήρας καὶ μασχαλιστήρας, χρυσῶ κοσμέονται. [2] ὡς δ' αὐτως τῶν ἵππων τὰ μὲν **περὶ** τὰ στέρνα χαλκέους θώρηκας περιβάλλουσι, τὰ δὲ **περὶ** τοὺς χαλινούς καὶ στόμια καὶ φάλαρα χρυσῶ. σιδήρῳ δὲ οὐδ' ἀργύρῳ χρέωνται οὐδέν· οὐδὲ γὰρ οὐδέ σφι ἐστὶ ἐν τῇ χωρῇ, ὃ δὲ χρυσὸς καὶ ὁ χαλκὸς ἄπλετος.

## Module 8 Answers to Practice Choosing the Preposition

**Concerning** customs all people think this way and it is possible to prove it is so by many examples and also **in** the following way. **During** his rule Dareios called some Greeks who were present and asked them **at** what price they would be willing to eat their dead fathers. They replied that they would do this **at** no price. **After** this Dareios called the Kallatians from India who eat their dead and while the Greeks watched and understood what was said **through** an interpreter, asked **at** what price they would agree to burn with fire their dead fathers. They yelled loudly and bid him to watch his tongue. So it is with customs and I think Pindar's poem correctly says that custom is the king of everything.

περὶ τοὺς νόμους	<i>concerning customs</i>
ἐν δὲ δὴ καὶ τῷδε	<i>in the following way</i>
ἐπὶ τῆς ἐωυτοῦ ἀρχῆς	<i>during his rule</i>
ἐπὶ κόσῳ ἂν χρήματι	<i>at what price</i>
ἐπ' οὐδενί	<i>at no price</i>
μετὰ ταῦτα	<i>after this</i>
δι' ἐρμηνέος	<i>through an interpreter</i>
ἐπὶ τίνι χρήματι	<i>at what price</i>

ὡς δὲ οὕτω νενομίκασι τὰ **περὶ τοὺς νόμους** πάντες ἄνθρωποι, πολλοῖσι τε καὶ ἄλλοισι τεκμηρίοισι πάρεστι σταθμώσασθαι, ἐν δὲ δὴ καὶ τῷδε. [3] Δαρεῖος **ἐπὶ τῆς ἐωυτοῦ ἀρχῆς**, καλέσας Ἑλλήνων τοὺς παρεόντας, εἶρετο **ἐπὶ κόσῳ ἂν χρήματι** βουλοῖατο τοὺς πατέρας ἀποθνήσκοντας κατασιτέεσθαι. οἱ δὲ **ἐπ' οὐδενί** ἔφασαν ἔρδειν ἂν τοῦτο. [4] Δαρεῖος δὲ **μετὰ ταῦτα**, καλέσας Ἴνδῶν τοὺς καλεομένους

Καλλατίας, οἱ τοὺς γονέας κατεσθίουσι, εἶρετο, παρεόντων τῶν Ἑλλήνων καὶ δι' ἔρμηνέος μανθανόντων τὰ λεγόμενα, ἐπὶ τίνι χρήματι δεξαίαιτ' ἂν τελευτῶντας τοὺς πατέρας κατακαίειν πυρί. οἱ δέ, ἀμβώσαντες μέγα, εὐφημέειν μιν ἐκέλευον. οὕτω μὲν νυν ταῦτα νενόμισται, καὶ ὀρθῶς μοι δοκείει Πίνδαρος ποιῆσαι, νόμον πάντων βασιλέα φήσας εἶναι.

## Module 8 Answers to Practice Translating Prepositions, Conjunctions, and Adverbs

### Paragraph I

It was a humorously perilous business for both of us. **For, before** we proceed further, it must be said **that** the monkey-rope was fast **at** both ends; fast to Queequeg's broad canvas belt, and fast to my narrow leather one. **So that** for better or for worse, we two, **for the time**, were wedded; and should poor Queequeg sink to rise no more, **then both** usage **and** honor demanded, **that** instead of cutting the cord, it should drag me down in his wake. **So, then**, an elongated Siamese ligature united us. Queequeg was my own inseparable twin brother; nor could I any way get rid of the dangerous liabilities which the hempen bond entailed.

**So** strongly and metaphysically did I conceive of my situation **then**, **that while** earnestly watching his motions, I seemed distinctly to perceive **that** my own individuality was **now** merged in a joint stock company of two; **that** my free will had received a mortal wound; **and that** another's mistake **or** misfortune might plunge innocent me **into** unmerited disaster and death.

### Paragraph II

Athletes **and** those seeking physical fitness pay attention to health **and** exercise. They **also** contend **that** well-timed relaxation is a vital part of training. Students **too** I think profit **from** rest **after** reading serious works and **consequently** return **to** their studies invigorated. This rest works best **if** they spend time **with** books which provide contemplation **and** inspiration **as well as** wit, charm, **and** attraction, just the sort of restful thought I think this work provides. I note **not** only the novelty of the content and the charm of a compelling story

**but also** the witty allusions **to** the ancient classics, filled with legends and monsters, written **by** poets, historians, and philosophers.

## Module 9 Answers to Practice with Verbs in English

**I hope:** first person singular present indicative active, stating a fact. **Hope** is transitive and is often followed by a clause initiated by the conjunction **that**.

**that I should live:** first person singular present modal active, stating a possibility. **Live** is intransitive.

**to see:** infinitive unmarked for person and number, stating a possibility. **To see** is transitive and is a complementary infinitive, completing the meaning of the verb **live**.

**every man should know:** third-person singular present modal active, stating a possibility. The modal mood expresses hypotheticals, as do the subjunctive and optative moods in Greek. **Know** is transitive and is often followed by a clause initiated by the conjunction **that**. Here the **that** is elided.

**he is free:** third-person singular present indicative active. It is the clause that functions as the direct object of **know**. **Is** is a linking verb, connecting the subject **he** with the adjective **free**.

**prayers and suffrage make our heart:** third plural present indicative active, stating a fact.

**to be this sad:** infinitive, dependent on the verb **make**. **To be** is a linking verb connecting the infinitive's subject **heart** with the adjective **sad**.

**I got my duty rock and roll:** first-person singular present indicative active, stating a fact.

**now everybody has got:** third-person singular, present modal active, stating an obligation.

**to be free:** infinitive unmarked for person and number. The infinitive **to be** is a linking verb combining **everybody** with **free** and is complementary, completing the meaning of the verb **has got**.

**Let us get rid:** first-person plural present imperative active, exhorting us to act.

**and (let us) bring our government:** first-person plural, present imperative active, exhorting us to act.

**it may seem very hard:** third-person singular, present modal active, expressing possibility. **May** is a helping verb. **Seem** is a linking verb, combining **it** with **hard**. **It** is the third person impersonal subject of the verb **may seem**.

**hard to do:** infinitive unmarked for person and number. The infinitive **to do** is transitive and the direct object has already been stated above as **get rid** and **bring**. **To do** is an epexegetical infinitive explaining the adjective **hard**.

**just open your mind:** second-person singular, present imperative active, asking the listener to imagine a better future. **Open** is a transitive verb.

**let love:** second-person singular, present imperative active, asking the listener to imagine a better future. **Let** is a transitive verb and the direct object is **love** and the infinitive **(to) come**.

**come through:** **come** is an infinitive dependent on the verb **let**. The **to** has been omitted.

**you hear me, hear my plea:** second-person singular, present indicative active, stating a fact. **Hear** is a transitive verb. The direct objects are **me** and **plea**.

**everybody's gotta be free:** third-person singular, present modal active, stating an obligation.

**gotta be free:** infinitive unmarked for person and number. The infinitive **to be** is a linking verb combining **everybody** with **free** and is complementary, completing the meaning of the verb **has got**.

**we did our thing:** first-person plural, present indicative active, stating a fact. **Did** is a transitive verb and its direct object is **thing**.

**we paid our dues:** first-person plural, present indicative active, stating a fact. **Paid** is a transitive verb and its direct object is **dues**.

**let's get rid of:** first-person plural present imperative active, exhorting us to act. **These freedom blues** is the object of get rid of.

## Module 9 Answers to Practice Translating εἰμί

1. I am from Hypata, a city of Thessaly.
2. You are from the north.
3. Already we are near the city.
4. I ask if you are within.
5. The abode is so small.
6. I am Abroia; where are you lodging?
7. Are you young and attractive?
8. The area of the road is rough.
9. Are you young and a fit wrestler?

10. They are not inexperienced in the art.

## Module 9 Answers to Practice Translating δίδωμι

1. No, but another gives up the child to her.
2. The woman gives her breast to the child.
3. Helios gives the chariot to her.
4. Helios gives the dress to her.
5. Phoibos gives drugs to her.
6. And she does not betray him.
7. I am eager to give thanks to her.
8. They give gifts to the bride.
9. You betray her.
10. You pay the penalty to her and to him.

## Module 9 Answers to Practice Translating τίθημι

1. Where do I step? Where do I place my foot? What do I say?
2. In truth your mother gives birth to you, unlucky.
3. I desire to dwell in the house of Hades.
4. You place the things on earth below and envy the dead?
5. Death gives my wife to Hades.
6. You suffer things worthy of cries.
7. I place my life in Hades' hands. For I do not wish to look upon the sunlight.
8. You walk through pains, I know this well.
9. What evil is greater for a husband to have?
10. You give me a chair but you place no limit on your sufferings.

## Module 9 Answers to Practice Parsing Greek Sentences

ἐγὼ μὲν ἔρομαι εἰ ἔνδον ἐστέ. *I ask if you are within.*

ἐγὼ: nominative, subject of ἔρομαι

μὲν: adverb, modifying ἔρομαι

ἔρομαι: first-person singular present indicative middle or passive

εἰ: subordinating conjunction

**ἔνδον:** adverb modifying ἐστέ

**ἐστέ:** second-person plural present indicative active

**δίκην αὐτῇ καὶ αὐτῷ δίδως.** *You pay the penalty to her and to him.*

**δίκην:** accusative, direct object of δίδως

**αὐτῇ:** dative, indirect object of δίδως

**καί:** coordinating conjunction

**αὐτῷ:** dative, indirect object of δίδως

**δίδως:** second-person singular, present indicative active

## Module 10 Answers to Practice Translating ἔχω

1. She has a disagreement with her mother.
2. Work holds pleasure for her.
3. We are alive and have judgment.
4. It is not the case for a woman.
5. And now we are able to be well.
6. Fear holds him and for this reason he flees.
7. For it is possible for the bride to have the land and houses.
8. For I am able to say many things to him. OR For I have many things to say to him.
9. You are wise and have a reputation.
10. But you are quiet and do not say much.

## Module 10 Answers to Practice Translating ποιέω

1. They force him to do what they wish.
2. You do the opposite of what I wish.
3. You make yourself subject to a sea of grief.
4. She causes me to be annoyed.
5. You cause me to go to sleep on the cold doorstep.
6. You do things worthy of yourself and your children.
7. You cause me to owe much thanks to the gods.
8. What does Zeus do? Does he clear away the clouds or gather them?
9. The crab, the smallest of its kind, writes tragedy.
10. How is it we do not do what we wish and do what we don't wish?

## Module 10 Answers to Practice Translating ἔρχομαι

1. You approach the city because you are not well.
2. Grief comes to her because they are ill.
3. They depart the land to see and to learn other things.
4. For I see that you do not come at a good time.
5. And yet he does not come to explain the riddle.
6. We go in and we give the woman these things.
7. I confer with her and we leave the land.
8. I do not have fear since I, a friend, come. OR I do not have fear since I come as a friend.
9. I approach and I strike the door.
10. I come in and give to him the letter.

## Module 10 Answers to Practice Translating φημί

1. Alkestis says, "I see Helios and the light of day."
2. Admetos says, "Helios sees you and me."
3. Alkestis says, "Helios sees my land and country of Iolkos."
4. Admetos says, "I tell you not to forsake me."
5. Alkestis says, "I see two oars and I see the hull of a ship on the lake."
6. Admetos says, "You speak of a voyage bitter to me."
7. Alkestis says, "He drives me. Hades drives me. Don't you see?"
8. Admetos says, "You speak of a voyage lamentable to friends and children."
9. Alkestis says, "It is necessary for you to let me go, now."
10. Admetos says, "Alas, you speak a word wretched to hear."

## Module 10 Answers to Practice Parsing Greek Sentences

καὶ φόβος αὐτὸν ἔχει καὶ διὰ ταῦτα φεύγει. *Fear holds him and so he flees.*

**καί:** coordinating conjunction

**φόβος:** nominative, subject of ἔχει

**αὐτόν:** accusative, direct object of ἔχει

**ἔχει:** third-person singular, present indicative active

**καί:** coordinating conjunction

**διά:** preposition

**ταῦτα:** accusative object of διά

**φεύγει:** third-person singular, present indicative active

**ὁράω γὰρ ὅτι οὐκ ἔρχη πρὸς καιρόν.** *For I see that you do not come at a good time.*

**ὁράω:** first-person singular, present indicative active

**γὰρ:** postpositive, conjunction

**ὅτι:** subordinating conjunction

**οὐκ:** adverb modifying ἔρχη

**ἔρχη:** second-person singular, present indicative middle or passive

**πρὸς:** preposition

**καιρόν:** accusative object of preposition

## Module 11 Answers to Practice with Persistent Accent

1. **θεός:** θεόν, θεοί, θεούς
2. **λόγος:** λόγου, λόγω, λόγον, λόγοι, λόγων, λόγοις, λόγους, λόγοι
3. **ἄνθρωπος:** ἀνθρώπου, ἀνθρώπω, ἄνθρωπον, ἀνθρώπων, ἀνθρώποις, ἀνθρωποι
4. **ἀρχή:** ἀρχήν, ἀρχαί, ἀρχάς
5. **πράγμα:** πράγματος, πράγματι, πράγματα, πραγμάτων
6. **πόλεμος:** πολέμου, πολέμω, πόλεμον, πολέμων, πολέμοις, πολέμους, πόλεμοι
7. **λιμήν:** λιμένος, λιμένι, λιμένα, λιμένες, λιμένων, λιμένας
8. **χώρᾱ:** χώρᾱς, χώραις, χῶραι
9. **ὄνομα:** ὀνόματος, ὀνόματι, ὀνόματα, ὀνομάτων
10. **σῶμα:** σώματος, σώματι, σώματα, σωμαμάτων

## Module 11 Answers to Practice Translating

**Apollo:** Zeus kills my son, Asklepios, and throws fire into his chest. For I anger him when I kill the makers of Zeus' fire, the Kyklopes. My father forces me to be a slave to a mortal man as payment for these things. I go to the land and I serve as cowherd to a stranger and I save his house. I am devout and I meet a devout man, Pheres' son, Admetos. I save him from dying and I trick the fates. The goddesses

make a promise to me and say that Admetos immediately escapes Hades and gives in exchange another's corpse to those below. He tests everyone and goes through his loved ones, father and mother. He finds no one, except his wife. His mother gives him birth but does not wish to die for him. His wife is willing to look no longer upon the daylight; at home he holds her in his hands and she barely breathes.

## Module 11 Answers to Practice Parsing Greek Sentences

**ὁ Ζεὺς κτείνει παῖδα τὸν ἐμόν, Ἀσκληπιόν, καὶ στέρνοις ἐμβάλλει φλόγα.**  
*Zeus kills my son, Asklepios, and throws fire into his chest.*

**ὁ:** nominative adjective, agrees in gender, case, and number with Ζεὺς

**Ζεὺς:** nominative, subject of κτείνει

**κτείνει:** third-person singular, present indicative active

**παῖδα:** accusative, direct object of κτείνει

**τὸν:** accusative adjective, agrees in gender, case, and number with παῖδα

**ἐμόν:** accusative adjective, agrees in gender, case, and number with παῖδα

**Ἀσκληπιόν:** accusative noun in apposition with παῖδα

**καί:** coordinating conjunction

**στέρνοις:** dative, object of the prefix ἐν- of ἐμβάλλει

**ἐμβάλλει:** third-person singular, present indicative active

**φλόγα:** accusative, direct object of ἐμβάλλει

## Module 12 Answers to Practice Translating Substantive Adjectives

1. The women of today.
2. The men of that time.
3. The men in the road.
4. The women especially.
5. The things of today.
6. The things of yesterday.
7. The women from the land.
8. The man on the horse.
9. Those down below.

10. The things pertaining to war.
11. To the men in the sea.
12. Contrary to the things of virtue.
13. Through the necessity of the things of war.
14. According to those in the street.
15. In comparison with the things in the beginning of time.
16. Subject to the law of those in charge.
17. The one . . . the other.
18. Some . . . others.

## Module 12 Answers to Practice Translating

**Iphigeneia:** The son of Tantalos goes to Pisa and with swift horses marries the daughter of Oinomaos. The children of Atreus are Menelaos and Agamemnon. From him and the daughter of Tyndareos, I, Iphigeneia, am born. Because of Helen my father sacrifices me to Artemis at the famous glens of Aulis. For here lord Agamemnon gathers a Greek force of a thousand ships and wishes to seize the prize of Ilium. The son of Atreus wishes to chase down the marriage of Helen and bring favor to Menelaos. Although he wishes to release his ships from land, the lord of the campaign, Agamemnon, is unable. He experiences a difficult inability to sail and so goes for sacrifices and Kalkhas says to him these things. Kalkhas says that it is necessary for my father to sacrifice me, his daughter Iphigeneia, to Artemis and for her to accept the payment. Kalkhas says to him that he promised to sacrifice the most beautiful child to the light-bringing goddess. And Klytimestra gives birth to the child, Iphigeneia. By the most beautiful Kalkhas is referring to me and so it is necessary for my father to sacrifice me. By Odysseus' cunning he takes me from my mother for marriage to Akhilleus.

## Module 12 Answers to Practice Parsing Greek Sentences

**δεινῆς δ' ἀπλοίας τυγχάνει ὥστε εἰς ἔμπυρ' ἔρχεται καὶ αὐτῷ λέγει ὁ Κάλχας ταῦτα.** *He experiences a difficult inability to sail and so goes for sacrifices and Kalkhas says to him these things.*

**δεινῆς:** genitive adjective, agrees in gender, case, and number with ἀπλοίας.

**δέ:** coordinating conjunction

**ἀπλοίας:** genitive, direct object of the verb τυγχάνει

**τυγχάνει:** third person singular, present indicative active

**ὥστε:** subordinating conjunction

**εἰς:** preposition

**ἔμπυρα:** accusative, object of εἰς

**ἔρχεται:** third-person singular, present indicative middle or passive

**καί:** coordinating conjunction

**αὐτῷ:** dative, indirect object with λέγει

**λέγει:** third person singular, present indicative active

**ὁ:** nominative adjective, agrees in gender, case, and number with Κάλχας

**Κάλχας:** nominative, subject of λέγει

**ταῦτα:** accusative, object of λέγει

## Module 13 Answers to Practice Understanding Adjective and Noun Agreement

<u>Article that Agrees</u>	<u>Noun</u>	<u>Article that Agrees</u>	<u>Noun</u>
ὁ	άνήρ	τῷ	πάθει
τόν	βασιλέα	ὁ οἱ ἢ	παῖς
τό	γένος	ὁ	πατήρ
ἡ	γυνή	τό	πλήθος
τόν	Δία	τῆς	πόλεως
τῆς	δυνάμεως	ὁ	πολίτης
τοῦ	Ἑλληνας	τό	πρᾶγμα
τῷ	ἔτει	τοῖς	σώμασι (ν)
οἱ	ἱππῆς	τοῦ	τείχους
τά	μέρη	τήν	φύσιν
τῆς	μητρός	αἱ	χάριτες
ταῖς	ναυσί	τῶν	χειρῶν
τοῖς	ὀνόμασι (ν)	τά	χρήματα

## Module 13 Answers to Practice Translating

**Helen:** The story is that Zeus takes the form of a swan and flies to Leda, my mother of Helen. My name is Helen and I tell the Greeks what evils I suffer. On account of beauty three goddesses come to

Mt. Ida, Hera, Kypris, and the maiden. The goddesses wish to decide the trial of beauty. Kypris wins and gives my beauty to Alexandros. Paris departs Mt. Ida and arrives in Sparta and wishes to have my marriage-bed. Hera complains because she does not defeat the goddesses and she fills with air my marriage to Alexandros. Hera does not give me but she makes an image similar to me and she puts it together from the sky. The will of Zeus brings war to the land of the Greeks and to the Phrygians. Zeus wishes to lighten mother earth of the great throng of mortals and to make Akhilleus famous. Hermes takes me and hides me in a cloud and places me in the house of Proteus.

## Module 13 Answers to Practice Parsing Greek Sentences

**τὰ δὲ Διὸς βουλεύματα πόλεμον εἰσφέρει Ἑλλήνων χθονὶ καὶ Φρυγί.** *The will of Zeus brings war to the land of the Greeks and to the Phrygians.*

**τὰ:** nominative adjective, agrees in gender, case, and number with βουλεύματα  
**δὲ:** coordinating conjunction

**Διὸς:** genitive, possesses βουλεύματα

**βουλεύματα:** nominative, subject of εἰσφέρει

**πόλεμον:** accusative, direct object of εἰσφέρει

**εἰσφέρει:** third-person singular, present indicative active

**Ἑλλήνων:** genitive, possesses χθονί

**χθονί:** dative, indirect object with εἰσφέρει

**καὶ:** coordinating conjunction

**Φρυγί:** dative, indirect object with εἰσφέρει

## Module 14 Answers to Practice Declining Nouns

N	ψυχή	ψυχαί	ἀγορά	ἀγοραί
G	ψυχῆς	ψυχῶν	ἀγορᾶς	ἀγορῶν
D	ψυχῇ	ψυχαῖς	ἀγορᾷ	ἀγοραῖς
A	ψυχήν	ψυχάς	ἀγοράν	ἀγοράς
V	ψυχή	ψυχαί	ἀγορά	ἀγοραί

## Module 14 Answers to Practice Translating the Interrogative Pronoun and Adjective

1. Who rules the army?
2. What is it necessary for her to do?
3. To whom are you sending gifts?
4. Whose book do we have?
5. It is necessary for whom to come? (Who must come?)
6. What king rules the land?
7. What work is it necessary for them to do? (What must they do?)
8. What poet's book do they have?
9. It is necessary for what soldiers to come? (What soldiers must come?)
10. To what soldiers is it necessary to go?

## Module 14 Answers to Practice Translating the Indefinite Pronoun and Adjective

1. Someone rules the army.
2. It is necessary for her to do something. (She must do something.)
3. Are you sending the gifts to anyone?
4. Do we have anyone's book?
5. Is it necessary for anyone to come? (Must anyone come?)
6. Does some king rule the land?
7. Is it necessary for them to do some deed? (Must they do some deed?)
8. Do they hold the book of any poet?
9. It is necessary for some soldiers to come?
10. Is it necessary to go to any soldiers?

## Module 14 Answers to Practice Translating the Indefinite Relative Pronoun and Indefinite Interrogative Pronoun and Adjective

1. Whoever rules the army is doing good things.
2. Whatever it is necessary for her to do she does well.

3. I send bad things to whomever you send gifts.
4. Whatever king rules the land suffers evil things.

## Module 14 Answers to Practice Translating

My name is Amphitryon, the sharer of Zeus' bed and father of Herakles. I live in Thebes where the earth-born grain of the Spartoi grows. Some of them Ares saves, a small number; others die. The Spartoi people the city of Kadmos with children of children. Then from them is born Kreon, the son of Menoikeus, lord of the land. Kreon is the father of Megara; the Kadmeans once cheered her in wedding-songs with a pipe. Then to her home, Thebes, where I live, famous Herakles brings her. He leaves Thebes, Megara, and his relatives. My son strives to live in the Kyklopiian city, Tiryns. I flee the Argive walls when I kill Elektryon. He lightens my misfortune. And he wishes to live in his fatherland and so he pays a big price to Eurystheus for my return—to tame the earth. Either Hera overpowers him with barbs or fate forces him to suffer. And he achieves his other labors and after these things he goes to Hades to bring back the three-bodied dog, his last labor.

## Module 14 Answers to Practice Parsing Greek Sentences

εἴθ' Ἥρα αὐτὸν δαμάζει κέντροις εἴτε αὐτὸν ἢ μοῖρα ἀναγκάζει παθεῖν.  
*Either Hera overpowers him with barbs or fate forces him to suffer.*

**εἴθ' (εἴτε):** coordinating conjunction

**Ἥρα:** nominative, subject of δαμάζει

**αὐτόν:** accusative, object of δαμάζει

**δαμάζει:** third-person singular, present indicative active

**κέντροις:** dative, means or instrument

**εἴτε:** coordinating conjunction

**αὐτόν:** accusative, object of ἀναγκάζει

**ἢ:** nominative adjective, agrees in gender, case, and number with μοῖρα

**μοῖρα:** nominative, subject of ἀναγκάζει

**ἀναγκάζει:** third-person singular, present indicative active

**παθεῖν:** dynamic infinitive with ἀναγκάζει

## Module 15 Answers to Practice with Attributive Position

- |                  |                 |               |
|------------------|-----------------|---------------|
| 1. ἡ χαλεπή ὁδός | ἡ ὁδός ἡ χαλεπή | ὁδός ἡ χαλεπή |
| 2. ὁ σοφὸς λόγος | ὁ λόγος ὁ σοφός | λόγος ὁ σοφος |
| 3. ἡ ἀγαθὴ ψυχὴ  | ἡ ψυχὴ ἡ ἀγαθὴ  | ψυχὴ ἡ ἀγαθὴ  |

## Module 15 Answers to Practice with Predicate Position

- |                  |               |
|------------------|---------------|
| 1. χαλεπὴ ἡ ὁδός | ἡ ὁδός χαλεπὴ |
| 2. σοφὸς ὁ λόγος | ὁ λόγος σοφός |
| 3. ἀγαθὴ ἡ ψυχὴ  | ἡ ψυχὴ ἀγαθὴ  |

## Module 15 Answers to Practice Translating

1. The universe is change; life is a process.
2. There is only one good, knowledge; and only one evil, ignorance.
3. Nothing evil is without good.
4. Place is supreme. It contains everything.
5. Good and bad are the same thing.
6. Life is short, art is long, opportunity is fleeting, experience slippery, judgment difficult.
7. For a human an unexamined life is not livable.
8. In reality we know nothing. For truth exists in an abyss.
9. All flows; nothing stays.
10. Of mortals no one is fortunate until the end.
11. Of all inevitable evils time is the cure.
12. Wisest is time, for it discovers everything.
13. Perception or measure is time not substance.
14. For humans the future is uncertain and small affairs become the cause of major events.
15. Swiftest is the mind, for it runs through all.

- 16.The work of the foot is slow; that of the mind is swift.
- 17.The mirror of the body is bronze and of the mind it is wine.
- 18.For a wise human the whole earth is accessible. For the entire universe is the country of a good soul.
- 19.From a bad beginning comes a bad end.
- 20.Human nature differs as does human character.
- 21.The world's a stage; life is the entranceway. You enter, you observe, you depart.
- 22.It is impossible to escape fate.
23. Good things are difficult.
- 24.One swallow does not make spring and one bee does not make honey.
- 25.It is necessary for a stranger to follow the customs each country has.
- 26.Friend knows friend when there is danger.
- 27.Long are the fingers of tyrants.
- 28.If you are hungry, everything is edible.
- 29.Great knowledge does not teach intelligence.
- 30.Humans are by nature political animals.
- 31.A life without feasting is a long journey without inns.
- 32.It is better for fools to be ruled than for them to rule.

## Module 15 Answers to Practice Parsing Greek Sentences

**τῷ ξένῳ δεῖ ἀκολουθέειν τοῖς ἐπιχωρίοις νόμοις.** *It is necessary for a stranger to follow the customs each country has.*

**τῷ:** dative adjective, agrees in gender, number, and case with ξένῳ

**ξένῳ:** dative, indirect object with δεῖ

**δεῖ:** third-person singular, present indicative active; impersonal verb

**ἀκολουθέειν:** dynamic infinitive with δεῖ

**τοῖς:** dative adjective, agrees in gender, number, and case with νόμοις

**ἐπιχωρίοις:** dative adjective, agrees in gender, number, and case with νόμοις

**νόμοις:** dative, object of the verb ἀκολουθέειν

**τὸ τοῦ ποδὸς μὲν βραδύ· τὸ τοῦ δὲ νοῦ ταχύ.** *The work of the foot is slow; that of the mind is swift.*

**τὸ τοῦ ποδός:** substantive noun in the nominative, subject of an implied **is**

**μέν:** adverb, contrasts with δέ

**βραδύ:** nominative adjective, predicate adjective, agrees in gender case and number with the substantive noun, τὸ τοῦ ποδός

**τὸ τοῦ δὲ νοῦ:** substantive noun in the nominative, subject of an implied **is**

**δέ:** adverb, contrasts with μέν

**ταχύ:** nominative adjective, predicate adjective, agrees in gender case and number with the substantive noun, τὸ τοῦ δὲ νοῦ

## Module 16 Answers to Practice Translating

**Dionysos:** I, Dionysos, Zeus' son, have come to the land of Thebes. The daughter of Kadmos, Semele, gave birth to me and a lightning bolt served as midwife. From a god I change to mortal form. I see my mother's tomb and the ruins of our house. They smolder still, a blaze of Zeus' fire, the eternal wrath of Hera against my mother. I praised Kadmos, for he made the land untouchable, a sacred precinct of his daughter. I leave the lands of the Lydians and Phrygians and the fields of the Persians and the Baktrian walls and the country of the Medes. And I travel to Arabia and Asia. Asia lies along the sea and has cities filled with a mix of Greeks and barbarians. There I already danced and established my rights. And now I come to a city of the Greeks because I am a god revealed to mortals. With my cries of the Greek lands I first excite Thebes. From my body I hang a deer skin and give a thyrsus to my hand, an ivied spear.

## Module 16 Answers to Practice Parsing Greek

### Sentences

**καὶ νεβρίδα ἐξάπτω χροός θύρσον τε δίδωμι ἐς χεῖρα, κίσσινον βέλος.** *From my body I hang a deer skin and give a thyrsus to my hand, an ivied spear.*

**καί:** conjunction

**νεβρίδα:** accusative, object of ἐξάπτω

**ἐξάπτω:** first-person singular, present indicative active

**χροός:** genitive, object of the prefix ἐκ- of ἐξάπτω

**θύρσον:** accusative, object of the verb δίδωμι

**τε:** coordinating conjunction

**δίδωμι:** first-person singular, present indicative active

**ἐς:** preposition

**χεῖρα:** accusative, object of ἐς

**κίσσινον:** accusative adjective, agrees in gender, number, and case with βέλος

**βέλος:** accusative, in apposition with θύρσον

## Module 17 Answers to Practice Translating the Infinitive

1. It is good to beware of the scorpion under every rock.
2. I do not prefer to leave the excellent shine of the sun.
3. Death commands me to leave the brilliant stars.
4. I begin to leave the ripe cucumbers and apples and pears.
5. A swallow comes to bring in the beautiful season.
6. It is custom to open the door for the swallow.
7. Eriphanis knows how to cause the most savage to cry with emotion.
8. The god, erect, wishes to go through your midst.
9. Opportunity bids there be no more delay.
10. In Phrygia Rhea persuades the Korybants to dance.

## Module 17 Answers to Practice Translating

**Dionysos:** The sisters of my mother claim that Dionysos is not born of Zeus but had a mortal father and that Semele put the fault of her love-making on Zeus. The sisters boast that Zeus killed her by his flaming fire because she lied about the affair. And so I drive them with madness from their houses. Frenzied in mind they dwell on a mountain. I force them to wear the dress of my mysteries. The female offspring of the Kadmeians, as many as are women, I drive in madness from their homes. They mingle with the daughters of Kadmos and sit on roofless rocks under green pines. For it is necessary for the city, uninitiated in my mysteries, to learn, even against its will, that to Zeus my mother Semele gave birth to me, a god revealed to mortals.

## Module 17 Answers to Practice Parsing Greek Sentences

**Ῥέα ἐν Φρυγία μὲν τοὺς Κορύβαντας ὀρχέεσθαι πείθει.** *In Phrygia Rhea persuades the Korybants to dance.*

**Ῥέα:** nominative, subject of πείθει

**ἐν:** preposition

**Φρυγία:** dative, object of preposition

**μὲν:** adverb, looks to an answering δέ

**τούς:** accusative adjective, agrees in gender, number, and case with the noun Κορύβαντας

**Κορύβαντας:** accusative, object of πείθει  
**ὀρχέεσθαι:** dynamic infinitive with πείθει  
**πείθει:** third-person singular, present indicative active

**αὐτήν αἱ ἀδελφαὶ ἐκκαυχάονται ὅτι κτείνει Ζεὺς ἀστραπηφόρῳ πυρὶ ὅτι γάμους ψεύδει.** *The sisters boast that Zeus killed her by his flaming fire because she lied about the affair.*

**αὐτήν:** accusative, object of the verb κτείνει  
**αἱ:** nominative adjective, agrees in gender, number, and case with ἀδελφαί  
**ἀδελφαί:** nominative, subject of ἐκκαυχάονται  
**ἐκκαυχάονται:** third-person plural, present indicative middle or passive  
**ὅτι:** subordinating conjunction  
**κτείνει:** third-person singular, present indicative active  
**Ζεὺς:** nominative, subject of κτείνει  
**ἀστραπηφόρῳ:** dative adjective, agrees in gender, number, and case with πυρὶ  
**πυρὶ:** dative, means or instrument  
**ὅτι:** subordinating conjunction  
**γάμους:** accusative, object of the verb ψεύδει  
**ψεύδει:** third-person singular, present indicative active

## Module 18 Answers to Practice Identifying the Personal Pronoun and Adjectives in English

Personal pronouns are bolded and personal adjectives are underlined.

1. **You** can be up to your boobies in white satin, with gardenias in your hair and no sugar cane for miles, but **you** can still be working on a plantation.
2. Imagine if the government chased sick people with diabetes, put a tax on insulin and drove it into the black market, told doctors **they** couldn't treat **them**, and then caught **them**, prosecuted **them** for not paying their taxes, and then sent **them** to jail. If **we** did that, everyone would know **we** were crazy. Yet **we** do practically the same thing every day in the week to sick people hooked on drugs. The jails are full and the problem is getting worse every day.
3. **You**'ve got to have something to eat and a little love in your life before **you** can hold still for any damn body's sermon on how to behave. Everything **I** am and everything **I** want out of life goes smack back to that.

4. If **you** think you need stuff to play your music or sing, **you're** crazy. It can fix **you** so **you** can't play nothing or sing nothing.
5. **I** hate straight singing. **I** have to change a tune to my own way of doing it. That's all **I** know. **I** don't think **I** ever sing the same way twice. The blues is sort of a mixed-up thing. **You** just have to feel it. Anything **I** do sing is part of my life.

## Module 18 Answers to Practice Translating Personal Pronouns and Adjectives

1. I say to you.
2. Aphrodite, child of Zeus, I beg you.
3. You mustn't subdue my heart with desire.
4. Do you hear my cries?
5. Do you leave your father's house and come to me?
6. Beautiful sparrows bring you.
7. Are you smiling, Aphrodite, with your immortal face?
8. Do you ask why again I call you?
9. Do you ask what I especially wish to happen in my heart.
10. Do you ask whom again I persuade to lead you back into love?
11. Who, Sappho, wrongs you?
12. For if she flees, I command her to give chase quickly.
13. If she does not accept gifts from you but I order her to give to you.
14. If she does not love, I order her to love right away even if she is unwilling.
15. It is necessary to release me from harsh cares.
16. What my heart desires to accomplish, I wish you to accomplish.
17. You are my ally.

## Module 18 Answers to Practice Translating

**Death:** She promises to free her husband and die in his stead, the child of Pelias. And yet now you are here standing guard?

**Apollo:** You must take heart. I have for you justice and trusty words.

**Death:** Why then the need of a bow if you offer justice?

**Apollo:** It's my custom to carry it always.

**Death:** Is it also your custom always to assist this house beyond what is just?

**Apollo:** The fortunes of a friend weigh heavily on me.

**Death:** And will you deprive me of a second corpse?

**Apollo:** Not even then did I take him from you by force.

**Death:** How is it he stands on the earth instead of lying under it?

**Apollo:** He exchanged his wife and now you come for her.

**Death:** I will bring her to the nether world.

**Apollo:** You must take her and go, for I am unable to persuade you.

**Death:** You wish me not to kill those I must? And yet this is my work.

**Apollo:** No, but to persuade you to delay death for those about to perish.

**Death:** I understand your reason and intent.

## Module 18 Answers to Practice Parsing Greek Sentences

**πάτρος δὲ δόμον λείπεις καὶ εἰς μὲ ἔρχη;** *Do you leave your father's house and come to me?*

**πάτρος:** genitive, possesses the noun δόμον

**δὲ:** coordinating conjunction

**δόμον:** accusative, object of λείπεις

**λείπεις:** second-person singular, present indicative active

**καὶ:** coordinating conjunction

**εἰς:** preposition

**μὲ:** accusative, object of εἰς

**ἔρχη:** second-person singular, present indicative middle or passive

**βούλη ἐμὲ μὴ κτείνειν αὐτούς δεῖ; καίτοι τοῦτο ἐμοὶ ἔργον.** *You wish me not to kill those I must? And yet this is my work.*

**βούλη:** second-person singular, present indicative middle or passive

**ἐμὲ:** accusative, object of βούλη and to perform the action of κτείνειν

**μὴ:** adverb, modifies κτείνειν

**κτείνειν:** dynamic infinitive with βούλη

**αὐτούς:** accusative, object of κτείνειν

**δεῖ:** third-person singular, present indicative active; impersonal verb; supply an understood κτείνειν

**καίτοι:** coordinating conjunction

**τοῦτο:** nominative pronoun, subject or predicate nominative; takes the place of killing

**ἐμοί:** dative, possesses ἔργον

**ἔργον:** nominative, subject or predicate nominative

## Module 19 Answers to Practice Identifying Active and Passive Voice in English

1. I went (active) to the market to buy (active) food for supper.
2. Fish was set out (passive) to be sold (passive).
3. After haggling (active) I bought (active) some at a discount.
4. I paid (active) the fishmonger and departed (active) with my basket of fish.
5. By chance, an old acquaintance of mine, Pithias, was glimpsed (passive) out of the corner of my eye.
6. He too spied (active) me and remembered (active) our friendship from long ago, giving (active) me a friendly kiss.
7. It was said (passive) by him to me that a long time had passed (passive) since last we were met (passive).
8. He said (active) he had had (active) no news of me since departing (active) Athens and our old Master Vestius.
9. He asked (active) me why I had travelled (active) to Thessaly.
10. An answer was promised (passive) by me to him but not until the morrow.
11. I asked (active) him what his office was (active) and why he had (active) so many attendants.
12. It was said (passive) by him that he had been granted (passive) the office of Magistrate of the Market.
13. He asked (active) if I needed (active) his assistance in obtaining (active) my evening's meal.
14. It was replied (passive) by me that sufficient sustenance had just been obtained (passive) by me.
15. My basket of fish was espied (passive) by Pithias and I was asked (passive) by him the cost and seller of my meal.
16. I told (active) him and took (active) him to the fishmonger's stall.

17. He berated (active) the old man, who sat (active) in a corner, telling (active) him that the price of the fish was (active) too dear and hardly worth any price.
18. It was said (passive) by him to the old man that Thessaly will be made forsaken (passive) by all if strangers are treated (passive) in this way.
19. I was turned to (passive) next and my basket of fish was cast (passive) on the ground by Pithias and stomped (passive) to pieces by his attendants.
20. The fishmonger was told (passive) that he was chastised (passive) sufficiently and I was told (passive) to depart (active).
21. Amazed (passive) and astonished (passive), I was driven (passive) from the market without my supper.

## Module 19 Answers to Practice Translating Active and Passive Voice

1. I give thanks.
2. We lead you to the road.
3. You deem them worthy.
4. You are deemed worthy to go.
5. You begin to hear.
6. They are ruled by them.
7. She (or he) marches to the sea.
8. We are marched to the sea.
9. I take you to the site.
10. I am taken to the site.

## Module 19 Answers to Practice Translating

**Apollo:** Then is it possible for Alkestis to reach old age?

**Death:** No, not possible. I must enjoy the rewards of my job.

**Apollo:** And yet you will not carry off more than one corpse.

**Death:** When the young die I reap greater honor.

**Apollo:** And if Alkestis dies an old lady, she will be buried with greater riches.

**Death:** You propose a law that favors the rich, Phoibos.

**Apollo:** What did you say? Do you realize how smart you are?

**Death:** Those with wealth will be able to die old.

**Apollo:** You don't think to grant me the favor.

**Death:** Nope. You know my ways.

**Apollo:** Hateful to mortals and detested by the gods.

**Death:** You can't have it all, especially not the things that aren't yours.

**Apollo:** A nobleman will come to Pheres' house and by force will take the woman from you. No thanks will come to you from us and you will still do these things but be hated by me.

**Death:** And yet the woman will go to Hades' house. I go for her now and I will take the sacrificial cut of her hair with my sword.

## Module 19 Answers to Practice Parsing Greek Sentences

οὐκ ἔστι σοὶ πάντ' ἔχειν, μάλιστα ταῦτα μή σε δεῖ. *You can't have it all, especially not the things that aren't yours.*

**οὐκ:** adverb, modifies ἔστι

**ἔστι:** third-person singular, present indicative active

**σοί:** indirect object with ἔστι and to perform the action of ἔχειν

**πάντα:** accusative, object of ἔχειν

**ἔχειν:** dynamic infinitive with ἔστι

**μάλιστα:** adverb, modifies an implied ἔστι

**ταῦτα:** accusative, object of an implied ἔχειν

**μή:** adverb, modifies an implied ἔχειν

**σε:** accusative, subject of an implied ἔχειν

**δεῖ:** third-person singular, present indicative active; impersonal verb

## Module 20 Answers to Practice with Adjective and Noun Agreement

1. ἡ (γραῦς)
2. τήν (πόλιν)
3. τῷ (ἀνδρί)
4. τῆς (γυναϊκός)
5. ὁ or ἡ (παῖς)

6. τοῖς (χρήμασι)
7. τῇ (ὀδῶ)
8. τοῦ (πράγματος)
9. αἱ (μητέρες)
10. τοὺς (πατέρας)

## Module 20 Answers to Practice Translating Substantive Adjectives II

1. Immortal is the woman good in soul.
2. Difficult things are good.
3. For the wise friends are best.
4. The things of friends are not foreign.
5. Speech is a thing devoid of work.
6. For mortals time is a healer of everything.

## Module 20 Answers to Practice Translating Pronouns and Adjectives

1. We send these wild animals to her.
2. This general wants money; that general wants power.
3. You are sending these things to them.
4. They (those men or people) want this water.
5. They (those women) flee the tyrant.
6. That man is stronger than this man.
7. This woman sends all the gifts to that woman.
8. The same old woman sends them.
9. The old woman herself sends them.
10. They send him to her.

## Module 20 Answers to Practice Translating

**Jason:** Will you be receptive to my rationale if I tell you about the marriage? Even now you dare not let go the great rage of your heart.

**Medea:** This is not your reason. Rather marriage to a foreigner in old age will not benefit your reputation.

**Jason:** You know this well. Not for a wife do I marry the daughter of kings. I have her now, because, as I keep telling you, I want to save you and for my children to produce royal siblings as a defence for my house.

**Medea:** I am not willing to have a rich but painful life nor wealth if it ruins my health.

**Jason:** Do you know how to change your mind and appear wiser? For good things must not appear wretched to you and when you are lucky you mustn't think yourself unfortunate.

**Medea:** You are allowed to maltreat me since you have means but I all alone will be exiled from this land.

**Jason:** You yourself are choosing these things. You musn't blame anyone but yourself.

**Medea:** What am I doing? Do I wed another and betray you?

**Jason:** Have you never uttered profane curses against the ruling house?

**Medea:** And I think I am a curse on your house too.

## Module 20 Answers to Practice Parsing Greek Sentences

**αὐτὴ τάδ' αἰρέη· δεῖ μηδέν' ἄλλον αἰτιόεσθαί σε.** *You yourself are choosing these things. You musn't blame anyone but yourself.*

**αὐτὴ:** nominative adjective, agrees in gender, number, and case with the subject you of αἰρέη.

**αἰρέη:** second-person singular, present indicative middle or passive

**τάδε:** accusative, object of αἰρέη

**δεῖ:** third-person singular, present indicative active; impersonal verb

**μηδένα:** accusative adjective, agrees in gender, number, and case with ἄλλον

**ἄλλον:** accusative, object of αἰτιόεσθαι

**αἰτιόεσθαι:** dynamic infinitive with δεῖ

**σε:** accusative, to perform the action of αἰτιόεσθαι

## Module 21 Answers to Practice Declining Nouns

ἡ μοῦσα	αἱ μοῦσαι	ὁ ποιητής	οἱ ποιηταί
τῆς μούσης	τῶν μουσῶν	τοῦ ποιητοῦ	τῶν ποιητῶν
τῇ μούσῃ	ταῖς μούσαις	τῷ ποιητῇ	τοῖς ποιηταῖς
τήν μοῦσαν	τάς μούσας	τὸν ποιητήν	τούς ποιητάς
ᾧ μοῦσα	ᾧ μοῦσαι	ᾧ ποιητά	ᾧ ποιηταί

## Module 21 Answers to Practice Translating

**Jason:** I want no more of this with you. But, if for our children or yourself, you wish to have as assistance in your exile any more of my money, you will have it. I am prepared to give with an open hand and to send a letter of introduction to my guest-friends. They will treat you well. And if you do not want these things, you are a fool. If you end your anger, you will be better off.

**Medea:** I do not want help from your friends nor to receive anything from you. Do not give me anything. For the gifts of a wicked man lack benefit.

**Jason:** And so I call the gods to witness that I am willing to do my all for you and for the kids. But you reject what is good for you. For by your stubbornness you push away your friends. And you suffer more as a result.

**Medea:** It is time for you to leave or does your longing for your newly acquired bride make you eager to remain out of the house? You thought it best to remarry. Perhaps you will mourn this marriage.

## Module 21 Answers to Practice Parsing Greek

### Sentences

**πόθῳ γὰρ τῆς νεοδημένου κόρης σπουδάξεις χρονίζειν δωμαίων ἐξώπιος;**  
*Does your longing for your newly acquired bride make you eager to remain out of the house?*

**πόθῳ:** dative, means or instrument

**γὰρ:** coordinating conjunction

**τῆς:** genitive, agrees in gender, number, and case with κόρης

**νεοδημένου:** genitive, agrees in gender, number, and case with κόρης

**κόρης:** genitive, dependence with πόθῳ

**σπουδάξεις:** second-person singular, present indicative active

**χρονίζειν:** dynamic infinitive with σπουδάξεις

**δωμάτων:** genitive with the adjective ἐξώπιος

**ἐξώπιος:** nominative adjective, agrees in gender, number, and case with the subject **you** of σπουδάξεις

## Module 22 Answers to Practice Identifying the Relative Pronoun in English

Antecedents are underlined and relative pronouns are in bold.

Coltrane had been playing Monk's tunes as part of Miles Davis' band but he wanted to learn more, in particular "Monk's Mood." So, one night at the Algonquin, Nica's house, a place at **which** they often practiced, Thelonious sat down with Trane and taught him "Monk's Mood." Hungry to know more Coltrane made a trip **which** became an almost daily pilgrimage to West 63<sup>rd</sup> Street. He recounted these visits to critic August Blume with **whom** he met a year later: "I'd go by Monk's house, you know. By his apartment, and get him out of bed, maybe. And he'd wake up and go over to the piano, **which** was in his bedroom, and start playing, you know. He'd play anything, like one of his tunes or whatever. He starts playing it, and he'd look at me. I'd get my horn and start trying to find the thing **that** he's playing. And he tended to play over, and over, and over, and over, and I'd get this far. Next time we'd go over it, I'd get another part. He would stop when we came to parts **that** were pretty difficult. And if I had a lot of trouble, he'd get his out portfolio, **which** he always had with him, and I'd see the music, the music **which** he had written out. And I'd read it and learn. He believed a guy learned best without music. That way you feel it better. You feel it quicker when you memorize it and you learn it by heart, by ear. When I almost had the tune **which** he was teaching me down, then he would leave, leave me with it to fight with it alone. And he'd go out somewhere, maybe go to the store, or go to bed or something. And I'd just stay there and run over it until I had it pretty well and I'd call him and we'd put it down together. Sometimes we'd just get one tune a day.

## Module 22 Answers to Practice Parsing in English

1. He (nominative, subject of **dedicated**); dedicated (verb); silver (adjective modifies **bowl**); bowl (accusative, direct object of **dedicated**); and (conjunction); iron (adjective modifies **stand**); stand (accusative,

- direct object of **dedicated**); work (accusative in apposition with **stand**); Glaukos (genitive, possession); who (nominative, subject); discovered (verb); welding (accusative, direct object of **discovered**); iron (genitive, dependence with **welding**).
2. Noone (nominative, subject of **knows**); knows (verb); about (preposition); Nile's (genitive, possession of **source**); source (object of preposition **about**); Libya (nominative, subject of **is**); through (preposition); which (object of preposition **through**); it (nominative, subject); flows (verb); is (verb); uninhabited (adjective, nominative modifies **Libya**); and (conjunction); desolate (adjective, nominative modifies **Libya**).
  3. Discover (verb); the item (accusative, direct object of **discover**); which (accusative, direct object of **deem**); you (nominative, subject of **deem**); deem (verb); of most (adjective modifies **value**); value (genitive of value); and (conjunction); for (preposition); which (object of preposition **for**); if (subordinating conjunction); lost (adjective modifies **which**); you (nominative, subject of **will grieve**); will grieve (verb); the most (adverb, modifies **grieve**).
  4. You (nominative, subject of **dare**); who (nominative in apposition with you and subject of **governed**); governed (verb); your (adjective modifies **country**); own (adjective modifies **country**); country (accusative, direct object of **governed**); so (adverb, modifies **expertly**) expertly (adverb, modifies **governed**); dare (verb); to give (verb, dynamic infinitive with **dare**); me (dative, indirect object of **give**); advice (accusative, direct object of **give**; in the actual Greek the verb **συμβουλεύω** *advise* takes a dative object)?
  5. He (nominative, subject of **goes**); goes (verb); to ask (verb, infinitive in the actual Greek is a future participle to show purpose, to be learned later); oracle (accusative, object of **ask**); if (subordinating conjunction); he (nominative, subject of **will capture**); will capture (verb); land (accusative, direct object of **will capture**); against (preposition); which (object of preposition **against**); he (nominative, subject of **marches**); marches (verb).
  6. Noone's (genitive, possession); country (nominative, subject of **has**); has (verb); everything (accusative, direct object of **has**); land (nominative, subject of **is**); that (nominative, subject of **has**); has (verb); most (accusative, direct object of has); is (verb); best (nominative adjective, modifies **land**).
  7. I (nominative, subject of **share**); share (verb); in (preposition) any (adjective, modifies **misfortune**); misfortune (object, preposition **in**);

for (preposition); which (object of preposition **for**); you (nominative, subject of **suspect**); suspect (verb); me (accusative, object of **suspect**); responsible (adjective modifies **me**).

8. Am looking (verb); I (nominative, subject of **am looking**); at (preposition); woman (object of preposition **at**); whom (accusative, direct object of **married**); I (subject of **married**); married (verb).
9. He (nominative, subject of **allowed**); allowed (verb); me (accusative, direct object of **allowed**; to perform the action of the infinitive **to stay**); to stay (verb, dynamic infinitive with **allowed**); for one day (accusative of duration of time; **one** is an adjective modifying **day**; there is no equivalent in Greek to the English preposition **for**) on (preposition) which (object of preposition **on**); I (nominative, subject of will make); will make (verb); three (adjective, modifies **corpses**); corpses (accusative, direct object of **will make**); of my enemies (genitive, partitive with **three**; **three** is an adjective, modifying **corpses**; there is no preposition present in Greek which is the equivalent to the English **of**).
10. I (nominative, subject of **met**); met (verb); Pheres' (genitive, possession of **son**); son (accusative, object of **met**); whom (accusative, object of **saved**); I (nominative, subject of **saved**); saved (verb); from (preposition); dying (object of preposition; in the original a dynamic infinitive with **saved**); by (preposition); tricking (object of preposition **by**; in the original a participle modifying the subject **I**); fates (accusative, object of **tricking**).

## Module 22 Answers to Practice Parsing the Relative Pronoun

1. ὁ ἄνθρωπος σοφός. *The man is wise.*  
ὁ ἄνθρωπος nominative, subject; σοφός nominative, predicate adjective
2. ὁ ἄνθρωπος, οὗ ὁ υἱὸς φεύγει, κακός. *The man, whose son is fleeing, is wicked.*  
ὁ ἄνθρωπος nominative, subject; οὗ genitive, possession; ὁ υἱὸς nominative, subject; φεύγει verb, third-person singular, present indicative active; κακός nominative, predicate adjective.
3. ὁ ἄνθρωπος, ᾧ δῶρον δίδωμι (I give), φίλος. *The man, to whom I give a gift, is a friend.*

**ὁ ἄνθρωπος** nominative, subject; **ᾧ** dative, indirect object; **δῶρον** accusative, direct object; **δίδωμι** verb, first-person singular, present indicative active; **φίλος** nominative, predicate nominative.

4. **ὁ ἄνθρωπος**, **ὃν ὁ φίλος** παιδεύει (educates), **χαλεπός**. *The man, whom his friend educates, is cruel.*

**ὁ ἄνθρωπος** nominative, subject; **ὃν** accusative, direct object; **ὁ φίλος** nominative, subject; **παιδεύει** verb, third-person singular, present indicative active; **χαλεπός** nominative, predicate adjective.

5. **ᾧ ἄνθρωπε**, **ὃς** φεύγεις, **μὴ** φεῦγε. *O man, you who are fleeing, do not flee.*

**ἄνθρωπε** vocative, direct address; **ὃς** nominative in apposition with the subject **you** of **are fleeing**; **φεύγεις** verb, second-person singular, present indicative active; **μὴ**, adverb, modifies φεῦγε; **φεῦγε** verb, second-person singular, present imperative (to be learned in Part II of the *21st-Century* series) active.

6. **ἡ γυνή** καλή. *The woman is good.*

**ἡ γυνή** nominative subject; **καλή** nominative predicate adjective

7. **ἡ γυνή**, **ἧς** δῶρα **ὁράω**, **χαλεπή**. *The woman, whose gifts I see, is harsh.*

**ἡ γυνή** nominative, subject; **ἧς** genitive, possession; **δῶρα** accusative, object of “I see”; **ὁράω** verb, first-person singular, present indicative active; **χαλεπή** nominative, predicate adjective.

8. **ἡ γυνή**, **ᾗ** δῶρα πέμπω, φίλη. *The woman, to whom I send gifts, is a friend.*

**ἡ γυνή** nominative, subject; **ᾗ** dative, indirect object; **δῶρα** accusative, direct object; **πέμπω** verb, first-person singular, present indicative active; **φίλη** nominative, predicate nominative.

9. **ἡ γυνή**, **ᾧν** ὁ υἱὸς φεύγει, **κακή**. *The woman, whom the son flees, is wicked.*

**ἡ γυνή** nominative, subject; **ᾧν** accusative, direct object; **ὁ υἱός** nominative, subject; **φεύγει** verb, third-person singular, present indicative active; **κακή** nominative, predicate adjective.

10. **ᾧ γύναι**, **ἣ** καλὰ ἔχεις, **μὴ** φεῦγε (don't flee). *O woman, you who hold good things, don't flee.*

**γύναι** vocative, direct address; **ἦ** nominative in apposition with the subject you of **ἔχεις**; **καλά** accusative, object; **ἔχεις** verb, second-person singular, present indicative active; **μή** adverb, modifies **φεῦγε**; **φεῦγε** verb, second-person singular, present imperative (to be learned in Part II of the *21st-Century* series) active.

## Module 22 Answers to Practice Translating

**Neoptolemos:** I hear your words and my head hurts, son of Laertes. For I hate to do these things and I am raised to do nothing by evil craft, both me and my father. But I am ready to take the man by force and not cunning. For on one foot he will not best the two of us in a fight. I work with you but I am reluctant to be named a liar. Lord, if I am acting well, I am willing to fail rather than to win unjustly.

**Odysseus:** Son of a noble father, I too when young kept a quiet mouth and a talkative hand. But now as I reflect, I see that it is the work of the tongue, not of the hand, that leads people in all ways.

**Neoptolemos:** Why not order me to say anything other than a lie?

**Odysseus:** I order you to capture Philoktetes by cunning.

**Neoptolemos:** Why must we take him by deception rather than persuasion?

**Odysseus:** He will not obey and we cannot take him by force.

**Neoptolemos:** Does he possess such fearsome boldness of strength?

**Odysseus:** He possesses arrows that don't miss, which bring murder.

**Neoptolemos:** Aren't we then bold to go near him?

**Odysseus:** We can succeed if we take him by cunning as I've said.

## Module 22 Answers to Practice Parsing Greek Sentences

**ἔστιν εἰ δόλῳ αὐτόν λαμβάνομεν, ὡς ἐγὼ λέγω.** *We can succeed if we take him by cunning as I've said.*

**ἔστιν:** third-person singular, present indicative active; impersonal verb

**εἰ:** subordinating conjunction

**δόλῳ:** dative, means or instrument

**αὐτόν:** accusative, object of λαμβάνομεν

**λαμβάνομεν:** first-person plural, present indicative active

**ὥς:** subordinating conjunction

**ἐγώ:** nominative, subject of λέγω

**λέγω:** first-person singular, present indicative active

## Module 23 Answers to Practice Translating the Imperfect and Aorist Indicative Active

1. I (or they) was (were) doing bad things to us. I (or they) was (were) harming us.
2. I (or they) was (were) persuading them to come.
3. I persuaded them to march.
4. I ask why I (or they) fled.
5. Did you write these things to them?
6. I (or they) found them in the land.
7. We suffered much at their hands.
8. They wanted to live forever.
9. He (or she) ordered them to hand over their money.
10. We were about to capture these things.

## Module 23 Answers to Practice Translating

**Neoptolemos:** Surely it is shameful for us to lie.

**Odysseus:** Not if lying secures safety.

**Neoptolemos:** How then can anyone keep his eyes open and dare to utter these things?

**Odysseus:** If you do anything for profit, it is not fitting to scruple.

**Neoptolemos:** What gain comes to me if he goes to Troy?

**Odysseus:** Only his bow and arrows capture Troy.

**Neoptolemos:** And so I will not sack it as promised to me?

**Odysseus:** You will not sack it without them nor they without you.

**Neoptolemos:** And so it is necessary to take them, if this is true.

**Odysseus:** When you do this, you will win two prizes.

**Neoptolemos:** What kind? When I learn this from you, I will not refuse to act.

**Odysseus:** They will call you both wise and good.

**Neoptolemos:** Alas. I will do these things and cast aside all sense of shame.

**Odysseus:** You will remember then what I advised you?

**Neoptolemos:** You know it for sure since I have already consented.

## Module 23 Answers to Practice Parsing Greek Sentences

**σέ σοφόν τε καὶ ἀγαθόν σε καλέουσιν ἄμα.** *They will call you both wise and good.*

**σέ:** accusative, object of καλέουσιν

**σοφόν:** accusative adjective, agrees in gender, number, and case with σέ

**τε:** coordinating conjunction

**καί:** coordinating conjunction

**ἀγαθόν:** accusative adjective, agrees in gender, number, and case with σέ

**σε:** accusative, object of καλέουσιν

**καλέουσιν:** third-person plural, future indicative active

**ἄμα:** adverb, modifies καλέουσιν

## Module 24 Answers to Practice Translating Contract Verbs

1. Therefore it is necessary to think that she is not responsible for all the evils.
2. After this was the government of Drakon in which he first wrote down a number of laws. In those laws there was one punishment, death. His laws were called harsh.
3. He makes light of their words and denies that he is sick; and they believe him and so they kill and eat him.
4. The women seem to me to do the same things as the men.
5. He thought it worthy for the same punishment to be both for the prostitutes and for the women.
6. I am unable to utter assurances other than these that I would do nothing to him before I speak to them. I prefer to speak first rather than to act.
7. Neither do I consent to flee my fatherland nor do I think it fit for him to take so great a penalty from me.
8. After these things, when he killed those he considered most important, he fled at a run.

9. When I considered these things to myself, I thought the old lady will not see me prepared to flee.
10. I indeed know how to bear nobly the things at my feet and to go eagerly and not to consider the hardships which I will endure. I believed it best to flee as quickly as possible.

## Module 24 Answers to Practice Translating

**Old Lady:** Who is at the gate? Will you not go away? Are you going to stand in the courtyard and cause trouble for my masters? If you are a Greek, you will die. We have no dealings with them.

**Menelaos:** Old lady, you can speak the same words but do so differently for I will listen but you must stop the lecture.

**Old Lady:** And you must go. It is on me, stranger, to make sure that no one of the Greeks comes near our house.

**Menelaos:** Why are you pressing my hand and pushing me off by force?

**Old Lady:** You listen to nothing that I say. You are to blame.

**Menelaos:** I order you to tell your masters . . .

**Old Lady:** It won't go well I think if I report what you say.

**Menelaos:** . . . I am here, a ship-wrecked stranger, a protected group of people.

**Old Lady:** It is time now for you to visit another's house not this one.

**Menelaos:** No, I will come inside and you will listen to me.

**Old Lady:** You are obnoxious and now I will drive you off by force.

**Menelaos:** Where are my famous troops?

**Old Lady:** There is a place where you are revered but not here.

**Menelaos:** Dear god, I do not deserve this punishment.

## Module 24 Answers to Practice Parsing Greek Sentences

*ὄχληρῶς ἔχεις καὶ τάχ' ὠθήσομαι βία.* *You are obnoxious and now I will drive you off by force.*

**ὄχληρῶς:** adverb, modifies ἔχεις

**ἔχεις:** second-person singular, present indicative active

**καί:** coordinating conjunction

**τάχα:** adverb, modifies ὠθήσομαι

**ὠθήσομαι:** first-person singular, future indicative middle

**βία:** dative, means or instrument

## Module 25 Answers to Practice Parsing Indirect Statement in English

1. He said that you will be short-lived and will be killed by an iron spear.

He (nominative, subject); said (head verb); that (conjunction, not present in Greek); you (accusative subject of **will be** and **will be killed**); will be (verb, a future infinitive in Greek); short-lived (adjective, modifies **you**); and (conjunction); will be killed (verb, a future infinitive in Greek); by (preposition); iron (adjective, modifies **spear**); spear (object of preposition **by**).

2. You tell me that the dream says I will die by an iron spear.

You (nominative, subject); tell (head verb); me (dative, indirect object of **tell**); that (conjunction, not present in Greek); dream (accusative, subject of infinitive **says**); says (head verb, present infinitive in Greek); I (accusative, subject of **will die**); by (preposition); iron (adjective, modifies **spear**); spear (object of preposition **by**).

3. The dream did not say that I will die by a fang.

Dream (nominative, subject); did not say (head verb); that (conjunction, not present in Greek); I (accusative, subject of infinitive **will die**); will die (verb, future infinitive in Greek); by (preposition); fang (object of preposition **by**).

4. The oracle said that he would destroy a large empire.

Oracle (nominative, subject); said (head verb); that (conjunction, not present in Greek); he (accusative, subject of infinitive **would destroy**); would destroy (verb, future infinitive in Greek); large (adjective, modifies **empire**); empire (accusative, object of infinitive **would destroy**).

5. He said that a mule will never rule.

He (nominative, subject); said (head verb); that (conjunction, not present in Greek); mule (accusative, subject of infinitive **will rule**); will rule (verb, future infinitive in Greek); never (adverb, modifies **will rule**).

## Module 25 Answers to Practice Translating

**Old Lady:** Why do your eyes moisten? Why are you sad?

**Menelaos:** For my former good fortune.

**Old Lady:** Will you not leave and give your tears to your friends?

**Menelaos:** What land is this? Whose palace?

**Old Lady:** Proteus inhabits this house. The land is Egypt.

**Menelaos:** Egypt? To what dreadful place have I sailed?

**Old Lady:** Why do you fault the brilliance of the Nile?

**Menelaos:** I didn't fault it. I sigh for my life's lot.

**Old Lady:** Many people suffer, not just you.

**Menelaos:** Is he home? The one you call lord Proteus?

**Old Lady:** This is his tomb. His son rules the land.

**Menelaos:** Where is he? Out or in the house?

**Old Lady:** Not within and a Greek's worst enemy.

**Menelaos:** What is the blame he bears for which I suffer?

**Old Lady:** Helen is in this house, Zeus' daughter.

**Menelaos:** What are you saying? What tale did you tell? Will you spell it out for me once more?

**Old Lady:** Tyndareus' child, who once lived in Sparta.

**Menelaos:** From where did she come? What sense does this situation hold?

**Old Lady:** She arrived here from Spartan country.

**Menelaos:** When? Surely my wife has not been stolen from the cave?

## Module 25 Answers to Practice Parsing Greek

### Sentences

γέλως ἄκαιρος πᾶσι βροτοῖς φέρει δεινὸν κακόν. *For mortals ill-timed laughter brings awful trouble.*

**γέλως:** nominative, subject of φέρει

**ἄκαιρος:** nominative adjective, agrees in gender, number, and case with γέλως

**πᾶσι:** dative adjective, agrees in gender, number, and case with βροτοῖς

**βροτοῖς:** dative, indirect object with φέρει

**φέρει:** third-person singular, present indicative active

**δεινόν:** accusative, agrees in gender, number, and case with κακόν

**κακόν:** accusative, object of the verb φέρει

**Λακεδαίμονος γῆς δεῦρο ἐνόστησ' ἄπο.** *She arrived here from Spartan country.*

**Λακεδαίμονος:** genitive, modifies γῆς

**γῆς:** genitive, object of ἄπο

**δεῦρο:** adverb, modifies ἐνόστησε

**ἐνόστησε:** third-person singular, aorist indicative active

**ἄπο:** preposition with anastrophe

## Module 26 Answers to Practice Translating Additional Adjectives

1. All flows; nothing is certain.
2. It is sweet to eat, drink, and laugh.
3. There is much to say but not much time.
4. A big book is akin to a big evil.
5. The river flows directly to the sea.
6. He said that many will hate the one who wishes always to babble nonsense.
7. It is very necessary for the poor to steal.
8. When it was late in the day, we had much wine and conversation.
9. And so time brings all hidden things into the light.
10. For mortals ill-timed laughter brings awful trouble.

## Module 26 Answers to Practice Translating

**Penelope:** But it is necessary for you to decipher and hear the dream. From the water to my house twenty geese come and are eating wheat. I am cheered by them as I look on. Then a great eagle with a hooked beak comes from a mountain. He breaks their necks and kills them all. They lie in a heap in the megaron and he hangs in the shining sky. I weep and cry in the dream. The beautiful haired Akhaian women gather about me and I am sad, crying because an eagle killed my geese. He returns and sits on a roofbeam. With human voice he checks me, saying.

**Eagle:** You must be brave, daughter of far-famed Ikarios. This was no dream but a fine waking vision which will come to pass. The geese are the suitors. And

I who once was a feathered eagle am now again your husband, returned. I will bring a wretched fate upon all the suitors.

**Penelope:** Then honeyed sleep left me. And I saw the geese in the megaron and I took note. They were feeding on wheat from the trough where they had before.

**Odysseus in disguise:** I suppose it is not possible to explain the dream in another way since Odysseus himself said how it will end. Destruction seems likely for all the suitors and no one will escape death and doom.

**Penelope:** Stranger, dreams are impossibly difficult to decipher and for mortals all does not come to pass.

## Module 26 Answers to Practice Parsing Greek Sentences

τί νομίζεις τὴν δημοκρατίαν πολλῶ ἡδιόνα τυραννίδος; *Why do you think democracy is much sweeter than tyranny?*

τί: accusative of respect

νομίζεις: second-person singular, present indicative active

τὴν: accusative, agrees in gender, number, and case with δημοκρατίαν

δημοκρατίαν: accusative, subject of the implied infinitive εἶναι

πολλῶ: dative, degree of difference

ἡδιόνα: predicate accusative, agrees in gender, number, and case with δημοκρατίαν

τυραννίδος: genitive, comparison

ὁ δ' ἄψ ἐλθὼν ἄρ' ἔζεται ἐπὶ μελάθρῳ· φωνῇ δὲ βροτεία κατερητύει φώνησέν τε. *He returns and sits on a roofbeam. With human voice he checks me, saying.*

ὁ δέ: nominative subject of ἔζεται

ἄψ: adverb, modifies ἐλθὼν

ἐλθὼν: nominative adjective (participle), agrees in gender, number, and case with the subject **he** of the verb ἔζεται

ἄρα: adverb, modifies ἔζεται

ἔζεται: third-person singular, present indicative middle or passive

ἐπὶ: preposition

μελάθρῳ: object of ἐπὶ

φωνῇ: dative, means or instrument

δέ: coordinating conjunction

βροτεία: dative, agrees in gender, number, and case with φωνῇ

κατερητύει: third-person singular, present indicative active

φώνησεν: third-person singular, aorist indicative active

τε: coordinating conjunction

## Module 27 Answers to Practice Translating Comparative and Superlative Adjectives

1. Why do you think democracy is much sweeter than tyranny?
2. Small children are sweeter than anything to an old father and mother.
3. The general said that he is stronger than water.
4. Death reminds us of this that wealth is inferior to health.
5. In what way are you of calm character when you hasten most quickly to anger?
6. He said that the greatest wound of a city is an evil speaker, a demagogue because he persuades the people to do harm.
7. I suppose these are the things which make up the newer comedy and which Euripides brought to perfection.
8. In this critical moment will you risk awakening the one who has the most money and the greatest courage?
9. It is a question worth considering. For why is it more reasonable when it is possible to find in both men and women the same faults and virtues, just as Sokrates said.
10. She sends for the woman and when she saw her beauty she says, “hello, lady, false are the slanders; for you hold in your face and eyes the most beautiful drugs.”

## Module 27 Answers to Practice Translating

**Penelope:** For there are two gates of fleeting dreams: one is made of horn and the other of ivory. Some dreams go through sawn ivory. These cheat us with empty hopes and bring us empty words. The others go out through polished horn. These ones offer real accomplishments if any mortal sees them. But on my part I do not think that the grim dream came through this gate. If it did, it will be welcome to me and to my son. And I will tell you one more thing. This coming dawn will be an ill-omened one, for it will take me from Odysseus' house. For I will now propose a contest, the axes, which Odysseus used to set in the megaron in a row, like the props used to build a ship's frame, twelve of them in all. He stood at a distance and shot an arrow through them. And now I will announce this contest to the suitors. Whoever easily strings the bow in his hands and shoots an arrow through all twelve axes, this one I will follow and I will abandon the house of my spouse, a beautiful home, full of life, which I think I will one day remember in a dream.

**Odysseus in disguise:** Revered wife of Odysseus, son of Laertes, no longer in the home must you delay this contest. For the crafty one will return home, Odysseus, before they touch this polished bow and string it and shoot through the iron.

**Penelope:** If beside me you are willing, stranger, to sit in the megaron and to enjoy ourselves, I do not think sleep would settle upon my eyes.

## Module 27 Answers to Practice Parsing Greek

### Sentences

**οὖν τι βούλη περι τῶν ἐκεῖ φράζειν ἐμοί ἢ ἄπειμι;** *And so do you wish to tell me anything about the news there or shall I depart?*

**οὖν:** adverb, modifies βούλη

**τι:** accusative, object of φράζειν

**βούλη:** second-person singular, present indicative middle or passive

**περί:** preposition

**τῶν ἐκεῖ:** object of περί

**φράζειν:** dynamic infinitive with βούλη

**ἐμοί:** dative, indirect object with φράζειν

**ἢ:** coordinating conjunction

**ἄπειμι:** first-person singular, present indicative active; used for the future

**εἰ ἐθέλεις παρά μοι, ξεῖνε, ἦσθαι ἐν μεγάρους καὶ τέρπειν, οὐκ οἶομαί μοι ὕπνον ἐπὶ βλεφάρους χυθήσεσθαι.** *If beside me you are willing, stranger, to sit in the megaron and to enjoy ourselves, I do not think sleep would settle upon my eyes.*

**εἰ:** subordinating conjunction

**ἐθέλεις:** second-person singular, present indicative active

**παρά:** preposition

**μοι:** object of παρά

**ξεῖνε:** vocative, direct address

**ἦσθαι:** dynamic infinitive with ἐθέλεις

**ἐν:** preposition

**μεγάρους:** object of ἐν

**καί:** coordinating conjunction

**τέρπειν:** dynamic infinitive with ἐθέλεις

**οὐκ:** adverb, modifies οἶομαι

**οἶομαι:** first-person singular, present indicative active

**μοι:** dative, indirect object or possesses βλεφάρους

**ὕπνον:** accusative, subject which to perform the action of χυθήσεσθαι

**ἐπί:** preposition

**βλεφάρους:** object of ἐπί

**χυθήσεσθαι:** infinitive, main verb in indirect statement

## Module 28 Answers to Practice Translating εἶμι and εἶμι

1. Is it possible for you to save the money with which you came and which I gave you?
2. And so do you wish to tell me anything about the news there or shall I depart?
3. She says, “do you know then where the temple of Athene is?”
4. He says, “there is a black rock on the land which will indicate to you where her house is.”
5. When the general had the chance, he wished to keep the peace and not to break it.
6. In my opinion this victory was the women’s. For the men were defeated.
7. Then Kambyses when no water was available to him sent messengers to the Arabian.
8. Kreon enters and makes a proclamation to give Laios’ wife and the realm to the person who solves the riddle of the Sphinx.
9. We are of such great wisdom that we persuade them to do good not by a tyrant’s means but by the use of intelligence.
10. The farmer said to his child that the Sphinx has the face of a woman, the chest and feet and tail of a lion, and the wings of a bird.

## Module 28 Answers to Practice Translating

**Eukrates:** For when in my younger years I was living in Egypt—I was sent there by my father for the purpose of my education—I sailed up the Nile to Koptos and from there made my way to Memnon. I desired to hear the wonder that was there. For it resounds toward the rising sun. And I heard it not as a muttering noise, which is the experience of many. But it opened its mouth and Memnon spoke to me in seven verses. And I am able, if I wish, to make a digression and to speak to you exactly what he said. But I am unwilling. On the journey upstream Memphites sailed with me, a man who was one of the holy scribes. The marvelous man was wise and cultured and knew all about Egypt. The story

is that for twenty-three years in their sanctuaries underground he lived and was taught magic by Isis.

**Arignotos:** You mean Pankrates, my teacher, a priest, clean-shaven, wears white linen, always thoughtful, tall, flat-nosed, big-lipped, skinny in the legs, but he speaks imperfect Greek.

**Eukrates:** Yes, that Pankrates. And at first I did not know him but when we anchored the ship I saw him and he performed many wonders and he rode crocodiles and swam with beasts. And the animals fawned over him and wagged their tails. And I knew him for he was some holy man.

## Module 28 Answers to Practice Parsing Greek

### Sentences

ὁ πόλεμος καὶ δυστυχία τὰς ὀργὰς τῶν βροτῶν τὰς αὐτὰς ταῖς συντυχίαις καθιστᾶσιν. *War and hardship cause the tempers of mortals to be the same as what happens to them.*

**ὁ:** nominative adjective, agrees in gender, number, and case with the noun πόλεμος

**πόλεμος:** nominative, subject of the verb καθιστᾶσιν

**καί:** coordinating conjunction

**δυστυχία:** nominative, subject of the verb καθιστᾶσιν

**τὰς:** accusative adjective, agrees in gender, number, and case with the noun ὀργὰς

**ὀργὰς:** accusative, object of καθιστᾶσιν

**τῶν:** genitive, agrees in gender, number, and case with the noun βροτῶν

**βροτῶν:** genitive, possesses ὀργὰς

**τὰς:** accusative adjective, agrees in gender, number, and case with the noun ὀργὰς

**αὐτὰς:** accusative adjective, agrees in gender, number, and case with the noun ὀργὰς

**ταῖς:** dative adjective, agrees in gender, number, and case with the noun συντυχίαις

**συντυχίαις:** dative with the adjective τὰς αὐτὰς

**καθιστᾶσιν:** third-person plural, present indicative active

τὸν Νεῖλον εἰς Κοπτὸν ἀναπλεύσας ἐκεῖθεν ἐπὶ τὸν Μέμνονα ἦλθον. *I sailed up the Nile to Koptos and from there made my way to Memnon.*

**τὸν:** accusative adjective, agrees in gender, number, and case with the noun Νεῖλον

**Νεῖλον:** accusative, object of ἀναπλεύσας

**εἰς:** preposition

**Κοπτόν:** object of εἰς

**ἀναπλεύσας:** nominative adjective (participle), agrees in gender, number, and case with **Ἴ**, the subject of the verb ἤλθον

**ἐκεῖθεν:** adverb, modifies ἤλθον

**ἐπί:** preposition

**τόν:** accusative adjective, agrees in gender, number, and case with the noun Μέμνονα

**Μέμνονα:** accusative object of ἐπί

**ἤλθον:** 1<sup>st</sup> person singular, second aorist indicative active

## Module 29 Answers to Practice Translating μι-Verbs

1. War and hardship cause the tempers of mortals to be the same as what happens to them.
2. Black earth drinks; trees in turn drink the earth; the sun drinks the sea; the moon drinks the sun; why then, comrades, is it not good for me too to drink?
3. By how close the circumstance of death is, it is all the more fitting for people to play at pleasantries. For as quickly as death gives the delights of life, death also takes them.
4. Fate gave to her master the body of Zosima, noble of soul, and now in death, who before was a slave only in body, also she has found freedom for her body.
5. Beside Zeus himself I am filled with ambrosia whenever I look upon the eyes of the one I love.
6. When you look at the stars, Aster, I am heaven and with many eyes I look at you.
7. We have no expectation of growing old or dying when we are in good health; but the time of life for mortals is brief.
8. How did you give health to them when all whom you touch die?
9. It is best to praise; censure is the start of hatred; but it gives me pleasure to speak ill of Attika.
10. Homer and Hesiod gave the gods everything: stealing, cheating, and deceiving one another.

## Module 29 Answers to Practice Translating

**Eurkrates:** I showed some kindness to him for a bit and soon I became his companion and associate and so he shared all his secrets with me. Finally he persuaded me to leave all my slaves behind in Memphis and to follow after him by myself: for we would lack nothing since many would serve our needs. Next we spent our time in this fashion. When we entered an inn he took the bolt of a door or a broom or a pestle and dressed it in clothing. Then he spoke some incantation and made it walk. It seemed to all others to be a human being. It left and filled up water and made preparations and expertly served and ministered to us in all ways. And when the work was finished, Pankrates spoke another incantation and again made the bolt a bolt or the broom a broom or the pestle a pestle. I was very eager to learn this from him but I was not able. For he kept it to himself and yet was most generous in other matters. One day secretly—I was standing in the dark—I overheard the spell. It was about three syllables. And he charged the pestle with the things it was necessary for it to do and left for the agora.

## Module 29 Answers to Practice Parsing Greek Sentences

**ἔν δὲ βέλτιστον, ὃς κακὰ ἐμὲ ἐποίησε, τοῦτον δέννοις ἀντιδοῦναι κακοῖς.**  
*One thing is best: to repay with double troubles the one who does me wrong.*

**ἔν:** nominative, subject of an implied ἐστίν.

**δέ:** coordinating conjunction

**βέλτιστον:** nominative predicate adjective, agrees in gender, number, and case with ἔν

**ὃς:** nominative, subject of the verb ἐποίησε

**κακὰ:** accusative, object of the verb ἐποίησε

**ἐμέ:** accusative, object of the verb ἐποίησε

**ἐποίησε:** third-person singular, aorist indicative active

**τοῦτον:** accusative, object of ἀντιδοῦναι

**δέννοις:** dative, means or instrument

**ἀντιδοῦναι:** dynamic infinitive with βέλτιστον, exegetical

**κακοῖς:** dative adjective, agrees in gender, number, and case with δέννοις

**ἔπειτα ἐπιλέγει τινα ἐπωδὴν καὶ τοῦτο ἐποίηε βαδίζειν.** *Then he spoke some incantation and made it walk.*

**ἔπειτα:** adverb, modifies ἐπιλέγει

**ἐπιλέγει:** third-person singular, present indicative active

**τινα:** accusative adjective, agrees in gender, number, and case with ἐπωδὴν

**ἐπωδήν:** accusative, object of ἐπιλέγει

**καί:** coordinating conjunction

**τοῦτο:** accusative object of ἐποίηε and to perform the action of βαδίζειν

**ἐποίηε:** third-person singular, imperfect indicative active

**βαδίζειν:** dynamic infinitive with ἐποίηε

## Module 30 Answers to Practice Translating Intransitive and Transitive Uses of ἵστημι

1. The child of Alkmene stood in silence.
2. They stood up a trophy in the field.
3. The hoplite fearsome to behold stood upon the altar.
4. The despot stood gleaming in his brilliant armor.
5. They stood up a statue before the gates.
6. They stood up a bronze statue.
7. Entering the middle of the land the old man stood.
8. They stood up a stele facing the senate-house.
9. They stationed half their ships in the middle of the sea.
10. The whole army stood watching.

## Module 30 Answers to Practice Translating μι-Verbs

1. For the gods for hardships made a cure for our terrible endurance, friend: one suffers these things for a while and then someone else does.
2. Luck and Fate give everything to man but it is also clear that work and mortal diligence obtain all for humankind.
3. Not for me are the things of wealthy Gyges and I do not yearn for great tyranny. These things are far from my eyes. What I need are aged wine, good conversation, food, and a loving partner.
4. One thing is best: to repay with wicked troubles the one who does me wrong.
5. Of the gods Zeus is the truest prophet and holds the end of all things and gives everything, both good and bad, to mortals.
6. Best by Zeus is for neither the Peloponnesians nor any Boiotian, except for the eels, to live.

7. For there is no pleasure to those who employ force instead of intelligence.
8. It is by far preferable to get rid of laws that are unjust and old and to enact others which will protect the citizens.
9. It is necessary for those who are well to enact laws for the state and to punish those who disregard them.
10. It is good to set friendship ahead of profit and to prefer friends to money.

## Module 30 Answers to Practice Translating

**Eukrates:** On the next day when he was attending to some business in the agora I took the pestle and dressed it similarly. Next I chanted the syllables and told it to carry water. It filled the amphora and brought it. I ordered it to stop, to cease carrying water, and to become a pestle again. It no longer wished to obey me but kept carrying water. It completely filled our house with water and it overflowed. I have no solution to the problem and am frightened. If Pankrates returns, he will be upset. And this is what happened. I took an ax and cut the pestle in two. Each part grabbed an amphora, carried water, and became two servants instead of one. Meanwhile Pankrates entered and grasped the situation. He made them wood again just as they were before the spell. He secretly left me. And I don't know whether he disappeared.

**Deinomakhēs:** Are you able to make a person from a pestle?

**Eukrates:** By Zeus only halfway. For I am not able to lead it back into its old form if once it becomes a water-bearer. But our house will have to be flooded.

## Module 30 Answers to Practice Parsing Greek

### Sentences

ὄρω ὅτι ταύτην μὲν οὖν χρή νομίζειν οὐ τὴν αἰτίαν τῶν πάντων κακῶν εἶναι.  
*I see that it is necessary to think that she is not responsible for all the evils.*

ὄρω: first-person singular, present indicative active

ὅτι: subordinating conjunction

ταύτην: accusative, subject of εἶναι in indirect statement

μὲν: adverb, looks forward to an answering δέ

οὖν: adverb, modifies χρή

χρή: third-person singular, present indicative active; impersonal verb

νομίζειν: dynamic infinitive with χρή

**οὐ:** adverb, modifies εἶναι

**τήν:** accusative adjective, agrees in gender, number, and case with αἰτίαν

**αἰτίαν:** accusative, predicate accusative with ταύτην

**τῶν:** genitive adjective, agrees in gender, number, and case with κακῶν

**πάντων:** genitive adjective, agrees in gender, number, and case with κακῶν

**κακῶν:** genitive with the adjective αἰτίαν

**εἶναι:** infinitive, main verb in indirect statement

**δύνασαι ἄνθρωπον ποιεῖν ἐκ τοῦ ὑπέρου;** *Are you able to make a person from a pestle?*

**δύνασαι:** second-person singular, present indicative middle or passive

**ἄνθρωπον:** accusative, object of ποιεῖν

**ποιεῖν:** dynamic infinitive with δύνασαι

**ἐκ:** preposition

**τοῦ:** genitive adjective, agrees in gender, number, and case with ὑπέρου

**ὑπέρου:** genitive, object of ἐκ

# References

---

- Allen, W. S. 1987. *Vox Graeca: A Guide To The Pronunciation Of Classical Greek* (Cambridge, TAS, Australia: Cambridge University Press)
- Bloom, B. S., Engelhart, M. D., Furst, E. J., Hill, W. H., Krathwohl, D. R. 1956. *Taxonomy of Educational Objectives: The Classification of Educational Goals* (New York: David McKay Company)
- Boas, Evert van Emde, Rijksbaron, Albert, Huitink, Luuk, Bakker de, Mathieu. 2019. *The Cambridge Grammar of Classical Greek* (Cambridge: Cambridge University Press), <https://doi.org/10.1080/00437956.2019.1650453>
- Buzan, Tony. 1984. *Use Your Perfect Memory* (New York, NY: Plume)
- Byers, William. 2015. *Deep Thinking: What Mathematics Can Teach Us about the Mind* (Singapore, Singapore: World Scientific Publishing), <https://doi.org/10.1142/9247>
- Campbell, David A. 1990. *Greek Lyric: Sappho, Alcaeus* (Cambridge, Mass.: Loeb Classical Library)
- Chase, Alston H., Phillips Jr., Henry. 1961. *A New Introduction to Greek* (Cambridge, Mass: Harvard University Press)
- Daitz, Stephen G. 1984. *The Pronunciation and Reading of Ancient Greek: A Practical Guide* (Guilford, Connecticut: Jeffrey Norton Publisher)
- Danek, G. 1989. "Singing Homer," *Überlegungen Zu Sprechintonation Und Epengesang, Wiener Humanistische Blätter*, 31: 1–15
- Devine, A. M. and Stephens, L. D. 1994. *The Prosody of Greek Speech* (Oxford, England: Oxford University Press)
- Gopnik, Alison. 2009. *The Philosophical Baby: What Children's Minds Tell Us about Truth, Love, and the Meaning of Life* (New York, NY: Farrar, Straus & Giroux)
- Hansen, Hardy and Quinn, Gerald M. 1992. *Greek: An Intensive Course*. (New York, NY: Fordham University Press)
- Horsley, Kevin. 2014. *Unlimited Memory* (Indiana: TCK Publishing)
- McGuire, Sandra. 2015. *Teach Students How to Learn* (Sterling, VA: Stylus Publishing)
- Merwin, W. S. and Dimock Jr., George E. 1992. *Iphigeneia at Aulis* (Oxford, England: Oxford University Press)
- O'Brien, Tim. 1990. *The Things They Carried* (Boston, MA: Houghton Mifflin)
- Rayor, Diane J. 2014. *Sappho: A New Translation of the Complete Works* (Cambridge: Cambridge University Press), <https://doi.org/10.1007/CBO9781139151788>

- Rayor, Diane J. 2013. *Euripides' Medea: A New Translation* (Cambridge: Cambridge University Press), <https://doi.org/10.1017/CBO9781139059077>
- Smyth, H. W. 1920. *A Greek Grammar* (New York: American Book Company)
- Woodard, Roger D. 2010. 'Phoinikēia Grammata: An Alphabet for the Greek Language', in *A Companion to the Ancient Greek Language*, ed. by Egbert J. Bakker (Malden: Blackwell).

# Index

---

- ablaut 148, 152–153, 156–157, 491, 498  
accent 19, 76  
accent, acute 20, 38, 130  
accent, antepenult 21, 131  
accent, chart for possibilities of 131, 521  
accent, circumflex 20, 38, 130  
accent, contract verb 353  
accent, grave 20, 38, 130  
accent, penult 21, 131  
accent, persistent 129, 523  
accent, pitch 8  
accent, possibilities of 22, 39, 130, 520  
accent, recessive 22, 39, 522  
accent, recessive and persistent 22, 39  
accent, stress 8  
accent, ultima 21, 131  
accusative, direct object 46–47, 68  
accusative, duration of time 238  
accusative, extent of space 238  
accusative, extent of space and duration of time 69  
accusative, respect 237  
adjective 273, 405  
adjective, agreement with noun 127–128, 234  
adjective, agreement with nouns 174  
adjective and pronoun αὐτός, αὐτή, αὐτό 283  
adjective and pronoun εἷς, μία, ἓν 235  
adjective and pronoun ἐκεῖνος, ἐκείνη, ἐκεῖνο 285  
adjective and pronoun μηδείς, μηδεμία, μηδέν 235  
adjective and pronoun ὅδε, ἧδε, τόδε 285  
adjective and pronoun οὐδείς, οὐδεμία, οὐδέν 235  
adjective and pronoun οὗτος, αὕτη, τοῦτο 284  
adjective, comparative 405–406  
adjective, comparative and superlative in -ης, -ες 407  
adjective, comparative and superlative in -ίω, -ιον and -ιστος, -ίστη, -ιστον 407  
adjective, comparative and superlative in -ύς, -εῖα, -ύ 407  
adjective, English 127  
adjective, first and second declension 273  
adjective, mixed declension -ων, -ουσα, -ον 395  
adjectives, mixed-declension 279  
adjective, substantive 139, 280  
adjective, superlative 405–406  
adjective, three degrees 405  
adjective ἀληθής, ἀληθές 394  
adjective ἡδύς, ἡδεῖα, ἡδύ 393  
adjective μέγας, μεγάλη, μέγα 392  
adjective πολύς, πολλή, πολύ 393  
adverb 27–28, 408  
adverb, comparative 409  
adverb, positive 409  
adverb, superlative 409  
Aiskhylos 191, 532  
alphabet 1–2  
Anakreon 23, 532  
Anaxagoras 191, 532  
Anaximandros 190, 532  
Anaximenes 190, 532  
Anna Komnene 532  
Antiphon 192, 532  
Appian 532  
apposition 71, 488  
Apuleius 246  
Aquila Theatre 144  
Aristarkhos 193, 533  
Aristophanes 193, 533  
Aristoteles 193, 533  
Arkhilokhos 15, 533  
article, adjective 128  
article, definite 127–128  
article, substantive adjective 139  
article, substantive with adverb 139  
article, substantive with noun 139  
article, substantive with prepositional phrase 139  
Athenaios 220, 533  
aulos 41

- black humor 239  
 Bloom, Benjamin 125  
 Bloom, taxonomy 125  
 boustrophedon 418  
 breathing, rough and smooth 6  
 building block 79, 81  
  
 capitalization 14  
 Case and Function Chart 70, 481  
 clause,  $\pi\rho\acute{\iota}\nu$  373  
 clause,  $\acute{\omega}\sigma\tau\epsilon$  375  
 Cohen, Amy R. 387  
 comparison with  $\eta$  410  
 conjunction 35–36, 137  
 conjunction, coordinating 35  
 conjunction, subordinating 35  
 creativity 315, 385, 404, 432, 448  
  
 Damaskios 533  
 Danek, Georg 49  
 dative, degree of difference 410  
 dative, indirect object 47, 64  
 dative, means or instrument 66  
 dative, place where 67  
 dative, possession 66  
 dative, respect 237  
 dative, time when 238  
 death 383–384  
 Dellis, Nelson 138  
 Demokritos 192, 533  
 Demosthenes 533  
 dialect 2, 10, 15, 73, 84, 154–158, 171, 183,  
     234, 295, 297, 527, 535  
 dialect, Herodotos' mixed 527  
 dialect, Ionic and Attic 529  
 digamma 2  
 Diogenes 193, 430, 534  
 diphthong 5  
  
 elision 89  
 Empedokles 191, 534  
 enclitic 29, 37, 100, 109  
 ending, creates meaning 46  
 epic poetry 49  
 Epiktetos 534  
 Eukleides 193, 445, 534  
 Euripides 73, 192, 534  
 Euripides, readers of 104  
  
 Frost, Robert 226  
 genitive, comparison 410  
 genitive, dependence 63  
 genitive, possession 62  
 genitive, separation 63  
 genitive, timewithinwhich 239  
 Goodkin, Joe 267  
 Gorgias 192, 534  
  
 Hagel, Stefan 10, 24, 42, 49–50, 53, 56, 91  
 Helen 160  
 Heller, Joseph 27  
 Herakleitos 190, 534  
 herm 446  
 Herodotos 10, 135, 535  
 Hippokrates 192, 535  
 history 303  
 Holland, Tom 169  
 Homer 50, 397, 535  
 Homeric question 397  
  
 iambic poetry 15  
 infinitive 487  
 infinitive, articular 488  
 infinitive, dynamic 487  
 infinitive, finite verb 488  
 iota adscript 13  
 iota subscript 13  
  
 Julian 220, 535  
  
 Kallimakhos 535  
 koppa 2  
  
 Lucian 73, 535  
 Lykourgos 536  
 lyric poetry 40  
 Lysias 536  
  
 macron 4, 22, 38–39  
 Mastronarde 3  
 Medea 287  
 Melville, Herman 79  
 memorization, body palace 212  
 memorization, car palace 227  
 memorization, linking 17, 76, 138  
 memorization, memory palace 292  
 memorization, word numbers 351  
 Menandros 193, 536  
 Mimnermos 32, 536  
  
 nominative, predicate 61  
 nominative, predicate adjective 62  
 nominative, subject 46–47, 61  
 noun 59, 147, 171, 203, 295

- noun, case 60  
 noun, common gender 148  
 noun, declensions of 147  
 noun, first declension in -η or -ᾱ 171  
 noun, first declension in ης, ου 297  
 noun, first declension short alpha 295  
 noun, four subtypes of third declension 152  
 noun, gender 60  
 noun, gender of 148  
 noun, identification of 148  
 noun, number 60  
 noun, second declension 203  
 noun, sets 1–10 299  
 noun, sets of 147  
 noun, third declension 59, 148–149
- Olympics 124  
 orthography 8, 20
- Palaima, Tom 209  
 papyrology 225  
 Parmenides 191, 536  
 phalloi 446  
 Philoktetes 347  
 Platon 193, 536  
 postpositive 29, 37, 109  
 Praxilla 219, 536  
 prefix 87  
 prefix, object of 88  
 preposition 79, 82  
 prepositional phrase 79  
 preposition, anastrophe 85  
 preposition, motion away from 85  
 preposition, motion towards or against 85  
 preposition, object of 71, 81  
 preposition, place where 85  
 proclitic 30, 37, 109  
 pronoun 59, 174, 229  
 pronoun and adjective ὅστις, ἥτις, ὅτι 177  
 pronoun and adjective τις, τι 176  
 pronoun and adjective τίς, τί 175  
 pronoun, first person English 229  
 pronoun, personal Greek 231  
 pronoun, relative 305, 310  
 pronoun, second person English 230  
 pronoun, third person English 230  
 pronoun αὐτός, αὐτή, αὐτό 232  
 pronoun ἐγώ 231  
 pronoun ὅς, ἥ, ὅ 307  
 pronoun σύ 231
- pronoun σφεῖς 233  
 pronunciation 3  
 prophecy 363  
 Protagoras 191, 536  
 punctuation 14  
 Pythagoras 190, 537
- quantitative metathesis 148, 152, 156–158, 529
- Rayor, Diane 449  
 religion 383
- sampi 2  
 Samtani, Roshan 24  
 san 2  
 Sappho 472, 537  
 Satyros 412, 537  
 seer 363  
 sigma, intervocalic 153  
 Sokrates 192, 537  
 sophism 189  
 Sophokles 191, 310, 537  
 syllabary, Phoenician 1  
 syllabification 20
- Thales 190, 537  
 Theater of War Productions 145  
 Thrasymakhos 192, 538
- verb 93, 111, 213, 245, 319, 353, 421, 433, 453  
 verb, active voice 97, 246  
 verb, alpha contract 353  
 verb, aorist and present infinitives 323  
 verb aspect, completed 95  
 verb aspect, incomplete 95  
 verb aspect, stative 95  
 verb, contract 353  
 verb, declarative infinitive 367  
 verb, deponent 217  
 verb, dynamic infinitive 218, 367  
 verb ending, aorist ω-verbs 324  
 verb ending, future middle and passive ω-verbs 249  
 verb ending, imperfect and aorist ω-verbs 326  
 verb ending, imperfect ω-verbs 324  
 verb ending, present and future active ω-verbs 111  
 verb ending, present tense μι-verbs 103

- verb ending, primary middle and passive 248
- verb ending, secondary middle and passive 325
- verb, epsilon contract 355
- verb, finite 93
- verb, first aorist 321
- verb, future indicative active  $\omega$ -verbs 213
- verb, gnomic aorist 321
- verb, historic or storytelling 118
- verb, infinitive 93, 217, 322, 367
- verb, intransitive 93
- verb, linking 94
- verb, middle voice 97, 247
- verb, mixed aorist 322
- verb, mood in English 95
- verb, mood in Greek 96
- verb, omicron contract 356
- verb, passive voice 97, 246
- verb, past indicative augment 319
- verb, principal parts 98
- verb, root aorist 322
- verb, second aorist 321
- verb stem, aorist  $\omega$ -verbs 324
- verb stem, future active and middle  $\omega$ -verbs 249
- verb stem, future passive  $\omega$ -verbs 249
- verb stem, future tense  $\omega$ -verbs 213
- verb stem, imperfect  $\omega$ -verbs 323
- verb stem, present active, middle, and passive  $\omega$ -verbs 249
- verb stem, present tense  $\mu$ -verbs 120
- verb stem, present tense  $\omega$ -verbs 117
- verb stem, present  $\delta\acute{\iota}\delta\omega\mu\iota$ ,  $\tau\acute{\iota}\theta\eta\mu\iota$  102
- verb stem, present  $\omega$ -verbs 111
- verb, tense 94
- verb, tense-aspect 94
- verb, transitive 93
- verb, voice 96, 246
- verb  $\acute{\alpha}\xi\acute{\iota}\omega$  356
- verb  $\delta\epsilon\acute{\iota}\kappa\nu\mu\iota$  433
- verb  $\delta\acute{\iota}\delta\omega\mu\iota$  102–103, 255, 335
- verb  $\delta\omicron\kappa\acute{\epsilon}\omega$  355
- verb  $\epsilon\acute{\iota}\mu\iota$  99, 421
- verb  $\epsilon\acute{\iota}\mu\iota$  422
- verb  $\acute{\epsilon}\lambda\alpha\acute{\upsilon}\nu\omega$  250
- verb  $\acute{\epsilon}\lambda\alpha\acute{\upsilon}\nu\omega$ ,  $\acute{\epsilon}\lambda\acute{\alpha}\omega$  216
- verb  $\acute{\epsilon}\rho\gamma\acute{\alpha}\zeta\omicron\mu\alpha\iota$  334
- verb  $\acute{\epsilon}\rho\chi\omicron\mu\alpha\iota$  117, 217
- verb  $\acute{\epsilon}\chi\omega$  112, 215, 330
- verb  $\eta\acute{\iota}\mu\iota$  453, 457, 459
- verb  $\eta\sigma\tau\eta\mu\iota$  460, 462–463, 465
- verb  $\kappa\alpha\lambda\acute{\epsilon}\omega$  252
- verb  $\lambda\acute{\epsilon}\gamma\omega$  327
- verb  $\omicron\acute{\iota}\delta\alpha$  245
- verb  $\acute{\omicron}\rho\acute{\alpha}\omega$  354
- verb  $\rho\omicron\iota\acute{\epsilon}\omega$  114
- verb  $\tau\acute{\iota}\theta\eta\mu\iota$  104, 257
- verb  $\phi\acute{\epsilon}\rho\omega$  254
- verb  $\phi\eta\mu\acute{\iota}$  120, 438
- vocative, direct address 70
- vowel length 22, 38, 129
- vowel, long 4
- vowel, short 4
- vowel, sounds 4
- Warrior Chorus 183
- word order 45, 187
- word order, attributive position 187–188
- word order, Greek 46
- word order, predicate position 189
- word order, preposition 84
- word order, relative pronoun 305
- Xenophanes 190, 538
- Xenophon 538

# About the Team

---

Alessandra Tosi was the managing editor for this book.

Lucy Barnes performed the copy-editing and proofreading.

Anna Gatti designed the cover. The cover was produced in InDesign using the Fontin font.

Luca Baffa typeset the book in InDesign and produced the paperback and hardback editions. The text font is Noto Serif; the heading font is Source Sans Pro. Luca also produced the EPUB, MOBI, PDF, HTML, and XML editions — the conversion is performed with open source software freely available on our GitHub page (<https://github.com/OpenBookPublishers>).



# This book need not end here...

---

## Share

All our books — including the one you have just read — are free to access online so that students, researchers and members of the public who can't afford a printed edition will have access to the same ideas. This title will be accessed online by hundreds of readers each month across the globe: why not share the link so that someone you know is one of them?

This book and additional content is available at:

<https://doi.org/10.11647/OBP.0264>

## Customise

Personalise your copy of this book or design new books using OBP and third-party material. Take chapters or whole books from our published list and make a special edition, a new anthology or an illuminating coursepack. Each customised edition will be produced as a paperback and a downloadable PDF.

Find out more at <https://www.openbookpublishers.com/section/59/1>

Like Open Book Publishers 

Follow @OpenBookPublish 

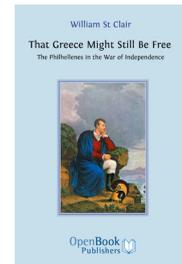
Read more at the Open Book Publishers **BLOG**

## You may also be interested in:

---

**That Greece Might Still Be Free  
The Philhellenes in the War of Independence**  
*William St Clair*

<https://doi.org/10.11647/OBP.0001>



**Plato's 'Republic'**  
**An Introduction**  
*Sean McAleer*

<https://doi.org/10.11647/OBP.0229>



**Cultural Heritage Ethics  
Between Theory and Practice**  
*Constantine Sandis (ed.)*

<https://doi.org/10.11647/OBP.0047>



# ANCIENT GREEK I

## A 21st Century Approach

PHILIP S. PEEK

In this elementary textbook, Philip S. Peek draws on his twenty-five years of teaching experience to present the ancient Greek language in an imaginative and accessible way that promotes creativity, deep learning, and diversity.

The course is built on three pillars: memory, analysis, and logic. Readers memorize the top 250 most frequently occurring ancient Greek words, the essential word endings, the eight parts of speech, and the grammatical concepts they will most frequently encounter when reading authentic ancient texts. Analysis and logic exercises enable the translation and parsing of genuine ancient Greek sentences, with compelling reading selections in English and in Greek offering starting points for contemplation, debate, and reflection. A series of embedded Learning Tips help teachers and students to think in practical and imaginative ways about how they learn.

This combination of memory-based learning and concept- and skill-based learning gradually builds the confidence of the reader, teaching them how to learn by guiding them from a familiarity with the basics to proficiency in reading this beautiful language. *Ancient Greek I* is written for high-school and university students, but is an instructive and rewarding text for anyone who wishes to learn ancient Greek.

This is the author-approved edition of this Open Access title. As with all Open Book publications, this entire book is available to read for free on the publisher's website. Printed and digital editions, together with supplementary digital material, can also be found at <http://www.openbookpublishers.com>

Cover image: *Athenian Fragmentary votive sculpture of Dionysus (?)*, Greek Ashmolean Museum. Photo by Mary Harrsch, CC BY-SA. Cover design by Anna Gatti.



OpenBook  
Publishers 