



PHILIP S. PEEK

# Ancient Greek II

A 21st-Century Approach



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## Module 59

# Narratology VII: Space

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## Module 59 Summary

In this module you learn about space.

## Space

The poet Hesiod in the *Theogony* put his world into the void, called Chaos (Χάος). The philosopher Demokritos imagined a universe made up entirely of atoms and void, reasoning that for atoms to exist, void or space must also. In narratology, space represents **(1) setting**: the place where the action occurs, **(2) locations**: the smaller venues within the larger setting where action occurs, **(3) story-space**: the settings and locations, noted above plus any locations mentioned where no action occurs, **(4) story-world**: spaces completed by the narratee's imagination, guided by her knowledge and experience, and **(5) story-universe**: the world presented as actual in the text and counterfactual worlds, constructed by the beliefs, dreams, fears, hypotheticals, and wishes that characters have.<sup>1</sup>

## Examples of Settings, Locations, Story-Space, Story-World in Homer and Euripides

### Homer, *Iliad* and *Odyssey*

In the *Iliad*, the setting is the eastern Mediterranean, along the Aegean Sea.<sup>2</sup> The locations include the battlefield, citadel of Troy, Hephaistos' forge, Khryse,

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1 <https://www.lhn.uni-hamburg.de/node/55.html>

2 For maps, follow this link <https://blog.oup.com/2013/11/maps-of-the-iliad/#:~:text=While%20The%20Iliad%20is%20a,Mediterranean%2C%20along%20the%20Aegean%20Sea.>

Olympus, Paris' bedroom, the Skamandros River, the ships, and the walls. The story-space adds Ethiopia, Hades, and the hometowns of various characters to what has just been mentioned.

In the *Odyssey*, the setting is the Mediterranean basin. The locations include Aiaia, Aiolia, Hades, Isle of Helios, Ismaros, Ithaka, Ogygia, the Peloponnesos, Phaiakia, Sikilia, Telepylos. Some of these locations are real and others imagined. The story-space adds the hometowns of various characters to what has just been mentioned.

For the *Iliad* and *Odyssey*, the story-world includes the settings, locations, and story spaces mentioned above and adds to them what the narratee understands as a participant in recreating the story of the events she hears. In 750 BCE, a Greek narratee could have added to the story-world the knowledge, experience, and moral compass each has about the Mediterranean world and its inhabitants. Today, each narratee brings along her own individual sets of knowledge, experience, and moral compass as she recreates the events she reads.

### Euripides, *Iphigeneia at Aulis*

In *Iphigeneia at Aulis*, the setting is Aulis, Boiotia. The locations include the altar of sacrifice and the encampment. The story-space adds Argos, Kalkhis, Mykenai, Mt. Pelion, Phthia, Tauris, Troy.

The story-world includes the settings, locations, and story spaces mentioned above and adds to them what the narratee understands as a participant in recreating the story of the events she hears. In 450 BCE, a Greek narratee could have added to the story-world the knowledge, experience, and moral compass each has about the Mediterranean world and its inhabitants. Today, each narratee brings along her own individual sets of knowledge, experience, and moral compass as she recreates the events she reads or watches.

### Examples of Story-Universe

As noted, the story-universe includes the world presented as actual in the text and counterfactual worlds, constructed by the beliefs, dreams, fears, hypotheticals, and wishes that characters have.

1. As Odysseus, disguised as a beggar, tests the suitors and others, Penelope and Eurynome offer wishes for a future they are praying for.

#### Homer, *Odyssey* 17. 492-500, Character-Text

τοῦ δ' ὥς οὖν ἤκουσε περίφρων Πηνελόπεια  
βλημένον ἐν μεγάρῳ, μετ' ἄρα δμῳῆσιν ἔειπεν·  
“αἴθ' οὕτως αὐτόν σε βάλοι κλυτότοξος Ἀπόλλων.”  
τὴν δ' αὖτ' Εὐρυνόμη ταμίη πρὸς μῦθον ἔειπεν·  
“εἰ γὰρ ἐπ' ἀρῇσιν τέλος ἡμετέρησι γένοιτο·

οὐκ ἂν τις τούτων γε εὐθρονον Ἥῳ ἴκοιτο.”  
 τὴν δ’ αὖτε προσέειπε περίφρων Πηνελόπεια·  
 “μαῖ’, ἐχθροὶ μὲν πάντες, ἐπεὶ κακὰ μηχανόωνται·  
 Ἀντίνοος δὲ μάλιστα μελαίνῃ κηρὶ ἔοικε.

*And so when Penelope heard that he was  
 Struck in the megaron, before her slaves she said,  
 “I wish the famous archer Apollon would strike you [Antinoos] too like this.”  
 And Eurynome the slave answered her with this speech,  
 “If our prayers could be answered,  
 Not one of them would rise with the splendid dawn.”  
 And then cunning Penelope answered her,  
 “Yes, dear, all are our enemies when they plot evil.  
 And Antinoos especially resembles black death.”*

The secondary narrator-focalizers, Penelope and Eurynome, hope for the death of the suitors who have been violating xenia by consuming the wealth of Odysseus, Penelope, and Telemakhos.

2. Later in this exchange between Penelope and her husband Odysseus disguised as a beggar, Penelope recounts to the beggar - whom at least a part of her thinks may be Odysseus - a dream, asking him to interpret it for her.

### **Homer, *Odyssey* 19.535-561, Character-Text**

“ἀλλ’ ἄγε μοι τὸν ὄνειρον ὑπόκριναι καὶ ἄκουσον.  
 χῆνές μοι κατὰ οἶκον ἐείκοσι πυρὸν ἔδουσιν  
 ἐξ ὕδατος, καὶ τέ σφιν ἰαίνομαι εἰσορόωσα·  
 ἐλθὼν δ’ ἐξ ὄρεος μέγας αἰετὸς ἀγκυλοχεΐλης  
 πᾶσι κατ’ αὐχένας ἤξε καὶ ἔκτανεν· οἱ δ’ ἐκέχυντο  
 ἀθρόοι ἐν μεγάροις, ὃ δ’ ἐς αἰθέρα δῖαν ἀέρθη.  
 αὐτὰρ ἐγὼ κλαῖον καὶ ἐκώκυνον ἔν περ ὄνειρῳ,  
 ἄμφι δ’ ἔμ’ ἠγερέθοντο ἐϋπλοκαμίδες Ἀχαιοί,  
 οἴκτρ’ ὀλοφυρομένην ὃ μοι αἰετὸς ἔκτανε χῆνας.  
 ἄψ δ’ ἐλθὼν κατ’ ἄρ’ ἔζετ’ ἐπὶ προὔχοντι μελάρῳ,  
 φωνῇ 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  
 ἦα πάρος, νῦν αὖτε τεὸς πόσις εἰλήλουθα,  
 ὃς πᾶσι μνηστῆρσιν ἀεικέα πότμον ἐφήσω.’  
 “ὥς ἔφατ’, αὐτὰρ ἐμὲ μελιγδῆς ὕπνος ἀνῆκε·  
 παπτήνασα δὲ χῆνας ἐνὶ μεγάροισι νόησα  
 πυρὸν ἐρεπτομένους παρὰ πύελον, ἧχι πάρος περ.”  
 τὴν δ’ ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·  
 “ὦ γύναι, οὗ πως ἔστιν ὑποκρίνασθαι ὄνειρον  
 ἄλλῃ ἀποκλίναντ’, ἐπεὶ ἦ ρά τοι αὐτὸς Ὀδυσσεύς  
 πέφραδ’ ὅπως τελέει· μνηστῆρσι δὲ φαίνεται ὄλεθρος  
 πᾶσι μάλ’, οὐδέ κέ τις θάνατον καὶ κῆρας ἀλύξει.”

τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·  
 “ἔειν’, ἣ τοι μὲν ὄνειροι ἀμήχανοι ἀκριτόμυθοι  
 γίνονται, οὐδέ τι πάντα τελείεται ἀνθρώποισι.”  
*“But, come, you must interpret and hear the dream.*

*Twenty geese from the water are at my house,  
 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 soars into the shining sky.  
 And I am weeping and crying in the dream.  
 The beautiful haired Akhaian women gather about me  
 As I cry in mourning because an eagle killed my geese.  
 And he, circling back, perches on a high rafter.  
 With human voice he checks me, saying:”  
 ‘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.’  
 Thus he spoke. 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 just as they had before.”  
 And crafty Odysseus spoke in response to her:  
 “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.”  
 And thoughtful Penelope answered him in turn:  
 “Stranger, dreams are impossibly difficult  
 to decipher and for mortals all does not come to pass.”*

The dream, of course, interprets itself. The scene then serves a different narrative purpose than Penelope suggests, which may be that the primary narrator-focalizer has his secondary narrator-focalizers, Penelope and Odysseus, dance together as each tests the other. Odysseus the beggar seeks to determine his wife’s fidelity and Penelope seeks to determine who the beggar is. In addition to working on this secondary level, the scene also operates on the primary, as the primary narrator-focalizer asks his primary narratee to fill in the spaces, answering for herself whether she thinks Penelope has recognized the beggar or not. The evidence is ambiguous, allowing for a variety of differing conclusions. Whatever each narratee decides, Penelope decides after twenty years that now is the time to set the contest of the bow, which, intentionally or not, gives her husband Odysseus the plan for defeating the suitors that he had been searching for.



3. Shifting from the *Odyssey* to the *Iliad*, we see in this next excerpt a prayer from the past and its unintended consequences. Back in Book 1 of the epic, Akhilleus had asked his mother Thetis to convince Zeus to allow the Trojans to kill the Greeks so that the Greeks would come to realize how much they had need of Akhilleus to fight for them and how wrong Agamemnon was for insulting him. Now, near the end of the epic, the consequences of what Akhilleus prayed for bear rotten fruit.

**Homer, *Iliad* 18. 98-110, Character-Text**

αὐτίκα τεθναίην, ἐπεὶ οὐκ ἄρ' ἔμελλον ἐταίρῳ  
 κτεινομένῳ ἐπαμῦναι· ὁ μὲν μάλα τηλόθι πάτρης  
 ἔφθιτ', ἐμεῖο δὲ δῆσεν ἀρῆς ἀλκτῆρα γενέσθαι.  
 νῦν δ' ἐπεὶ οὐ νέομαί γε φίλην ἐς πατρίδα γαῖαν,  
 οὐδέ τι Πατρόκλῳ γενόμην φάος οὐδ' ἐτάροισι  
 τοῖς ἄλλοις, οἳ δὴ πολέες δάμεν Ἕκτορι δίῳ,  
 ἀλλ' ἦμαι παρὰ νηυσὶν ἐτώσιον ἄχθος ἀρούρης,  
 τοῖος ἐὼν οἷος οὗ τις Ἀχαιῶν χαλκοχιτώνων  
 ἐν πολέμῳ· ἀγορῇ δέ τ' ἀμείνονές εἰσι καὶ ἄλλοι.  
 ὥς ἔρις ἔκ τε θεῶν ἔκ τ' ἀνθρώπων ἀπόλοιτο  
 καὶ χόλος, ὅς τ' ἐφέηκε πολύφρονά περ χαλεπῆναι,  
 ὅς τε πολὺ γλυκίων μέλιτος καταλειβομένοιο  
 ἀνδρῶν ἐν στήθεσσιν ἀέξεται ἥ τε καπνός·

*May I soon be dead, since I was of no help to my comrade  
 When he was killed. Very far from his fatherland,  
 He perished and did not have me to protect him from harm.  
 Right now, since I am not returning to my beloved fatherland,  
 And I was not a beacon for Patroklos nor for the rest  
 Of my companions, many of whom were killed by great Hektor  
 While I sat beside my ships, dead weight on fertile ground,  
 Even though I am different from all others of the bronze-armored Greeks  
 On the battlefield but in assembly many surpass me.  
 I wish strife would be banished from gods and people,  
 And anger which impels even the wise to be wroth.  
 For it, far sweeter than dripping honey,  
 wells in the hearts of humankind like smoke.*

The secondary narrator-focalizer, Akhilleus, upset with Hektor and himself for the death of his beloved companion Patroklos, prays for death and wishes that anger ceased to exist in the world of gods and mortals.

4. Some three hundred years after Homer lived, Euripides wrote his tragic and comic plays. In this play the primary focalizer has his secondary narrator-focalizer, Klytaimestra, explain to her narratee, her husband Agamemnon, what her life will be like if he sacrifices their daughter Iphigeneia.

**Euripides, *Iphigeneia at Aulis* 1171-1195, Character-Text**

ἄγ', εἰ στρατεύσῃ καταλιπὼν μ' ἐν δώμασιν,  
 κάκει γενήσῃ διὰ μακρᾶς ἀπουσίας,  
 τίν' ἐν δόμοις με καρδίαν ἔξειν δοκεῖς;  
 ὅταν θρόνους τῆσδ' εἰσίδω πάντας κενούς,  
 κενούς δὲ παρθενῶνας, ἐπὶ δὲ δακρύοις  
 μόνη κάθωμαι, τήνδε θρηνησοῦσ' αἰεὶ·  
 Ἀπώλεσέν σ', ὦ τέκνον, ὁ φυτεύσας πατήρ,  
 αὐτὸς κτανὼν, οὐκ ἄλλος οὐδ' ἄλλη χερί,  
 τοιόνδε <νόστον> καταλιπὼν πρὸς τοὺς δόμους.  
 ἐπεὶ βραχείας προφάσεως ἔδει μόνον,  
 ἐφ' ἧ σ' ἐγὼ καὶ παῖδες αἱ λελειμμένοι  
 δεξιόμεθα δέξιν ἦν σε δέξασθαι χρεών.  
 μὴ δῆτα πρὸς θεῶν μήτ' ἀναγκάσης ἐμὲ  
 κακὴν γενέσθαι περὶ σέ, μήτ' αὐτὸς γένῃ.  
 εἰέν·  
 θύσεις † δὲ παῖδ', ἔνθα † τίνας εὐχὰς ἐρεῖς;  
 τί σοι κατεύξῃ τάγαθόν, σφάζων τέκνον;  
 νόστον πονηρόν, οἴκοθέν γ' αἰσχυρῶς ἰών;  
 ἀλλ' ἐμὲ δίκαιον ἀγαθὸν εὔχεσθαί τί σοι;  
 οὐ τᾶρ' ἀσυνέτους τοὺς θεοὺς ἡγοίμεθ' ἄν,  
 εἰ τοῖσιν αὐθένταισιν εὖ φρονήσομεν;  
 ἦκων δ' ἄν Ἄργος προσπέσοις τέκνοισι σοῖς;  
 ἀλλ' οὐ θέμις σοι. τίς δὲ καὶ προσβλέψεται  
 παίδων σ', ἵν' αὐτῶν προσέμενος κτάνῃς τινά;  
 ταῦτ' ἤλθες ἤδη διὰ λόγων, ἢ σκῆπτρά σοι  
 μόνον διαφέρειν καὶ στρατηλατεῖν μέλει;

*Come now, if you got to war, leaving me at home,  
 And you are gone for a long time,  
 What concern of the heart will I in the household?  
 When I see all chairs without her to sit in them,  
 And an empty bedroom, and in tears  
 Sink down alone, mourning her always.  
 Child, the father who begot you has destroyed you,  
 Killing you himself, no other did it nor by another's hand.  
 This is the return home he has left for himself,  
 Since I've such little need for a reason,  
 By which I and my remaining children  
 Will offer you the welcome which you must receive.  
 By the gods please do not compel me towards  
 Evil against you and do not become evil yourself.  
 Well, will you sacrifice the child? Then what prayers will you utter?  
 What good will you invoke upon yourself after killing her?  
 A dreadful return to match your disgraceful departure from home?  
 What just and noble prayer shall I make for you?  
 Shouldn't we believe the gods are idiots  
 If we will think well of murderers?  
 Returning to Argos should you meet your children?*



*No. It is not your right. And will any of our children  
Face you so that you can attack and kill one of them?  
Have you thought this through, or is your one care  
To carry a scepter about and lead men to war?*

Klytaimestra imagines a world without Iphigeneia and also what she would do to her husband should he sacrifice his daughter, survive the Trojan war, and return home alive. Primary narratees know from the mythic tradition that while Agamemnon is away fighting at Troy, Klytaimestra will have an affair with Aigisthos and then will pray that her husband returns home alive so that she can kill him. In his play *Agamemnon*, Aiskhylos, an older contemporary of Euripides, tells of Agamemnon's return home and murder at the hands of Klytaimestra. The mythic tradition and the play of Aiskhylos confirm the fate Klytaimestra says she will pray for in these lines.

5. *Speaking Bones* offers us another dream of vengeance. The primary narrator-focalizer has his secondary narrator-focalizer, Tanto, the son of Théra and Takval, travel to the Barrows in search of weapons.

**Ken Liu, *Speaking Bones* p. 51, Character-Text**

"The Lyuku have taken away my parents, my grandmother, my grandfather in Dara, my mother's family there that I never even knew, my friends, my teachers, my elders—and I do not know if any of them are still alive."

He paused again, choking back tears. Taking deep breaths to calm himself, he went on.

"They must be confronted lest the darkness marking the end of the Fifth Age once again descend upon the scrublands, and you be forced to destroy humanity once more for forgetting your lessons. Therefore, I have come to this forbidden place in search of those mighty weapons once wielded by the haughty chiefs of the last age.

"The shamans say that the weapons of the Fifth Age were unnatural and wicked, but I do not agree. My mother always told me that there is nothing inherently good or wicked in the nature of tools, for they only serve to amplify what is already present in the hearts of humankind. The Lyuku are wicked and seek to enslave, and in their hands the city-ships of Dara further evil. My parents are good and seek to free the Agon, and in their hands the weapons of Dara bolster good. We show our character not by the weapons we choose, but through the purpose for which we fight and manner in which we wield them."

Tanto wishes to find weapons that he can wield to fulfill his dream of avenging his loved ones and preventing the Lyuku from enslaving more people.

As primary narratees engage actively with these texts, they build their own representations of the worlds created by the text's various narrators and focalizers. What they build is informed by their own experience, knowledge, and moral compass, all of which may be influenced by their interaction with the text.

## Module 59 Practice Translating

Translate the passage below, which has been adapted slightly from Book 1 of Heliodoros' *Aithiopika* (Αἰθιοπικά). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult 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.

ἡ γὰρ μεῖζόν τι καὶ θεióτερον εἶναι αὐτοῖς ὀρθωθεῖσα ἔδοξε, τῶν μὲν βελῶν τῇ ἀθρόῳ κινήσει κλαγξάντων, χρυσοῦφοῦς δὲ τῆς ἐσθῆτος πρὸς τὸν ἥλιον ἀνταυγαζούσης, καὶ τῆς κόμης ὑπὸ τῷ στεφάνῳ Βακχεῖον σοβουμένης καὶ τοῖς νώτοις πλείστον ὅσον ἐπιτρεχούσης. τοὺς μὲν ταῦτα ἐκεδειμάτου. καὶ πλέον τῶν ὀρωμένων, ἢ τῶν γενομένων ἄγνοια ἐσοβεῖτο. οἱ μὲν γὰρ θεόν τινα ἔλεγον, ἢ Ἄρτεμιν, ἢ τὴν ἐγγύριον Ἴσιν. οἱ δ' ἔλεγον ἰέρειαν ὑπὸ τοῦ θεῶν ἐκμεμνηνῆσαν καὶ τὸν ὀρώμενον πολὺν φόνον ἐργασαμένην. καὶ οἱ μὲν ταῦτα ἐγίνωσκον· τὰ ὄντα δὲ οὐπω ἐγίνωσκον.

ἡ δέ, ἀθρόον κατενεχθεῖσα ἐπὶ τὸν νεανίαν καὶ πανταχόθεν αὐτῷ περιχυθεῖσα, ἐδάκρυεν, ἐφίλει, κατέματτεν, ἀνῶμωζεν, ἠπίσται κατέχουσα. ταῦτα ὀρῶντες οἱ Αἰγύπτιοι πρὸς ἐτέρας ἐννοίας τὴν γνώμην μετέβαλλον, καὶ Ποῦ ταῦτ' ἂν εἴη θεοῦ τὰ ἔργα, λέγοντες. Ποῦ δ' ἂν νεκρὸν σῶμα φιλοίῃ δαίμων οὕτω περιπαθῶς; τολμᾶν ἑαυτοῖς παρεκελεύοντο καὶ πορευθέντες ἐγγύθεν, λαμβάνειν τὴν τῶν ἀληθῶν γνώσιν ἐπειρῶντο. ἀναλαβόντες οὖν ἑαυτοὺς καταθέουσι. καὶ τὴν κόρην ἔτι πρὸς τοῖς τραύμασιν οὔσαν τοῦ νεανίου καταλαμβάνουσι. καὶ ἐπιστάντες ὀπισθεν, εἶχον ἑαυτούς, οὔτε τι λέγειν, οὔτε τι πράττειν ἀποθαροῦντες.

κτύπου δὲ περιχήσαντος, καὶ τῆς ἐξ αὐτῶν σκιάς τοῖς ὀφθαλμοῖς παρεμπεσοῦσης, ἀνένευσεν ἡ κόρη. καὶ ἰδοῦσα, αὐθις ἐπένευσε, πρὸς μὲν τὸ ἀηθρες τῆς χροιάς καὶ τὸ ληστρικὸν τῆς ὄψεως ἐν ὅπλοις δεικνυμένης οὐδὲ κατὰ μικρὸν ἐκπλαγεῖσα, πρὸς δὲ τὴν θεραπείαν τοῦ κειμένου πᾶσαν ἑαυτὴν τρέψασα. οὕτως ἄρα πόθος ἀκριβῆς καὶ ἔρωας ἀκραφνῆς τῶν μὲν ἔξωθεν προσπιπτόντων, ἀλγυνῶν τε καὶ ἡδέων, πάντων ὑπερφρονεῖ. πρὸς ἔν δὲ τὸ φιλούμενον καὶ ὀρᾶν καὶ συννεῦναι τὸ φρόνημα καταναγκάζει. ὥς δὲ παραμείψαντες οἱ ληστὰι κατὰ πρόσωπον ἔστησαν καὶ τὴν καὶ μέλλειν ἐπιχειρεῖν ἐώκεσαν, αὐθις ἡ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιάν καὶ τὴν ὄψιν αὐχμηρούς. εἰ μὲν εἶδωλα τῶν κειμένων ἐστέ, φησίν, οὐκ ἐν δίκῃ παρενοχλεῖτε ἡμῖν· οἱ μὲν γὰρ πλείστοι χερσὶ ταῖς ἀλλήλων ἀνήρησθε.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**\*ἀναιρέω** *take up, pick up; make away with, destroy, kill; appoint, ordain; answer, give a response*

**ἀναλαμβάνω** *take back, into, or up*

**ἀνανεύω** *throw the head back; deny, refuse*

**ἀνοιμῶζω** *wail aloud*

**ἀνταυγάζω** *expose to the light, illuminate*

**ἀπιστέω** *disbelieve, distrust; disobey*

**ἀποθαρρέω** *take courage, have full confidence*

**αὔ, αὐθις (αὐτίς)** *again, in turn, hereafter*

**δακρύω** *weep*

**ἐγγύθεν** *near, close by*

**ἐκδειματόω** *frighten*

**ἐκμεμηνυῖαν < ἐκμαίνω** *drive mad with passion*

**ἐκπλαγεῖσα < ἐκπλήσσω** *expel; to astound, shock, amaze*

**ἐπινεύω** *nod, look down*

**\*ἔουκα (perf. with pres. sense)** *be like, look like + dat.; seem likely, seem probable + inf.*

**ἐπιχειρέω** *put one's hand to, attempt + dat. or + inf.*

**\*ἐργάζομαι (augments εἰ and ἦ)** *be busy, work at; make; perform; do 'x' in acc. to 'y' in acc.*

**κλάζω** *make a sharp piercing sound; scream; bark, bay; clash, rattle*

**μεταβάλλω** *throw into a different position, turn quickly*

**νεύω** *nod*

**ὄπισθεν** *behind; hereafter*

**ὀρθόω** *set straight, set upright; (pass.) stand up*

**παρακελεύω** *order, command*

**παραμείβομαι** *pass by, drive past*

**παρεμπίπτω** *fall in, creep in*

**παρενοχλέω** *trouble greatly + dat.; annoy*

**\*πειράω** *make trial of + gen.; try + inf. περιηχέω* *resound or ring all round*

**περιπαθῶς** *passionately*

**περιχυθεῖσα < περιχέω** *pour, spread, or scatter round or over*

**πορεύω** *make to go, convey; (mid.) go, walk, march*

**πρόσειμι** *approach*

**προσπίπτω** *fall upon, strike against*

**σοβέω** *scare away; move rapidly*

**συννεύω** *converge, bow down together; consent, agree*

<b>καταθέω</b> <i>run down</i>	<b>τολμάω</b> <i>dare, be daring, undertake</i>
<b>καταλαμβάνω</b> <i>come across, overtake</i>	<b>*τρέπω (τράπω)</b> <i>turn, rout</i>
<b>καταμάσσω</b> <i>wipe off</i>	<b>ὑπερφρονέω</b> <i>be over-proud, have high thoughts; overlook, despise, think little of</i>
<b>κατανανγκάζω</b> <i>overpower by force, confine</i>	<b>ὑποτρέχω</b> <i>run under, stretch under, run in between</i>
<b>κατενεχθεῖσα &lt; καταφέρω</b> <i>carry down; (pass.) enter, go down</i>	<b>φιλέω</b> <i>love, regard with affection</i>
<b>*κατέχω</b> <i>hold fast; detain, hold back, withhold; possess + gen.</i>	

## Adjectives and Nouns and Pronouns

<b>ἄγνοιᾶ, -ᾶς ἡ</b> <i>want of perception, ignorance</i>	<b>κόμη, -ης ἡ</b> <i>hair</i>
<b>ἀήθης, -ες</b> <i>unwonted, strange</i>	<b>κόρη, -ης ἡ</b> <i>maiden, girl</i>
<b>ἄθροος, -α, -ον</b> <i>in crowds, heaps, or masses; sudden</i>	<b>κτύπος, -ου ὁ</b> <i>crash, bang, din</i>
<b>ἄκραιφνης, -ές</b> <i>unmixed, pure; untouched, inviolate</i>	<b>ληστής, -οῦ ὁ</b> <i>robber, pirate</i>
<b>ἀκριβής, -ές</b> <i>exact, accurate, precise</i>	<b>ληστρικός, -ή, -όν</b> <i>piratical, of a pirate</i>
<b>ἀλγεινός, -ή, -όν</b> <i>painful, grievous</i>	<b>μεῖζων (μέζων), μεῖζον (μέζον)</b> <i>greater, bigger, stronger</i>
<b>Ἄρτεμις, -ιδος ἡ</b> <i>Artemis, goddess of animals and the hunt</i>	<b>μέλας, μέλαινα, μέλαν</b> <i>black, dark</i>
<b>αὐχμηρός, -ά, -όν</b> <i>dry, rough</i>	<b>νεανίας, -ου ὁ</b> <i>young man</i>
<b>Βακχεῖος, -ᾶ, -ον</b> <i>of or belonging to Bakkhos</i>	<b>νεκρός, -οῦ ὁ</b> <i>corpse</i>
<b>βέλος, -εος (-ους) τό</b> <i>missile, arrow, weapon</i>	<b>νῶτον, -ου τό</b> <i>the back; surface</i>
<b>*γνώμη, γνώμης ἡ</b> <i>judgment, thought, opinion, purpose</i>	<b>ὄντα, -ων τά</b> <i>the truth</i>

γνώσις, -ιος (-ηος, -εως) ή <i>inquiry, investigation, knowledge</i>	*ὄπλον, -ου τό <i>tool; (pl.) weapons</i>
*δαίμων, δαίμονος ὁ ή <i>spirit, god, demon</i>	*ὀφθαλμός, -οῦ ὁ <i>eye</i>
ἐγχώριος, ον, (-ος, -α, -ον) <i>in or of the country</i>	ὄψις, -ιος (-ηος, -εως) ή <i>sight, vision</i>
εἶδωλον, -ου τό <i>phantom, image, likeness; idol</i>	πανταχόθεν <i>from all sides</i>
ἐννοια, -ας ή <i>thought, notion, conception</i>	πλείων (πλέων), πλεῖον (πλέον) <i>more</i>
ἐξωθεν <i>from without</i>	πλεῖστος, πλείστη, πλεῖστον <i>most, greatest, largest</i>
ἔρω, ἔρωτος ὁ <i>love</i>	πόθος, -ου ὁ <i>longing, yearning, regret</i>
ἐσθής, -ῆτος ή <i>clothing, raiment</i>	*πρόσωπον, -ου τό <i>face, mask, person</i>
*ἡδύς, ἡδεῖα, ἡδύ <i>pleasant, glad</i>	σκιά, -ας ή <i>shadow, reflection, image</i>
θεῖος, -ᾱ, -ον <i>divine</i>	στέφανος, -ου ὁ <i>crown, wreath</i>
θεραπεία, -ας ή <i>a waiting on, service</i>	τραῦμα, -ατος τό <i>wound, hurt</i>
ἱέρεια, -ας ή <i>priestess</i>	φρόνημα, -ατος τό <i>mind, spirit</i>
*Ἴσις, -ιδος ή <i>Isis, goddess</i>	χροιά, -ᾱς ή <i>surface of a body, skin; body</i>
κίνησις [ι], -ιος (-ηος, -εως) ή <i>motion</i>	χρῦσοῦφής [ῡ], -ές <i>interwoven with gold</i>

## Module 59 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what

it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

ὥς δὲ παραμείψαντες οἱ λησταὶ κατὰ πρόσωπον ἔστησαν καὶ τι καὶ μέλλειν ἐπιχειρεῖν ἐώκεσαν, αὐθις ἢ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιάν καὶ τὴν ὄψιν ἀύχμηρους.

Check your answers with those in the **Answer Key**.

## Module 59 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

ὥς δὲ παραμείψαντες οἱ λησταὶ κατὰ πρόσωπον ἔστησαν καὶ τι καὶ μέλλειν ἐπιχειρεῖν ἐώκεσαν, αὐθις ἢ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιάν καὶ τὴν ὄψιν ἀύχμηρους.

## Module 59 Top 251–550 Vocabulary to be Memorized

### Adverb and Verb

κινδυνεύω *be in danger, run risk, be likely to + inf.*

ναί *indeed, yes*

### Adjectives and Nouns

ἀργύριον, ἀργυρίου τό *coin, money; silver*

ἐμαντοῦ, ἐμαντοῦ, ἐμαντῆς *myself*

ἕξ *six*

Λακεδαιμόνιος, Λακεδαιμονία, Λακεδαιμόνιον *Spartan, Lakedaimonian*

μάρτυς, μάρτυρος ἢ, ὁ *witness*

νεκρός, νεκροῦ ὁ *corpse*

νίκη, νίκης ἢ *victory*

ὀργή, ὀργῆς ἢ *natural impulse, temperament; anger, wrath*



## Module 59 Reading Morphologically by James Patterson

### The /μι Verbs ἔσ/ be , ἵ/ go, and φα/ speak

Three /μι verbs—εἶμι (ἔσ/), εἶμι (ἵ/), and φημι (φα/)—are in some respects outliers to the rules explained in Module 58 of Reading Morphologically. First, all are by default progressive. Thus, they do not take explicit progressive aspect markers. Indeed, εἶμι and εἶμι only appear in the progressive active. Although it does not take the expected reduplication with intervening ι, φημι mostly forms regularly. The exception is the alternate second-person singular φῆς with iota subscript as if the personal marker were /εις instead of /ς. As for εἶμι, only the second-person singular has an unexpected marker (/σι, lost when intervocalic σ drops), and instead of lengthening the base's vowel in the singular, it has basic e-grade (e.g. ἵ/ > εἵ/). While the forms of εἶμι have an explanation, it is best simply to memorize the paradigm.

#### Present Progressive Active Indicative of φα/ say

φα/σ/μι > φημι	φα/σ/μεν > φαμεν
φα/σ/ς > φῆς or φῆς	φα/σ/τε > φατε
φα/σ/σι > φησι	φα/σ/ασι > φασι

#### Present Progressive Active Indicative of ἵ/ go

ἵ/e-grade/μι > εἶμι	ἵ/σ/μεν > ἵμεν
ἵ/e-grade/σι > εἶ	ἵ/σ/τε > ἵτε
ἵ/e-grade/σι > εἶσι	ἵ/σ/ασι > ἵασι

#### Present Progressive Active Indicative of ἔσ/ be

ἔσ/σ/μι > εἶμι	ἔσ/σ/μεν > ἐσμεν
ἔσ/σ/σι > εἶ	ἔσ/σ/τε > ἐστε
ἔσ/σ/τι > ἐστι	ἔσ/σ/ῆτι > εἶσι*

\*The marker /ῆτι is what produces /ασι as in φασι (cf. Doric φαντι), ἵασι, and so forth. The expected ἔασι is found in Homer, while Doric has ἐντι. The form in Ionic and Attic is εἶσι, perhaps a product of \*ἐνσι.

