ANCIENT GREEK I: A 21ST CENTURY APPROACH



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Ancient Greek I: A 21st Century Approach (Peek)

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TABLE OF CONTENTS

Introduction

Licensing

Preface

Licensing

About the Authors

1: Chapters

- 1.1: The Greek Alphabet
- 1.2: More Sounds and Punctuation
- 1.3: Accents and Accenting Verbs I
- 1.4: Adverbs
- 1.5: Conjunctions and Accenting Verbs II
- 1.6: Endings Create Meaning
- 1.7: Stefan Hagel Teaches Us How to Sing
- 1.8: Nouns, Pronouns, and their Case Functions
- 1.9: Prepositions and Prefixes
- 1.10: The Verb and μι-Verbs εἰμί, δίδωμι, τίθημι
- 1.11: The Verbs ἔχω, ποιέω, ἔρχομαι, φημί
- 1.12: The Definite Article and Persistent Accent
- 1.13: Substantive Adjectives and the Article
- 1.14: Third Declension Nouns
- 1.15: Self-Assessment Modules 1–13
- 1.16: Tom Holland on the Art of Translating Herodotos
- 1.17: First Declension Nouns in –η and -ᾱ and τίς, τί; τις, τι; ὅστις, ἥτις, ὅτι
- 1.18: Attributive and Predicate Position
- 1.19: Second Declension Nouns
- 1.20: The Future Indicative and Infinitive Active of ἔχω, ἐλαύνω, ἔρχομαι and the Dynamic Infinitive
- 1.21: The Personal Pronouns; εἷς, οὐδείς, and μηδείς; the Dative and Accusative of Respect; Time Expressions
- 1.22: οἶδα and the Present and Future Indicative and Infinitive Middle and Passive of ἐλαύνω, καλέω, φέρω, δίδωμι, τίθημι
- 1.23: Joe Goodkin, Singer and Songwriter
- 1.24: First and Second Declension Adjectives and Common Adjectives and Pronouns- αὐτός, οὗτος, ὅδε, ἐκεῖνος, and -ων, -ουσα, -ον
- 1.25: First Declension Short Alpha Nouns
- 1.26: The Relative Pronoun
- 1.27: Self-Assessment Modules 14–22
- 1.28: The Imperfect and Aorist Indicative of λέγω, ἔχω, ἐργάζομαι, δίδωμι, τίθημι
- 1.29: Contract Verbs
- 1.30: The Infinitive in Indirect Statement and πρίν- and ὥστε-Clauses
- 1.31: Amy R. Cohen on Performing and Translating Ancient Greek Drama
- 1.32: Additional Common Adjectives- πᾶς, μέγας, πολύς, ἡδύς, ἀληθής, and -ᾶς, -ᾶσα, -αν
- 1.33: Comparative and Superlative Adjectives and Adverbs; Dative of Degree of Difference

- 1.34: εἰμί and εἶμι
- 1.35: δείκνυμι and φημί
- 1.36: Diane Rayor on Translating Sappho and Euripides
- 1.37: ἵημι and ἵστημι
- 1.38: Self-Assessment Modules 23–30
- 1.39: Appendices
- 1.40: This book need not end here…

References

Index

Glossary

Detailed Licensing

2: Answer Key

Detailed Licensing

Introduction

Introduction

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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 πολύ ("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.

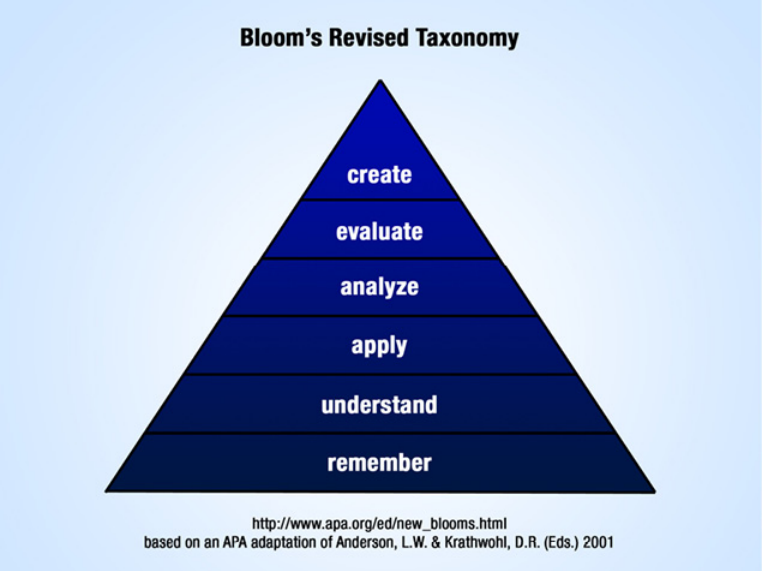


Fig. 1 Bloom's Revised Taxonomy with descriptions. This represents a visual of Bloom's Revised Taxonomy, Taken on July 14, 2008. Some rights reserved, https://www.flickr.com/photos/ddmeyer/2666448493/

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 Saundra 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.1 I then assess student learning of the material in the next day's class. At semester's 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.2 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.

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

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.3

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).

O ο: pot

Y 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)

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

εκτρυονοπτοκεφαλλιοκιγκλοπελειολαγῳοσιραιοβαφητραγανοπ

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.[4]

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[5]

and on my own many searches in,

Logeion,[6]

which I encourage you to explore on your own.

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 21st 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,

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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.

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.

3 http://atticgreek.org/pronunc/pronunc_guide.html.

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

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

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

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Preface

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;1 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 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.

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.

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About the Authors

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).

CHAPTER OVERVIEW

1: Chapters

1.1: The Greek Alphabet
1.2: More Sounds and Punctuation
1.3: Accents and Accenting Verbs I
1.4: Adverbs
1.5: Conjunctions and Accenting Verbs II
1.6: Endings Create Meaning
1.7: Stefan Hagel Teaches Us How to Sing
1.8: Nouns, Pronouns, and their Case Functions
1.9: Prepositions and Prefixes
1.10: The Verb and μι-Verbs εἰμί, δίδωμι, τίθημι
1.11: The Verbs ἔχω, ποιέω, ἔρχομαι, φημί
1.12: The Definite Article and Persistent Accent
1.13: Substantive Adjectives and the Article
1.14: Third Declension Nouns
1.15: Self-Assessment Modules 1–13
1.16: Tom Holland on the Art of Translating Herodotos
1.17: First Declension Nouns in –η and -ᾱ and τίς, τί; τις, τι; ὅστις, ἥτις, ὅτι
1.18: Attributive and Predicate Position
1.19: Second Declension Nouns
1.20: The Future Indicative and Infinitive Active of ἔχω, ἐλαύνω, ἔρχομαι and the Dynamic Infinitive
1.21: The Personal Pronouns; εἷς, οὐδείς, and μηδείς; the Dative and Accusative of Respect; Time Expressions
1.22: οἶδα and the Present and Future Indicative and Infinitive Middle and Passive of ἐλαύνω, καλέω, φέρω, δίδωμι, τίθημι
1.23: Joe Goodkin, Singer and Songwriter
1.24: First and Second Declension Adjectives and Common Adjectives and Pronouns- αὐτός, οὗτος, ὅδε, ἐκεῖνος, and -ων, -ουσα, -ον
1.25: First Declension Short Alpha Nouns
1.26: The Relative Pronoun
1.27: Self-Assessment Modules 14–22
1.28: The Imperfect and Aorist Indicative of λέγω, ἔχω, ἐργάζομαι, δίδωμι, τίθημι
1.29: Contract Verbs
1.30: The Infinitive in Indirect Statement and πρίν- and ὥστε-Clauses
1.31: Amy R. Cohen on Performing and Translating Ancient Greek Drama
1.32: Additional Common Adjectives- πᾶς, μέγας, πολύς, ἡδύς, ἀληθής, and -ᾱς, -ᾱσα, -αν
1.33: Comparative and Superlative Adjectives and Adverbs; Dative of Degree of Difference
1.34: εἰμί and εἶμι
1.35: δείκνυμι and φημί
1.36: Diane Rayor on Translating Sappho and Euripides
1.37: ἵημι and ἵστημι
1.38: Self-Assessment Modules 23–30
1.39: Appendices

1.40: This book need not end here…

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1.1: The Greek Alphabet

Module 1

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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 adaptions occurred is uncertain and the story of how it happened is fascinating and not without its oddities. Some of the consonantal adaptions 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 λ. One oddity is that the sounds of the Greek letters chi χ and phi φ 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.[1]

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 Ϙ, a q-sound, and san Ϻ, or sampi ϡ, 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
Α α	alpha	ἄλφα	long ᾱ: father short α: about	a
Β β	beta	βῆτα	bit	b
Γ γ	gamma	γάμμα	go	g
Δ δ	delta	δέλτα	dot	d
Ε ε	epsilon	ἓ ψιλόν	always short: bet	e
Ζ ζ	zeta	ζῆτα	wisdom	z
Η η	eta	ἦτα	always long: ate	e
Θ θ	theta	θῆτα	theater	th
Ι ι	iota	ἰῶτα	long ῑ: meet short ι: bin	i
Κ κ	kappa	κάππα	skin	k, c
Λ λ	lambda	λάμβδα	lit	l
Μ μ	mu	μῦ	meet	m
Ν ν	nu	νῦ	neat	n
Ξ ξ	xi	ξῖ	box	x
Ο ο	omicron	ὂ μικρόν	always short: thought	o
Π π	pi	πῖ	spot	p
Ρ ρ	rho	ῥῶ	rrat (slight roll)	r, rh
Σ σ ς	sigma	σίγμα	set (ς replaces σ at the ends of words)	s
Τ τ	tau	ταῦ	sting	t
Υ υ	upsilon	ὗ ψιλόν	long ῡ: muse short υ: put	u, y
Φ φ	phi	φῖ	fit	ph
Χ χ	chi	χῖ	lunkhead	kh, ch
Ψ ψ	psi	ψῖ	upset	ps
Ω ω	omega	ὦ μέγα	always long: total	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.2

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.

H η: hair

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

O ο: pot

Y υ: French lune or German Müller

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

Ω ω: saw

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	ἒ ψιλόν, ζῆτα, ἦτα, θῆτα
•	iota, kappa, lambda, mu	ἰῶτα, κάππα, λάμβδα, μῦ
•	nu, xi, omicron, pi	νῦ, ξῖ, ὃ μικρόν, πῖ
•	rho, sigma, tau, upsilon	ῥῶ, σίγμα, ταῦ, ὗ 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		
long alpha	ᾱ	father
eta	η	ate
long iota	ῑ	meet
omega	ω	total
long upsilon	ῡ	muse

Short Vowels		
short alpha	α	about
epsilon	ε	bet
short iota	ι	pit
omicron	ο	thought
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 21st-Century series. Note that the breathing and accent, explained below, are placed over the second vowel of the diphthong: αἰθήρ, ηὖρον.

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
ευ	(ε + υ: few; feud)	eu
ηυ	(η + υ: hey + you)	eu
ου	boot	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 ū.

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.3

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

ἑξάγωνον	hexagon
῾Ελένη	Helen

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	oligarchy
᾽Ηλέκτρα	Electra

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

εἰρωνεία	irony
εἵλως	helot

All words beginning with an upsilon have a rough breathing.

ὑπόθεσις	hypothesis

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 rhetoric and rhythm.

ῥητορική	rhetoric
ῥυθμός	rhythm

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
ᾱ, α	δρᾱμα	drama
η, ο	δῆμος	people
ῑ, α, ω	νῑκάω	I conquer
α, ω, ο	ἄνθρωπος	human
ῡ, ω	λύω	I free

Quantity	Word	Equivalent
α, ι, ᾱ	καρδίᾱ	heart
ε, ε, ο	ἕτερος	other
ι, ο	βίος	life
ο, η, ο	Ὅμηρος	Homer
α, υ, α, ο	ἀδύνατος	unable

To hear the words pronounced, follow the link:

Practice Pronouncing.4

Orthography

In the above in addition to the rough and smooth breathing marks, certain vowels have marks over or in front of them, ᾶ, ῆ, ά, ᾴ, ύ, ί, ἔ, ί, Ὅ, ύ. 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.

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.

Greek	Equivalent	Derivative
γαῖᾰ	earth	Gaia
δεινός	awesome, terrible	dinosaur
ποιέω	I make	onomatopoeia
ναύτης	sailor	nautical
γονεύς	parent	gonad
ηὗρον	I found	eureka!
πλοῦτος	wealth	plutocracy
ἄνθρωπος	man	anthropology
βίος	life	biology
γλῶττᾰ	tongue	polyglot
διδάσκᾰλος	teacher	didactic
ἐνθουσιᾰσμός	enthusiasm	enthusiasm
ζῆλος	zeal	zeal
ἦθος	character	ethos
θεός	god	theology
ἱστορίᾱ	investigation	history
καρδίᾱ	heart	cardiac
λόγος	word	logic
μετᾰφορά (ᾱ)	metaphor	metaphor
ναῦς	ship	nautical
ξένος	foreign	xenophobia
ὀφθαλμός	eye	ophthalmology
πᾰτήρ	father	paternity
ῥινόκερος	nose-horn	rhinoceros
σοφός	wise	philosophy
τύρᾰννος	tyrant	tyrant
ὕβρῐς	insolence	hubris
φόβος	fear	phobia
χρόνος	time	chronology
ψεῦδος	falsity	pseudonym
ὥρᾱ	hour	hour

To hear the words pronounced, follow the link:

More Pronunciation Practice.5

Herodotos of Halikarnessos (Halicarnassus), Ἡρόδοτος ὁ Ἁλικαρνησσέος 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 Ἁλικαρνησσέος ἱστορίης ἀπόδεξις ἥδε, 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, τά 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.6

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.1

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 for memorization and timely recall of the first 10,000 digits of pi π. 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.

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

---

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.

2 http://atticgreek.org/pronunc/pronunc_guide.html.

3 https://loom.com/share/4b0c8a33da2e49f6a265d4295fc4aeb5.

4 https://loom.com/share/ce863b2b5e9d4ce4a820a5958f56af60.

5 https://loom.com/share/1f0ae9055a644c6e9f4d3d551d126b53.

6 https://loom.com/share/fc83af84a232435b80a012505e35020a.

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1.2: More Sounds and Punctuation

Module 2

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Iota Subscript and Adscript

When the long vowels, ᾱ, η, and ω are combined with a short iota, the iota is written beneath the long vowels as an iota subscript. The prefix sub- means under.

ᾳ	ῃ	ῳ

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.

Αι	Ηι	Ωι

The iota is not pronounced and the pronunciation of these combined letters is the same as it is for the plain vowels, ᾱ, η, and ω. 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, ᾱ, η, ω, 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.

Ἕ Ἕλληνες· 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 Ἁλικαρνησσέος ἱστορίης ἀπόδεξις ἥδε, 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, τά τε ἄλλα καὶ δι᾽ ἣν αἰτίην ἐπολέμησαν ἀλλήλοισι.

Ἕλλησι 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 iambics, 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 Arkhilochos 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 Σαΐων τις ἀγάλλεται, ἣν παρὰ θάμνῳ

ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων,

αὐτὸς δ᾽ ἐξέφυγον θανάτου τέλος. ἀσπὶς ἐκείνη

ἐρρέτω· 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.[1]

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.

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 ᾱ 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 ᾱ in your mind. Imagine this picture of you and the smell of the grass and the sound ah and the long alpha ᾱ as part of your lived experience. Link the next sound, eta, ay and η, to the ah, ᾱ, 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, ᾱ 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, ῑ, works well. As you say ah ᾱ and sink into the grass warmed by the sun's rηs, your eyes meet (m ῑ 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 ῡ ts), as they stare back right at yῡ. 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.

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1 https://loom.com/share/02a004f496ca45a2904e772ce874af59.

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1.3: Accents and Accenting Verbs I

Module 3

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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—relative, religious—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 (περισπώμενος) 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 ἙΕλένη, Εἰλείθυια, δρᾶμα, ψεῦδος;
- when an acute (´) or grave accent (`) and a breathing appear over the same syllable, the breathing is written first: ἄνθρωπος, ὕπνος, ὅν;
- 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: ἝΟμηρος, Αἵρεσις, ἝΑιδης;
- the circumflex accent (˜) only occurs over long vowels or diphthongs, δρᾶμα, ψεῦδος.

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);	Ἧτα (2);	Αἵρεσις (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;	Ἧ-τα;	Αἵ-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)
Εἰλείθυια	Εἰ-λεί-θυι-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, Εἰλείθυια, the goddess of childbirth. We break this word into syllables like so: Εἰ-λεί-θυι-α. Each vowel and each diphthong is a syllable. The last three syllables are referred to by their sequence:

Εἰ-	not named
-λεί-	antepenult (before the next-to-last)
-θυι-	penult (almost last)
-α	ultima (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. Stop!	ἔπαυε
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. διδωμι, ἐδιδου, διδομεθα, ἐδιδουν, διδομεν, ἐδιδομην, διδοται, διδοσαι
2. διδοιης, ἐδομην, διδοᾱσιν, διδοτε, ἐδιδους, ἐδιδοσο, διδοσθαι, διδονται
3. διδοιην, διδομεθα, διδοσθε, διδοιημεν, διδοιμην, διδοτω
4. τιθημι, ἐτιθην, ἐτιθεις, τιθησιν, τιθεμεν, ἐτιθει, τιθεσαι, τιθεται
5. τιθεμεθα, ἐτιθεμην, τιθεσθε, τιθετε, τιθεᾱσιν, ἐθεμην, τιθενται, τιθεσθαι
6. πραττετε, ἐπραξα, ἐπραχθην, ἐπραττον, ἐπραχθητε, πεπρᾱχα, πραττεται, πραττεσθαι
7. γενησομεθα, ἐγενομην, ἐγιγνου, γεγονα, γεγενησθε, γιγνεται, γιγνεσθαι
8. ποιεει, ποιησειν, ἐποιησα, ἐποιεον, ἐποιεου, ἐποιηθην, ποιεεται, ποιεονται
9. δοκεεις, ἐδοκεες, δοκεειν, ἐδοξε, ἐδοχθη, ἐδοκεομην, δοκεεσθαι, δοκεεται
10. ὁραω, ὀψομεθα, ὁραειν, ὀψεσθε, εἰδομην, ἑωρακα, ὁραεται, ὁραονται

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 Sciences1

Ἰωάννης Στρατάκης, Podium-Arts.2

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. 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 Θρῃκίη, τί δή με λοξὸν ὄμμασι βλέπουσα

νηλέως φεύγεις, δοκεῖς δέ μ’ οὐδὲν εἰδέναι σοφόν;

ἴσθι τοι, καλῶς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλοιμι,

ἡνίας δ’ ἔχων στρέφοιμί σ’ ἀμφὶ τέρματα δρόμου·

νῦν δὲ λειμῶνάς τε βόσκεαι κοῦφά τε σκιρτῶσα παίζεις,

δεξιὸν γὰρ ἱππορείην 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 Thrakian Filly.3

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

Roshan Samtani’s Musical Translation of Thrakian Filly,4

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.

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).1 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.

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

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

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

3 https://loom.com/share/175738b3a7fb48cbbdd3fee97b96bee0.

4 https://loom.com/share/46f05df53e694896b7dade62e9b8d99a

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1.4: Adverbs

Module 4

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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 morpheme1 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.

"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		always
ἅμα		at the same time as, at once
ἀνά		thereon, thereupon, throughout
ἄρα or ῥά		and so, therefore, then, in that case
γε	(enclitic)	indeed, in fact, merely, at least
δέ	(postpositive)	on the other hand
δή		indeed, in fact, certainly
ἔπειτα		thereupon, thereafter, then
ἔτι		yet, still
εὖ		well
ἤδη		already, by this time, now
καί		even, also
μάλιστα		especially, most
μᾶλλον		more, rather
μέν	(postpositive; typically followed by δέ)	on the one hand
μέντοι		indeed, to be sure, however
μετά		after, next
μή	(mostly found in hypothetical contexts)	no, not
μήν		truly, surely
νῦν		now
οὐ, οὐκ, οὐχ	(proclitic; mostly found in factual contexts)	no, not
οὖν		then, therefore; really, certainly
οὕτως or οὕτω		in this way, such, so
πάλιν		back
πάνυ		perfectly, verily, by all means
ποτε	(enclitic)	at some time, once, ever
πῶς		how
τοίνυν		then, therefore
τότε		at that time, then
ὥσπερ		as, as if

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 ὡς; 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 γε to get the jump on each other. Companies began to merge γε 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 γε 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 ὡς guests. Racial prejudice is a terrible thing, Yossarian. It μὴν is.

‘τοίνυν, Yossarian, it δὴ 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 Properitus 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 χρυσῆς Ἀφροδίτης;

τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι:

κρυπταδίη φιλότης καὶ μείλιχα δῶρα καὶ εὐνή,

οἷ’ ἥβης ἄνθεα γίνεται ἁρπαλέα

1.5

ἀνδράσιν ἠδὲ γυναιξίν· ἐπεὶ δ’ ὀδυνηρὸν ἐπέλθῃ

γῆρας, ὅ τ’ αἰσχρὸν ὁμῶς καὶ κακὸν ἄνδρα τιθεῖ,

αἰεί μιν φρένας ἀμφὶ κακαὶ τείρουσι μέριμναι,

οὐδ’ αὐγὰς προσορῶν τέρπεται ἠελίου,

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.2

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 3rd 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.

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1 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).

2 https://loom.com/share/6afdebc56f4542e7bfaf3ae35ccffe96.

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1.5: Conjunctions and Accenting Verbs II

Module 5

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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.

Coordinating	Additional Information	English Equivalent
ἀλλά		but, for
γάρ	(postpositive)	for
δέ	(postpositive; sometimes δέ just indicates change of subject)	and, but
ἤ		or, than
καί		and;
καί . . . καί		both . . . and
μηδέ		and . . . not
μήτε		neither;
μήτε . . . μήτε		neither . . .
nor		
οὐδέ		and not, but not, not even
οὔτε		and not; neither;
οὔτε . . . οὔτε		neither . . . nor
τε	(enclitic and postpositive)	and

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

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 ἐπεὶ along came some travellers headed for Hypata, a city of Thessaly καὶ their hometown. We shared bread ὡς 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.

ὡς 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 (περισπώμενος) 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, 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. 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, rememorizing 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 on the penult. Stop!	παῦε
		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, ἐλαβε, ἐλαμβανε, ἐληφθη, ληψεσθε, λαμβανεται, λαμβανεσθαι
2. βουλει, βουλῃ, βουλησομεθα, ἐβουλου, ἐβουλετο, ἐβουληθησαν, βουλεται, βουλονται
3. ἐρχεσθε, ἐλευσει, ἠλθον, ἠλθε, ἠλθομεν, ἠλθες, ἐρχονται, ἐρχεσθαι
4. καλεω, ἐκαλεον, καλεειν, ἐκαλεσα, κεκληκα, ἐκληθη, καλεεται, καλεονται
5. πρᾶττον, ἐπρᾶττον, πρᾶττε, πρᾶξεις, πρᾶξω, πρᾶξει, πραττεται, πραττεσθαι
6. ἀρχεις, ἠρχον, ἠρχες, ἠρχου, ἠρξε, ἠρχθη, ἀρχεται, ἀρχονται
7. ἀκουει, ἀκουσει, ἠκουσα, ἀκουειν, ἀκουομεθα, ἀκουομεν, ἀκουεται, ἀκουονται
8. φερεις, φερει, φερον, οἰσον, φερε, οἰσει, οἰσεται, οἰσεσθαι
9. ἀγομεν, ἀγειν, ἠγε, ἠγου, ἠχθη, ἀξει, ἀγεται, ἀξονται
10. φαινεις, φαινον, ἐφαινον, φανεειν, ἐφανθη, 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 ἡμὶν ἤδη
		κρόταφοι κάρη τε λευκόν,
		χαρίεσσα δ’ οὐκέτ’ ἤβη
		πάρα, γηραλέοι δ’ ὀδόντες,
	5	γλυκεροῦ δ’ οὐκέτι πολλὸς
		βιότου χρόνος λέλειπται·
		διὰ ταῦτ’ ἀνασταλύζω
		θαμὰ Τάρταρον δεδοικώς·
		Ἄιδεω γάρ ἐστι δεινὸς
	10	μυχός, ἀργαλῆ δ’ ἐς αὐτὸν
		κάτοδος· καὶ γὰρ ἑτοῖμον
		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 395.1

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 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.

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1 https://loom.com/share/94d49965d2174398aca850e5d0800897.

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1.6: Endings Create Meaning

Module 6

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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 γυνὴ τὸν ἄνδρα ὁράει,

The woman sees the man,

ἡ γυνή is the subject. Greek indicates the subject by the nominative case ending -η. 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 γυνὴ τὸν ἄνδρα,
3. τὸν ἄνδρα ἡ γυνὴ 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 γυνὴ χρήματα (αὐτῷ) δίδωσι,

The woman gives him money,

and

ἡ γυνὴ 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 -ῳ and -ῃ. Again if we change the order of the words,

χρήματα ἡ γυνὴ δίδωσι (αὐτῷ),

the woman gives him money,

and

(αὐτῇ) δίδωσι ἡ γυνὴ 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.

Case Ending:	Nominative Ending	Function
	-α, -η, -ος	use for the subject of the verb
	Dative Ending	Function
	-ῃ, -ι, -ῳ	use for the indirect object of the verb
	Accusative Ending	Function
	-α -ην, -ον	use for the object of the verb

Verbs

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

Nouns and Pronouns

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

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 Akkhadian 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.1

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 ὑπόκριναι καὶ ἄκουσον.

χῆνές μοι κατὰ οἶκον ἐείκοσι πυρὸν ἔδουσιν

ἐξ ὕδατος, καί τέ σφιν ἰαίνομαι εἰσορόωσα·

ἐλθὼν δ᾽ ἐξ ὄρεος μέγας αἰετὸς ἀγκυλοχείλης

πᾶσι κατ᾽ αὐχένας ἦξε καὶ ἔκτανεν· οἱ δ᾽ ἐκέχυντο

ἀθρόοι ἐν μεγάροις, ὁ δ᾽ ἐς αἰθέρα δῖαν ἀέρθη.

αὐτὰρ ἐγὼ κλαῖον καὶ ἐκώκυον ἔν περ ὀνείρῳ,

ἀμφὶ δ᾽ ἔμ᾽ ἠγερέθοντο ἐϋπλοκαμῖδες Ἀχαιαί,

οἴκτρ᾽ ὀλοφυρομένην ὅ μοι αἰετὸς ἔκτανε χῆνας.

ἂψ δ᾽ ἐλθὼν κατ᾽ ἄρ᾽ ἕζετ᾽ ἐπὶ προὔχοντι μελάθρῳ,

φωνῇ δὲ βροτέῃ κατερήτυε φώνησέν τε·

«θάρσει, Ἰκαρίου κούρη τηλεκλειτοῖο·

οὐκ ὄναρ, ἀλλ᾽ ὕπαρ ἐσθλόν, ὅ τοι τετελεσμένον ἔσται.

χῆνες μὲν μνηστῆρες, ἐγὼ δέ τοι αἰετὸς ὄρνις

ἦα πάρος, νῦν αὖτε τεὸς πόσις εἰλήλουθα,

ὃς 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.[2]

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 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.

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

2 https://loom.com/share/d2ab14e469a34546929bf3ce02d5cfad.

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1.7: Stefan Hagel Teaches Us How to Sing

Guest Feature 1

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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

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.1

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 μυρί᾽ Ἀχαιοῖς ἄλγε᾽ ἔθηκε,

πολλὰς δ᾽ ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν

ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν

οἰωνοῖσί 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.[2]

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

The Beginning of the Iliad Spoken.[3]

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

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

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

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

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1.8: Nouns, Pronouns, and their Case Functions

Module 7

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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 Phrases1

Quia Practice with Prepositions.2

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 ἀδελφὸς (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 Ὅμηρός (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 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 Ὅμηρός (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 Verbs3

Quia Practice with Linking Verbs. 4

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 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,

οὐδεὶς 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, οὐδείς no one. The two together form a phrase οὐδεὶς τῶν Ἑλλήνων no one of the Greeks. οὐδείς 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 οὐδείς 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 Ἕλλήνους (Greeks) δεσμῶν (fetters),

they free the Greeks from fetters,

they is the subject. Free is the verb. The Greeks is the direct object. From fetters expresses the idea of separating someone from some thing. In English separation is expressed by the prepositional phrase from fetters. In Greek there is no prepositional phrase. Rather Greek expresses separation by placing the noun δεσμῶν, fetters, in the genitive case. The ending -ων tells us that the noun δεσμῶν fetters 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,

σὺ (you) βάθρων (steps) ἵστης (get up),

and

σὺ (you) ἐκ (from) βάθρων (steps) ἵστης (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 βάθρων steps. No preposition is present. In the second sentence, the prepositional phrase, ἐκ βάθρων from the steps, expresses separation just as the prepositional phrase from the steps does in English. Note that in authetic 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 -ῳ tells us that the noun ἀδελφῷ brother is in the dative. The case ending -ῳ 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 -ῳ 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) αὐτὴν (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 -ῇ 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 -ῳ 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

Δαρείῳ (Dareios) ἡ γνώμη (judgment)

Dareios' judgment or the judgment of Dareios,

the same explanation as given above applies: the case ending -ου or -ῳ 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 occcurs 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, -ῳ, 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,

γῇ (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) γῇ (ground) κεῖται (she lies),

she lies on the ground,

and

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

the general was in the temple,

the endings -ῃ and -ῳ tell us that the nouns γῇ 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) Ὁμήρῳ (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. Ὁμήρῳ to Homer is in the dative case, indicated by the dative case ending -ῳ and is the indirect object, indirectly receiving the action of the verb.

Consider this sentence,

ποίει (he holds) ὁρτὴν (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 ὁρτήν festival is accusative. Διονύσῳ Dionysos is in the dative case, indicated by the dative case ending -ῳ 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) ὁράει (sees),

the man sees the woman,

and

ἡ γυνὴ (the woman, nominative subject) τὸν ἄνδρα (the man, accusative direct object) ὁράει (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 (ἐκ, ἀπό) 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.

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

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 Ὁμήρῳ, 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 Ὁμήρῳ, ποιητῇ, δίδωμι.

I give these things to Homer, a poet.

Accusative

ὁράει τὸν Ὅμηρον 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		
	ὁρᾷ σὲ κἀμέ, δύο κακῶς πεπραγότας,	
	οὐδὲν θεοὺς δράσαντας ἀνθ' ὅτου θανῇ.	
Ἄλκηστις		
	γαῖά τε καὶ μελάθρων στέγαι	
	νυμφίδιοί τε κοῖ-	
		ται πατρίας Ἰωλκοῦ.
Ἄδμητος		
250	ἔπαιρε σαυτήν, ὦ τάλαινα, μὴ προδῷς·	
	λίσσου δὲ τοὺς κρατοῦντας οἰκτῖραι θεούς.	
Ἄλκηστις		
	ὁρῶ δίκωπον, ὁρῶ σκάφος ἐν	
	λίμνᾳ· νεκύων δὲ πορθμεὺς	
	ἔχων χέρ' ἐπὶ κοντῷ, 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 244–259.5

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 an 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 ᾠδή 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.

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 forewards 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.[1]

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

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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.

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.

5 https://loom.com/share/fc958326f10b478dbe22c07c4b54b684.

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1.9: Prepositions and Prefixes

Module 8

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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 τῇσι νησοὶ ἐς Ἰηπυγίην, καί σφεας δουλεύοντας ἐνθαῦτα Γίλλος ἀνὴρ Ταραντῖνος φυγὰς ῥυσάμενος ἀπήγαγε παρὰ βασιλέα Δαρεῖον. ὁ δὲ ἀντὶ τούτων ἕτοιμος ἦν διδόναι τοῦτο ὅ τι βούλοιτο αὐτός. [2] Γίλλος δὲ αἱρέεται κατοδόν οἱ ἐς Τάραντα γενέσθαι, προαπηγησάμενος τὴν συμφορήν· ἵνα δὲ μὴ συνταράξῃ τὴν Ἑλλάδα, ἢν δι᾽ αὐτὸν στόλος μέγας πλέῃ ἐπὶ τὴν Ἰταλίην, Κνιδίους μούνους 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 μέν νυν οὕτω ἐπρήχθη· οὗτοι δὲ πρῶτοι ἐκ τῆς Ἀσίης 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:

ἐκ	out of	+	an object in the genitive case

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

ἀμφί	about	+	an object in the genitive case
	around	+	an object in the dative case
	around	+	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
ἅμα		at the same time as	+	dative
ἀνά		on, upon, onto	+	genitive or dative
		up to, throughout	+	accusative
ἀπό		from, away from	+	genitive
διά		through, throughout	+	genitive
		by	+	genitive
		on account of	+	accusative
εἰς or ἐς	(proclitic)	to, into, against	+	accusative
ἐκ	(proclitic)	from, out of, by	+	genitive
ἐν	(proclitic)	in, on, at, among	+	dative
ἕνεκα or εἵνεκα		on account of	+	genitive
		for the sake of	+	genitive
ἐπί		on, upon	+	genitive
		in the time of	+	genitive
		towards	+	genitive
		on, at, next to	+	dative
		on, to, against, for	+	accusative
κατά		down from	+	genitive
		down toward	+	genitive
		under	+	genitive
		against	+	genitive
		during	+	accusative
		throughout	+	accusative
		by, according to	+	accusative

Preposition	Additional Info.	English Equivalent		Case of Object
μετά		with	+	genitive
		after	+	accusative
μέχρι		up to, until	+	genitive
		meanwhile	+	genitive
παρά		from	+	genitive
		at, beside	+	dative
		to, toward	+	accusative
		contrary to	+	accusative
περί		about, concerning	+	genitive
		around, concerning	+	dative
		around, concerning	+	accusative
πρό		before, in front of	+	genitive
		on behalf of	+	genitive
πρός		facing	+	genitive
		from	+	genitive
		in the eyes of	+	genitive
		by	+	genitive
		at, near	+	dative
		in addition	+	dative
		towards	+	accusative
		against	+	accusative
		in regard to	+	accusative
σύν or ξύν		with, with help of	+	dative
ὑπέρ		above, over	+	genitive
		on behalf of	+	genitive

Preposition	Additional Info.	English Equivalent		Case of Object
		over, above, beyond	+	accusative
ὑπό		by	+	genitive
		under	+	genitive
		under	+	dative
		subject to	+	dative
		under	+	accusative
		during	+	accusative
		toward	+	accusative

1. The preposition ἕνεκα or εἵνεκα usually has its object placed before it, though the object may also follow as it does for most prepositions: ἕνεκα ὑγιείας for the sake of health or ὑγιείας ἕνεκα for the sake of health. εἵνεκα instead of ἕνεκα is found in the epic and Ionic dialects and in poetry.
2. Both εἰς and ἐς are used by Homer and by the Ionic poets. Herodotos, writing in a mixed Ionic dialect, prefers ἐς. Attic inscriptions have εἰς, which Attic prose prefers. In Attic tragedy, εἰς is slightly more common than ἐς. Aeolic poets preferred εἰς before vowels and ἐς 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 ὡς; the prepositions εἰς, ἐν, ἐκ; and these forms of the article: ὁ, ἡ, οἱ, αἱ.

Word Order

As in English, in Greek the object of a preposition typically comes right after it, ἐν τῇ ὁδῷ in the road. The object, τῇ ὁδῷ, follows the preposition ἐν. 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 διά through and its object πῦρ fire. Note that for the preposition εἵνεκα or ἕνεκα typical word order is object followed by εἵνεκα or ἕνεκα, 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 πέρι 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:

ἔρχονται 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:

ἐρχόμεθα 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, ἱππόται δὲ εἰσὶ καὶ ἄνιπποι—ἀμφοτέρων γὰρ μετέχουσι—καὶ τοξόται τε καὶ αἰχμοφόροι, σαγάρις νομίζοντες ἔχειν. χρυσῷ δὲ καὶ χαλκῷ τὰ πάντα χρέωνται. ὅσα μὲν γὰρ ἐς αἰχμὰς καὶ ἄρδις καὶ σαγάρις, χαλκῷ τὰ πάντα χρέωνται. ὅσα δὲ περὶ κεφαλὴν καὶ ζωστῆρας καὶ μασχαλιστῆρας, χρυσῷ κοσμέονται. [2] ὡς δ᾽ αὕτως τῶν ἵππων τὰ μὲν περὶ τὰ στέρνα χαλκέους θώρηκας περιβάλλουσι, τὰ δὲ περὶ τοὺς χαλινοὺς καὶ στόμια καὶ φάλαρα χρυσῷ. 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)

*εἰμί 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

*φερω 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.

περὶ τὰ στέρνα χαλκέους 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.	ὅδε εἶπεν becomes ὅδ’ εἶπεν.
ἀμφὶ ἡμῶν becomes ἀμφ’ ἡμων.	παρὰ ὑμῶν becomes παρ’ ὑμῶν.
ἀπο έρχομαι becomes ἀπέρχομαι.	παρὰ ἔχω becomes παρέχω.
ἀπο ἱκνέομαι 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 ᾧ becomes ἐφ᾽ ᾧ.

κατα ἵστημι 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.

οἵμοι 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		
	ἄγει μ' ἄγει τις· ἄγει μέ τις (οὐχ	
260	ὁρᾷς;) νεκύων ἐς αὐλάν,	
	ὑπ' ὀφρύσι κυαναυγέσι	
	βλέπων, πτερωτὸς Ἅιδας.	
	τί ῥέξεις; ἄφες. οἵαν ὁδὸν ἀ 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 Ἅιδας, σκοτία	
	δ' ἐπ' ὄσσοισι νὺξ ἐφέρπει.	
270	τέκνα τέκν', οὐκέτι δὴ	
	οὐκέτι μάτηρ σφῷν ἔστιν.	
	χαίροντες, ὦ τέκνα, τόδε φάος ὁρῶτον.	
Ἄδμητος		
	οἴμοι· τόδ' ἔπος λυπρὸν ἀκούειν	
	καὶ παντὸς ἐμοὶ θανάτου μεῖζον.	
275	μὴ πρός <σε> θεῶν τλῇς με προδοῦναι,	
	μὴ πρὸς παίδων οὓς ὀρφανιεῖς,	
	ἀλλ' ἄνα, τόλμα.	
	σοῦ γὰρ φθιμένης οὐκέτ' ἂν εἴην·	
	ἐν σοὶ δ' ἐσμὲν 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 259–279.1

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.

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

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1.10: The Verb and μι-Verbs εἰμί, δίδωμι, τίθημι

Module 9

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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: εἰμί, 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. εἰμί 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 ἵστημι, 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.

ἰατρὸς γίγνεται ὁ Ἱπποκράτης.	Hippokrates is a doctor.
τὸ δὲ δοκέει ἄριστον.	It seems best.
ὄνομά μοί ἐστιν Φίλιππος.	My name is Philip.
ἥσυχος κεῖμαι.	I remain quiet.
μεγάλα τὰ τόξα φαίνεται.	The bows seem large.

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 weres 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:

I. Form:		ἄγω
	English Equivalent:	I lead, I am leading, I do lead
	Identification:	first person singular, present indicative active
II. Form:		ἄξω
	English Equivalent:	I shall lead, I shall be leading
	Identification:	first person singular, future indicative active
III. Form:		ἤγαγον
	Translation:	I led
	English Equivalent:	first person singular, aorist indicative active
IV. Form:		ἦχα
	English Equivalent:	I have led
	Identification:	first person singular, perfect indicative active
V. Form:		ἦγμαι
	English Equivalent:	I have led or I have been led
	Identification:	first person singular, perfect indicative middle or passive
VI. Form:		ἤχθην
	English Equivalent:	I was led
	Identification:	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

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 ἐγώ 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 εἰμί 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 εἰμί

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

εἶναι	to be	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 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.

Practice Translating εἰμί. 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.

Case	Ending	Function
Nominative	-α, -η, -ης, -ο, -οι, -ον, -ος, -υ	subject or predicate of the verb
Genitive	-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 πόλεώς ἐσμεν.

4. ἐγὼ μὲν ἔρομαι εἰ ἔνδον ἐστέ.
5. τὸ δὲ οἰκίδιον οὕτως μικρόν ἐστι.
6. ἐγὼ Ἄβροιά εἰμι· ποῖ δέ καὶ κατάγῃ;
7. σὺ δὲ καὶ νέη εἶ καὶ καλή;
8. τὸ χωρίον ἐστί τῆς ὁδοῦ τραχύ.
9. σὺ δὲ νέος εἶ καὶ εὔτονος παλαιστής;
10. οἱ δὲ οὐκ ἄπειροι τῆς τέχνης εἰσίν.

Adverbs and Verbs

ἄνω up	κατάγῃ you stay, you lodge
*εἰμί be, be possible	πλησίον near + gen.
ἔνδον within	*ποῖ where
*ἔρομαι I ask	

Adjectives, Nouns, Pronouns

Nominative Case	Genitive Case	English Equivalent
Ἄβροια	Ἀβροίας	Abroia (woman's name)
ἄπειροι	ἀπείρων	inexperienced in + gen.
*ἐγώ	ἐμοῦ	I, me, mine
εὔτονος	εὐτόνου	fit, well-strung, vigorous
Θετταλία	Θετταλίας	Thessaly
*καλή	καλῆς	beautiful, noble, good
*μικρόν	μικροῦ	small, little, short
*νέη	νέης	new, fresh, young
ὁδός	ὁδοῦ	road, path; journey
*οἱ δέ	τῶν δέ	they, them, theirs
οἰκίδιον	οἰκιδίου	abode, house
παλαιστής	παλαιστοῦ	wrestler
*πόλις	πόλεως	city
τέχνη	τέχνης	skill, art
τραχύ	τραχέος	rough
τὰ ἄνω	τῶν ἄνω	the north
Ὕπατα	Ὑπάτης	Hypata
χωρίον	χωρίου	place, area

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 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. 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	short vowel grade stem
(use for the singular)	(use for the plural)
διδω-	διδο-
τιθη-	τιθε-

Present Tense Endings

Add to the correct tense stem.

Primary Active (use for the present tense)			
		S	Pl
	1st	-μι	-μεν
	2nd	-ς	-τε
	3rd	-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 give	1st person singular
long	δίδως	you give	2nd person singular
long	δίδωσι (ν)	he, she, it gives	3rd person singular
short	δίδομεν	we give	1st person plural
short	δίδοτε	you give	2nd person plural
short	διδόᾱσι (ν)	they give	3rd person plural

Present Infinitive Active of δίδωμι

short	διδόναι	to give	unmarked

Present Indicative Active of τίθημι.

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

Present Infinitive Active of τίθημι			
short	τιθέναι	to put	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, τῇ, 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.

Case	Ending	Function
Nominative	-α, -η, -ος	subject of the verb
Dative	-η, -ι, -ῳ	indirect object of the verb
Accusative	-α, -ην, -ν, -ο, -ον	object of the verb

1. οὔκ, ἀλλὰ ἄλλος τὸν παῖδα ἐκδίδωσιν αὐτῇ.
2. ἡ γυνὴ τῇ παιδὶ τιτθόν δίδωσιν.
3. τὸ ὄχημα Ἥλιος δίδωσιν αὐτῇ.
4. τὸν κόσμον Ἥλιος δίδωσιν αὐτῇ.
5. Φοῖβος αὐτῇ φάρμακα δίδωσιν.
6. καὶ οὐκ αὐτὴ αὐτὸν προδίδωσιν.
7. αὐτῇ διδόναι χάριν προθύμη εἰμί.
8. τῇ νύμφῃ διδόᾶσιν δῶρα.
9. καὶ αὐτὴν προδίδοτε.
10. 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

Nominative Case	Dative Case	Accusative Case	English Equivalent
*ἄλλος	ἄλλῳ	ἄλλον	another, other
*αὐτή	αὐτῇ	αὐτήν	she, her, hers
*αὐτός	αὐτῷ	αὐτόν	he, him, his
*γυνή	γυναικί	γυναῖκα	woman, wife
*δίκη	δίκῃ	δίκην	justice, penalty
δῶρον	δώρῳ	δῶρον	gift
῞Ηλιος	Ἡλίῳ	῞Ηλιον	Helios
κόσμος	κόσμῳ	κόσμον	ornament, dress
νύμφη	νύμφῃ	νύμφην	bride
ὄχημα	ὀχήματι	ὄχημα	carriage, chariot
*παῖς	παιδί	παῖδα	child
προθύμη	προθύμῃ	προθύμην	eager
τιτθός	τιτθῷ	τιτθόν	a woman's breast
φάρμακα	φαρμάκοις	φάρμακα	drugs, medicine
Φοῖβος	Φοίβῳ	Φοῖβον	Phoibos Apollo
χάρις	χάριτι	χάριν	grace, favor, thanks
*χρόνος	χρόνῳ	χρόνον	time
*χρήματα	χρήμασι (ν)	χρήματα	goods, money

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, (Ἄλκηστις). 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	-ηρ, -ι, -ον, -ος	subject of the verb
Genitive	-ου, -ων	dependence; possession
Dative	-ῃ, -ι, -ῳ	indirect object of the verb; possession
Accusative	-α, -ας, -ε, -ην, -ι, -ο, -ον, -ους	object of preposition and verb

1. Ἄδμητος: ποῖ πόδα τίθημι; ποῖ ἵστημι; τί λέγω;
2. Χορός: ἦ βαρυδαίμονα σὲ μήτηρ τίκτει.
3. Ἄδμητος: Ἅιδου ἐπιθυμέω δώματα ναίειν.
4. Χορός: τὰ ἄνω κάτω τίθης καὶ ζηλόεις τοὺς φθιμένους;
5. Ἄδμητος: γυναῖκα Ἅιδῃ Θάνατος παραδίδωσιν.
6. Χορός: σύ γε πάσχεις αἰαγμάτων ἄξια.
7. Ἄδμητος: ψυχὴν Ἅιδῃ ἐν χερσὶ τίθημι· οὐ γὰρ αὐγὰς θέλω προσοράειν.
8. Χορός: δι’ ὀδύνας βαίνεις· σάφα τοῦτο οἶδα.
9. Ἄδμητος: τί γὰρ ἀνδρί ἐστι κακὸν μεῖζον ἔχειν;
10. Χορός: θρόνον τίθης ἐμοὶ ἀλλὰ πέρας δέ γ’ οὐκ ἀλγέων τίθης.

Adverbs and Verbs

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

Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
Ἄδμητος	Ἀδμήτου	Ἀδμήτῳ	Ἄδμητον	Admetos
αἰάγματα	αἰαγμάτων	αἰάγμασι (ν)	αἰάγματα	wails, cries
Ἅιδης	Ἅιδου	Ἅιδῃ	Ἅιδην	Hades
ἄλγεα	ἀλγέων	ἄλγεσι (ν)	ἄλγεα	pain, grief
*ἀνήρ	ἀνδρός	ἀνδρί	ἄνδρα	man, husband
*ἄξια	ἀξίων	ἀξίοις	ἄξια	worthy things + gen.
αὐγή	αὐγῆς	αὐγῇ	αὐγήν	sunlight
βαρυ-δαίμων	-δαίμονος	-δαίμονι	-δαίμονα	luckless
*γυνή	γυναικός	γυναικί	γυναῖκα	woman, wife
δώματα	δωμάτων	δώμασι (ν)	δώματα	houses
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	I, me, mine
Θάνατος	Θανάτου	Θανάτῳ	Θάνατον	Death
θρόνος	θρόνου	θρόνῳ	θρόνον	seat, chair
κακόν	κακοῦ	κακῷ	κακόν	bad, evil, cowardly
μεῖζον	μείζονος	μείζονι	μεῖζον	greater
*μήτηρ	μητρός	μητρί	μητέρα	mother
ὀδύνη	ὀδύνης	ὀδύνῃ	ὀδύνην	pain, grief, distress
οἱ φθί-μενοι	τῶν -μένων	τοῖς -μένοις	τοὺς -μένους	the dead
πέρας	πέρατος	πέρατι	πέρας	end, limit, boundary
πούς	ποδός	ποδί	πόδα	foot
*σύ	σοῦ	σοί	σέ	you, you, yours
τὰ ἄνω	τῶν ἄνω	τοῖς ἄνω	τὰ ἄνω	the things above
τί	τίνος	τίνι	τίνα	who, what, which, why
τοὺς φθιμένους see οἱ φθίμενοι				
τοῦτο	τούτου	τούτῳ	τοῦτο	this, this thing
Χορός	Χοροῦ	Χορῷ	Χορόν	Chorus-leader
*χεῖρες	χειρῶν	χερσί (ν)	χεῖρας	hands; force, army
*ψυχή	ψυχῆς	ψυχῇ	ψυχήν	soul, life

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

εἰμί be, be possible

ἵημι 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 εἰμί, 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.

This page titled 1.10: The Verb and μι-Verbs εἰμί, δίδωμι, τίθημι is shared under a CC BY 4.0 license and was authored, remixed, and/or curated by Philip S. Peek.

1.11: The Verbs ἔχω, ποιέω, ἔρχομαι, φημί

Module 10

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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 endings create meaning in the omega- or ω-verb ἔχω, the contract ω-verb ποιέω, the deponent ω-verb ἔρχομαι, and the μι-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)			
		S	Pl
	1st	-ω	-ομεν
	2nd	-εις	-ετε
	3rd	-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 μι-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 have	1st person singular
	ἔχεις	you have	2nd person singular
	ἔχει	he, she, it has	3rd person singular
	ἔχομεν	we have	1st person plural
	ἔχετε	you have	2nd person plural
	ἔχουσι (ν)	they have	3rd person plural

Present Infinitive Active of ἔχω

	ἔχειν	to have	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.

Case	Ending	Function
Nominative	-η, -οι, -ον, -ος	subject of the verb
Dative	-ῃ, -ι, -οις, -ῳ	indirect object of the verb
Accusative	-α, -αν, -ην, -ν, -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. νύμφῃ γὰρ ἔστι γῆν καὶ δόμους ἔχειν.
8. πολλὰ γὰρ αὐτῷ εἰπεῖν ἔχω.
9. εἶ σοφὴ καὶ δόξαν ἔχεις.
10. ἀλλ᾽ ἔχεις ἥσυχος καὶ οὐ πολλὰ λέγεις.

Verbs

*εἰμί 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

Nominative Case	Dative Case	Accusative Case	English Equivalent
*αὐτή	αὐτῇ	αὐτήν	she, her, hers
*αὐτός	αὐτῷ	αὐτόν	he, him, his
*γῆ	γῇ	γῆν	land, earth
γνώμη	γνώμῃ	γνώμην	judgment, thought
*γυνή	γυναικί	γυναῖκα	woman, wife
διαφορά	διαφορᾷ	διαφοράν	disagreement
δόξα	δόξᾳ	δόξαν	belief, reputation
δόμοι	δόμοις	δόμους	house, houses
ἔμψυχοι	ἐμψύχοις	ἐμψύχους	alive
*ἔργον	ἔργῳ	ἔργον	deed, task, work
ἥσυχος	ἡσύχῳ	ἥσυχον	quiet
*μήτηρ	μητρί	μητέρα	mother
νύμφη	νύμφῃ	νύμφην	bride
*πόλλα	πόλλοις	πόλλα	many things
σοφή	σοφῇ	σοφήν	wise
*ταῦτα	τούτοις	ταῦτα	these things
τέρψις	τέρψει	τέρψιν	enjoyment, delight
φόβος	φόβῳ	φόβον	fear

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 + ῃ > ῃ	ε + ω > ω

Present Indicative Active of ποιέω

	Verb Form	English Equivalent	Person and Number
	ποιῶ (ποιέω)	I do, I make	1st person singular
	ποιεῖς (ποιέεις)	you do, you make	2nd person singular
	ποιεῖ (ποιέει)	he, she, it does or makes	3rd person singular
	ποιοῦμεν (ποιέομεν)	we do, we make	1st person plural
	ποιεῖτε (ποιέετε)	you do, you make	2nd person plural
	ποιοῦσι (ν) (ποιέουσι(ν))	they do, they make	3rd 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.

Case	Ending	Function
Nominative	-ευς, -ης, -ο, -ος	subject of the verb
Genitive	-ης, -ου, -ους, -ων	dependence; genitive with ἄξια and ἐναντίον
Dative	-οις, -ῳ	dative with ἔκδοτον; indirect object of the verb; object of the preposition
Accusative	-α, -αν, -ας, -ε, -ην, -ο, -ον	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. ἔκδοτον σεαυτὴν ποιεῖς πόντῳ τῆς λύπης (Anna Komnene, Byzantine author).
4. ἐμέ τ᾽ ἄχθεσθαι ποιεῖ (Aristophanes, Lysistrata).
5. ἐμὲ ποιεῖτε κοιμᾶσθαι ψυχροῖς τοῖς παρὰ προθύροις (Kallimakhos, Alexandrian poet).
6. ταῦτα δ᾽ ἄξια σεαυτῆς τε ποιεῖς καὶ τέκνων (Euripides, Andromakhe).
7. πολλὴν ἐμὲ τοῖς θεοῖς ποιεῖς χάριν ὀφείλειν (Xenophon, Kyropaidia).
8. τί γὰρ Ζεὺς ποιεῖ; ἀπαιθριάζει τὰς νεφέλας ἢ συννέφει (Aristophanes, Birds);
9. ὁ πινοτήρης ὁ σμικρότατος τοῦ γένους τὴν τραγῳδίαν ποιεῖ (Aristophanes, Wasps).
10. πῶς ὃ θέλομεν οὐ ποιοῦμεν καὶ ὃ μὴ θέλομεν ποιοῦμεν (Epiktetos, Stoic Philosopher);

Verbs

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

Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
*ἄξια	ἀξίων	ἀξίοις	ἄξια	worthy, deserving + gen.
*αὐτός	αὐτοῦ	αὐτῷ	αὐτόν	he, him, his
*γένος	γένους	γένει	γένος	race, kind, sort
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	I, me, mine
ἔκδοτος	ἐκδότου	ἐκδότῳ	ἔκδοτον	subject to + dat.
ἐναντίον	ἐναντίου	ἐναντίῳ	ἐναντίον	opposite
*θεοί	θεῶν	θεοῖς	θεούς	gods
λύπη	λύπης	λύπῃ	λύπην	pain, grief
νεφέλαι	νεφελῶν	νεφέλαις	νεφέλας	clouds
*ὅ	οὗ	ᾧ	ὅ	what
πινοτήρης	πινοτήρου	πινοτήρῃ	πινοτήρην	crab
*πόλλη	πόλλης	πόλλῃ	πόλλην	much, many
πόντος	πόντου	πόντῳ	πόντον	sea
πρόθυρον	προθύρου	προθύρῳ	πρόθυρον	front door
σεαυτή	σεαυτῆς	σεαυτῇ	σεαυτήν	yourself
σμικρότατος	σμικροτάτου	σμικροτάτῳ	σμικρότατον	smallest
τέκνα	τέκνων	τέκνοις	τέκνα	children
*τί	τίνος	τίνι	τί	what
τραγῳδία	τραγῳδίας	τραγῳδίᾳ	τραγῳδίαν	tragedy
χάρις	χάριτος	χάριτι	χάριν	grace, favor, thanks
ψυχρά	ψυχρῶν	ψυχροῖς	ψυχρά	cold

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	Pl
	1st	-ομαι	-ομεθα
	2nd	-ει, ῃ (-εσαι)	-εσθε
	3rd	-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 go	1st person singular
	ἔρχει, ἔρχῃ	you go	2nd person singular
	ἔρχεται	he, she, it goes	3rd person singular
	ἐρχόμεθα	we go	1st person plural
	ἔρχεσθε	you go	2nd person plural
	ἔρχονται	they go	3rd person plural

Present Infinitive of ἔρχομαι

	ἔρχεσθαι	to go	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, τῇ, 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.

Case	Ending	Function
Nominative	-α, -η,-ος	subject of the verb
Genitive	-ης, -ου, -ων	object of a prefix
Dative	-ῃ, -ι, -ῳ	indirect object of the verb; object of verb's prefix
Accusative	-α, -αν, -ην, -ν, -ο, -ον	object of verb or preposition

1. προσέρχεσθε τὴν πόλιν ὅτι κακῶς ἔχετε.
2. ἄλγος εἰς αὐτὴν ἔρχεται ὅτι κακῶς ἔχουσιν.
3. τῆς δὲ γῆς ἀπέρχονται τὰ ἄλλα ἰδεῖν καὶ μαθεῖν.
4. ὁράω γὰρ ὅτι οὐκ ἔρχῃ πρὸς καιρόν.
5. καίτοι οὐκ ἐπέρχεται τό γ᾽ αἴνιγμα 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 depart, leave	καίτοι and indeed, and yet; though
*δίδωμι give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks	κόπτω strike
διειπεῖν to explain	*ἰδεῖν to see
*εἰπεῖν to say	*μαθεῖν to learn
εἴσω inside	*ὁράω see
ἐπέρχομαι approach, attack	παρέρχομαι come forward, pass by, go by
*ἔρχομαι come, go	προσέρχομαι advance, go, come towards
*ἔχω have, hold; be able + inf.; καλῶς ἔχειν to be well	συνέρχομαι come together, confer

Adjectives, Nouns, Pronouns

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

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	short vowel grade stem
(use for the singular)	(use for the plural)
φη-	φα-

Present Tense Endings

Add to the correct tense stem.

Primary Active (use for the present tense)			
		S	Pl
	1st	-μι	-μεν
	2nd	-ς	-τε
	3rd	-σι (ν)	-ᾱσι (ν)
Present Infinitive Active			
		-ναι	

Present Indicative Active of φημί

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

Present Infinitive Active of φημί

short	φάναι	to say	unmarked

Practice Translating φημί. Translate the sentences below, adapted from Euripides' Alkestis (Ἄλκηστις). 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.

Case	Ending	Function
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. Ἄλκηστίς φησι· Ἥλιον καὶ φάος ἡμέρας ὁράω.
2. Ἄδμητός φησι· ὁ Ἥλιος ὁράει σὲ καὶ ἐμέ.
3. Ἄλκηστίς φησι· ὁ Ἥλιος ὁράει γῆν τε καὶ πατρίαν Ἰωλκοῦ.
4. Ἄδμητός φησι· σοί φημι μὴ προδιδόναι ἐμέ.
5. Ἄλκηστίς φησι· ὁράω δίκωπον καὶ ὁράω σκάφος ἐν λίμνᾳ.
6. Ἄδμητός φησι· ἐμοὶ φὴς πικράν γε ναυκληρίαν.
7. Ἄλκηστίς φησι· ἄγει με. ὁ Ἅιδης ἄγει με. οὐχ ὁράεις;
8. Ἄδμητός φησι· καὶ οἰκτρὰν φίλοις καὶ παισὶ φῄς γε ναυκληρίαν.
9. Ἄλκηστίς φησι· δεῖ σοὶ μεθιέναι με ἤδη.
10. Ἄδμητός φησι· 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
μεθιέναι to release, to let go	φημί say, tell, speak of

Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
Ἄδμητος	Ἀδμήτου	Ἀδμήτῳ	Ἄδμητον	Admetos
Ἅιδης	Ἅιδου	Ἅιδῃ	Ἅιδην	Hades
*γῆ	γῆς	γῇ	γῆν	land, earth
δίκωπον	δικώπου	δικώπῳ	δίκωπον	two-oared
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	I, me, mine
ἔπος	ἔπεος	ἔπει	ἔπος	word, speech
Ἅλιος	Ἡλίου	Ἡλίῳ	Ἅλιον	Helios
ἡμέρα	ἡμέρας	ἡμέρᾳ	ἡμέραν	day
Ἰωλκός	Ἰωλκοῦ	Ἰωλκῷ	Ἰωλκόν	Iolkos (city)
λίμνα	λίμνας	λίμνᾳ	λίμναν	lake
λυπρόν	λυπροῦ	λυπρῷ	λυπρόν	wretched, poor
ναυκληρία	ναυκληρίας	ναυκληρίᾳ	ναυκληρίαν	ship, voyage
οἰκτρά	οἰκτρᾶς	οἰκτρᾷ	οἰκτράν	pitiable
*παῖς	παιδός	παιδί	παῖδα	child
πατρία	πατρίας	πατρίᾳ	πατρίαν	fatherland
πικρά	πικρᾶς	πικρᾷ	πικράν	sharp, bitter
*σύ	σοῦ	σοί	σέ	you, you, yours
σκάφος	σκάφεος	σκάφει	σκάφος	hull of a ship
φάος (φῶς)	φάεος (φωτός)	φάει (φωτί)	φάος (φῶς)	light, daylight
*φίλοι	φίλων	φίλοις	φίλους	friends

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.

ὁράω γὰρ ὅτι οὐκ ἔρχῃ 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, καλῶς ἔχω 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 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.

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1.12: The Definite Article and Persistent Accent

Module 11

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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 becauses 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			
	M	F	N
N	ὁ	ἡ	τό
A	τόν	τήν	τό
G	τοῦ	τῆς	τοῦ
D	τῷ	τῇ	τῷ

Plural			
	M	F	N
N	οἱ	αἱ	τά
A	τούς	τάς (ᾱ)	τά
G	τῶν	τῶν	τῶν
D	τοῖς	ταῖς	τοῖς

Singular			
	M	F	N
N	ὁ	ἡ	τό
G	τοῦ	τῆς	τοῦ
D	τῷ	τῇ	τῷ
A	τόν	τήν	τό

	Plural		
	M	F	N
N	οἱ	αἱ	τά
G	τῶν	τῶν	τῶν
D	τοῖς	ταῖς	τοῖς
A	τούς	τάς (ᾱ)	τά

1. 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	blood

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, rememorizing 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.

	Acute	Grave	Circumflex
Antepenult	Possible if ultima is short: á-pe-ŭ	Never	Never
Penult	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
Ultima	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

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.	νῆσος (nominative):	νήσου, νήσῳ, νῆσον
4.	δρᾶμα (nominative):	δράματος, δραμάτων
5.	ἀρετή (nominative):	ἀρετήν, 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. νῆσον: 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 δρᾱ 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. δρᾱμάτων: 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, λογῳ, λογον, λογων, λογοις, λογους, λογοι
3. ἄνθρωπος: ἀνθρωπου, ἀνθρωπῳ, ἀνθρωπον, ἀνθρωπων, ἀνθρωποις, ἀνθρωποι
4. ἀρχή: ἀρχην, ἀρχαι, ἀρχᾱς
5. πρᾶγμα: πραγματος, πραγματι, πραγματα, πραγματων
6. πόλεμος: πολεμου, πολεμῳ, πολεμον, πολεμων, πολεμοις, πολεμους, πολεμοι
7. λιμήν: λιμενος, λιμενι, λιμενα, λιμενες, λιμενων, λιμενας
8. χώρᾱ: χωρᾱς, 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 (Ἄλκηστις). 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.

Case	Ending	Function
Nominative	-α, -αι, -ευς, -η, -ηρ, -ο, -ος	subject of the verb
Genitive	-ας, -ης, -ος, -ου, -ους, -ων	possession; dependence; object of a verb or preposition
Dative	-ῃ, -ι, -οις, -ῳ	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 χολόω ἐπεὶ τοὺς τέκτονας Δίου πυρὸς κτείνω, τοὺς Κύκλωπας. θητεύειν δὲ ἐμὲ ὁ πατὴρ θνητῷ παρ’ ἀνδρὶ τούτων ἄποινα ἀναγκάζει. ἔρχομαι δὲ τὴν εἰς γαῖαν καὶ βουφορβέω ξένῳ καὶ τὸν σῴζω οἶκον. ὅσιὸς μέν εἰμι καὶ ὁσίου δὲ ἀνδρὸς τυγχάνω, παιδὸς Φέρητος, Ἀδμήτου· αὐτὸν θανεῖν ῥύομαι καὶ Μοίρᾱς δολόω. αἰνέουσι δὲ ἐμοὶ αἱ θεαί τε καὶ λέγουσιν ὅτι ὁ δὲ Ἄδμητος Ἄιδην αυτίκ’ ἐκφεύγει καὶ διαλλάσσει ἄλλον τοῖς κάτω νεκρόν. ὁ δὲ πάντας δ’ ἐλέγχει καὶ διεξέρχεται φίλους, πατέρα τε καὶ μητέρα. ὁ δ’ οὐχ εὑρίσκει οὐδένα, πλὴν γυναικός· ἡ μήτηρ αὐτὸν τίκτει ἀλλὰ οὐ ἐθέλει θανεῖν πρὸ αὐτοῦ. ἡ μὲν γυνὴ ἐθέλει μηκέτ’ εἰσοράειν φάος· ὁ δ’ αὐτὴν κατ’ οἴκους ἐν χερσὶ βαστάζει καὶ ἡ δὲ ψυχορραγέει.

Adverbs, Prepositions, and Verbs

αἰνέω tell of; praise; promise, vow	*ἔρχομαι come, go
ἀναγκάζω compel, force	*ἔχω have, hold; be able + inf.; καλῶς ἔχειν to be well
αὐτίκα immediately	*θανεῖν to die
βαστάζω lift, raise	θητεύω be a slave, to serve + dat.
*βούλομαι want, prefer; wish, be willing	κτείνω kill
βουφορβέω be a cowherd	λέγω say, tell, speak
διαλλάσσω change, exchange, give in exchange	μηκέτι no longer
διεξέρχομαι go through; be past, be gone by	οὐκέτι no more, no longer, no further
δολόω trick, deceive	πλήν except for + gen.
*εἰμί be, be possible	ῥύομαι draw to oneself, save; αὐτὸν θανεῖν ρύομαι I save him from dying
εἰσοράειν to look upon	σῴζω save
ἐκφεύγω flee, escape	τίκτω bear, give birth
ἐλέγχω cross-examine; put to the test; prove; refute	*τυγχάνω obtain, meet + gen.
*εὑρίσκω 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	Admetos
Ἅιδης	Ἅιδου	Ἅιδῃ	Ἅιδην	Hades
*ἄλλος	ἄλλου	ἄλλῳ	ἄλλον	another, other
*ἀνήρ	ἀνδρός	ἀνδρί	ἄνδρα	man, husband
ἄποινα	ἀποίνων	ἀποίνοις	ἄποινα	ransom, payment
Ἀσκληπιός	Ἀσκληπιοῦ	Ἀσκληπιῷ	Ἀσκληπιόν	Asklepios
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	she, her, hers
*αὐτός	αὐτοῦ	αὐτῷ	αὐτόν	he, him, his
βουλεύματα	βουλευμάτων	βουλεύμασι	βουλεύματα	will
βροτοί	βροτῶν	βροτοῖς	βροτούς	mortals
γαῖα	γαίας	γαίᾳ	γαῖαν	earth, land
*γυνή	γυναικός	γυναικί	γυναῖκα	woman, wife
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	I, me, mine
*ἐμόν	ἐμοῦ	ἐμῷ	ἐμόν	my
*Ζεύς	Διός	Διί	Δία	Zeus
*θεαί	θεῶν	θεαῖς	θεάς	goddesses
θνητός	θνητοῦ	θνητῷ	θνητόν	mortal
Κύκλωπες	Κυκλώπων	Κύκλωψι (ν)	Κύκλωπας	Kyklopes
*μήτηρ	μητρός	μητρί	μητέρα	mother
Μοῖραι	Μοιρῶν	Μοίραις	Μοίρας	Fates
νεκρός	νεκροῦ	νεκρῷ	νεκρόν	corpse
ξένος (ξεῖνος)	ξένου	ξένῳ	ξένον	stranger, guest-friend
οἱ κάτω	τῶν κάτω	τοῖς κάτω	τοὺς κάτω	those below
οἶκος	οἴκου	οἴκῳ	οἶκον	house, palace
ὅσιος	ὁσίου	ὁσίῳ	ὅσιον	devout, holy
*οὐδείς	οὐδένος	οὐδένι	οὐδένα	noone
*παῖς	παιδός	παιδί	παῖδα	child
*πάντες	πάντων	πάσι (ν)	πάντας	all
*πατήρ	πατρός	πατρί	πατέρα	father
πῦρ	πυρός	πυρί	πῦρ	fire
στέρνον	στέρνου	στέρνῳ	στέρνον	breast, chest
*ταῦτα	τούτων	τούτοις	ταῦτα	these things
τέκτονες	τεκτόνων	τέκτοσι (ν)	τέκτονας	makers, artisans

Nominative	Genitive	Dative	Accusative	English Equivalent
φάος (φῶς)	φάεος (φωτός)	φάει (φωτί)	φάος (φῶς)	light, daylight
Φέρης	Φέρητος	Φέρητι	Φέρητα	Pheres
*φίλος	φίλου	φίλῳ	φίλον	friend, loved-one
φλόξ	φλογός	φλογί	φλόγα	flame, fire
*χείρ	χειρός	χειρί	χεῖρα	hand; force, army

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

οἴομαι (οἶμαι) 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, ἀνήρ man, husband. In linking, you associate the English equivalent man, husband with the word you need to remember, ἀνήρ. First think of an English word or two that sound like the Greek word. To me ἀνήρ 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 ἀνήρ 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[1]

Nelson Dellis, The Linking Method II.[2]

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1 https://www.youtube.com/watch?v=Fjk5nBtqM3c.

2 https://www.youtube.com/watch?v=Z6j2mU8OCsA.

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1.13: Substantive Adjectives and the Article

Module 12

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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 τὰ 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. αἱ νῦν
2. οἱ τότε
3. οἱ ἐν τῇ ὁδῷ
4. αἱ μάλιστα
5. τὰ νῦν
6. τὰ τότε
7. αἱ ἐκ τῆς γῆς
8. ὁ ἀνὰ τῷ ἵππῳ
9. οἱ κάτω
10. τὰ περὶ τοῦ πολέμου
11. εἱς 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 μέν . . . ὁ δέ
18. οἱ μέν . . . οἱ δέ

Vocabulary

*ἀνάγκη, ἀνάγκης ἡ force, necessity, fate	κάτω below
*ἀρετή, ἀρετῆς ἡ virtue, excellence	*νόμος, νόμου ὁ law, custom
*ἀρχή, ἀρχῆς ἡ rule, command; beginning; province	ὁδός, ὁδοῦ ἡ road
*γῆ, γῆς ἡ land, earth	*πόλεμος, πολέμου ὁ war
*θάλασσα (θάλαττα), θαλάσσης ἡ sea	*χρόνος, χρόνου ὁ time
*ἵππος, ἵππου ὁ ἡ 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.

Case	Ending	Function
Nominative	-α, -ας, -η, -ηρ, -ης, -ξ, -ο, -ος, -ς, -ων	subject of the verb
Genitive	-ας, -εως -ης, -ος, -ου, -ους, -ων	dependence; possession; object of preposition or verb; separation
Dative	-ᾳ, -αις, -ῃ, -ι, -οις -ῳ	indirect object of the verb; means or instrument; object of preposition
Accusative	-α, -αν, -ας, -ε, -ην, -ν, -ο, -ον, -ος, -ους	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 ἕνεχ' ὁ πατὴρ 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 Μενελάῳ 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 εὔχεται παῖδα φωσφόρῳ θύειν θεᾷ. τὴν παῖδ' οὖν Ἰφιγένειαν ἡ Κλυταιμήστρα τίκτει. ὁ Κάλχας τὸ κάλλιστον εἰς ἐμὲ ἀναφέρει ὥστε χρὴ τὸν πατέρα θύειν. ὁ δὲ ἐμὲ Ὀδυσσέως τέχναις μητρὸς παραλαμβάνει ἐπὶ γάμοις Ἀχιλλέως.

Adverbs and Verbs

ἀναφέρω bring up, bring back, refer	*λαμβάνω take, receive, capture
ἀφορμίζομαι loose, set loose	*λέγω say, tell, speak
γαμέω marry	μετελθεῖν to send for, chase after, go after
*γίγνομαι be, be born	παραλαμβάνω take, take ‘x’ in acc. from ‘y’ in gen.
*δεῖ it is necessary + ‘x’ in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	συνάγω gather, collect; convene
*ἐθέλω (θέλω) wish, be willing	σφάζω slay, slaughter
ἐνταῦθα here, there, then	τίκτω bear, give birth
*ἔρχομαι come, go	*τυγχάνω obtain, meet + gen.
εὔχομαι pray, vow, promise + inf.	*φέρω bring, bear, carry; endure bring, bear, carry; endure
*ἔχω have, hold; be able + inf.; καλῶς ἔχειν to be well	*χρή it is necessary + inf.
θύω sacrifice	

Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
Ἀγαμέμνων	Ἀγαμέμνονος	Ἀγαμέμνονι	Ἀγαμέμνονα	Agamemnon
ἄναξ	ἄνακτος	ἄνακτι	ἄνακτα	prince, lord, king
ἀπλοία	ἀπλοίας	ἀπλοίᾳ	ἀπλοίαν	failure to sail
ἄποινα	ἀποίνων	ἀποίνοις	ἄποινα	ransom, payment
Ἄρτεμις	Ἀρτέμιδος	Ἀρτέμιδι	Ἀρτέμιδα	Artemis
Ἀτρεύς	Ἀτρέως	Ἀτρεῖ	Ἀτρέα	Atreus
Ἀτρείδης	Ἀτρείδου	Ἀτρείδῃ	Ἀτρείδην	son of Atreus
Αὐλίς	Αὐλίδος	Αὐλίδος	Αὐλίδα	Aulis
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	she, her, hers
*αὐτός	αὐτοῦ	αὐτῷ	αὐτόν	he, him, his
Ἀχιλλεύς	Ἀχιλλέως	Ἀχιλλεῖ	Ἀχιλλέα	Akhilleus
γάμοι	γάμων	γάμοις	γάμους	wedding, marriage
*δεινή	δεινῆς	δεινῇ	δεινήν	awesome; terrible
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	I, me, mine
Ἑλένη	Ἑλένης	Ἑλένῃ	Ἑλένην	Helen
Ἑλληνικός	Ἑλληνικοῦ	Ἑλληνικῷ	Ἑλληνικόν	Greek
ἔμπυρα	ἐμπύρων	ἐμπύροις	ἔμπυρα	burnt sacrifice
*θεά	θεᾶς	θεᾷ	θεάν	goddess
θοαί	θοῶν	θοαῖς	θοάς	swift
Ἴλιον	Ἰλίου	Ἰλίῳ	Ἴλιον	Troy
*ἵπποι	ἵππων	ἵπποις	ἵππους	horses
Ἰφιγένεια	Ἰφιγενείας	Ἰφιγενείᾳ	Ἰφιγένειαν	Iphigeneia
κάλλιστος	καλλίστου	καλλίστῳ	κάλλιστον	most beautiful
Κάλχας	Κάλχαντος	Κάλχαντι	Κάλχαντα	Kalkhas
κλειναί	κλεινῶν	κλειναῖς	κλεινάς	famous
κόρη	κόρης	κόρῃ	κόρην	maiden, girl
Μενέλαος	Μενελάου	Μενελάῳ	Μενέλαον	Menelaos
*μήτηρ	μητρός	μητρί	μητέρα	mother
*νῆες	νεῶν	ναυσί (ν)	ναῦς or νῆας	ships
Ὀδυσσεύς	Ὀδυσσέως	Ὀδυσσεῖ	Ὀδυσσέα	Odysseus
Οἰνόμαος	Οἰνομάου	Οἰνομάῳ	Οἰνόμαον	Oinomaos
*παῖς	παιδός	παιδί	παῖδα	child
*πατήρ	πατρός	πατρί	πατέρα	father

Nominative	Genitive	Dative	Accusative	English Equivalent
Πῖσα	Πίσης	Πίσῃ	Πῖσαν	Pisa
πτυχαί	πτυχῶν	πτυχαῖς	πτυχάς	folds, glens
στέφανος	στεφάνου	στεφάνῳ	στέφανον	crown, wreath, prize
στόλος	στόλου	στόλῳ	στόλον	expedition
στρατηγία	στρατηγίας	στρατηγίᾳ	στρατηγίαν	office; campaign
Ταντάλειος	Ταντᾰλείου	Ταντᾰλείῳ	Ταντάλειον	Tantalean, here Pelops
*ταῦτα	τούτων	τούτοις	ταῦτα	these things
τέχναι	τεχνῶν	τέχναις	τέχνᾱς	skill, craft
Τυνδαρεία	Τυνδαρείας	Τυνδαρείᾳ	Τυνδαρείαν	Tyndarean, here Klytaimnestra
φωσφόρος	φωσφόρου	φωσφόρῳ	φωσφόρον	light-bringing
χάρις	χάριτος	χάριτι	χάριν	grace, favor, thanks
χθών	χθονός	χθονί	χθόνα	earth, ground
χίλιαι	χιλίων	χιλίαις	χιλίᾱς	thousand

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᾽ ἁπλοίας 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.1

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.2

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.

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.

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1 https://www.aquilatheatre.com/.

2 https://theaterofwar.com/about.

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1.14: Third Declension Nouns

Module 13

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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 ἵππός 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 upsilon 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
αἴξ	αἰγός	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		
	Set 9	
	S	Pl
N	---	-ες
A	-α or -ν	-ας
G	-ος	-ων
D	-ι	-σι (ν)
V	---	-ες

Neuter		
	Set 10	
	S	Pl
N	---	-α
A	---	-α
G	-ος	-ων
D	-ι	-σι (ν)
V	---	-α

M/F		
	Set 9	
	S	Pl
N	---	-ες
G	-ος	-ων
D	-ι	-σι (ν)
A	-α or -ν	-ας
V	---	-ες

Neuter		
	Set 10	
	S	Pl
N	---	-α
G	-ος	-ων
D	-ι	-σι (ν)
A	---	-α
V	---	-α

1. For Set 9 the nominative singular varies, hence the blank, ---.
2. The feminine and masculine accusative plural ending is -ας. Contrast it with the ending -ᾱς of the first declension, which you will learn soon.
3. 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 guard	*σῶμα, σώματος τό body
αἴξ, αἰγός ὁ or ἡ goat	χάρις, χάριτος ἡ grace
ἐλπίς, ἐλπίδος ἡ hope	

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	αἴξ	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	αἴξ	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	αἴξ	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	αἴξ	ἄρχον	ἐλπί	σῶμα	φύλαξ	χάρι
Plural						
N	αἶγες	ἄρχοντες	ἐλπίδες	σώματα	φύλακες	χάριτες
G	αἰγῶν	ἀρχόντων	ἐλπίδων	σωμάτων	φυλάκων	χαρίτων
D	αἰξί (ν)	ἄρχουσι (ν)	ἐλπίσι (ν)	σώμασι (ν)	φύλαξι (ν)	χάρισι (ν)
A	αἶγας	ἄρχοντας	ἐλπίδας	σώματα	φύλακας	χάριτας
V	αἶγες	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 αἵξ 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	=	-ᾱσι
-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:

αἰγσί (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		
	S	Pl
N	μήτηρ	μητέρες
A	μητέρα	μητέρας
G	μητρός	μητέρων
D	μητρί	μητράσι (ν)
V	μῆτερ	μητέρες

Masculine		
	S	Pl
N	ἀνήρ	ἄνδρες
A	ἄνδρα	ἄνδρας
G	ἀνδρός	ἀνδρῶν
D	ἀνδρί	ἀνδράσι (ν)
V	ἄνερ	ἄνδρες

Feminine		
	S	Pl
N	μήτηρ	μητέρες
G	μητρός	μητέρων
D	μητρί	μητράσι (ν)
A	μητέρα	μητέρας
V	μῆτερ	μητέρες

Masculine		
	S	Pl
N	ἀνήρ	ἄνδρες
G	ἀνδρός	ἀνδρῶν
D	ἀνδρί	ἀνδράσι
A	ἄνδρα	ἄνδρας
V	ἄνερ	ἄνδρες

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 ἀνήρ, the stem is monosyllabic and so the accent shifts to the ultima: ἀνδρός, ἀνδρί, and ἀνδρῶν.
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 ἀνήρ, 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	σωτῆρες
A	σωτῆρα	σωτῆρας
G	σωτῆρος	σωτήρων
D	σωτῆρι	σωτῆρσι (ν)
V	σωτήρ	σωτῆρες
N	σωτήρ	σωτῆρες
G	σωτῆρος	σωτήρων
D	σωτῆρι	σωτῆρσι (ν)
A	σωτῆρα	σωτῆρας
V	σωτήρ	σωτῆρες

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, γένη (εσα)
A	γένος	γένεα, γένη (εσα)
G	γένεος, γένους (εσος)	γενέων, γενῶν (εσων)
D	γένει (εσι)	γένεσι (ν) (εσσι (ν))
V	γένος	γένεα, γένη (εσα)

	S	Pl
N	γένος	γένεα, γένη (εσα)
G	γένεος, γένους (εσος)	γενέων, γενῶν (εσων)
D	γένει (εσι)	γένεσι (ν) (εσσι (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: εσσι > -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 τεῖχος wall.

Neuter Nouns Ending in –ας: γῆρας, old age

	S	Pl
N	γῆρας	γήραα, γήρᾱ (ασα)
A	γῆρας	γήραα, γήρᾱ (ασα)
G	γήραος, γήρως (ασος)	γηράων, γηρῶν (ασων)
D	γήραϊ, γήρᾳ (ασι)	γήρασι (ν) (ασσι (ν))
V	γῆρας	γήραα, γήρᾱ (ασα)

	S	Pl
N	γῆρας	γήραα, γήρᾱ (ασα)
G	γήραος, γήρως (ασος)	γηράων, γηρῶν (ασων)
D	γήραϊ, γήρᾳ (ασι)	γήρασι (ν) (ασσι (ν))
A	γῆρας	γήραα, γήρᾱ (ασα)
V	γῆρας	γήραα, γήρᾱ (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; αϊ > 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

	S	Pl
N	τριήρης	τριήρεες, τριήρεις (εσες)
A	τριήρεα, τριήρη (εσα)	τριήρεας, τριήρεις (εσας)
G	τριήρεος, τριήρους (εσος)	τριηρέων, τριήρων (εσων)
D	τριήρει (εσι)	τριήρεσι (ν) (εσσιν)
V	τριῆρες	τριήρεες, τριήρεις (εσες)

	S	Pl
N	τριήρης	τριήρεες, τριήρεις (εσες)
G	τριήρεος, τριήρους (εσος)	τριηρέων, τριήρων (εσων)
D	τριήρει (εσι)	τριήρεσι (ν) (εσσιν)
A	τριήρεα, τριήρη (εσα)	τριήρεας, τριήρεις (εσας)
V	τριῆρες	τριήρεες, 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	Pl
N	Σωκράτης	Σωκράτεες, Σωκράτεις (εσες)
A	Σωκράτεα, Σωκράτη, Σωκράτην (εσα)	Σωκράτεας, Σωκράτεις (εσας)
G	Σωκράτεος, Σωκράτους (εσος)	Σωκράτέων, Σωκράτων (εσων)
D	Σωκράτει (εσι)	Σωκράτεσι (ν) (εσσιν)
V	Σωκράτες	Σωκράτεες, Σωκράτεις (εσες)

	S	Pl
N	Σωκράτης	Σωκράτεες, Σωκράτεις (εσες)
G	Σωκράτεος, Σωκράτους (εσος)	Σωκράτέων, Σωκράτων (εσων)
D	Σωκράτει (εσι)	Σωκράτεσι (ν) (εσσιν)
A	Σωκράτεα, Σωκράτη, Σωκράτην (εσα)	Σωκράτεας, Σωκράτεις (εσας)
V	Σωκράτες	Σωκράτεες, Σωκράτεις (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, Περικλῆς Perikles, and Σοφοκλῆς Sophokles decline like Σωκράτης.

3) Subtype 3 Nouns with Stem Ending in ι- (ablaut, contraction, disappearance of intervocalic digamma, -ϝ-, quantitative metathesis):

Feminine		
	S	Pl
N	πόλις	πόλιες, πόληες, πόλεις (εϝες)
A	πόλιν	πόλιας, πόληας, πόλῑς, πόλεις
G	πόλιος, πόληος, πόλεως	πόλιων, πόλεων (εϝων)
D	πόλιι, πόλι, πόληι, πόλει (εϝι)	πολίεσσι (ν), πόλεσι (ν), πόλισι (ν)
V	πόλι	πόλιες, πόληες, πόλεις (εϝες)

	S	Pl
N	πόλις	πόλιες, πόληες, πόλεις (εϝες)
G	πόλιος, πόληος, πόλεως	πόλιων, πόλεων (εϝων)
D	πόλιι, πόλι, πόληι, πόλει (εϝι)	πολίεσσι (ν), πόλεσι (ν), πόλισι (ν)
A	πόλιν	πόλιας, πόληας, πόλῑς, πόλεις
V	πόλι	πόλιες, πόληες, πόλεις (εϝες)

1. The stems are πολεϝ-, πολι-, and πολη-. Note the ablaut (vowel variation).
2. In the underlined vowels of the forms πόληος and πόλεως, quantative metathesis (an exchange of vowel quantity) occurred.
3. The letters in parentheses indicate where intervocalic digamma has dropped out.
4. The accent of the form πόλεως reflects the accent of the earlier form πόληος before quantitative metathesis occurred.
5. Contractions occur in πόλει (εϝι) and πόλεις (εϝες): εϊ > ει; εε > ει.
6. The accents of the forms πόλιων and πόλεων are likely by analogy with πόλεως.
7. 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.
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: εε > ει. For a list of contractions that occurred, see CGCG 1.63.
10. The nouns δύναμις power, ὕβρις 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 ηϝ- (contraction, disappearance of intervocalic digamma, -ϝ-, quantitative metathesis):

Masculine		
	S	Pl
N	βασιλεύς (ηυς)	βασιλῆες, βασιλῆς, βασιλεῖς (ηϝες)
A	βασιλῆα, βασιλέα (ηϝα)	βασιλῆας, βασιλέᾱς later βασιλεῖς (ηϝας)
G	βασιλῆος, βασιλέως (ηϝος)	βασιλήων, βασιλέων (ηϝων)
D	βασιλῆι, βασιλεῖ (ηϝι)	βασιλεῦσι (ν) (ηυσι (ν))
V	βασιλεῦ (ηυ)	βασιλῆες, βασιλῆς, βασιλεῖς

	S	Pl
N	βασιλεύς (ηυς)	βασιλῆες, βασιλῆς, βασιλεῖς (ηϝες)
G	βασιλῆος, βασιλέως (ηϝος)	βασιλήων, βασιλέων (ηϝων)
D	βασιλῆι, βασιλεῖ (ηϝι)	βασιλεῦσι (ν) (ηυσι (ν))
A	βασιλῆα, βασιλέα (ηϝα)	βασιλῆας, βασιλέᾱς later βασιλεῖς (ηϝας)
V	βασιλεῦ (ηυ)	βασιλῆες, βασιλῆς, βασιλεῖς

1. The stems are βασιληυ- and βασιληϝ-.
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 quantative 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 > -εᾱ; -ηω > -εω; and -ηα > -εᾱ.
6. Contractions occur in βασιλεῖ (ηϝι), βασιλῆς (ηϝες), and βασιλεῖς (εϝες): ηι > ῃ > 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 > ῃ > ει; ηες > ης; εες > εις. For a list of contractions that occurred, see CGCG 1.63.
10. Similar nouns are ἱππεύς 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.

Noun	Set or Subtype
γυνή, γυναικός ἡ woman, wife	set 9
δύναμις, δυνάμιος (δυνάμηος, δυνάμεως) ἡ power	πόλις
Ἕλλην, Ἕλληνος ἡ ὁ Greek	set 9
ἔτος, ἔτεος (ἔτους) τό year	γένος
ἱππεύς, ἱππῆος (ἱππέως) ὁ knight, cavalryman	βασιλεύς
μέρος, μέρεος (μέρους) τό share, portion, part; limb	γένος
ὄνομα, ὀνόματος τό name	set 10
πάθος, πάθεος (πάθους) τό suffering; experience; emotion	γένος
παῖς, παιδός ἡ ὁ child	set 9
πατήρ, πατρός ὁ father	μήτηρ
πλῆθος, πλήθεος (πλήθους) τό great number	γένος
πρᾶγμα, πράγματος τό matter, thing, affair; problem	set 10
πρᾶξις, πράξιος (πράξηος, πράξεως) ἡ action	πόλις
σῶμα, σώματος τό body	set 10
τεῖχος, τείχεος (τείχους) τό wall; (pl.) stronghold	γένος
τέλος, τέλεος (τέλους) τό end, boundary	γένος
φύσις, φύσιος (φύσηος, φύσεως) ἡ nature	πόλις
χάρις, χάριτος ἡ charm, grace, favor	set 9
χρῆμα, χρήματος τό thing; (pl.) wealth	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, or Wiktionary1 or you may 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.

Article that Agrees	Noun	Article that Agrees	Noun
	ἀνήρ		πάθει
	βασιλέα		παῖς
	γένος		πατήρ
	γυνή		πλῆθος
	Δία		πόλεως
	δυνάμεως		πολίτης
	Ἕλληνος		πρᾶγμα
	ἔτει		σώμασι (ν)
	ἱππῆς		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 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	-α, -αι, -ευς, -η, -ης, -ις, -ο, -ος	subject of the verb
Genitive	-εως, -ης, -ου, -ος, -ους, -ων	possession, dependence, object of a preposition
Dative	-ῃ, -ι, -οι, -οις, -ῳ	indirect object of the verb; possession
Accusative	-α, -ας, -ε, -εα, -η, -ην, -ν, -ον, -ος	object of verb or preposition and motion toward

Ἑλένη: λόγος ὅτι Ζεὺς κύκνου μορφώματα λαμβάνει καὶ Λήδαν πέτεται εἰς ἐμὴν μητέρα. ὄνομά δ' ἐστι ἐμοὶ Ἑλένη καὶ ἃ δὲ πάσχω κακά, λέγω τοῖς Ἑλλήνοις. ἔρχονται αἱ θεαὶ κάλλους πέρι εἰς Ἰδαῖον, Ἥρα, Κύπρις τε παρθένος τε. αἱ θεαὶ μορφῆς ἐθέλουσι διαπεραίνειν κρίσιν. Κύπρις νικάει καἱ ἐμὸν κάλλος Ἀλέξανδρι δίδωσιν. ἐκ δὲ Ἰδαίου λείπει Πάρις καὶ εἰς Σπάρτην ἥκει καὶ βούλεται ἐμὸν λέχος ἔχειν. Ἥρα δὲ μέμφεται ὅτ' οὐ νικάει τὰς θεὰς καὶ ἐξανεμόει ἐμὰ Ἀλεξάνδρῳ λέχη. Ἥρα δὲ δίδωσι οὐχ ἐμὲ ἀλλ' ὁμοίοι ἐμοὶ εἴδωλον καὶ οὐρανοῦ συντίθησιν ἄπο. τὰ δὲ Διὸς βουλεύματα πόλεμον εἰσφέρει Ἑλλήνων χθονί καἱ Φρυξί. ὁ δὲ Ζεὺς βούλεται ὄχλου βροτῶν πλήθεος τε κουφίζειν μητέρα χθόνα καὶ γνωτὸν τιθέναι Ἀχιλλέα. λαμβάνει δέ ἐμὲ Ἑρμῆς καὶ νεφέλῃ καλύπτει καὶ εἰς οἶκον Πρωτέως ἱδρύει.

Verbs

*βούλομαι want, prefer; wish, be willing	κουφίζω be light; lighten, make light 'x' in acc. of 'y' in gen.; lift up, raise
διαπεραίνω bring to a conclusion, discuss	*λαμβάνω take, receive, capture
*δίδωμι give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks	*λέγω say, tell, speak
*εἰμί be, be possible	λείπω leave
εἰσφέρω bring, bring upon	μέμφομαι blame, criticize, find fault, complain
*ἐθέλω (θέλω) wish, be willing	νικάω win, conquer
ἐξανεμόω fill with air, inflate	ὁμοιόω make 'x' in acc. like 'y' in the dat.
*ἔρχομαι come, go	*πάσχω suffer
*ἔχω have, hold; be able + inf.; καλῶς ἔχειν to be well	πέτομαι fly
*ἥκω have come, be present	συντίθημι put together
ἱδρύω place	*τιθέναι to make
καλύπτω hide	*τίθημι put, place

Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
ἅ	ὧν	οἷς	ἅ	what
Ἀλέξανδρος	Ἀλεξάνδρου	Ἀλέξανδρι	Ἀλέξανδρον	Alexandros, Paris
Ἀχιλλεύς	Ἀχιλλέως	Ἀχιλλεῖ	Ἀχιλλέα	Akhilleus
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	she, her, hers
*αὐτός	αὐτοῦ	αὐτῷ	αὐτόν	he, him, his
βουλεύματα	βουλευμάτων	βουλεύμασι	βουλεύματα	will
βροτοί	βροτῶν	βροτοῖς	βροτούς	mortals
γνωτός	γνωτοῦ	γνωτῷ	γνωτόν	known, famous
εἴδωλον	εἰδώλου	εἰδώλῳ	εἴδωλον	image, idol
Ἑλένη	Ἑλένης	Ἑλένῃ	Ἑλένην	Helen
*Ἕλληνοι	Ἑλλήνων	Ἕλλησι	Ἕλληνους	Greeks
*ἐμά	ἐμῶν	ἐμοῖς	ἐμά	my
*ἐμόν	ἐμοῦ	ἐμῷ	ἐμόν	my
Ἑρμῆς				Hermes
*Ζεύς	Διός	Διί	Δία	Zeus
Ἥρα	Ἥρας	Ἥρᾳ	Ἥραν	Hera
*θεαί	θεῶν	θεαῖς	θεάς	goddesses
Ἴδαῖον	Ἰδαίου	Ἰδαίῳ	Ἴδαῖον	Mt. Ida
*κακά	κακῶν	κακοῖς	κακά	evils
κάλλος	κάλλεος	κάλλει	κάλλος	beauty
κρίσις	κρίσεως	κρίσει	κρίσιν	judgment, trial
κύκνος	κύκνου	κύκνῳ	κύκνον	swan
	Κύπριδος		Κύπριν	
Λήδα	Λήδας	Λήδᾳ	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

Nominative	Genitive	Dative	Accusative	English Equivalent
οὐρανός	οὐρανοῦ	οὐρανῷ	οὐρανόν	heaven, sky
ὄχλος	ὄχλου	ὄχλῳ	ὄχλον	crowd, throng
παρθένος	παρθένου	παρθένῳ	παρθένον	Athena, maiden
Πάρις	Πάριδος	Πάριδι	Πάριν	Paris, Alexandros
*πλῆθος	πλήθεος (-ους)	πλήθει	πλῆθος	great number
*πόλεμος	πολέμου	πολέμῳ	πόλεμον	war
Πρωτεύς	Πρωτέως	Πρωτεῖ	Πρωτέα	Proteus
Σπάρτη	Σπάρτης	Σπάρτῃ	Σπάρτην	Sparta
Φρύγες	Φρυγῶν	Φρυξί (ν)	Φρύγας	Phrygians
χθών	χθονός	χθονί	χθόνα	earth, ground

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 βουλεύματα 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

ἀνήρ, ἀνδρός ὁ man, husband

βασιλεύς, βασιλῆος (βασιλέως) ὁ king, chief

γυνή, γυναικός ἡ woman, wife

δύναμις, δυνάμιος (δυνάμηος, 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	νηῦς, ναῦς		νέες, νῆες	(νῆϝες < νᾶϝες)
A	νέα, ναῦν	(νᾶῦν)	νῆας, νέας, ναῦς	
G	νεός, νεώς	(νηϝός < νᾶϝός)	νεῶν	(νηϝῶν < νᾶϝῶν)
D	νηΐ	(νηϝί < νᾶϝί)	νηυσί, ναυσί (ν)	(νᾶυσί (ν))
V	ναῦ		νέες, νῆες	(νῆϝες < νᾶϝες)

N	νηῦς, ναῦς		νέες, νῆες	(νῆϝες < νᾶϝες)
G	νεός, νεώς	(νηϝός < νᾶϝός)	νεῶν	(νηϝῶν < νᾶϝῶν)
D	νηΐ	(νηϝί < νᾶϝί)	νηυσί, ναυσί (ν)	(νᾶυσί (ν))
A	νέα, ναῦν	(νᾶῦν)	νῆας, νέας, ναῦς	
V	ναῦ		νέες, νῆες	(νῆϝες < νᾶϝες)

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 babies1 (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.

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

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1 https://www.google.com/search?q=sloth+babies+hanging+on+mother

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1 https://logeion.uchicago.edu/lexidium

https://en.wiktionary.org/wiki/%CF%86%CE%B7%CE%BC%CE%AF

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1.15: Self-Assessment Modules 1–13

Self-Assessment Modules 1–13

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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.

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1.16: Tom Holland on the Art of Translating Herodotos

Guest Feature 2

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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.[1]

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, ἱστορία, 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, 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.[2]

1 https://www.tom-holland.org/.

2 https://www.youtube.com/watch?v=cyQUu_1XlhA.

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1.17: First Declension Nouns in –η and -ᾱ and τίς, τί; τις, τι; ὅστις, ἥτις, ὅτι

Module 14

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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 -ᾱς. What remains is the stem, the base of the word to which the ending is joined. To the stem add the following endings:

Feminine		
	Set 1	
	S	Pl
Nominative	-η	-αι
Accusative	-ην	-ᾱς
Genitive	-ης	-ῶν
Dative	-ῃ	-αις
Vocative	-η	-αι

Feminine		
Set 2 (stem ends in -ε, -ι, -ρ)		
	S	Pl
Nominative	-ᾱ	-αι
Accusative	-ᾱν	-ᾱς
Genitive	-ᾱς	-ῶν
Dative	-ᾳ	-αις
Vocative	-ᾱ	-αι

Feminine		
	Set 1	
	S	Pl
Nominative	-η	-αι
Genitive	-ης	-ῶν
Dative	-ῃ	-αις
Accusative	-ην	-ᾱς
Vocative	-η	-αι

Feminine		
Set 2 (stem ends in -ε, -ι, -ρ)		
	S	Pl
Nominative	-ᾱ	-αι
Genitive	-ᾱς	-ῶν
Dative	-ᾳ	-αις
Accusative	-ᾱν	-ᾱς
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
A	τέχνην	τέχνᾱς
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	χῶραι
A	χώρᾱν	χώρᾱς
G	χώρᾱς	χωρῶν
D	χώρᾱͅ	χώραις
V	χώρᾱ	χῶραι

	Singular	Plural
N	χώρᾱ	χῶραι
G	χώρᾱς	χωρῶν
D	χώρᾱͅ	χώραις
A	χώρᾱν	χώρᾱς
V	χώρᾱ	χῶραι

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	ἀρχῇ	ἀρχαῖς
V	ἀρχή	ἀρχαί

	Singular	Plural
N	ἀρχή	ἀρχαί
G	ἀρχῆς	ἀρχῶν
D	ἀρχῇ	ἀρχαῖς
A	ἀρχήν	ἀρχάς (ᾱ)
V	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 χῶραι 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, ἀγορᾶς 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, 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.

The Indefinite ὅστις, ἥτι, 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, ἥ, ὅ with τις, τι.

Singular			
	M	F	N
N	ὅστις	ἥτις	ὅτι
A	ὅντινα	ἥντινα	ὅτι
G	οὑτινος, ὅτου	ἡστινος	οὑτινος, ὅτου
D	ᾧτινι, ὅτῳ	ᾗτινι	ᾧτινι, ὅτῳ

Plural			
	M	F	N
N	οἵτινες	αἵτινες	ἅτινα
A	οὕστινας	ἅστινας	ἅτινα
G	ὧντινων, ὅτων	ὧντινων	ὧντινων, ὅτων
D	οἷστισι (ν), ὅτοις	αἷστισι (ν)	οἷστισι (ν), ὅτοις

Singular			
	M	F	N
N	ὅστις	ἥτις	ὅτι
G	οὑτινος, ὅτου	ἡστινος	οὑτινος, ὅτου
D	ᾧτινι, ὅτῳ	ᾗτινι	ᾧτινι, ὅτῳ
A	ὅντινα	ἥντινα	ὅτι

Plural			
	M	F	N
N	οἵτινες	αἵτινες	ἅτινα
G	ὧντινων, ὅτων	ὧντινων	ὧντινων, ὅτων
D	οἷστισι (ν), ὅτοις	αἷστισι (ν)	οἷστισι (ν), ὅτοις
A	οὕστινας	ἅστινας	ἅτινα

Practice Translating the Interrogative Pronoun and Adjective. Check your understanding with the translations in the Answer Key.

1. τίς ἄρχει στρατιᾶς;
2. τί δεῖ αὐτὴν 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 αὐτὴν πράττειν.
3. πέμπετέ τινι τὰ δῶρα;
4. βιβλίον τινὸς ἔχομεν;
5. δεῖ τινας ἐλθεῖν;
6. βασιλεύς τις ἄρχει χώρας;
7. ἔργον τι δεῖ αὐτοὺς πράττειν;
8. ποιητοῦ τινος βιβλίον ἔχουσιν;
9. στρατιώτας τινὰς δεῖ ἐλθεῖν;
10. εἰς τινας 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 αὐτὴν πράττειν εὖ πράττει.
3. κακὰ πέμπω ᾧτινι πέμπετε τὰ δῶρα.
4. βασιλεὺς ὅστις ἄρχει χώρας κακὰ πάσχει.

Vocabulary

*ἄρχω rule, command; begin + gen.	*κακός, κακή, κακόν bad, evil, cowardly
*βασιλεύς, βασιλῆος (βασιλέως) ὁ king, chief	*πάσχω suffer
βιβλίον, βιβλίου τό book	*πέμπω send
*δεῖ it is necessary + ‘x’ in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	ποιητής, ποιητοῦ ὁ poet
δῶρον, δώρου τό gift	*πράσσω (πράττω) do, make; fare; + κακῶς suffer
*ἐλθεῖν to come, to go	στρατιά, στρατιᾶς ἡ army
*ἔργον, ἔργου τό deed, task, work; ἔργον in truth, in deed	στρατιώτης, στρατιώτου ὁ soldier
*ἔχω have, hold; be able + inf.; καλῶς ἔχειν to be well	*χώρᾱ, χώρᾱς ἡ land, country

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.

Case	Ending	Function
Nominative	-α, -η, -ηρ, -ης, -ξ, -ο, -οι, -ος, -ς, -υς, -ω, -ων	subject of the verb
Genitive	-ας, -εως -ης, -ος, -ου, -ους, -ων	possession; dependence; object of preposition or verb; separation
Dative	-αις, -ῃ, -ι, -οις, -σιν, -ῳ	indirect object of the verb; means or instrument; object of preposition; possession
Accusative	-α, -αν, -ας, -η, -ην, -ν, -ο, -ον, -ος, -ους, -ς	object of the verb or preposition

ὄνομα ἐμοὶ Ἀμφιτρύων, ὁ Διὸς σύλλεκτρος καὶ ὁ πατὴρ Ἡρακλέους. ἐγὼ τὰς Θήβας ἔχω ἔνθα ὁ γηγενὴς στάχυς Σπαρτῶν βλάστει. τοὺς μὲν αὐτῶν Ἄρης σῴζει, ἀριθμὸν ὀλίγον· οἱ δὲ θνῄσκουσιν. οἱ Σπαρτοὶ Κάδμου πόλιν τεκνόουσι παίδων παισί. ἔνθεν ἐκ αὐτῶν γίγνεται Κρέων Μενοικέως παῖς, ἄναξ τῆς χθονός. Κρέων δὲ τῆς Μεγάρας γίγνεται πατήρ· αὐτὴν ὑμεναίοις Καδμεῖοί ποτε λωτῷ 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 Ἠλεκτρύωνα. 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 Ἅιδου τὸν τρισώματον κύνα ἀνάγειν.

Adverbs and Verbs

*ἄγω do, drive, lead	*θνῄσκω 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
*δίδωμι give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks	ὀρέγομαι yearn, desire
ἐκμοχθέω work, toil, struggle; achieve	οὗ where
ἔνθα where	παθεῖν to suffer
ἔνθεν whence, thence; then	συναλαλάζω cry aloud together; greet loudly
ἐξευμαρίζω make light, lighten	σῴζω save
ἐξημερόω tame, reclaim, free	τεκνόω 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
Ἀμφιτρύων	Ἀμφιτρύωνος	Ἀμφιτρύωνι	Ἀμφιτρύωνα	Amphitryon
ἄναξ	ἄνακτος	ἄνακτι	ἄνακτα	prince, lord, king
Ἀργεῖα	Ἀργείων	Ἀργείοις	Ἀργεῖα	Argive
Ἄρης	Ἄρεως	Ἄρει	Ἄρεα (Ἄρη)	Ares
*ἀριθμός	ἀριθμοῦ	ἀριθμῷ	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
*Ζεύς	Διός	Διί	Δία	Zeus
Ἠλεκτρύων	Ἠλεκτρύωνος	Ἠλεκτρύωνι	Ἠλεκτρύωνα	Elektryon
Ἥρα	Ἥρας	Ἥρᾳ	Ἥραν	Hera
Ἡρακλῆς	Ἡρακλέους	Ἡρακλεῖ	Ἡρακλέα	Herakles
Θῆβαι	Θηβῶν	Θήβαις	Θήβας	Thebes
Καδμεῖοι	Καδμείων	Καδμείοις	Καδμείους	Kadmean
Κάδμος	Κάδμου	Κάδμῳ	Κάδμον	Kadmos
καθόδος	καθόδου	καθόδῳ	καθόδον	return
κέντρα	κέντρων	κέντροις	κέντρα	goad, sting
κλεινός	κλεινοῦ	κλεινῷ	κλεινόν	famous
Κρέων	Κρέοντος	Κρέοντι	Κρέοντα	Kreon
Κυκλωπία	Κυκλωπίας	Κυκλωπίᾳ	Κυκλωπίαν	Kyklopean
κύων	κυνός	κυνί	κύνα	dog
λοίσθιον	λοισθίου	λοισθίῳ	λοίσθιον	last
λωτός	λωτοῦ	λωτῷ	λωτόν	pipe
Μεγάρα	Μεγάρας	Μεγάρᾳ	Μεγάραν	Megara
*μέγας	μεγάλου	μεγάλῳ	μέγαν	big
Μενοικεύς	Μενοικέως	Μενοικεῖ	Μενοικέα	Menoikeus
μισθός	μισθοῦ	μισθῷ	μισθόν	hire; pay, wages
μοῖρα	μοίρας	μοίρᾳ	μοῖραν	fate

Nominative	Genitive	Dative	Accusative	English Equivalent
*ὀλίγος	ὀλίγου	ὀλίγῳ	ὀλίγον	little, few, small
*ὄνομα	ὀνόματος	ὀνόματι	ὄνομα	name
*παῖς	παιδός	παιδί	παῖδα	child
*πατήρ	πατρός	πατρί	πατέρα	father
πάτρα	πάτρας	πάτρᾳ	πάτραν	fatherland
πενθεροί	πενθερῶν	πενθεροῖς	πενθερούς	marriage-connexion
*πόλις	πόλεως	πόλει	πόλιν	city
πόνοι	πόνων	πόνοις	πόνους	work, toil, suffering
σπαρτοί	σπαρτῶν	σπαρτοῖς	σπαρτούς	sown-men
στάχυς	στάχυος	στάχυι	στάχυν	ear of corn or grain
σύλλεκτρος	συλλέκτρου	συλλέκτρῳ	σύλλεκτρον	partner of the bed
συμφοραί	συμφορῶν	συμφοραῖς	συμφοράς	misfortunes
*ταῦτα	τούτων	τούτοις	ταῦτα	these things
*τείχη	τείχων	τείχεσι (ν)	τείχη	walls
Τίρυνς	Τίρυνθος	Τίρυνθι	Τίρυνθα	Tiryns
τρισώματος	τρισωμάτου	τρισωμάτῳ	τρισώματον	three-bodied
ὑμέναιοι	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.

εἴθ' (εἴτε) Ἥρα αὐτὸν δαμάζει κέντροις εἴτε αὐτὸν ἡ 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.1

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, μέρεος (μέρους) τό share, portion, part; limb; one's turn

ὄνομα, ὀνόματος τό name

πρᾶγμα, πράγματος τό matter, thing, affair; problem

πλῆθος, 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.

N	Ζεύς	(Δεύς < Δηύς)
A	Δία, ζῆνα	(Δίϝα)
G	Διός	(Διϝός)
D	Διῐ̑	(Διϝί)
V	Ζεῦ	

N	Ζεύς	(Δεύς < Δηύς)
G	Διός	(Διϝός)
D	Διῐ̑	(Διϝί)
A	Δία, ζῆνα	(Δίϝα)
V	Ζεῦ	

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 naming 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 gentive 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.

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1 http://www.warriorchorus.org/.

This page titled 1.17: First Declension Nouns in –η and -ᾱ and τίς, τί; τις, τι; ὅστις, ἥτις, ὅτι is shared under a CC BY 4.0 license and was authored, remixed, and/or curated by Philip S. Peek.

1.18: Attributive and Predicate Position

Module 15

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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 ὑπὸ λίθῳ under a rock and καλός good are in bold; underlined are the articles and nouns, σκορπίος, σκορπίου ὁ scorpion and ὄνειρος, ὀνείρου ὁ dream. The general rule for attributive position is that the article will directly precede the attribute. Three possibilities exist.

1. article attribute noun:

1. the scorpion under a rock
2. the good dream

2. article noun article attribute:

1. the scorpion under a rock
2. the good dream

3. noun article attribute:

1. the scorpion under a rock
2. 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, 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. Two of Thales' writings are found below in the Practice Translating.

Anaximandros of Miletos, Ἀναξίμανδρος 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, Ἀναξιμένης ὁ Μιλήσιος, c. 586–526 BCE. Anaximenes was a pre-Socratic philosopher who proposed air as the universe's prime substance.

Pythagoras of Samos, Πῡθαγόρᾱς 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, Ἀναξαγόρας, 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, Λεοντῖνοι, 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, Σωκρᾰ́της 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 Κῷος, 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.

Case	Ending	Function
Nominative	-α, -εις, -εν, -ες, -η, -ις, -ο, -οι, -ον, -ος, -υ, -υς	predicate adjective; predicate nominative; subject of the verb
Genitive	-ος, -ου	dependence; object of adjective; object of a preposition; partitive; possession
Dative	-ῃ, -οις, -ῳ	indirect object; means or instrument
Accusative	-α, -ο, -ος	object of a preposition or verb

1. ὁ κόσμος ἀλλοίωσις· ὁ βίος ὑπόληψις (Demokritos, philosopher).
2. ἓν μόνον ἀγαθόν ἐστι· ἡ ἐπιστήμη. καὶ ἓν μόνον κακόν· ἡ ἀμαθία (Sokrates, philosopher).
3. οὐδὲν κακὸν ἀμιγὲς καλοῦ (Proverb).
4. μέγιστον τόπος· πάντα γὰρ χωρέει (Demokritos, philosopher).
5. ἀγαθὸν καὶ κακὸν τὸ αὐτό (Herakleitos, philosopher).
6. ὁ βίος βραχύς· ἡ δὲ τέχνη μακρά· ὁ δὲ καιρὸς ὀξύς· ἡ δὲ πεῖρα σφαλερή· ἡ δὲ κρίσις χαλεπή (Hippokrates, physician).
7. ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ (Sokrates, philosopher).
8. ἐτεῇ δὲ οὐδὲν ἴδμεν. ἐν βυθῷ γὰρ ἡ ἀλήθεια (Demokritos, philosopher)
9. τὰ πάντα ῥέει καὶ οὐδὲν μένει (Herakleitos, philosopher).
10. θνητῶν ὄλβιος εἰς τὸ τέλος οὐδείς (Euripides, tragic playwright).
11. πάντων τῶν ἀναγκαίων κακὼν 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 γίγνονται (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).

ἀνευρίσκω find out, make out, discover	μένω remain, stay
*γίγνομαι be, be born	*μόνον only
*εἰμί be, be possible	ῥέω flow
*ζάω live	τρέχω run
*ἴδμεν = ἴσμεν we know	χωρέω make room for; retire; advance

Nominative	Genitive	Dative	Accusative	English Equivalent
*ἀγαθόν	ἀγαθοῦ	ἀγαθῷ	ἀγαθόν	good, noble
ἄδηλον	ἀδήλου	ἀδήλῳ	ἄδηλον	unclear, unseen
αἴτιοι	αἰτίων	αἰτίοις	αἰτίους	responsible, guilty
ἀλήθεια	ἀληθείας	ἀληθείᾳ	ἀλήθειαν	truth
ἀλλοίωσις	ἀλλοιώσεως	ἀλλοιώσει	ἀλλοίωσιν	change, difference
ἀμαθία	ἀμαθίας	ἀμαθίᾳ	ἀμαθίαν	ignorance
ἀμιγές	ἀμιγέος (-ους)	ἀμιγεῖ	ἀμιγές	unmixed + gen.
ἀναγκαῖα	ἀναγκαίων	ἀναγκαίοις	ἀναγκαῖα	necessary, inevitable
ἀνεξέταστος	ἀνεξετάστου	ἀνεξετάστῳ	ἀνεξέταστον	unexamined
*ἄνθρωπος	ἀνθρώπου	ἀνθρώπῳ	ἄνθρωπον	human, person
*αὐτόν see τὸ αὐτόν the same				
*βίος	βίου	βίῳ	βίον	life
βιωτός	βιωτοῦ	βιωτῷ	βιωτόν	livable, worth living
βραδύ	βραδέος	βραδεῖ	βραδύ	slow, dull
βραχύς	βραχέος	βραχεῖ	βραχύν	short, small; brief
βυθός	βυθοῦ	βυθῷ	βυθόν	depth, abyss
*ἕν	ἑνός	ἑνί	ἕν	one
ἐπιστήμη	ἐπιστήμης	ἐπιστήμῃ	ἐπιστήμην	knowledge; skill
ἐτεή	ἐτεῆς	ἐτεῇ	ἐτεήν	reality
θνητοί	θνητῶν	θνητοῖς	θνητούς	mortals
ἰατρός	ἰατροῦ	ἰατρῷ	ἰατρόν	doctor
*καιρός	καιροῦ	καιρῷ	καιρόν	right moment,
*κακόν	κακοῦ	κακῷ	κακόν	bad, evil, cowardly
*κακά	κακῶν	κακοῖς	κακά	bad, evil, cowardly
*καλόν	καλοῦ	καλῷ	καλόν	beautiful, good
κόσμος	κόσμου	κόσμῳ	κόσμον	ornament, dress
κρίσις	κρίσεως	κρίσει	κρίσιν	judgment; decision
μακρά	μακρῶν	μακροῖς	μακρά	long, tall
*μέγαλα	μεγάλων	μεγάλοις	μέγαλα	big, great, large
μέγιστον	μεγίστου	μεγίστῳ	μέγιστον	greatest
*μέλλον see τό μέλλον the future				
μέτρον	μέτρου	μέτρῳ	μέτρον	measure, size

*μικροί	μικρῶν	μικροῖς	μικρούς	small, little, short
νόημα	νοήματος	νοήματι	νόημα	perception, thought
νόος (νοῦς)	νόου (νοῦ)	νόῳ (νῷ)	νόον (νοῦν)	mind, intellect
ὄλβιος	ὀλβίου	ὀλβίῳ	ὄλβιον	happy, blessed
ὀξύς	ὀξέος	ὀξεῖ	ὀξύν	sharp, keen, swift
*οὐδείς	οὐδένος	οὐδένι	οὐδένα	noone
*οὐδέν	οὐδένος	οὐδένι	οὐδέν	nothing
*πάντα	πάντων	πᾶσι (ν)	πάντα	all, each, whole
πεῖρα	πείρας	πείρᾳ	πεῖραν	experience
πούς	ποδός	ποδί	πόδα	foot
*πράγματα	πραγμάτων	πράγμασι (ν)	πράγματα	matter; affair
σοφώτατον	σοφωτάτου	σοφωτάτῳ	σοφώτατον	wisest
σφαλερή	σφαλερῆς	σφαλερῇ	σφαλερήν	slippery, perilous
τάχιστον	ταχίστου	ταχίστῳ	τάχιστον	swiftest
*ταχύ	ταχέος	ταχεῖ	ταχύ	swift
*τέλος	τέλεος (-ους)	τέλει	τέλος	end, power, office
τέχνη	τέχνης	τέχνῃ	τέχνην	skill, art
*τὸ αὐτό	τοῦ αὐτοῦ	τῷ αὐτῷ	τὸ αὐτό	the same
*τὸ μέλλον	τοῦ μέλλοντος	τῷ μέλλοντι	τὸ μέλλον	the future
*τόπος	τόπου	τόπῳ	τόπον	place, spot
ὑπόληψις	ὑπολήψεως	ὑπολήψει	ὑπόληψιν	taking-up, continuation; reply; suspicion
ὑπόστασις	ὑποστάσεως	ὑποστάσει	ὑπόστασιν	support; sediment; duration; substance
χαλεπή	χαλεπῆς	χαλεπῇ	χαλεπήν	difficult, harsh
*χρόνος	χρόνου	χρόνῳ	χρόνον	time

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

Case	Ending	Function
Nominative	-α, αι, -ες, -εις, -η, -ις, -ν, -ο, -οι, -ον, -ος, -ς, -ων	predicate adjective; predicate nominative; subject of the verb
Genitive	-εος -ης, -ου, -ων	dependence; possession object of preposition
Dative	-ι, -ῳ	indirect object; means or instrument; object of the preposition or verb
Accusative	-ι, -ο, -ον, -ρ	object of the verb

17. κάτοπτρον εἴδεος χαλκός ἐστί, οἶνος δὲ νοῦ (Aiskhylos, tragic playwright).
18. ἀνθρώπῳ σοφῷ πᾶσα γῆ βατή· ψυχῆς γὰρ ἀγαθῆς πατρὶς 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. ἔρχῃ, ὁράεις, ἀπέρχῃ (Demokritos, philosopher).
22. τὸ πεπρωμένον φυγεῖν ἀδύνατον (Proverb).
23. χαλεπὰ τὰ καλά (Proverb).
24. μία χελιδὼν ἔαρ οὐ ποιέει· μία μέλισσα μέλι οὐ ποιέει (Proverb).
25. τῷ ξένῳ δεῖ ἀκολουθέειν τοῖς ἐπιχωρίοις νόμοις (Proverb).
26. ὁ φίλος τὸν φίλον ἐν κινδύνοις γιγνώσκει (Proverb).
27. μακραὶ τυράννων χεῖρες (Proverb).
28. εἰ πεινάεις, πᾶν ἐστι χρῆμα ἐδώδιμον (Proverb).
29. πολυμαθίη νόον οὐ διδάσκει (Herakleitos, philosopher).
30. ὁ ἄνθρωπος φύσει πολιτικόν ζῶον (Aristoteles, philosopher).
31. βίος ἀνεόρταστος μακρὰ ὁδὸς ἀπανδόκευτος (Demokritos, philosopher).
32. κρεῖσσον ἄρχεσθαι τοῖς ἀνοήτοις ἢ ἄρχειν (Proverb).

Adverbs and Verbs

ἀκολουθέω follow, accompany + dat.	*εἰμί be
ἀπέρχομαι depart	*ἔρχομαι come, go
*ἄρχω rule, command; begin + gen.	*ὁράω see
*γίγνομαι be, be born	πεινάω be hungry
*γιγνώσκω know	*ποιέω do, make, cause; (mid.) consider
*δεῖ it is necessary + ‘x’ in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	*φυγεῖν to flee
διδάσκω teach, instruct	

Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
ἀπανδόκευτος	-δοκεύτου	-δοκεύτῳ	-δόκευτον	without an inn
*ἀγαθή	ἀγαθῆς	ἀγαθῇ	ἀγαθήν	good, noble
ἀδύνατον	ἀδυνάτου	ἀδυνάτῳ	ἀδύνατον	impossible
ἀνεόρταστος	ἀνεορτάστου	ἀνεορτάστῳ	ἀνεόρταστον	no feasting
*ἄνθρωπος	ἀνθρώπου	ἀνθρώπῳ	ἄνθρωπον	human, person
ἀνόητοι	ἀνοήτων	ἀνοήτοις	ἀνοήτους	foolish, stupid
*ἀρχή	ἀρχῆς	ἀρχῇ	ἀρχήν	rule; beginning
βατή	βατῆς	βατῇ	βατήν	accessible, passable
*βίος	βίου	βίῳ	βίον	life
βροτοί	βροτῶν	βροτοῖς	βροτούς	mortals
*γῆ	γῆς	γῇ	γῆν	land, earth
διάφοροι	διαφόρων	διαφόροις	διαφόρους	unlike; differing
ἔαρ	ἔαρος	ἔαρι	ἔαρ	spring
ἐδώδιμον	ἐδωδίμου	ἐδωδίμῳ	ἐδώδιμον	edible
εἶδος	εἴδεος (-ους)	εἴδει	εἶδος	form, shape; beauty
ἐπιχώριοι	ἐπιχωρίων	ἐπιχωρίοις	ἐπιχωρίους	of the country, local
ζῶον	ζώου	ζώῳ	ζῶον	animal
*κακή	κακῆς	κακῇ	κακήν	bad, evil, cowardly
*κακόν	κακοῦ	κακῷ	κακόν	bad, evil, cowardly
*καλά	καλῶν	καλοῖς	καλά	beautiful, good
κάτοπτρον	κατόπτρου	κατόπτρῳ	κάτοπτρον	mirror
κίνδυνοι	κινδύνων	κινδύνοις	κινδύνους	dangers
κόσμος	κόσμου	κόσμῳ	κόσμον	ornament, dress
κρεῖσσον	κρείσσονος	κρείσσονι	κρεῖσσον	better
μακρά (-αί)	μακρᾶς (-ῶν)	μακρᾷ (-αῖς)	μακράν (-άς)	long, tall
μέλι	μέλιτος	μέλιτι	μέλι	honey
μέλισσα	μελίσσης	μελίσσῃ	μέλισσαν	bee
*μία	μιᾶς	μιᾷ	μίαν	one
νόμοι	νόμων	νόμοις	νόμους	laws, customs
νόος (νοῦς)	νόου (νοῦ)	νόῳ (νῷ)	νόον (νοῦν)	mind, intellect
ξένος (ξεῖνος)	ξένου	ξένῳ	ξένον	stranger, guest-friend
ξύμπας	ξύμπαντος	ξύμπαντι	ξύμπαντα	all, every, entire
ὁδός	ὁδοῦ	ὁδῷ	ὁδόν	road, path; journey

Nominative	Genitive	Dative	Accusative	English Equivalent
οἶνος	οἴνου	οἴνῳ	οἶνον	wine
πᾶν	παντός	παντί	πᾶν	all, every, entire
πᾶσα	πάσης	πάσῃ	πᾶσαν	all, every, entire
πάροδος	παρόδου	παρόδῳ	πάροδον	entranceway
πατρίς	πατρίδος	πατρίδι	πατρίδα	fatherland, country
πεπρωμένον see τὸ πεπρωμένον fate				
πολιτικόν	πολιτικοῦ	πολιτικῷ	πολιτικόν	of a city-state
πολυμαθία	πολυμαθίας	πολυμαθίᾳ	πολυμαθίαν	great knowledge
σκηνή	σκηνῆς	σκηνῇ	σκηνήν	tent; booth; stage
σοφός	σοφοῦ	σοφῷ	σοφόν	wise
*τέλος	τέλεος (-ους)	τέλει	τέλος	end, power, office
τὸ πεπρωμένον	τοῦ -μένου	τῷ -μένῳ	τὸ -μένον	fate
*τρόποι	τρόπων	τρόποις	τρόπους	ways; characters
τύραννοι	τυράννων	τυράννοις	τυράννους	tyrants
*φίλος	φίλου	φίλῳ	φίλον	friend
*φύσις (-εις)	φύσεως (-εων)	φύσει (-εσι)	φύσιν (-εις)	nature
χαλεπά	χαλεπῶν	χαλεποῖς	χαλεπά	difficult, harsh
χαλκός	χαλκοῦ	χαλκῷ	χαλκόν	copper, bronze
*χεῖρες	χειρῶν	χερσί (ν)	χεῖρας	hand; force, army
χελιδών	χελιδόνος	χελιδόνι	χελιδόνα	swallow
*χρῆμα	χρήματος	χρήματι	χρῆμα	thing; (pl.) money
*ψυχή	ψυχῆς	ψυχῇ	ψυχήν	soul

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 ἡ rule, command; beginning; province

γῆ, γῆς ἡ land, earth

γένος, γένεος (γένους) τό race, kind, sort; birth, origin

μήν, μηνός ὁ month; (adv.) truly, surely

σῶμα, σώματος τό body

χώρᾱ, χώρᾱς ἡ land, country

Verb

ἡγέομαι 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	messenger	angel	aggelos
ἐγκώμιον	composition of praise	encomium	egkomion
κόγχη	mollusk	conch	kogkhe
λάρυγξ	upper windpipe	larynx	larugx
μοῦσα	muse	muse	mousa
χορός	dance, chorus	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.

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1.19: Second Declension Nouns

Module 16

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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 -ᾱς. What remains is the stem. To the stem add the following endings:

Masculine/Feminine		
Set 7		
	S	Pl
Nominative	-ος	-οι
Accusative	-ον	-ους
Genitive	-ου	-ων
Dative	-ῳ	-οις
Vocative	-ε	-οι

Neuter		
Set 8		
	S	Pl
Nominative	-ον	-α
Accusative	-ον	-α
Genitive	-ου	-ων
Dative	-ῳ	-οις
Vocative	-ον	-α

Masculine/Feminine		
Set 7		
	S	Pl
Nominative	-ος	-οι
Genitive	-ου	-ων
Dative	-ῳ	-οις
Accusative	-ον	-ους
Vocative	-ε	-οι

Neuter		
Set 8		
	S	Pl
Nominative	-ον	-α
Genitive	-ου	-ων
Dative	-ῳ	-οις
Accusative	-ον	-α
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		
N	ἥλιος	ἀδελφός	ἔργον
A	ἥλιον	ἀδελφόν	ἔργον
G	ἡλίου	ἀδελφοῦ	ἔργου
D	ἡλίῳ	ἀδελφῷ	ἔργῳ
V	ἥλιε	ἄδελφε	ἔργον

	Plural		
N	ἥλιοι	ἀδελφοί	ἔργα
A	ἡλίους	ἀδελφούς	ἔργα
G	ἡλίων	ἀδελφῶν	ἔργων
D	ἡλίοις	ἀδελφοῖς	ἔργοις
V	ἥλιοι	ἀδελφοί	ἔργα

	Singular		
N	ἥλιος	ἀδελφός	ἔργον
G	ἡλίου	ἀδελφοῦ	ἔργου
D	ἡλίῳ	ἀδελφῷ	ἔργῳ
A	ἥλιον	ἀδελφόν	ἔργον
V	ἥλιε	ἄδελφε	ἔργον

	Plural		
N	ἥλιοι	ἀδελφοί	ἔργα
G	ἡλίων	ἀδελφῶν	ἔργων
D	ἡλίοις	ἀδελφοῖς	ἔργοις
A	ἡλίους	ἀδελφούς	ἔργα
V	ἥλιοι	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 ἥλιοι.

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.

Case	Ending	Function
Nominative	-α, -η, -ης, ις, -ξ, -ο, -ον, -ος, -ρ, -ς, -ων	subject of the verb
Genitive	-ας, -ης, -ος, -ου, -ων	dependence; object of preposition; possession
Dative	-οις, -σι	dative with adjective
Accusative	-α, -αν, -ας, -ε, -εις, -η, -ην, -ν, -ο, -ον, -ος	motion toward; object of verb or preposition

ἥκω Διὸς παῖς τὴν Θηβαίων χθόνα, Διόνυσος. ἐμὲ μὲν τίκτει ποθ' ἡ Κάδμου κόρη, Σεμέλη· ἐμὲ δὲ ἀστραπηφόρον λοχεύει πῦρ. μορφὴν δ' ἀμείβω ἐκ θεοῦ βροτείαν· ὁράω δὲ μητρὸς μνῆμα 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 τήν τε χθόνα Μήδων. καὶ δὲ ἐπέρχομαι Ἀραβίαν τ' Ἀσίαν τε. ἡ δὲ Ἀσία παρ' ἅλα κεῖται καὶ ἔχει μιγάδας Ἕλλησι βαρβάροις θ' ὁμοῦ πόλεις. ἐκεῖ μὲν ἥδη χορεύω καὶ καθίστημι τὰς τελετάς. ἐγὼ δὲ νῦν ἔρχομαι εἰς Ἑλλήνων πόλιν ὅτι εἰμὶ ἐμφανὴς δαίμων βροτοῖς. πρώτας δὲ θήβας τῆς γῆς Ἑλληνίδος ἀνολολύζω, καὶ νεβρίδα ἐξάπτω χροὸς θύρσον τε δίδωμι ἐς χεῖρα, κίσσινον βέλος.

Adverbs and Verbs

αἰνέω praise, approve, promise	*καθίστημι appoint, establish, put into a state; (intrans.) be established, be appointed
ἀμείβω answer; change, exchange	*κεῖμαι lie
ἀνολολύζω cry aloud, shout; excite	λείπω leave
*δίδωμι give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks	λοχεύω bring forth, bear; deliver
*εἰμί be	*ὁράω see
ἐκεῖ there	*τίθημι put, place
ἐξάπτω fasten to or from	τίκτω bear, give birth
ἐπέρχομαι come upon; approach; attack	τύφω raise a smoke, smoke; (pass.) smolder
*ἔρχομαι come, go	χορεύω dance
*ἥκω have come, be present	

Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
ἄβατον	ἀβάτου	ἀβάτῳ	ἄβατον	untrodden, impassable
ἀθάνατος	ἀθανάτου	ἀθανάτῳ	ἀθάνατον	immortal, deathless
ἅλς	ἁλός	ἁλί	ἅλα	sea
Ἀραβία	Ἀραβίας	Ἀραβίᾳ	Ἀραβίαν	Arabia
Ἀσία	Ἀσίας	Ἀσίᾳ	Ἀσίαν	Asia
ἀστραπηφόρον	-φόρου	-φόρῳ	-φόρον	lightning-bearing
Βάκτρια	Βακτρίων	Βακτρίοις	Βάκτρια	Baktria
βάρβαροι	βαρβάρων	βαρβάροις	βαρβάρους	barbarians
βέλος	βέλεος (-ους)	βέλει	βέλος	missile, arrow, dart
βροτεία	βροτείας	βροτείᾳ	βροτείαν	mortal
βροτοί	βροτῶν	βροτοῖς	βροτούς	mortals
*γῆ	γῆς	γῇ	γῆν	land, earth
γύαι	γυῶν	γύαις	γύας	lands
δαίμων	δαίμονος	δαίμονι	δαίμονα	god, deity
Διόνυσος	Διονύσου	Διονύσῳ	Διόνυσον	Dionysos
δόμοι	δόμων	δόμοις	δόμους	house, houses
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	I, me, mine
*Ἕλληνες	Ἑλλήνων	Ἕλλησι (ν)	Ἕλληνας	Greeks
Ἑλληνίς	Ἑλληνίδος	Ἑλληνίδι	Ἑλληνίδα	Greek
*ἐμή	ἐμῆς	ἐμῇ	ἐμήν	my
ἐμφανής	ἐμφανέος (-οῦς)	ἐμφανεῖ	ἐμφανέα (-ῆ)	clear, manifest
ἐρείπιον	ἐρειπίου	ἐρειπίῳ	ἐρείπιον	ruin, wreck
*Ζεύς	Διός (Ζηνός)	Διί (Ζηνί)	Δία (Ζῆνα)	Zeus
Ἥρα	Ἥρας	Ἥρᾳ	Ἥραν	Hera
*θεός	θεοῦ	θεῷ	θεόν	god, goddess
θῆβαι	θηβῶν	θήβαις	θήβας	Thebes
Θηβαῖοι	Θηβαίων	Θηβαίοις	Θηβαίους	Theban
θυγάτηρ	θυγατρός	θυγατρί	θυγατέρα	daughter
θύρσος	θύρσου	θύρσῳ	θύρσον	thyrsos
Κάδμος	Κάδμου	Κάδμῳ	Κάδμον	Kadmos
κίσσινος	κισσίνου	κισσίνῳ	κίσσινον	of ivy
κόρη	κόρης	κόρῃ	κόρην	girl; daughter
Λυδοί	Λυδῶν	Λυδοῖς	Λυδούς	Lydian

Nominative	Genitive	Dative	Accusative	English Equivalent
Μῆδοι	Μήδων	Μήδοις	Μήδους	Mede, Persian
*μήτηρ	μητρός	μητρί	μητέρα	mother
μιγάδες	μιγάδων	μιγάσι (ν)	μιγάδας	mixed
μνῆμα	μνήματος	μνήματι	μνῆμα	memorial, record, tomb
μορφή	μορφῆς	μορφῇ	μορφήν	form, appearance
νεβρίς	νεβρίδος	νεβρίδι	νεβρίδα	fawnskin
*παῖς	παιδός	παιδί	παῖδα	child
πέδον	πέδου	πέδῳ	πέδον	earth, ground
Πέρσαι	Περσέων (-ῶν)	Πέρσαις	Πέρσας	Persians
πλάκες	πλακῶν	πλαξί (ν)	πλάκας	plains, fields
*πόλις	πόλεως	πόλει	πόλιν	city
πρῶται	πρώτων	πρώταις	πρώτας	first
πῦρ	πυρός	πυρί	πῦρ	fire
Σεμέλη	Σεμέλης	Σεμέλῃ	Σεμέλην	Semele
σηκός	σηκοῦ	σηκῷ	σηκόν	pen, fold, precinct
τά δέ	τῶν δέ	τοῖς δέ	τά δέ	they, them, theirs
τείχη	τειχῶν	τείχεσι (ν)	τείχη	walls
τελεταί	τελετῶν	τελεταῖς	τελετάς	rites, mysteries
ὕβρις	ὕβρεως	ὕβρει	ὕβριν	hybris, brutality
φλόξ	φλογός	φλογί	φλόγα	flame, fire, blaze
Φρύγες	Φρυγῶν	Φρυξί (ν)	Φρύγας	Phrygian
*χείρ	χειρός	χειρί	χεῖρα	hand; force, army
χθών	χθονός	χθονί	χθόνα	earth, ground
χρώς	χρωτός (χροός)	χρωτί (χροΐ)	χρῶτα (χρόα)	skin

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 χροὸς 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.[1]

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 ἡ ὁ human, person

ἔργον, ἔργου τό deed, task, work; building; ἔργον in truth, in deed

θεός, θεοῦ ἡ 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 ὀρθὴ πτῶσις the upright, standing or not falling case. Remember the hands of the clock.

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.

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1 http://sites.utexas.edu/tpalaima/files/2017/11/SONGS_OF_THE_HARD_TRAVELER_FROM_ODYSSEUS.pdf.

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1.20: The Future Indicative and Infinitive Active of ἔχω, ἐλαύνω, ἔρχομαι and the Dynamic Infinitive

Module 17

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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
	1st	-ω	-ομεν
	2nd	-εις	-ετε
	3rd	-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
	1st	-ομαι	-ομεθα
	2nd	-ει or -ῃ (-εσαι)	-εσθε
	3rd	-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 -ῃ.
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 ἕξ- or σχήσ-, add the correct endings.

Verb Form	English Equivalent	Person and Number
ἕξω	I will have	1st person singular
ἕξεις	you will have	2nd person singular
ἕξει	he, she, it will have	3rd person singular
ἕξομεν	we will have	1st person plural
ἕξετε	you will have	2nd person plural
ἕξουσι (ν)	they will have	3rd person plural
Verb Form	English Equivalent	Person and Number
σχήσω	I will have	1st person singular
σχήσεις	you will have	2nd person singular
σχήσει	he, she, it will have	3rd person singular
σχήσομεν	we will have	1st person plural
σχήσετε	you will have	2nd person plural
σχήσουσι (ν)	they will have	3rd person plural

Future Infinitive Active of ἔχω

To the future active and middle tense stems ἕξ- or σχήσ-, add ειν.

ἕξειν 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 ἕξω 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	>	ᾳ	α + οι	>	ῳ
α + η	>	ᾱ	α + ου	>	ω
α + ῃ	>	ᾳ	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 will march	1st person singular
ἐλᾷς (ἐλάεις)	you will march	2nd person singular
ἐλᾷ (ἐλάει)	he, she, it will march	3rd person singular
ἐλῶμεν (ἐλάομεν)	we will march	1st person plural
ἐλᾶτε (ἐλάετε)	you will march	2nd person plural
ἐλῶσι (ν) (ἐλάουσι (ν)	they will march	3rd person plural

Future Infinitive Active of ἐλαύνω, ἐλάω

To the future active and middle tense stem ἐλα-, add ειν.

ἐλᾶν (ἐλάειν < ἐλάεεν)	to be about to march	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 will go	1st person singular
ἐλεύσει, ἐλεύσῃ	you will go	2nd person singular
ἐλεύσεται	he, she, it will go	3rd person singular
ἐλευσόμεθα	we will go	1st person plural
ἐλεύσεσθε	you will go	2nd person plural
ἐλεύσονται	they will go	3rd person plural

Future Infinitive of ἔρχομαι

To the future tense stem ἐλεύσ-, add -εσθαι.

ἐλεύσεσθαι	to be about to go	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 μή 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 it is necessary	δεῖ ποιέειν	It is necessary to create.
δύναμαι be able	δύναμαι αἱρέεσθαι	I am able to choose.
ἔξεστι it is possible	ἔξεστι πειράειν	It is possible to try.
ἔχω be able	ἔχω μιμνήσκειν	I am able to remember.
κινδυνεύω risk	κινδυεύω θανεῖν	I run the risk of dying.
προσήκει it is fitting	προσήκει μανθάνειν	It is fitting to learn.
χρή it is necessary	χρὴ αἰσθάνεσθαι	It is necessary to perceive.

2. As a complement to verbs of wishing and desiring:

αἱρέομαι choose	αἱρέομαι ὀρχέεσθαι	I choose to dance.
βουλεύω resolve	βουλεύω βαδίζειν	I resolve to go.
βούλομαι want, prefer	βούλομαι ἐσθίειν	I want to eat.
διανοέομαι decide, intend	διανοέομαι διδόναι	I intend to give.
δοκέει it seems best	δοκέει πλέειν	It seems best to sail.
ἐθέλω be willing, wish	ἐθέλω λείπειν	I wish to leave.
σπουδάζω strive, be eager	σπουδάζω φέρειν	I strive to endure.

3. As a complement to knowledge verbs:

διδάσκω teach, teach how	διδάσκω ἑλληνίζειν	I teach how to speak Greek.
ἐπίσταμαι know, know how	ἐπίσταμαι ἀείδειν	I know how to sing.
μανθάνω learn, learn how	μανθάνω πείθειν	I learn how to persuade.

4. As a complement to verbs of command, compulsion, and persuasion:

αἰτέω ask, require	αἰτέω σὲ νομίζειν	I ask you to believe.
ἀναγκάζω force, compel	ἀναγκάζω σὲ λύειν	I compel you to free.
δέομαι ask, require	δέομαι σοῦ γράφειν	I ask you to write.
κελεύω command, bid	κελεύω σὲ πέμπειν	I bid you to send.
πείθω persuade	πείθω σὲ διδόναι	I persuade you to give.
ποιέω cause	ποιέω σὲ ἔρχεσθαι	I cause you to go

5. As a complement to verbs of starting and stopping:

ἄρχομαι begin	ἄρχομαι εἰδέναι	I begin to know.
μέλλω be about	μέλλω πείσεσθαι	I am about to suffer.
παύω stop	παύω σὲ μάχεσθαι	I stop you from fighting.

6. Epexegetically as a complement to adjectives and nouns:

ἀγαθόν good	ἀγαθὸν οἴεσθαι	It is good to think.
ἄξιον worthy	ἄξιον λέγειν	It is worthy to say.
δεινόν fearsome, awesome	δεινόν ὁράειν	It is awesome to see.
καλόν good	καλὸν πράττειν	It is good to act.
καιρός opportunity	καιρὸς συμβαίνειν	There is an opportunity to come to terms.
νομός custom, law	νομὸς εὑρίσκειν	It is custom to discover.
σχολή leisure	σχολὴ ἀκούειν	There is time to listen.
ὥρα time	ὥρα ἄρχειν	It is time to begin.

7. As a complement of purpose often with verbs of giving, motion, receiving, and taking:

ἔρχομαι go, come	σῖτον ἐσθίειν ἐρχόμεθα	we go to eat food.
δίδωμι give	χώραν δίδωμι αὐτοῖς διαρπάσαι	I give them the country to plunder.

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 Σικυών 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, 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.

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.

Case	Ending	Function
Nominative	-α, -ις, -ο, -ον, -ος, -ω, -ων	subject of the verb
Genitive	-ου	dependence, possession; object of a preposition
Dative	-ᾳ, -ι, -ῳ	indirect object; object of a prefix, preposition
Accusative	-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 ἠλίου (Praxilla).
3. ὁ θάνατός μοι κελεύει ἄστρα φαεινὰ λείπειν (Praxilla).

4. ἄρχομαι καὶ ὠραίους σικύους καὶ μῆλα καὶ ὄγχνας λείπειν (Praxilla).
5. ἔρχεται χελιδὼν καλὰς ὥρας ἄγειν (Folk Song).
6. νόμος ἀνοιγνύναι τὴν θύραν χελιδόνι (Folk Song).
7. Ἠριφανὶς 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. Ῥέα ἐν Φρυγίᾳ μὲν τοὺς Κορύβαντας ὀρχέεσθαι πείθει (Lucian, The Dance).

Adverbs and Verbs

*ἄγω, ἄξω do, drive, lead	λείπω, λείψω leave
ἀνοίγνυμι open	*μέλλω, μελλήσω be about to, be going to; be likely to + inf. (fut. inf. in Attic)
*ἄρχομαι, ἄρξομαι begin	μηκέτι no longer
βαδίζω, βαδιέω or βαδίσω go	ὀρχέομαι, ὀρχήσομαι dance
*βούλομαι, βουλήσομαι want, prefer; wish, be willing	*πείθω, πείσω persuade
*ἔρχομαι, ἐλεύσομαι come, go	σπουδάζω, σπουδάσομαι strive, be eager
*θέλω, θελήσω be willing, wish	συνδακρύω, -δακρύσω cry, cry with
*καλέω, καλέω call	φυλάττω, φυλάξω keep watch, keep guard
*κελεύω, κελεύσω bid, order, command	

Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
*ἀγαθόν	ἀγαθοῦ	ἀγαθῷ	ἀγαθόν	good, noble
ἀνημερώτατοι	-τάτων	-τάτοις	-τάτους	most savage
ἄστρα	ἄστρων	ἄστροις	ἄστρα	stars
ἥλιος	ἡλίου	ἡλίῳ	ἥλιον	sun
Ἠριφανίς	Ἠριφανίδος	Ἠριφανίδι	Ἠριφανίδα	Eriphanis
θάνατος	θανάτου	θανάτῳ	θάνατον	death
*θεός	θεοῦ	θεῷ	θεόν	god, goddess, deity
θύρα	θύρας	θύρᾳ	θύραν	door, gate
*καιρός	καιροῦ	καιρῷ	καιρόν	right moment, critical time, opportunity
κάλλιστον	καλλίστου	καλλίστῳ	κάλλιστον	most beautiful
*καλαί	καλῶν	καλαῖς	καλάς	beautiful, good
*καλόν	καλοῦ	καλῷ	καλόν	beautiful, good
Κορύ-βαντες	-βάντων	-βάντοις	-βάντους	Korybants
λίθος	λίθου	λίθῳ	λίθον	stone
μέσου see τὸ μέσον the middle				
μῆλα	μήλων	μήλοις	μῆλα	apples
*νόμος	νόμου	νόμῳ	νόμον	law, custom
ὄγχναι	ὄγχνῶν	ὄγχναις	ὄγχνας	pears
*ὀρθός	ὀρθοῦ	ὀρθῷ	ὀρθόν	upright, correct; erect
*πάθος	πάθεος (πάθους)	πάθει	πάθος	suffering; experience; passion; emotion
*πᾶς	παντός	παντί	πάντα	all, each, every, whole
Ῥέα	Ῥέας	Ῥέᾳ	Ῥέαν	Rhea
σίκυοι	σικύων	σικύοις	σικύους	cucumbers
σκορπίος	σκορπίου	σκορπίῳ	σκορπίον	scorpion
τὸ μέσον	τοῦ μέσου	τῷ μέσῳ	τὸ μέσον	middle, midst
φαεινά	φαεινῶν	φαεινοῖς	φαεινά	shining, brilliant
φάος (φῶς)	φάεος (φωτός)	φάει (φωτί)	φάος (φῶς)	light, daylight
Φρυγία	Φρυγίας	Φρυγίᾳ	Φρυγίαν	Phrygia
χελιδών	χελιδόνος	χελιδόνι	χελιδόνα	swallow
ὥρα	ὥρας	ὥρᾳ	ὥραν	season, period, time
ὡραῖοι	ὡραίων	ὡραίοις	ὡραίους	seasonable; proper, appropriate; ripe, ready

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.

Case	Ending	Function
Nominative	-αι, -ες, -η, -οι, -ος	subject of the verb
Genitive	-ος, -ου, -ους, -ων	dependence, possession; object of a preposition, adjective
Dative	-αις, -ι, -οις, -σιν, -ῳ	means or instrument; object of an adverb or adjective; place where
Accusative	-α, -αν, -ας, -ε, -η, -ην, -ν, -ο, -ον, -ος, -υ	object of a verb, preposition, prefix, adjective

Διόνυσος: ἀδελφαὶ μητρὸς φάσκουσιν ὅτι Διόνυσος οὐκ ἐκφύει Διός ἀλλὰ ἐκ θνητοῦ καὶ ὅτι ἡ Σεμέλη ἐς Ζῆν' ἀναφέρει τὴν ἁμαρτίαν 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. σκευήν τ' ἔχειν αὐτὰς ἀναγκάζω ὀργίων ἐμῶν. τὸ θῆλυ σπέρμα Καδμείων, ὅσαι γυναῖκές εἰσι, ἐκμαίνω δωμάτων. ὁμοῦ δὲ Κάδμου παισὶν ἀναμείγνυνται καὶ χλωραῖς ὑπ' ἐλάταις ἀνορόφοις ἧνται πέτραις. δεῖ γὰρ τὴν ἀτέλεστον τῶν πόλιν βακχευμάτων ἐκμανθάνειν, καὶ εἰ μὴ θέλει, ὅτι ἡ Σεμέλη ἐμὲ τίκτει Διί, ἐμφανῆ θνητοῖς δαίμονα.

Adverbs and Verbs

ἀναγκάζω, ἀναγκάσω compel, force 'x' in acc. + inf.	ἧμαι sit
ἀναμείγνυμι, -μείξω mix up, mix together	*θέλω, θελήσω wish, be willing
ἀναφέρω, -οίσω bring up or back; place upon; refer	κτείνω, κτενέω kill
*δεῖ it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	οἰκέω, οἰκήσω inhabit, settle; manage, dwell, live
*εἰμί, ἔσομαι be, be possible	οἰστράω, οἰστρήσω sting, goad; go mad, rage
ἐκκαυχάομαι, -καυχήσομαι 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, ἕξω or σχήσω 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
ἁμαρτία	ἁμαρτίας	ἁμαρτίᾳ	ἁμαρτίαν	mistake, sin
ἀνόροφοι	ἀνορόφων	ἀνορόφοις	ἀνορόφους	roofless
ἀστραπηφόρον	-φόρου	-φόρῳ	-φόρον	lightning-bearing
ἀτέλεστος	ἀτελέστου	ἀτελέστῳ	ἀτέλεστον	without end; uninitiated
*αὐταί	αὐτῶν	αὐταῖς	αὐτάς	they, them, theirs
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	she, her, hers
βακχεύματα	βακχευμάτων	βακχεύμασι	βακχεύματα	rites, mysteries
γάμοι	γάμων	γάμοις	γάμους	wedding, marriage
γυναῖκες	γυναικῶν	γυναιξί (ν)	γυναῖκας	women
δαίμων	δαίμονος	δαίμονι	δαίμονα	god, deity
Διόνυσος	Διονύσου	Διονύσῳ	Διόνυσον	Dionysos
δόμοι	δόμων	δόμοις	δόμους	house, houses
δώματα	δωμάτων	δώμασι (ν)	δώματα	houses
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	I, me, mine
ἐλάτη	ἐλάτης	ἐλάτῃ	ἐλάτην	pine-tree
ἐμοί	ἐμῶν	ἐμοῖς	ἐμούς	my
ἐμφανής	ἐμφανέος (-οῦς)	ἐμφανεῖ	ἐμφανέα (-ῆ)	clear, manifest
*Ζεύς	Διός (Ζηνός)	Διί (Ζηνί)	Δία (Ζῆνα)	Zeus
θῆλυ	θήλεος	θήλει	θῆλυ	female
θνητός	θνητοῦ	θνητῷ	θνητόν	mortal
Καδμεῖοι	Καδμείων	Καδμείοις	Καδμείους	Kadmeian
Κάδμος	Κάδμου	Κάδμῳ	Κάδμον	Kadmos
λέχος	λέχεος (-ους)	λέχει	λέχος	bed, marriage-bed
μανίαι	μανιῶν	μανίαις	μανίᾱς	madness, frenzy
*μήτηρ	μητρός	μητρί	μητέρα	mother
ὄργια	ὀργίων	ὀργίοις	ὄργια	rites, mysteries
ὄρος	ὄρεος (-ους)	ὄρει	ὄρος	mountain
*ὅσαι	ὅσων	ὅσαις	ὅσᾱς	so many, as many
*παῖς	παιδός	παιδί	παῖδα	child
παράκοποι	παρακόπων	παρακόποις	παρακόπους	frenzied + gen.
πέτραι	πετρῶν	πέτραις	πέτρᾱς	rocks
*πόλις	πόλεως	πόλει	πόλιν	city

Nominative	Genitive	Dative	Accusative	English Equivalent
πῦρ	πυρός	πυρί	πῦρ	fire
Σεμέλη	Σεμέλης	Σεμέλῃ	Σεμέλην	Semele
σκευή	σκευῆς	σκευῇ	σκευήν	garb, dress
σπέρμα	σπέρματος	σπέρματι	σπέρμα	seed
φρένες	φρενῶν	φρεσί (ν)	φρένας	mind
χλωραί	χλωρῶν	χλωραῖς	χλωράς	greenish-yellow

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.

Ῥέα ἐν Φρυγίᾳ μὲν τοὺς Κορύβαντας ὀρχέεσθαι πείθει.

αὐτὴν αἱ ἀδελφαὶ ἐκκαυχάονται 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 ἡ custom, usage; judgment; order, right; penalty, sentence; lawsuit

Verbs

ἀδικέω, ἀδικήσω be unjust, do wrong

αἱρέω, αἱρήσω take, seize, grab, capture; (mid.) choose

γιγνώσκω, γνώσομαι 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 πτῶσις 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.

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1.21: The Personal Pronouns; εἷς, οὐδείς, and μηδείς; the Dative and Accusative of Respect; Time Expressions

Module 18

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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:

	Singular	Plural
Subjective	I	we
Objective	me	us
Possessive	mine	ours
Possessive Adj.	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 adjectve my in the phrase ‘my book’.

The forms of the second person are the following:

	Singular	Plural
Subjective	you	you
Objective	you	you
Possessive	yours	yours
Possessive Adj.	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:

	Singular	Plural
Subjective	he, she, it	they
Objective	him, her, it	them
Possessive	his, hers, its	theirs
Possessive Adj.	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 possesssive 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		
1st Person (I, me, mine; we, us, ours)		
	S	Pl
N	ἐγώ	ἡμεῖς
A	ἐμέ, με	ἡμᾶς
G	ἐμοῦ, μου	ἡμῶν
D	ἐμοί, μοι	ἡμῖν

σύ you, ὑμεῖς you		
2nd Person (you, you, yours)		
	S	Pl
N	σύ	ὑμεῖς
A	σέ, σε	ὑμᾶς
G	σοῦ, σου	ὑμῶν
D	σοί, σοι	ὑμῖν

1st Person (I, me, mine; we, us, ours)		
	S	Pl
N	ἐγώ	ἡμεῖς
G	ἐμοῦ, μου	ἡμῶν
D	ἐμοί, μοι	ἡμῖν
A	ἐμέ, με	ἡμᾶς

2nd 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, ἡμετέρᾱ, ἡμέτερον: our

σός, σή, σόν: your (singular)
ὑμέτερος, ὑμετέρᾱ, ὑμέτερον: your (plural)

αὐτός he, αὐτή she, αὐτό it			
3rd Person (he, him, his; she, her, hers; it, it, its; they, them, theirs)			
	Singular		
	M	F	N
N	αὐτός	αὐτή	αὐτό
A	αὐτόν	αὐτήν	αὐτό
G	αὐτοῦ	αὐτῆς	αὐτοῦ
D	αὐτῷ	αὐτῇ	αὐτῷ

	Plural		
	M	F	N
N	αὐτοί	αὐταί	αὐτά
A	αὐτούς	αὐτάς	αὐτά
G	αὐτῶν	αὐτῶν	αὐτῶν
D	αὐτοῖς	αὐταῖς	αὐτοῖς

	Singular		
	M	F	N

	Plural		
	M	F	N

N	αὐτός	αὐτή	αὐτό
G	αὐτοῦ	αὐτῆς	αὐτοῦ
D	αὐτῷ	αὐτῇ	αὐτῷ
A	αὐτόν	αὐτήν	αὐτό

N	αὐτοί	αὐταί	αὐτά
G	αὐτῶν	αὐτῶν	αὐτῶν
D	αὐτοῖς	αὐταῖς	αὐτοῖς
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 αὐτὴ 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
N	σφεῖς	σφέα, σφεα
A	σφέας, σφεας	σφέα, σφεα
G	σφέων, σφεων	σφέων, σφεων
D	σφίσι (ν), σφισι (ν)	σφίσι (ν), σφισι (ν)

3rd Person Plural Contracted Forms (they, them, theirs)		
	M/F	N
N	σφεῖς	σφέα, σφεα
A	σφᾶς, σφας	σφέα, σφεα
G	σφῶν, σφων	σφῶν, σφων
D	σφίσι (ν), σφισι (ν)	σφίσι (ν), σφισι (ν)

3rd Person Plural (they, them, theirs)		
	M/F	N
N	σφεῖς	σφέα, σφεα
G	σφέων, σφεων	σφέων, σφεων
D	σφίσι (ν), σφισι (ν)	σφίσι (ν), σφισι (ν)
A	σφέας, σφεας	σφέα, σφεα

3rd Person Plural Contracted Forms (they, them, theirs)		
	M/F	N
N	σφεῖς	σφέα, σφεα
G	σφῶν, σφων	σφῶν, σφων
D	σφίσι (ν), σφισι (ν)	σφίσι (ν), σφισι (ν)
A	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.
2. 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, ἕν one			
	Singular		
M	F	N	
N	εἷς	μία	ἕν
A	ἕνα	μίαν	ἕνα
G	ἑνός	μιᾶς	ἑνός
D	ἑνί	μιᾷ	ἑνί

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, ἕν one			
	Singular		
	M	F	N
N	εἷς	μία	ἕν
G	ἑνός	μιᾶς	ἑνός
D	ἑνί	μιᾷ	ἑνί
A	ἕνα	μίαν	ἕνα

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 σὲ δεῖ ἄσαις μοὶ δαμνάειν θυμόν.
4. σὺ τὰς ἔμας αὔδας κλύεις;
5. πάτρος δὲ δόμον λείπεις καὶ εἰς μὲ ἔρχῃ;
6. σὲ κάλοι δέ ἄγουσιν στροῦθοι.
7. σὺ δ᾽, ὦ Αφροδίτη, μειδιάεις ἀθανάτῳ προσώπῳ;
8. ἔρῃ τί δηὖτε κάλημμί σε;
9. ἔρῃ ὅτι μοι μάλιστα θέλω γένεσθαι θυμῷ;
10. ἔρῃ τίνα δηὖτε 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 δέ μοι τελέειν θυμὸς ἰμείρει, βούλομαί σε τελέειν.
17. σὺ δὲ σύμμαχος ἐμὸς εἶ.

Vocabulary

*ἄγω, ἄξω do, drive, lead	ἱμείρω long for, yearn for, desire
*ἀδικέω, ἀδικήσω be unjust, do wrong	κάλημμι call
ἀθάνατος, ἀθάνατον immortal, undying	*καλός, καλή, καλόν beautiful, good, noble
ἄση, ἄσης ἡ distress, nausea; longing, desire	*κελεύω, κελεύσω bid, order, command
αὐδή, αὐδῆς ἡ voice, speech; song	κλύω hear, give ear to, attend to
αὐτή, αὐτῆς ἡ she, her, hers	*λέγω, λέξω or ἐρέω say, tell, speak
Ἀφροδίτη, Ἀφροδίτης ἡ Aphrodite, goddess of love	λείπω, λείψω leave
ἄψ back	λίσσομαι beg
*βούλομαι, βουλήσομαι want, prefer; wish, be willing	λύω, λύσω loose, free, destroy
*γίγνομαι, γενήσομαι be, be born	μειδιάω smile
δαμνάω tame, conquer, subdue	μέριμνα, μερίμνης ἡ care, thought
*δεῖ it is necessary + ‘x’ in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	ὅτι, ὅτινος τό what, whatever
δέχομαι, δέξομαι receive; meet; accept	*παῖς, παιδός ἡ ὁ child
δηὖτε = δὴ αὖτε again	*πατήρ, πατρός ὁ father
*δίδωμι, δώσω give	*πείθω, πείσω persuade + inf.; (mid. or pass.) listen to, obey + dat. or gen.
διώκω, διώξω chase	πρόσωπον, προσώπου τό face, mask, person
δόμος, δόμου ὁ house	στρουθός, στρουθοῦ ὁ ἡ sparrow
δῶρον, δώρου τό gift	σύμμαχος, συμμάχου ὁ ally
*ἐθέλω (θέλω), ἐθελήσω (θελήσω) wish, be willing	ταχέως quickly, soon
*ἔμαι, ἔμων my	τελέω, τελέσω fulfill, accomplish
*ἐμός, ἐμοῦ my	*φεύγω, φεύξομαι flee
*ἔρομαι, ἐρήσομαι ask	φιλέω, φιλήσω love
*ἔρχομαι, ἐλεύσομαι come, go	φιλότης, φιλότητος ἡ friendship, love, affection
*Ζεύς, Διός ὁ Zeus	χαλεπός, χαλεπή, χαλεπόν difficult, harsh
*θέλω, θελήσω wish, be willing	Ψάπφω, Ψάπφους ἡ Sappho, a famous poet from Lesbos c. 630 B.C.E.
θυμός, θυμοῦ ὁ soul, spirit; passion, heart, will, desire	

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 ὠκὺς Ἀχιλλεύς,

Achilleus, swift in respect to his feet;

or

swift-footed Achilleus;

2. νόῳ ὠκὺς 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 νῷ 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 ὑστεραίᾳ ἡμέρᾳ. Often the noun ἡμέρᾳ is omitted because it is implied. And so τῇ ὑστεραίᾳ 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 σοι 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 ἐστι κοὐ* κάτω χθονός; (*καὶ οὐ)
10	Ἀπόλλων: ὁ δὲ δάμαρτ’ ἀμείβει· αὐτὴν σὺ νῦν ἥκεις μέτα.
	Θάνατος: αὐτὴν ἀπάξομαί γε νερτέραν ὑπὸ χθόνα.
	Ἀπόλλων: αὐτὴν δεῖ σοὶ λαβεῖν καὶ ἰέναι· οὐ γὰρ ἔχω πείθειν σέ.
	Θάνατος: βούλῃ ἐμὲ μὴ κτείνειν αὐτοὺς δεῖ; καίτοι τοῦτο ἐμοὶ ἔργον.
	Ἀπόλλων: οὔκ, ἀλλὰ πείθειν σὲ τοῖς μέλλουσι θάνατον ἀμβαλέειν.
15	Θάνατος: ἔχω λόγον δὴ καὶ προθυμίαν σοῦ.

ἀμβάλλω, ἀμβαλέω throw up, strike up, delay	*ἥκω, ἥξω 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 ‘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; wish, be willing	*λαβεῖν to take
*δεῖ it is necessary + ‘x’ in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	νοσφίζω, νοσφιέω turn away, shrink from; 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, ἕξω or σχήσω have, hold; be able + inf.; καλῶς ἔχειν to be well	φρουρέω, φρουρήσω keep watch, guard

Nominative	Genitive	Dative	Accusative	English Equivalent
Ἄλκηστις	Ἀλκήστιδος	Ἀλκήστιδι	Ἄλκηστιν	Alkestis
*ἀνήρ	ἀνδρός	ἀνδρί	ἄνδρα	man, husband
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	she, her, hers
*αὐτοί	αὐτῶν	αὐτοῖς	αὐτούς	they, them, theirs
βία	βίας	βίᾳ	βίαν	strength, force, power, might
*γῆ	γῆς	γῇ	γῆν	land, earth
δάμαρ	δάμαρτος	δάμαρτι	δάμαρτα	wife, spouse
δεύτερος	δευτέρου	δευτέρῳ	δεύτερον	second, next, later
*δίκη	δίκης	δίκῃ	δίκην	justice, penalty
*ἐκεῖνος	ἐκείνου	ἐκείνῳ	ἐκεῖνον	he, him, his
*ἔργον	ἔργου	ἔργῳ	ἔργον	deed, task
θάνατος	θανάτου	θανάτῳ	θάνατον	death
κεδνοί	κεδνῶν	κεδνοῖς	κεδνούς	careful, diligent, sage, trusty
*λόγος	λόγου	λόγῳ	λόγον	word, story
νεκρός	νεκροῦ	νεκρῷ	νεκρόν	corpse
νερτέρα	νερτέρας	νερτέρᾳ	νερτέραν	lower, nether
οἶκοι	οἴκων	οἴκοις	οἴκους	houses
οἱ μέλλοντες	τῶν -όντων	τοῖς -ουσι (ν)	τοὺς -οντας	those likely
*παῖς	παιδός	παιδί	παῖδα	child
Πελίος	Πελίου	Πελίῳ	Πελίον	Pelios
πόσις	πόσιος	πόσει	πόσιν	husband, spouse
προθυμία	προθυμίας	προθυμίᾳ	προθυμίαν	readiness, willingness, eagerness, zeal
συμφοραί	συμφορῶν	συμφοραῖς	συμφοράς	misfortunes
σύνηθες	συνήθεος (-ους)	συνήθει	σύνηθες	living together; customary
*ταῦτα	τούτων	τούτοις	ταῦτα	these things
*τοῦτο	τούτου	τούτῳ	τοῦτο	this thing
τοῖς μέλλουσι see οἱ μέλλοντες those likely				
τόξα	τόξων	τόξοις	τόξα	bow, bow and arrows
*φίλος	φίλου	φίλῳ	φίλον	friend

χθών	χθονός	χθονί	χθόνα	earth, ground
*ψυχή	ψυχῆς	ψυχῇ	ψυχήν	soul

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 μὲ ἔρχῃ;

βούλῃ 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

ἑαυτοῦ, ἑαυτῆς, ἑαυτοῦ himself, herself, itself

ἐγώ, ἐμοῦ or μου I, me, mine

εἷς, μία, ἕν; 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

σφεῖς, σφέα; σφέων (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 δοτικὴ πτῶσις, 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 αἰτιατικὴ πτῶσις, 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 κλητικὴ πτῶσις 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.

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1.22: οἶδα and the Present and Future Indicative and Infinitive Middle and Passive of ἐλαύνω, καλέω, φέρω, δίδωμι, τίθημι

Module 19

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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 know	1st person singular
οἶσθα, οἶδας	you know	2nd person singular
οἶδε (ν)	he, she, it knows	3rd person singular
ἴσμεν, οἴδαμεν	we know	1st person plural
ἴστε, οἴδατε	you know	2nd person plural
ἴσᾱσι (ν)	they know	3rd person plural
Perfect Infinitive Active (with present meanings)		
εἰδέναι	to know	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
	1st	-μαι	-μεθα
	2nd	-σαι	-σθε
	3rd	-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
	1st	-ομαι	-ομεθα
	2nd	-ει, -ῃ (-εσαι)	-εσθε
	3rd	-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 -ῃ.
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						
Present–I **Future–II/II/VI***	ω εις ει	ομεν ετε ουσι (ν)	ομαι ει, ῃ εται	ομεθα εσθε ονται	ομαι ει, ῃ εται	ομεθα εσθε ονται
Infinitive						
Present & Future	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), ἠλάθην (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 carry away	1st person singular
ἐλαύνει, ἐλαύνῃ	you carry away	2nd person singular
ἐλαύνεται	he, she, it carries away	3rd person singular
ἐλαυνόμεθα	we carry away	1st person plural
ἐλαύνεσθε	you carry away	2nd person plural
ἐλαύνονται	they carry away	3rd person plural

Present Infinitive Middle

ἐλαύνεσθαι	to carry away	unmarked for person and #

Present Indicative Passive

ἐλαύνομαι	I am driven	1st person singular
ἐλαύνει, ἐλαύνῃ	you are driven	2nd person singular
ἐλαύνεται	he, she, it is driven	3rd person singular
ἐλαυνόμεθα	we are driven	1st person plural
ἐλαύνεσθε	you are driven	2nd person plural
ἐλαύνονται	they are driven	3rd person plural

Present Infinitive Passive

ἐλαύνεσθαι	to be driven	unmarked for person and #

Future Indicative Middle

ἐλῶμαι (ἐλάομαι)	I will carry away	1st person singular
ἐλᾷ (ἐλάει, ἐλαῃ)	you will carry away	2nd person singular
ἐλᾶται (ἐλάεται)	he, she, it will carry away	3rd person singular
ἐλώμεθα (ἐλαόμεθα)	we will carry away	1st person plural
ἐλᾶσθε (ἐλάεσθε)	you will carry away	2nd person plural
ἐλῶνται (ἐλάονται)	they will carry away	3rd person plural

Future Infinitive Middle		
ἐλᾶσθαι (ἐλάεσθαι)	to be about to carry away	unmarked for person and #
Future Indicative Passive		
ἐλαθήσομαι	I will be driven	1st person singular
ἐλαθήσει, ἐλαθήσῃ	you will be driven	2nd person singular
ἐλαθήσεται	he, she, it will be driven	3rd person singular
ἐλαθησόμεθα	we will be driven	1st person plural
ἐλαθήσεσθε	you will be driven	2nd person plural
ἐλαθήσονται	they will be driven	3rd person plural
Future Infinitive Passive		
ἐλαθήσεσθαι	to be about to be driven	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 sue	1st person singular
καλεῖ (καλέει), καλῇ (καλέῃ)	you sue	2nd person singular
καλεῖται (καλέεται)	he, she, it sues	3rd person singular
καλούμεθα (καλεόμεθα)	we sue	1st person plural
καλεῖσθε (καλέεσθε)	you sue	2nd person plural
καλοῦνται (καλέονται)	they sue	3rd person plural

Present Infinitive Middle

καλεῖσθαι (καλέεσθαι)	to sue	unmarked for person and #

Present Indicative Passive

καλοῦμαι (καλέομαι)	I am called	1st person singular
καλεῖ (καλέει), καλῇ (καλέῃ)	you are called	2nd person singular
καλεῖται (καλέεται)	he, she, it is called	3rd person singular
καλούμεθα (καλεόμεθα)	we are called	1st person plural
καλεῖσθε (καλέεσθε)	you are called	2nd person plural
καλοῦνται (καλέονται)	they are called	3rd person plural

Present Infinitive Passive

καλεῖσθαι (καλέεσθαι)	to be called	unmarked for person and #

Future Indicative Middle

καλοῦμαι (καλέομαι)	I will sue	1st person singular
καλεῖ (καλέει), καλῇ (καλέῃ)	you will sue	2nd person singular
καλεῖται (καλέεται)	he, she, it will sue	3rd person singular
καλούμεθα (καλεόμεθα)	we will sue	1st person plural
καλεῖσθε (καλέεσθε)	you will sue	2nd person plural

καλοῦνται (καλέονται)	they will sue	3rd person plural
Future Infinitive Middle		
καλεῖσθαι (καλέεσθαι)	to be about to sue	unmarked for person and #
Future Indicative Passive		
κληθήσομαι	I will be called	1st person singular
κληθήσει, κληθήσῃ	you will be called	2nd person singular
κληθήσεται	he, she, it will be called	3rd person singular
κληθησόμεθα	we will be called	1st person plural
κληθήσεσθε	you will be called	2nd person plural
κληθήσονται	they will be called	3rd person plural
Future Infinitive Passive		
κληθήσεσθαι	to be about to be called	unmarked for person and #

The Conjugation of φέρω

To the present active, middle, and passive stem, φερ-, add the correct present tense endings. To the future active and middle tense

stem, οἰσ-, add the correct future tense endings. To the future passive tense stem, ἐνεχθησ-, add the correct future tense endings.

Present Indicative Middle		
φέρομαι	I win	1st person singular
φέρει, φέρῃ	you win	2nd person singular
φέρεται	he, she, it wins	3rd person singular
φερόμεθα	we win	1st person plural
φέρεσθε	you win	2nd person plural
φέρονται	they win	3rd person plural
Present Infinitive Middle		
φέρεσθαι	to win	unmarked for person and #
Present Indicative Passive		
φέρομαι	I am carried	1st person singular
φέρει, φέρῃ	you are carried	2nd person singular
φέρεται	he, she, it is carried	3rd person singular
φερόμεθα	we are carried	1st person plural
φέρεσθε	you are carried	2nd person plural
φέρονται	they are carried	3rd person plural
Present Infinitive Passive		
φέρεσθαι	to be carried	unmarked for person and #
Future Indicative Middle		
οἴσομαι	I will win	1st person singular
οἴσει, οἴσῃ	you will win	2nd person singular
οἴσεται	he, she, it will win	3rd person singular
οἰσόμεθα	we will win	1st person plural
οἴσεσθε	you will win	2nd person plural
οἴσονται	they will win	3rd person plural

Future Infinitive Middle		
οἴσεσθαι	to be about to win	unmarked for person and #
Future Indicative Passive		
ἐνεχθήσομαι	I will be carried	1st person singular
ἐνεχθήσει, ἐνεχθήσῃ	you will be carried	2nd person singular
ἐνεχθήσεται	he, she, it will be carried	3rd person singular
ἐνεχθησόμεθα	we will be carried	1st person plural
ἐνεχθήσεσθε	you will be carried	2nd person plural
ἐνεχθήσονται	they will be carried	3rd person plural
Future Infinitive Passive		
ἐνεχθήσεσθαι	to be about to be carried	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	Pl
	1st	-μαι	-μεθα
	2nd	-σαι	-σθε
	3rd	-ται	-νται
Present Infinitive Middle and Passive			
		-σθαι	

Present Indicative Middle

δίδομαι	I devote	1st person singular
δίδοσαι	you devote	2nd person singular
δίδοται	he, she, it devotes	3rd person singular
διδόμεθα	we devote	1st person plural
δίδεσθε	you devote	2nd person plural
δίδονται	they devote	3rd person plural

Present Infinitive Middle

δίδοσθαι	to devote	unmarked for person and #

Present Indicative Passive

δίδομαι	I am given	1st person singular
δίδοσαι	you are given	2nd person singular
δίδοται	he, she, it is given	3rd person singular
διδόμεθα	we are given	1st person plural
δίδεσθε	you are given	2nd person plural
δίδονται	they are given	3rd person plural

Present Infinitive Passive

δίδοσθαι	to be given	unmarked for person and #

Future Indicative Middle		
δώσομαι	I will devote	1st person singular
δώσει, δώσῃ	you will devote	2nd person singular
δώσεται	he, she, it will devote	3rd person singular
δωσόμεθα	we will devote	1st person plural
δώσεσθε	you will devote	2nd person plural
δώσονται	they will devote	3rd person plural
Future Infinitive Middle		
δώσεσθαι	to be about to devote	unmarked for person and #
Future Indicative Passive		
δοθήσομαι	I will be given	1st person singular
δοθήσει, δοθήσῃ	you will be given	2nd person singular
δοθήσεται	he, she, it will be given	3rd person singular
δοθησόμεθα	we will be given	1st person plural
δοθήσεσθε	you will be given	2nd person plural
δοθήσονται	they will be given	3rd person plural
Future Infinitive Passive		
δοθήσεσθαι	to be about to be given	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			
		S	Pl
	1st	-μαι	-μεθα
	2nd	-σαι	-σθε
	3rd	-ται	-νται
Infinitive Middle and Passive			
		-σθαι	

Present Indicative Middle

τίθεμαι	I set	1st person singular
τίθεσαι	you set	2nd person singular
τίθεται	he, she, it sets	3rd person singular
τιθέμεθα	we set	1st person plural
τίθεσθε	you set	2nd person plural
τίθενται	they set	3rd person plural

Present Infinitive Middle

τίθεσθαι	to set	unmarked for person and #

Present Indicative Passive

τίθεμαι	I am placed	1st person singular
τίθεσαι	you are placed	2nd person singular
τίθεται	he, she, it is placed	3rd person singular
τιθέμεθα	we are placed	1st person plural
τίθεσθε	you are placed	2nd person plural
τίθενται	they are placed	3rd person plural

Present Infinitive Passive

τίθεσθαι	to be placed	unmarked for person and #

Future Indicative Middle		
θήσομαι	I will set	1st person singular
θήσει, θήσῃ	you will set	2nd person singular
θήσεται	he, she, it will set	3rd person singular
θησόμεθα	we will set	1st person plural
θήσεσθε	you will set	2nd person plural
θήσονται	they will set	3rd person plural
Future Infinitive Middle		
θήσεσθαι	to be about to set	unmarked for person and #
Future Indicative Passive		
τεθήσομαι	I will be placed	1st person singular
τεθήσει, τεθήσῃ	you will be placed	2nd person singular
τεθήσεται	he, she, it will be placed	3rd person singular
τεθησόμεθα	we will be placed	1st person plural
τεθήσεσθε	you will be placed	2nd person plural
τεθήσονται	they will be placed	3rd person plural
Future Infinitive Passive		
τεθήσεσθαι	to be about to be placed	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 ἡ sea
*ἀκούω, ἀκούσομαι hear, listen	*ἰέναι to go
*ἀξιόω, ἀξιώσω deem worthy	*λαμβάνω, λήψομαι take, receive, capture
*ἄρχω, ἄρξω rule, command; begin + gen.	ὁδός, ὁδοῦ ἡ road
*ἔργον, ἔργου τό deed, task, work; building; ἔργον in truth, in deed	χάρις, χάριτος ἡ charm, grace, favor; graditude; χάριν εἰδέναι to feel grateful; χάριν for the sake of + gen.

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 (Ἄλκηστις). 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 ἄρνυμαι γέρας.
5	Ἀπόλλων: καὶ εἰ Ἄλκηστις 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: οὔκουν δοκεῖ σοὶ τὴν ἐμοὶ διδόναι χάριν.
10	Θάνατος: οὐ δῆτ'· ἐπίστασαι δὲ τοὺς ἐμοὺς τρόπους.
	Ἀπόλλων: ἐχθρούς γε θνητοῖς καὶ θεοῖς στυγητούς.
	Θάνατος: οὐκ ἔστι σοὶ πάντ' ἔχειν, μάλιστα ταῦτα μή σε δεῖ.
15	Ἀπόλλων: καλὸς Φέρητος ἐλεύσεται πρὸς δόμους ἀνὴρ καὶ βίᾳ τὴν γυναῖκα σ' ἐξαιρήσεται. ἢ οὐ παρ' ἡμῶν σοι γενήσεται χάρις καὶ δράσεις θ' ὁμοίως ταῦτ', ἀπεχθήσῃ τ' ἐμοί.
	Θάνατος: ἡ δ' οὖν γυνὴ κατελεύσεται εἰς Ἅιδου δόμους. στείχω δὲ νῦν ἐπ' αὐτὴν καὶ κατάρξομαι ξίφει.

Adverbs and Verbs

	θάπτω, θάψω, ἔθαψα, τέταφα, τέθαμμαι, ἐτάφην bury
ἄρνυμαι, ἀρέομαι reap, win, gain, earn βλώσκω, μολέομαι go	κατάρχω, κατάρξω make a beginning of; (mid.) begin sacrifices; (mid.) sacrifice, slay; consecrate by making a sacrificial cut of hair
*γίγνομαι, γενήσομαι be, be born	κατέρχομαι, κατελεύσεται go down; return (from exile)
*δεῖ it is necessary + ‘x’ in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	*λαμβάνω, λήψομαι take, receive, capture
δῆτα certainly, of course	*λέγω, λέξω or ἐρέω say, tell, speak
*δίδωμι, δώσω give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks	*ὄλλυμι, ὀλέσω kill; lose; (mid. and intrans. aor. and perf.) perish, die
*δοκέω, δόξω seem, think; seem best, think best + inf.	ὁμοίως similarly
δράω, δράσω do, accomplish, act	οὔκουν not therefore, so not
*δύναμαι, δυνήσομαι be able, be strong enough + inf.	οὔτοι indeed not
*εἰμί, ἔσομαι be, be possible	πάρεστι be by, be present
ἐξαιρέω, ἐξαιρήσω take out of	πλουσίως richly
ἐπίσταμαι know	στείχω go, come
*ἔρχομαι, ἐλεύσομαι come, go	ταφήσεται see θάπτω
*ἔστι it is possible	τέρπω, τέρψω delight, gladden, cheer; enjoy + dat.
*ἔχω, ἕξω or σχήσω have, hold; be able + inf.; καλῶς ἔχειν to be well	*τίθημι, θήσω set, put, place
*θανεῖν to die	φθίνω, φθίσομαι decay, wane, dwindle

Adjectives, Nouns, Pronouns

Nominative	Genitive	Dative	Accusative	English Equivalent
Ἅιδης	Ἅιδου	Ἅιδῃ	Ἅιδην	Hades
Ἄλκηστις	Ἀλκήστιδος	Ἀλκήστιδι	Ἄλκηστιν	Alkestis
*ἀνήρ	ἀνδρός	ἀνδρί	ἄνδρα	man, husband
*αὐτή	αὐτῆς	αὐτῇ	αὐτήν	she, her, hers
*αὐτοί	αὐτῶν	αὐτοῖς	αὐτούς	they, them, theirs
βία	βίας	βίᾳ	βίαν	strength, force, power, might
γέρας	γέραος	γέραϊ	γέρας	gift, prize, reward
γηραιοί	γηραιῶν	γηραιοῖς	γηραιούς	old, aged
γῆρας	γήραος	γήραϊ	γῆρας	old age
γραῦς	γραός	γραΐ	γραῦν	old woman
*γυνή	γυναικός	γυναικί	γυναῖκα	woman, wife
δόμοι	δόμων	δόμοις	δόμους	house, houses
*ἐγώ	ἐμοῦ	ἐμοί	ἐμέ	I, me, mine
*ἐμοί	ἐμῶν	ἐμοῖς	ἐμούς	my
ἐχθροί	ἐχθρῶν	ἐχθροῖς	ἐχθρούς	hated, hostile; hateful
*ἡμεῖς	ἡμῶν	ἡμῖν	ἡμᾶς	we, us, ours
*θεοί	θεῶν	θεοῖς	θεούς	gods
θνητοί	θνητῶν	θνητοῖς	θνητούς	mortals
*καλός	καλοῦ	καλῷ	καλόν	beautiful, good
μεῖζον	μείζονος	μείζονι	μεῖζον	greater, stronger
*νέοι	νέων	νέοις	νέους	new, young
*νόμος	νόμου	νόμῳ	νόμον	law, custom
ξίφος	ξίφεος (-ους)	ξίφει	ξίφος	sword
*πάντα	πάντων	πᾶσι (ν)	πάντα	all, each, whole
πλέον	πλέονος	πλέονι	πλέον	more
πλούσιοι	πλουσίων	πλουσίοις	πλουσίους	wealthy, rich
*σύ	σοῦ	σοί	σέ	you, you, yours
σοφός	σοφοῦ	σοφῷ	σοφόν	wise
στυγητοί	στυγητῶν	στυγητοῖς	στυγητούς	hated, hateful
*ταῦτα	τούτων	τούτοις	ταῦτα	these things
τιμή	τιμῆς	τιμῇ	τιμήν	esteem, honor
τρόποι	τρόπων	τρόποις	τρόπους	ways; characters

Nominative	Genitive	Dative	Accusative	English Equivalent
Φέρης	Φέρητος	Φέρητι	Φέρητα	Pheres
Φοῖβος	Φοίβου	Φοίβῳ	Φοῖβον	Phoibos Apollo
χάρις	χάριτος	χάριτι	χάριν	grace, favor, thanks
χρήματα	χρημάτων	χρήμασι (ν)	χρήματα	thing, matter; heap; money
*ψυχή	ψυχῆς	ψυχῇ	ψυχήν	soul

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 ἡ force, necessity, fate

ἀρετή, ἀρετῆς ἡ virtue, excellence

ἔτος, ἔτεος (ἔτους) τό year

καιρός, καιροῦ ὁ right moment, critical time, opportunity

μάχη, μάχης ἡ battle

τεῖχος, τείχεος (τείχους) τό wall; (pl.) stronghold

χείρ, χειρός ἡ (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 ἕνεκα (εἵνεκα). 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.

This page titled 1.22: οἶδα and the Present and Future Indicative and Infinitive Middle and Passive of ἐλαύνω, καλέω, φέρω, δίδωμι, τίθημι is shared under a CC BY 4.0 license and was authored, remixed, and/or curated by Philip S. Peek.

1.23: Joe Goodkin, Singer and Songwriter

Guest Feature 3

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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 Gypsys
- Memorial (2011), Alice Oswald
- On the Iliad (1947), Rachel Bespaloff
- 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 Patroklus’ 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.[1]

To watch Joe Goodkin perform “Wrong from Right,” follow this link:

Wrong from Right.[2]

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1 https://www.youtube.com/watch?v=oY6cgxoKm-U.

2 https://www.youtube.com/watch?v=sRBHd2dqWjU.

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1.24: First and Second Declension Adjectives and Common Adjectives and Pronouns- αὐτός, οὗτος, ὅδε, ἐκεῖνος, and -ων, -ουσα, -ον

Module 20

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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 1st and 2nd 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	-ῳ	-οις	D	-ῃ	-αις	-ᾷ	-αις	D	-ῳ	-οις
V	-ε	-οι	V	-η	-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	-ῳ	-οις	D	-ῃ	-αις	-ᾷ	-αις	D	-ῳ	-οις
A	-ον	-ους	A	-ην	-ᾱς	-ᾱν	-ᾱς	A	-ον	-α
V	-ε	-οι	V	-η	-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, ἀξίᾱ, 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	χαλεπῷ	χαλεπῇ	χαλεπῷ
V	χαλεπέ	χαλεπή	χαλεπόν

	Plural		
	M	F	N
N	χαλεποί	χαλεπαί	χαλεπά
A	χαλεπούς	χαλεπάς	χαλεπά
G	χαλεπῶν	χαλεπῶν	χαλεπῶν
D	χαλεποῖς	χαλεπαῖς	χαλεποῖς
V	χαλεποί	χαλεπαί	χαλεπά

	Singular		
	M	F	N
N	ἄξιος	ἀξίᾱ	ἄξιον
A	ἄξιον	ἀξίᾱν	ἄξιον
G	ἀξίου	ἀξίᾱς	ἀξίου
D	ἀξίῳ	ἀξίᾳ	ἀξίῳ
V	ἄξιε	ἀξίᾱ	ἄξιον

	Plural		
	M	F	N
N	ἄξιοι	ἄξιαι	ἄξια
A	ἀξίους	ἀξίᾱς	ἄξια
G	ἀξίων	ἀξίων	ἀξίων
D	ἀξίοις	ἀξίαις	ἀξίοις
V	ἄξιοι	ἄξιαι	ἄξια

	Singular		
	M	F	N
N	χαλεπός	χαλεπή	χαλεπόν
G	χαλεποῦ	χαλεπῆς	χαλεποῦ
D	χαλεπῷ	χαλεπῇ	χαλεπῷ
A	χαλεπόν	χαλεπήν	χαλεπόν
V	χαλεπέ	χαλεπή	χαλεπόν

	Plural		
	M	F	N
N	χαλεποί	χαλεπαί	χαλεπά
G	χαλεπῶν	χαλεπῶν	χαλεπῶν
D	χαλεποῖς	χαλεπαῖς	χαλεποῖς
A	χαλεπούς	χαλεπάς	χαλεπά
V	χαλεποί	χαλεπαί	χαλεπά

	Singular		
	M	F	N
N	ἄξιος	ἀξίᾱ	ἄξιον
G	ἀξίου	ἀξίᾱς	ἀξίου
D	ἀξίῳ	ἀξίᾳ	ἀξίῳ
A	ἄξιον	ἀξίᾱν	ἄξιον
V	ἄξιε	ἀξίᾱ	ἄξιον

	Plural		
	M	F	N
N	ἄξιοι	ἄξιαι	ἄξια
G	ἀξίων	ἀξίων	ἀξίων
D	ἀξίοις	ἀξίαις	ἀξίοις
A	ἀξίους	ἀξίᾱς	ἄξια
V	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[1]

Note that the adjective endings for the masculine and feminine genders are identical.

	Masculine/Feminine	
	Set 7	
	S	Pl
N	-ος	-οι
A	-ον	-ους
G	-ου	-ων
D	-ῳ	-οις
V	-ε	-οι

	Neuter	
	Set 8	
	S	Pl
N	-ον	-α
A	-ον	-α
G	-ου	-ων
D	-ῳ	-οις
V	-ον	-α

	Masculine/Feminine	
	Set 7	
	S	Pl
N	-ος	-οι
G	-ου	-ων
D	-ῳ	-οις
A	-ον	-ους
V	-ε	-οι

	Neuter	
	Set 8	
	S	Pl
N	-ον	-α
G	-ου	-ων
D	-ῳ	-οις
A	-ον	-α
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	ἀδίκῳ	ἀδίκῳ
V	ἄδικε	ἄδικον

	Masculine/Feminine Plural	Neuter Plural
N	ἄδικοι	ἄδικα
A	ἀδίκους	ἄδικα
G	ἀδίκων	ἀδίκων
D	ἀδίκοις	ἀδίκοις
V	ἄδικοι	ἄδικα

	Masculine/Feminine Singular	Neuter Singular
N	ἄδικος	ἄδικον
G	ἀδίκου	ἀδίκου
D	ἀδίκῳ	ἀδίκῳ
A	ἄδικον	ἄδικον
V	ἄδικε	ἄδικον

	Masculine/Feminine Plural	Neuter Plural
N	ἄδικοι	ἄδικα
G	ἀδίκων	ἀδίκων
D	ἀδίκοις	ἀδίκοις
A	ἀδίκους	ἄδικα
V	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.

	M	F	N
N	-ων	-ουσα	-ον
A	-οντα	-ουσαν	-ον
G	-οντος	-ουσης	-οντος
D	-οντι	-ουσῃ	-οντι
V	-ων	-ουσα	-ον

	M	F	N
N	-οντες	-ουσαι	-οντα
A	-οντας	-ουσᾱς	-οντα
G	-οντων	-ουσῶν	-οντων
D	-ουσι (ν)	-ουσαις	-ουσι (ν)
V	-οντες	-ουσαι	-οντα

	M	F	N
N	-ων	-ουσα	-ον
G	-οντος	-ουσης	-οντος
D	-οντι	-ουσῃ	-οντι
A	-οντα	-ουσαν	-ον
V	-ων	-ουσα	-ον

	M	F	N
N	-οντες	-ουσαι	-οντα
G	-οντων	-ουσῶν	-οντων
D	-ουσι (ν)	-ουσαις	-ουσι (ν)
A	-οντας	-ουσᾱς	-οντα
V	-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 ὁ ruling; ἄρχουσα, ἀρχούσης ἡ 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 εἰμί, ὤν, οὖσα, 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. ὁδῷ
8. πράγματος
9. μητέρες

10. πατέρας

Vocabulary

ἀνήρ, ἀνδρός ὁ	παῖς, παιδός ὁ ἡ
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 the good (man) / οἱ καλοί the good (men) b. ἡ καλή the good (woman) / αἱ καλαί the good (women) c. τὸ καλόν the good (thing) / τὰ καλά the good (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 τάδ' αἱρέῃ 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 καλοί 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 χαλεπόν
8. ἡ θεραπευτική
9. τὰ κενά
10. οἱ χαλεποί

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 ψυχήν.
2. καλά ἐστι 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 immortal, undying	*καλός, καλή, καλόν beautiful, good, noble
*ἄνθρωπος, ἀνθρώπου ἡ ὁ human, person	κενός, κενή, κενόν empty, free of + gen.
ἄριστος, ἀρίστη, ἄριστον best	*λόγος, λόγου ὁ word, speech, story; reason, account
βροτοί, βροτῶν οἱ mortals	ξένος, ξένη, ξένον foreign, strange
*ἔργον, ἔργου τό deed, task, work; building; ἔργον in truth, in deed	*πάντα, πάντων τά everything
*ἐστί (v) he is; she is; it is; there is, it is possible	σοφός, σοφή, σοφόν wise
θεραπευτικός, θεραπευτική, θεραπευτικόν inclined to serve or take care of + gen.; courteous; therapeutic, healing	*φίλος, φίλου ὁ friend
*χρόνος, χρόνου ὁ 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		
	M	F	N
N	αὐτός	αὐτή	αὐτό
A	αὐτόν	αὐτήν	αὐτό
G	αὐτοῦ	αὐτῆς	αὐτοῦ
D	αὐτῷ	αὐτῇ	αὐτῷ

	Plural		
	M	F	N
N	αὐτοί	αὐταί	αὐτά
A	αὐτούς	αὐτάς	αὐτά
G	αὐτῶν	αὐτῶν	αὐτῶν
D	αὐτοῖς	αὐταῖς	αὐτοῖς

	Singular		
	M	F	N
N	αὐτός	αὐτή	αὐτό
G	αὐτοῦ	αὐτῆς	αὐτοῦ
D	αὐτῷ	αὐτῇ	αὐτῷ
A	αὐτόν	αὐτήν	αὐτό

	Plural		
	M	F	N
N	αὐτοί	αὐταί	αὐτά
G	αὐτῶν	αὐτῶν	αὐτῶν
D	αὐτοῖς	αὐταῖς	αὐτοῖς
A	αὐτούς	αὐτάς	αὐτά

1. As an adjective in the attributive position, it means same: ὁ αὐτὸς 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 αὐτὴ 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 (ταὐτά) means the same things.

οὗτος, αὕτη, τοῦτο

	Singular		
	M	F	N
N	οὗτος	αὕτη	τοῦτο
A	τοῦτον	ταύτην	τοῦτο
G	τούτου	ταύτης	τούτου
D	τούτῳ	ταύτῃ	τούτῳ

	Plural		
	M	F	N
N	οὗτοι	αὗται	ταῦτα
A	τούτους	ταύτας	ταῦτα
G	τούτων	τούτων	τούτων
D	τούτοις	ταύταις	τούτοις

	Singular		
	M	F	N
N	οὗτος	αὕτη	τοῦτο
G	τούτου	ταύτης	τούτου
D	τούτῳ	ταύτῃ	τούτῳ
A	τοῦτον	ταύτην	τοῦτο

	Plural		
	M	F	N
N	οὗτοι	αὗται	ταῦτα
G	τούτων	τούτων	τούτων
D	τούτοις	ταύταις	τούτοις
A	τούτους	ταύτας	ταῦτα

1. When an adjective, it is placed in predicate position: οὗτος 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, οὗτος, 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. οὗτος, αὕτη, τοῦτο often looks back to what was just said: ταῦτα οὕτω ἔλεξε she said the previous was so.

ἐκεῖνος, ἐκείνη, ἐκεῖνο

	Singular		
	M	F	N
N	ἐκεῖνος	ἐκείνη	ἐκεῖνο
A	ἐκεῖνον	ἐκείνην	ἐκεῖνο
G	ἐκείνου	ἐκείνης	ἐκείνου
D	ἐκείνῳ	ἐκείνῃ	ἐκείνῳ

	Plural		
	M	F	N
N	ἐκεῖνοι	ἐκεῖναι	ἐκεῖνα
A	ἐκείνους	ἐκείνας	ἐκεῖνα
G	ἐκείνων	ἐκείνων	ἐκείνων
D	ἐκείνοις	ἐκείναις	ἐκείνοις

	Singular		
	M	F	N
N	ἐκεῖνος	ἐκείνη	ἐκεῖνο
G	ἐκείνου	ἐκείνης	ἐκείνου
D	ἐκείνῳ	ἐκείνῃ	ἐκείνῳ
A	ἐκεῖνον	ἐκείνην	ἐκεῖνο

	Plural		
	M	F	N
N	ἐκεῖνοι	ἐκεῖναι	ἐκεῖνα
G	ἐκείνων	ἐκείνων	ἐκείνων
D	ἐκείνοις	ἐκείναις	ἐκείνοις
A	ἐκείνους	ἐκείνας	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 ἐκείνην I send her.
3. Except for ἐκεῖνο's missing a nu, ἐκεῖνος, ἐκείνη, 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, ἥδε, τόδε

	Singular		
	M	F	N
N	ὅδε	ἥδε	τόδε
A	τόνδε	τήνδε	τόδε
G	τοῦδε	τῆσδε	τοῦδε
D	τῷδε	τῇδε	τῷδε

	Plural		
	M	F	N
N	οἵδε	αἵδε	τάδε
A	τούσδε	τάσδε	τάδε
G	τῶνδε	τῶνδε	τῶνδε
D	τοῖσδε	ταῖσδε	τοῖσδε

	Singular		
	M	F	N
N	ὅδε	ἥδε	τόδε
G	τοῦδε	τῆσδε	τοῦδε
D	τῷδε	τῇδε	τῷδε
A	τόνδε	τήνδε	τόδε

	Plural		
	M	F	N
N	οἵδε	αἵδε	τάδε
G	τῶνδε	τῶνδε	τῶνδε
D	τοῖσδε	ταῖσδε	τοῖσδε
A	τούσδε	τάσδε	τάδε

1. ὅδε, ἥδε, τόδε is the article, ὁ, ἡ, τό, with -δε added to it.

2. When functioning as an adjective, ὅδε, ἥδε, τόδε is placed in predicate position: ὅδε ὁ ἄνθρωπος this man, αἵδε 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. ὅδε, ἥδε, 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 ἐκείνῃ.
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. ἥδε πέμπει τὰ ἅπαντα δῶρα ἐκείνῃ.
8. ἡ αὐτὴ γραῦς πέμπει τούτους.
9. ἡ γραῦς αὐτὴ πέμπει τούτους.
10. πέμπουσιν αὐτὸν αὐτῇ.

Vocabulary

*ἅπας, ἅπασα, ἅπαν all, each, every, whole	*πέμπω, πέμψω send
γραῦς, γραός ἡ old woman	*στρατηγός, στρατηγοῦ ὁ general
*δύναμις, δυνάμιος (δυνάμηος, δυνάμεως) ἡ might, strength, power; force, army	τύραννος, τυράννου ὁ tyrant
δῶρον, δώρου τό gift	ὕδωρ, ὕδατος τό water
*ἐθέλω, ἐθελήσω wish, be willing	*φεύγω, φεύξομαι flee
θηρίον, θηρίου τό wild animal	*χρῆμα, χρήματος τό thing; (pl.) goods, money, property
κρείττων, κρεῖττον better, stronger, greater	

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 Kolkhis at the eastern extremity of the Black Sea. Her father Aietes, Αἰήτης, a sorcerer and son of Helios, was king of Kolkhis and the keeper of the golden fleece. To Medea and Kolkhis 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 Kolkhis 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 Kolkhis. 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.

	Ἰάσων: καλῶς γε τῷ ὑπηρετήσεις λόγῳ, εἰ σοι γάμον καταλέγω; σὺ οὐδὲ νῦν τολμάεις μεθιέναι καρδίας μέγαν χόλον.
	Μήδεια: οὐ σὲ τοῦτ' ἔχει, ἀλλὰ βάρβαρον λέχος πρὸς γῆρας οὐκ εὔδοξον ἐκβήσεταί σοι.
5	Ἰάσων: εὖ νυν τόδ' οἶσθα· μὴ γυναικὸς ἕνεκα ἐγὼ γαμέω κόρην βασιλέων. αὐτὴν νῦν ἔχω, ὅτι, ὥσπερ πολλὰ σοὶ λέγω, σῴζειν θέλων σὲ καὶ τέκνοις τοῖς ἐμοῖς ὁμοσπόρους φύειν τυράννους παῖδας, ἔρυμα δώμασιν.
	Μήδεια: πολὺ οὐ βούλομαί μοι λυπρὸν εὐδαίμονα βίον ἔχειν μήδ' ὄλβον εἰ αὐτὸς τὴν ἐμὴν κνίζει φρένα.
10	Ἰάσων: οἶσθα μετεύχεσθαι καὶ σοφωτέρα φαίνεσθαι; δεῖ γὰρ τὰ χρηστὰ μή σοι λυπρὰ φαίνεσθαί ποτε καὶ δεῖ σέ, εὐτυχέουσαν, μὴ δυστυχέα εἶναι δοκέειν.
	Μήδεια: ἔστι σοί με ὑβρίζειν, ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή, ἐγὼ δ' ἔρημος τὴν φεύξομαι χθόνα.
	Ἰάσων: αὐτὴ τάδ' αἱρέῃ· δεῖ μηδέν' ἄλλον αἰτιόεσθαί σε.
15	Μήδεια: τί δράουσα; ἄλλον γαμέω καὶ προδίδωμί σε;
	Ἰάσων: οὗτοι πότε ἀρὰς τυράννοις ἀνοσίους ἀράει;
	Μήδεια: καὶ σοῖς ἀραία γ' εἶναι δοκέω δόμοις.

*αἱρέω, αἱρήσω 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	οὔτοι 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 οὔτοι 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	σῴζω, σώσω save, keep; keep safe
*ἔστι it is possible	τολμάω (τολμέω), τολμήσω dare, be daring, undertake + inf.
*ἔχω, ἕξω or σχήσω have, hold; be able + inf.; καλῶς ἔχειν to be well	ὑβρίζω, ὑβριέω treat violently, outrage, insult; act excessively
καταγορεύω, καταγορεύσω tell, announce; denounce, accuse	ὑπηρετέω, 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 ἐρέω 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
ἀνόσιος, ἀνόσιον unholy, profane	*θέλων, θέλοντος ὁ wishing, willing
ἀποστροφή, ἀποστροφῆς ἡ turning back or away; escape, refuge	καρδία, καρδίας ἡ heart
ἀρά, ἀρᾶς ἡ curses	κόρη, κόρης ἡ girl; daughter
ἀραῖα, ἀραία, ἀραῖον 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, γήραος τό old age	ὄλβος, ὄλβου ὁ happiness, bliss; wealth
*γυνή, γυναικός ἡ woman, wife	ὁμόσπορος, ὁμόσπορον related
δράουσα, δραούσης ἡ doing, accomplishing, acting	*παῖς, παιδός ἡ ὁ child
δυστυχής, δυστυχέος (-οῦς) unlucky, unfortunate	σοφωτέρα, σοφωτέρας ἡ wiser
δῶμα, δώματος τό house	τέκνον, τέκνου τό child
*ἐμός, ἐμή, ἐμόν my	τύραννος, τυράννου ὁ tyrant
ἔρημος, ἐρήμη, ἔρημον (-ος, -ον) empty; deserted; devoid of + gen.	φρήν, φρενός ἡ midriff, heart; mind
ἔρυμα, ἐρύματος τό fence, guard, safeguard	χθών, χθονός ἡ earth, ground
εὐδαίμων, εὐδαίμονος fortunate, wealthy, happy	χόλος,χόλου ὁ gall, bile, anger, wrath
εὔδοξος, εὔδοξον of good repute, honored, famous, glorious	χρηστά, χρηστῶν τά useful, good, honest, worthy
εὐτυχέουσα, εὐτυχεούσης 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.

αὐτὴ τάδ' αἱρέῃ· 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, ἐκείνη, ἐκεῖνο (κεῖνος, κείνη, κεῖνο) that, those; he, she, it, they

ἐμός, ἐμή, ἐμόν my

ἕτερος, ἑτέρᾱ, ἕτερον other, another

ὅδε, ἥδε, τόδε he, she, it; this, these

ὅσος, ὅση, ὅσον so many, as many as

οὗτος, αὕτη, τοῦτο he, she, it; this, these

τοιοῦτος, 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.

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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.

This page titled 1.24: First and Second Declension Adjectives and Common Adjectives and Pronouns- αὐτός, οὗτος, ὅδε, ἐκεῖνος, and -ων, -ουσα, -ον is shared under a CC BY 4.0 license and was authored, remixed, and/or curated by Philip S. Peek.

1.25: First Declension Short Alpha Nouns

Module 21

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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 –α, –ης and –α, –ᾱς

These nouns are feminine in gender. In the Attic dialect, nouns whose stem ends in -ε, -ι, or -ρ take the short alpha -α, -ᾱς 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 –α, –ης and –α, –ᾱς

To decline first declension nouns ending in -α, -ης and -α, -ᾱς, first get the stem by removing the genitive singular ending -ης or

-ᾱς. What remains is the stem. To the stem add the following endings:

	Feminine	
	Set 3	
	S	Pl
N	-α	-αι
A	-αν	-ᾱς
G	-ης	-ῶν
D	-ῃ	-αις
V	-α	-αι

	Feminine	
	Set 4 (*stem ends in -ε, -ι, -ρ)	
	S	Pl
N	-α*	-αι
A	-αν	-ᾱς
G	-ᾱς	-ῶν
D	-ᾷ	-αις
V	-α	-αι

	Feminine	
	Set 3	
	S	Pl
N	-α	-αι
G	-ης	-ῶν
D	-ῃ	-αις
A	-αν	-ᾱς
V	-α	-αι

	Feminine	
	Set 4 (*stem ends in -ε, -ι, -ρ)	
	S	Pl
N	-α*	-αι
G	-ᾱς	-ῶν
D	-ᾷ	-αις
A	-αν	-ᾱς
V	-α	-αι

θάλαττα, θαλάττης and πεῖρα, πείρᾱς

	S	Pl
N	θάλαττα	θάλατται
A	θάλατταν	θαλάττᾱς
G	θαλάττης	θαλαττῶν
D	θαλάττῃ	θαλάτταις
V	θάλαττα	θάλατται

	S	Pl
N	πεῖρα	πεῖραι
A	πεῖραν	πείρᾱς
G	πείρᾱς	πειρῶν
D	πείρᾷ	πείραις
V	πεῖρα	πεῖραι

	S	Pl
N	θάλαττα	θάλατται
G	θαλάττης	θαλαττῶν
D	θαλάττῃ	θαλάτταις
A	θάλατταν	θαλάττᾱς
V	θάλαττα	θάλατται

	S	Pl
N	πεῖρα	πεῖραι
G	πείρᾱς	πειρῶν
D	πείρᾷ	πείραις
A	πεῖραν	πείρᾱς
V	πεῖρα	πεῖραι

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

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stem. To the stem add the following endings:

	Masculine	
	Set 5	
	S	Pl
N	-ης	-αι
A	-ην	-ᾱς
G	-ου	-ῶν
D	-ῃ	-αις
V	-α, -η*	-αι

	Masculine	
	Set 6 (use when stem ends in -ε, -ι, -ρ)	
	S	Pl
N	-ᾱς	-αι
A	-ᾱν	-ᾱς
G	-ου	-ῶν
D	-ᾷ	-αις
V	-ᾱ	-αι

*For the vocative singular, use -α unless otherwise noted.

	Masculine	
	Set 5	
	S	Pl
N	-ης	-αι
G	-ου	-ῶν
D	-ῃ	-αις
A	-ην	-ᾱς
V	-α, -η*	-αι

	Masculine	
	Set 6 (use when stem ends in -ε, -ι, -ρ)	
	S	Pl
N	-ᾱς	-αι
G	-ου	-ῶν
D	-ᾷ	-αις
A	-ᾱν	-ᾱς
V	-ᾱ	-αι

*For the vocative singular, use -α unless otherwise noted.

στρατιώτης, στρατιώτου and νεανίᾱς, νεανίου

	S	Pl
N	στρατιώτης	στρατιῶται
A	στρατιώτην	στρατιώτᾱς
G	στρατιώτου	στρατιωτῶν
D	στρατιώτῃ	στρατιώταις
V	στρατιῶτα	στρατιῶται

	S	Pl
N	νεανίᾱς	νεανίαι
A	νεανίᾱν	νεανίᾱς
G	νεανίου	νεανιῶν
D	νεανίᾷ	νεανίαις
V	νεανίᾱ	νεανίαι

	S	Pl
N	στρατιώτης	στρατιῶται
G	στρατιώτου	στρατιωτῶν
D	στρατιώτῃ	στρατιώταις

	S	Pl
N	νεανίᾱς	νεανίαι
G	νεανίου	νεανιῶν
D	νεανίᾷ	νεανίαις

A	στρατιώτην	στρατιώτᾱς
V	στρατιῶτα	στρατιῶται

A	νεανίᾱν	νεανίᾱς
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 -ᾱς -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

	1st Declension										2nd Declension				3rd 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	
N	η	αι	ᾱ	αι	α	αι	α	αι	ης	αι	ᾱς	αι	ος	οι	ον	α	--	ες	--	α
A	ην	ᾱς	ᾱν	ᾱς	αν	ᾱς	αν	ᾱς	ην	ᾱς	ᾱν	ᾱς	ον	ους	ον	α	α,ν	ας	--	α
G	ης	ῶν	ᾱς	ῶν	ης	ῶν	ᾱς	ῶν	ου	ῶν	ου	ῶν	ου	ων	ου	ων	ος	ων	ος	ων
D	ῃ	αις	ᾷ	αις	ῃ	αις	ᾷ	αις	ῃ	αις	ᾷ	αις	ῳ	οις	ῳ	οις	ι	σι(ν)	ι	σι(ν)
V	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

	1st Declension										2nd Declension				3rd 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	
N	η	αι	ᾱ	αι	α	αι	α	αι	ης	αι	ᾱς	αι	ος	οι	ον	α	--	ες	--	α
G	ης	ῶν	ᾱς	ῶν	ης	ῶν	ᾱς	ῶν	ου	ῶν	ου	ῶν	ου	ων	ου	ων	ος	ων	ος	ων
D	ῃ	αις	ᾷ	αις	ῃ	αις	ᾷ	αις	ῃ	αις	ᾷ	αις	ῳ	οις	ῳ	οις	ι	σι(ν)	ι	σι(ν)
A	ην	ᾱς	ᾱν	ᾱς	αν	ᾱς	αν	ᾱς	ην	ᾱς	ᾱν	ᾱς	ον	ους	ον	α	α,ν	ας	--	α
V	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 thing, matter, affair ; (pl.) money	set 10
πολίτης (πολιήτης), πολίτου ὁ citizen, freeman	set 5
ἡμέρᾱ, ἡμέρᾱς ἡ day	set 2
θάλαττα, θαλάττης ἡ sea	set 3
παῖς, παιδός ἡ ὁ child	set 9
χώρᾱ, χώρᾱς ἡ land, country	set 2
θεός, θεοῦ ἡ ὁ god, goddess	set 7
πεῖρα, πείρᾱς ἡ trial, attempt	set 4
ἔργον, ἔργου τό work, deed, task; building	set 8
πρᾶγμα, πράγματος τό matter, thing, affair; problem	set 10
νεανίᾱς, νεανίου ὁ youth, young man	set 6
ἀρχή, ἀρχῆς ἡ rule, command; beginning	set 1
στρατιώτης, στρατιώτου ὁ soldier	set 5
ὅπλον, ὅπλου τό weapon	set 8
δόξα, δόξης ἡ expectation, notion, opinion; reputation	set 3
λόγος, λόγου ὁ word, speech, story; reason, account	set 7
γραῦς, γραός ἡ old woman	set 9

Practice Declining Nouns. Decline these nouns with the article (answers are in the Answer Key): μοῦσα, μούσης 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 βούλῃ παισὶν ἢ σαυτῇ, φυγῆς προσωφέλημα, χρημάτων ἐμῶν λαβεῖν πλείονα, ταῦτα σχήσεις. ἕτοιμος ἀφθόνῳ διδόναι χειρὶ ξένοις τε πέμπειν σύμβολα. οἳ δὲ δράσουσί σ' εὖ. καὶ ταῦτα μὴ θέλουσα, μωρανεῖς. λήγουσα δ' ὀργῆς, κερδανεῖς ἀμείνονα.
5	Μήδεια: οὐ βούλομαι ξένοις 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 ἀγαθά. ἀλλ' αὐθαδίᾳ φίλους ἀπωθῇ· τοιγὰρ ἀλγυνῇ πλέον.
10	Μήδεια: ὥρα σοὶ χωρεῖν· πόθῳ γὰρ τῆς νεοδμήτου κόρης σπουδάζεις χρονίζειν δωμάτων ἐξώπιος; δοκεῖ σοὶ νυμφεύειν· ἴσως γάρ τοιοῦτον θρηνήσῃ γάμον.

Adverbs and Verbs

ἀλγύνω, ἀλγυνέω pain, grieve, distress; (fut. mid. and pass.) suffer pain, be distressed	κερδαίνω, κερδανέω gain, derive profit
ἀπωθέω, ἀπεώσω thrust away, push back	κρίνω, κρινέω judge, decide, pick out, choose, separate
ἀρέσκω, ἀρέσω please + dat.; make good, make amends	λαβεῖν to take
*βούλομαι, βουλήσομαι want, prefer; wish, be willing	μαρτύρομαι, μαρτυρέομαι invoke, call to witness
γαμέω, γαμέω or γαμήσω, marry; (mid.) give in marriage, marry (a man)	μωραίνω, μωρανέω be silly, be foolish
δέχομαι, δέξομαι receive; meet; encounter; accept; undertake + inf.	νυμφεύω, νυμφεύσω betroth, marry; give in marriage
*δίδωμι give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks	*πέμπω, πέμψω send
*δοκέω, δόξω seem, think; seem best, think best + inf.	πλέον more
δράω, δράσω do, accomplish, act	σπουδάζω, σπουδάσω be serious, be earnest; be eager + inf.
*ἔχω, ἕξω or σχήσω have, hold; be able + inf.; καλῶς ἔχειν to be well	τοιγάρ therefore, accordingly
*θέλω, θελήσω wish, be willing	ὑπουργέω, ὑπουργήσω render service, help, assist + dat.
θρηνέω, θρηνήσω sing a dirge, wail; bewail	*χράομαι, χρήσομαι use, employ, experience + dat.
ἴσως perhaps	χρονίζω spend time; tarry, linger
*κελεύω, κελεύσω bid, order, command	χωρέω, χωρήσω make room for; retire; advance

Adjectives, Nouns, Pronouns

*ἀγαθός, ἀγαθή, ἀγαθόν good, noble	ὄνησις, ὀνήσεως ἡ use, profit, advantage; good luck
ἀμείνονα, ἀμεινόνων τά better	ὀργή, ὀργῆς ἡ mood; anger, wrath
*ἀνήρ, ἀνδρός ὁ man, husband	*παῖς, παιδός ἡ ὁ child
αὐθαδία, αὐθαδίας ἡ willfulness, stubbornness	*πάντα, πάντων τά all, each, whole
ἄφθονος, ἄφθονον without envy; plentiful	πλείονα, πλειόνων τά more
γάμος, γάμου ὁ wedding, marriage	πόθος, πόθου ὁ yearning for + gen.
δαίμων, δαίμονος ὁ deity; fortune; destiny	προσωφέλημα, προσωφελήματος τό help, aid
δῶμα, δώματος τό houses	σαυτή, σαυτῆς ἡ yourself
δῶρον, δώρου τό gift	*σός, σή, σόν your
ἐξώπιος, ἐξώπιον out of sight of	σύμβολον, συμβόλου τό signs, tokens, codes
ἕτοιμος, ἑτοίμη, ἕτοιμον ready, at hand; able + inf.	τέκνον, τέκνου τό child
*θέλουσα, θελούσης ἡ wishing, being willing	*τοιοῦτος, τοιαύτη, τοιοῦτο of such a kind or sort
*κακός, κακή, κακόν bad, evil, cowardly	*φίλος, φίλου ὁ friend
κόρη, κόρης ἡ girl; daughter	φυγή, φυγῆς ἡ flight, escape, exile
λήγουσα, ληγούσης ἡ staying, abating; stopping, ceasing from + gen.	*χείρ, χειρός ἡ (dat pl. χερσίν) hand; force, army
νεόδμητος, νεόδμητον newly tamed; new-wedded	*χρῆμα, χρήματος τό thing; (pl.) goods, money, property
ξένος (ξεῖνος), ξένου (ξείνου) ὁ stranger; guest-friend	ὥρα, ὥρας ἡ season, period, time

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.

πόθῳ γὰρ τῆς νεοδμήτου κόρης σπουδάζεις 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 αἰεί, 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

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1.26: The Relative Pronoun

Module 22

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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:

Subjective	who	which	that	what
Objective	whom	which	that	what
Possessive	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 63rd, 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 63rd 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 ὅς, ἥ, 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		
	M	F	N
N	ὅς	ἥ	ὅ
A	ὅν	ἥν	ὅ
G	οὗ	ἧς	οὗ
D	ᾧ	ᾗ	ᾧ

	Plural		
	M	F	N
N	οἵ	αἵ	ἅ
A	οὕς	ἅς (ᾱ)	ἅ
G	ὧν	ὧν	ὧν
D	οἷς	αἷς	οἷς

	Singular		
	M	F	N
N	ὅς	ἥ	ὅ
G	οὗ	ἧς	οὗ
D	ᾧ	ᾗ	ᾧ
A	ὅν	ἥν	ὅ

	Plural		
	M	F	N
N	οἵ	αἵ	ἅ
G	ὧν	ὧν	ὧν
D	οἷς	αἷς	οἷς
A	οὕς	ἅς (ᾱ)	ἅ

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 μοῦνος 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 πηγέων οὐδεὶς ἔχει λέγειν· ἀοίκητός τε γὰρ καὶ ἔρημος ἐστὶ ἡ Λιβύη δι᾽ ἧς 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 τολμᾷς συμβουλεύειν, ὃς χρηστῶς μὲν τὴν σεωυτοῦ πατρίδα ἐπετρόπευσας (Herodotos).

   You dare give me advice? You who so expertly governed your own country?

4. ἐτύγχανον 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’ ἣν 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 ἀνήρ, οὗ ὁ υἱὸς φεύγει, κακός.
3. ὁ ἀνήρ, ᾧ δῶρον δίδωμι, φίλος.
4. ὁ ἀνήρ, ὃν ὁ φίλος παιδεύει, χαλεπός.
5. ὦ ἄνερ, ὃς φεύγεις, μὴ φεῦγε.
6. ἡ γυνὴ καλή.
7. ἡ γυνή, ἧς δῶρα ὁράω, χαλεπή.
8. ἡ γυνή, ᾗ δῶρα πέμπω, φίλη.
9. ἡ γυνή, ἣν ὁ υἱὸς φεύγει, κακή.
10. ὦ γύναι, ἃ καλὰ ἔχεις, μὴ φεῦγε.

Vocabulary

*ἄνθρωπος, ἀνθρώπου ἡ ὁ human, person	*υἱός, υἱοῦ ὁ son, child
*γυνή, γυναικός ἡ woman, wife	*φεύγω, φεύξομαι flees; μὴ φεῦγε don't flee
*δίδωμι give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks	*φίλος, φίλου ὁ friend
*ἔχω, ἕξω or σχήσω have, hold; be able + inf.; καλῶς ἔχειν to be well	δῶρον, δώρου τό gift
*κακός, κακή, κακόν bad, evil, cowardly	παιδεύω, παιδεύσω to educate, teach
*καλός, καλή, καλόν good	σοφός, σοφή, σοφόν wise
*ὁράω, ὄψομαι see	φιλέω, φιλήσω love
*πέμπω, πέμψω send	χαλεπός, χαλεπή, χαλεπόν difficult

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 Amynos 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 μέν, τοὺς λόγους κλύων, ἀλγῶ φρένα, Λαερτίου παῖ· ταῦτα γὰρ πράσσειν στυγῶ καὶ φύω οὐδὲν ἐκ τέχνης πράσσειν κακῆς, καὶ αὐτὸς καὶ ὁ πατήρ. ἀλλ' εἶμ' ἑτοῖμος πρὸς βίαν τὸν ἄνδρ' ἄγειν καὶ μὴ δόλοις. οὐ γὰρ ἐξ ἑνὸς ποδὸς ἡμᾶς τοσούσδε πρὸς βίαν χειρώσεται. σοὶ ξυνεργάτης ὀκνῶ προδότης καλεῖσθαι. βούλομαι δ', ἄναξ, καλῶς δράων, καὶ ἐξαμαρτάνειν μᾶλλον ἢ νικάειν κακῶς.

Ὀδυσσεύς: ἐσθλοῦ πατρὸς παῖ, καὶ ὢν νέος ποτὲ γλῶσσαν μὲν ἀργόν, χεῖρα δ' ἔχω ἐργάτιν. νῦν δ' ὡς εἰς ἔλεγχον ἐξέρχομαι, καὶ ὁρῶ ὅτι βροτοῖς ἡ γλῶσσα, οὐ τὰ ἔργα, πάνθ' ἡγέεται.

Νεοπτόλεμος: τί οὐ με κελεύεις ἄλλο πλὴν ψευδὲς λέγειν;

Ὀδυσσεύς: κελεύω σ' ἐγὼ δόλῳ Φιλοκτήτην λαβεῖν.

Νεοπτόλεμος: τί δ' ἐν δόλῳ δεῖ λαβεῖν μᾶλλον ἢ πεῖσαι;

Ὀδυσσεύς: οὐ πείσεται καὶ πρὸς βίαν οὐκ ἔστιν ἄγειν αὐτόν.

Νεοπτόλεμος: ὁ δ' οὕτως ἔχει δεινὸν ἰσχύος θράσος;

Ὀδυσσεύς: ἰούς γ’ ἀφύκτους ἔχει, οἳ προπέμπουσι φόνον.

Νεοπτόλεμος: οὐκ ἄρ’ ἐκείνῳ γ’ οὐδὲ προσμῖξαι ἡμῖν θρασύ;

Ὀδυσσεύς: ἔστιν εἰ δόλῳ αὐτὸν λαμβάνομεν, ὡς ἐγὼ λέγω.

https://human.libretexts.org/@go/page/170966

Adverbs, Prepositions, and Verbs

*ἄγω, ἄξω do, drive, lead	*λαμβάνω, λήψομαι take, receive; capture
ἀλγέω, ἀλγήσω feel pain, suffer	*λέγω, λέξω or ἐρέω say, tell, speak
ἆρα indicates a question, often expects the answer no; ἆρα οὐ expects a yes	νικάω, νικήσω win, conquer, prevail
*βούλομαι, βουλήσομαι want, prefer; wish, be willing	ὀκνέω, ὀκνήσω scruple, hesitate + inf.
*εἰμί, ἔσομαι be, be possible	*ὁράω, ὄψομαι see
ἐξαμαρτάνω, ἐξαμαρτήσομαι err, miss the mark, fail	*πείθω, πείσω persuade; (mid. or pass.) listen to, obey + dat. or gen.
ἐξέρχομαι, ἐξελεύσομαι go out, come out	πλήν except for + gen.
*ἔστι (ν) it is possible	*πράσσω (πράττω), πράξω do, make; fare; + κακῶς suffer
*ἔχω, ἕξω or σχήσω have, hold; be able + inf.; καλῶς ἔχειν to be well	προπέμπω, -πεμψω send first, send on
*ἡγέομαι, ἡγήσομαι lead; believe; lead, command + dat.	προσμῖξαι to approach + dat.
*καλέω, καλέω call	στυγέω, στυγήσω hate, abhor
*κελεύω, κελεύσω bid, order, command	φύω, φύσω be born; beget, produce; grow; by nature be born + inf.
*λαβεῖν to take, to capture	χειρόω, χειρώσω master, subdue

Adjectives, Nouns, Pronouns

*ἄλλος, ἄλλη, ἄλλο another, other	βία, βίας ἡ strength, force	
ἄναξ, ἄνακτος ὁ prince, lord, king	βροτός, βροτοῦ ὁ mortal	
*ἀνήρ, ἀνδρός ὁ man, husband	γλῶσσα (γλῶττα), γλώσσης ἡ tongue, language	
ἀργός, ἀργή, ἀργόν (-ος, -ον) idle, lazy; not done	*δεινός, δεινή, δεινόν awesome, fearsome, terrible	
ἄφυκτος, ἄφυκτον inescapable; unerring, inevitable	δόλος, δόλου ὁ bait, trap; cunning	
δράων, δράοντος ὁ doing, accomplishing, acting	ξυνεργάτης, ξυνεργάτου ὁ accomplice, assistant	
ἔλεγχος, ἐλέγχου ὁ testing, scrutiny	*παῖς, παιδός ἡ ὁ child	
ἐργάτις, ἐργάτιδος ἡ laboring, industrious	*πάντα, πάντων τά all, each, whole	
*ἔργον, ἔργου τό deed, task, work; building; ἔργον in truth, in deed	*πατήρ, πατρός ὁ father	
ἐσθλός, ἐσθλή, ἐσθλόν noble, fine, good	πούς, ποδός ὁ foot	
ἕτοιμος, ἑτοίμη, ἕτοιμον ready, at hand; able + inf.	προδότης, προδότεος (-ους) ὁ traitor, betrayer	

θράσος, θράσεος (-ους) τό courage; rashness	τέχνη, τέχνης ἡ skill, art
θρασύ, θρασέος (-ους) τό bold; rash	τόξον, τόξου τό bow
ἰός, ἰοῦ ὁ arrow	τοσοίδε, τοσῶνδε οἱ so much, so many
ἰσχύς, ἰσχύος ἡ strength, force, might	Φιλοκτήτης, Φιλοκτήτου ὁ Philoktetes
*κακός, κακή, κακόν bad, evil, cowardly	φόνος, φόνου ὁ murder
κλύων, κλύοντος ὁ hearing, giving ear to, attending to; hearing ‘x’ in acc. from ‘y’ in gen.	φρήν, φρενός ἡ midriff, heart; mind
Λαέρτιος, Λαερτίου ὁ Laertes	*χείρ, χειρός ἡ (dat pl. χερσίν) hand; force, army
*λόγος, λόγου ὁ word, speech, story; reason, account	ψευδέα (-ῆ), ψευδέων τά false
*νέος, νέᾱ, νέον new, fresh, young; strange, unexpected	*ὤν, ὄντος ὁ being

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 δόλῳ 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, ἀξίᾱ, ἄξιον worthy, deserving + gen.

ἀμφότερος, ἀμφοτέρᾱ, ἀμφότερον both

ἴδιος, ἰδίᾱ, 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, ἥ, ὅ who, whose, whom; which, that; ᾗ by which way, just as; ἐν ᾧ while; ἐς ὅ until

ὅστις, ἥτις, ὅ τι whoever, whatever

Verbs

ἀξιόω, ἀξιώσω, ἠξίωσα, ἠξίωκα, ἠξίωμαι, ἠξιώθην deem worthy, think fit + ‘x’ in acc. + inf.; expect + ‘x’ in acc. + inf; deem ‘x’ in acc. worthy of ‘y’ in gen.

ἀποθνῄσκω (θνῄσκω), 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 antecendent 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.

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1.27: Self-Assessment Modules 14–22

Self-Assessment Modules 14–22

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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 μι-verbs and for ω-verbs?
4. Have I memorized the verb forms for εἰμί 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?

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1.28: The Imperfect and Aorist Indicative of λέγω, ἔχω, ἐργάζομαι, δίδωμι, τίθημι

Module 23

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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	ῑ
ῑ	ῑ
ο	ω
υ	ῡ
ῡ	ῡ
αι	ᾐ
αυ	ηυ
ει	ᾐ
ευ	ηυ
οι	ῳ
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,

προεῖδον I or they forsaw.

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 Gnomic 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 ὠφέλησεν (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), ὠφέλησεν (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 do, drive, lead	second aorist
αἰσθάνομαι, αἰσθήσομαι, ᾐσθόμην perceive	second aorist
βουλεύω, βουλεύσω, ἐβούλευσ**α** plan	first aorist
γράφω, γράψω, ἔγραψ**α** write	first aorist
ἐργάζομαι, ἐργάσομαι, ᾐργασ**άμην** be busy, work at; do	first aorist
------, ἐρέω, εἶπον say	second aorist
ἔχω, ἕξω or σχήσω, ἔσχον have, hold	second aorist
ἔρχομαι, ἐλεύσομαι, ἦλθον come, go	second aorist
θύω, θύσω, ἔθυσ**α** sacrifice	first aorist
λέγω, λέξω, ἔλεξ**α** say, tell, speak	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	ἐδόθην
δείκνῡμι	δείξω	ἔδειξα	δέδειχα	δέδειγμαι	ἐδείχθην
ἵημι	ἥσω	-ἧκα*	-εἷκα	-εἷμαι	-εἵθην
ἵστημι	στήσω	ἔστησα	ἕστηκα	ἕσταμαι	ἐστάθην
		ἔστην**			
τίθημι	θήσω	ἔθηκα*	τέθηκα	τέθειμαι	ἐτέθην
φημί	φήσω	ἔφησα	------	------	------

noting that the forms marked by a single asterisk, ἔδωκα, ἔθηκα, and -ἧκα, 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 μή 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 ω-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 ω-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 λύω,

λύω, λύσω, ἔλυσα (active and middle), λέλυκα, λέλυμαι, ἐλύθην (passive),

noting that the third and sixth principal parts are already augmented and that the augmented aorist stems are ἔλυσ- and ἐλύθ-.

Endings for the Imperfect and Aorist Tenses of ω-Verbs

	Secondary Active	
	(imperfect and second aorist)	
	S	Pl
1st	-ον	-ομεν
2nd	-ες	-ετε
3rd	-ε (ν)	-ον

	Secondary Active	
	(first aorist)	
	S	Pl
1st	-α	-αμεν
2nd	-ας	-ατε
3rd	-ε (ν)	-αν

	Secondary Middle and Passive	
	(imperfect and second aorist)	
	S	Pl
1st	-ομην	-ομεθα
2nd	-ου (-εσο)	-εσθε
3rd	-ετο	-οντο

	Secondary Middle	
	(first aorist)	
	S	Pl
1st	-αμην	-αμεθα
2nd	-ω (-ασο)	-ασθε
3rd	-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, ε + ο, becomes the diphthong ου and alpha and omicron, α + ο, becomes omega, ω.

Secondary Passive		
(Aorist)		
	S	Pl
1st	-ην	-ημεν
2nd	-ης	-ητε
3rd	-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

	S	P
1st	-μην	-μεθα
2nd	-σο	-σθε
3rd	-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	
Indicative						
Imperfect–I + p.i.a	ον ες ε (ν)	ομεν ετε ον	ομην ου (εσο) ετο	ομεθα εσθε οντο	ομην ου ετο	ομεθα εσθε οντο
1 Aorist–III/III/VI + p.i.a.	α ας ε (ν)	αμεν ατε αν	αμην ω (ασο) ατο	αμεθα ασθε αντο	ην ης η	ημεν ητε ησαν
2 Aorist–III/III/VI + p.i.a.	ον ες ε (ν)	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.

Infinitive			
1st Aorist remove p.i.a.	̓αι	ασθαι	ῆναι
2nd Aorist remove p.i.a.	εῖν	έσθαι	ῆναι

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), ἕξω or σχήσω, ἔσχον, ἔσχηκα, -ἔσχημαι, ------

ἐργάζομαι (augments to εἰ and ἠ), ἐργάσομαι, ἠργασάμην (εἰργασάμην), ------, εἴργασμαι, ἠργάσθην

1. In the top 250 vocabulary, this texbook combines the principal parts of λέγω and ------, ἐρέω: λέγω, ἐρέω or λέξω, εἶπον or ἔλεξα, εἴρηκα, εἴρημαι 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 said, was saying, used to say	1st person singular
ἔλεγες	you said, were saying, used to say	2nd person singular
ἔλεγε (ν)	he, she, it said, was saying, used to say	3rd person singular
ἐλέγομεν	we said, were saying, used to say	1st person plural
ἐλέγετε	you said, were saying, used to say	2nd person plural
ἔλεγον	they said, were saying, used to say	3rd 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 chose, was choosing, used to choose	1st person singular
ἐλέγου (εσο)	you chose, were choosing, used to choose	2nd person singular
ἐλέγετο	he, she, it chose, was choosing, used to choose	3rd person singular
ἐλεγόμεθα	we chose, were choosing, used to choose	1st person plural
ἐλέγεσθε	you chose, were choosing, used to choose	2nd person plural
ἐλέγοντο	they chose, were choosing, used to choose	3rd person plural

Imperfect Indicative Passive of λέγω

Use the same augmented stem as you did for the active and middle voices, ἐλεγ-. To this stem, add the imperfect and second aorist middle and passive endings.

Verb Form	English Equivalent	Person and #
ἐλεγόμην	I was said, used to be said	1st person singular
ἐλέγου (εσο)	you were said, used to be said	2nd person singular
ἐλέγετο	he, she, it was said, used to be said	3rd person singular
ἐλεγόμεθα	we were said, used to be said	1st person plural
ἐλέγεσθε	you were said, used to be said	2nd person plural
ἐλέγοντο	they were said, used to be said	3rd 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, ἐλεξ-. To this stem, ἐλεξ-, add the first aorist active endings.

Verb Form	English Equivalent	Person and Number
ἔλεξα	I said	1st person singular
ἔλεξας	you said	2nd person singular
ἔλεξε (ν)	he, she, it said	3rd person singular
ἐλέξαμεν	we said	1st person plural
ἐλέξατε	you said	2nd person plural
ἔλεξαν	they said	3rd person plural

First Aorist Infinitive Active of λέγω

To obtain the stem, remove the past indicative augment from ἐλεξ-. 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

1. 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 chose	1st person singular
ἐλέξω (ασο)	you chose	2nd person singular
ἐλέξατο	he, she, it chose	3rd person singular
ἐλεξάμεθα	we chose	1st person plural
ἐλέξασθε	you chose	2nd person plural
ἐλέξαντο	they chose	3rd person plural

1. 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

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.

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 was said	1st person singular
ἐλέχθης	you were said	2nd person singular
ἐλέχθη	he, she, it was said	3rd person singular
ἐλέχθημεν	we were said	1st person plural
ἐλέχθητε	you were said	2nd person plural
ἐλέχθησαν	they were said	3rd 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	to be said	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, εἰχ-, add the imperfect active endings.

Verb Form	English Equivalent	Person and #
εἶχον	I have, was having, used to have	1st person singular
εἶχες	you have, were having, used to have	2nd person singular
εἶχε (ν)	he, she, it has, was having, used to have	3rd person singular
εἴχομεν	we have, were having, used to have	1st person plural
εἴχετε	you have, were having, used to have	2nd person plural
εἶχον	they have, were having, used to have	3rd person plural

1. 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, εἰχ-. To this stem, add the imperfect middle and passive endings.

Verb Form	English Equivalent	Person and #
εἰχόμην	I clung, was clinging, used to cling	1st person singular
εἶχου (εσο)	you clung, were clinging, used to cling	2nd person singular
εἶχετο	he, she, it clung, was clinging, used to cling	3rd person singular
εἰχόμεθα	we clung, were clinging, used to cling	1st person plural
εἶχεσθε	you clung, were clinging, used to cling	2nd person plural
εἶχοντο	they clung, were clinging, used to cling	3rd person plural

1. 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, εἰχ-. To this stem, add the imperfect middle and passive endings.

Verb Form	English Equivalent	Person and #
εἰχόμην	I was held, used to be held	1st person singular
εἶχου (εσο)	you were held, used to be held	2nd person singular
εἶχετο	he, she, it was held, used to be held	3rd person singular
εἰχόμεθα	we were held, used to be held	1st person plural
εἶχεσθε	you were held, used to be held	2nd person plural
εἶχοντο	they were held, used to be held	3rd 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, ἐσχ-. To this stem, ἐσχ-, add the second aorist active endings.

Verb Form	English Equivalent	Person and Number
ἔσχον	I had	1st person singular
ἔσχες	you had	2nd person singular
ἔσχε (ν)	he, she, it had	3rd person singular
ἔσχομεν	we had	1st person plural
ἔσχετε	you had	2nd person plural
ἔσχον	they had	3rd person plural

Second Aorist Infinitive Active of ἔχω

To obtain the stem, remove the past indicative augment from ἐσχ-. To this unaugmented stem, σχ-, add the second aorist active infinitive ending, -εῖν.

Verb Form	English Equivalent	Person and Number
σχεῖν	to have	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, ἐσχ-, as you used for the active voice. To this augmented stem, ἐσχ-, add the second aorist middle endings.

Verb Form	English Equivalent	Person and Number
ἐσχόμην	I clung	1st person singular
ἔσχου (εσο)	you clung	2nd person singular
ἔσχετο	he, she, it clung	3rd person singular
ἐσχόμεθα	we clung	1st person plural
ἔσχεσθε	you clung	2nd person plural
ἔσχοντο	they clung	3rd 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 ἐσχ-. To this unaugmented stem, σχ-, add the second aorist middle infinitive ending, -έσθαι.

Verb Form	English Equivalent	Person and Number
σχέσθαι	to cling	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 -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 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, η-. To this augmented stem, ἠργαζ-, 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 did, was doing, used to do	1st person singular
ἠργάζου (εσο)	you did, were doing, used to do	2nd person singular
ἠργάζετο	he, she, it did, was doing, used to do	3rd person singular
ἠργαζόμεθα	we did, were doing, used to do	1st person plural
ἠργάζεσθε	you did, were doing, used to do	2nd person plural
ἠργάζοντο	they did, were doing, used to do	3rd 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 did	1st person singular
ἠργάσω (ασο)	you did	2nd person singular
ἠργάσατο	he, she, it did	3rd person singular
ἠργασάμεθα	we did	1st person plural
ἠργάσασθε	you did	2nd person plural
ἠργάσαντο	they did	3rd 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 ἠργασ-. To this unaugmented stem, ἐργασ-, add the first aorist middle infinitive ending, -ασθαι.

Verb Form	English Equivalent	Person and Number
ἐργάσασθαι	to do	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:

long vowel grade	short vowel grade
(use for the singular)	(use for the plural)
διδου-	διδο-

Imperfect Tense Stem for the Middle and Passive Voice of δίδωμι:

short vowel grade
(use for the singular and plural)
διδο-

Aorist Tense Stems for the Active Voice of δίδωμι:

ω-verb consonant stem	short vowel grade
(use for the singular)	(use for the plural)
δωκ-	δο-

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 #
ἐδίδουν	I was giving, used to give	1st person singular
ἐδίδους	you were giving, used to give	2nd person singular
ἐδίδου	he, she, it was giving, used to give	3rd person singular
ἐδίδομεν	we were giving, used to give	1st person plural
ἐδίδοτε	you were giving, used to give	2nd person plural
ἐδίδοσαν	they were giving, used to give	3rd 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 was devoting, used to devote	1st person singular
ἐδίδοσο	you were devoting, used to devote	2nd person singular
ἐδίδοτο	he, she, it was devoting, used to devote	3rd person singular
ἐδιδόμεθα	we were devoting, used to devote	1st person plural
ἐδίδοσθε	you were devoting, used to devote	2nd person plural
ἐδίδοντο	they were devoting, used to devote	3rd 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 was being given, used to be given	1st person singular
ἐδίδοσο	you were being given, used to be given	2nd person singular
ἐδίδοτο	he, she, it was being given, used to be given	3rd person singular
ἐδιδόμεθα	we were being given, used to be given	1st person plural
ἐδίδοσθε	you were being given, used to be given	2nd person plural
ἐδίδοντο	they were being given, used to be given	3rd person plural

Aorist Indicative Active of δίδωμι

Singular: ω-verb augmented stem, ἐδωκ-, + first aorist endings. Plural: short vowel grade stem, δο-, + past indicative augment and secondary active endings.

Verb Form	English Equivalent	Person and #
ἔδωκα	I gave	1st person singular
ἔδωκας	you gave	2nd person singular
ἔδωκε (ν)	he, she, it gave	3rd person singular
ἔδομεν	we gave	1st person plural
ἔδοτε	you gave	2nd person plural
ἔδοσαν	they gave	3rd person plural

Aorist Infinitive Active of δίδωμι

Long vowel grade, δου-, + active infinitive ending, -ναι.

Verb Form	English Equivalent	Person and Number
δοῦναι	to give	unmarked

1. 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 #
ἐδόμην	I devoted	1st person singular
ἔδου (ἔδοσο)	you devoted	2nd person singular
ἔδοτο	he, she, it devoted	3rd person singular
ἐδόμεθα	we devoted	1st person plural
ἔδοσθε	you devoted	2nd person plural
ἔδοντο	they devoted	3rd person plural

1. 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	to devote	unmarked

Aorist Indicative Passive of δίδωμι

ω-verb augmented consonant stem, ἐδοθ-, + ω-verb aorist passive endings.

Verb Form	English Equivalent	Person and #
ἐδόθην	I was given	1st person singular
ἐδόθης	you were given	2nd person singular
ἐδόθη	he, she, it was given	3rd person singular
ἐδόθημεν	we were given	1st person plural
ἐδόθητε	you were given	2nd person plural
ἐδόθησαν	they were given	3rd person plural

Aorist Infinitive Passive of δίδωμι

ω-verb consonant stem, δοθ-, + aorist passive infinitive ending, -ηναι.

Verb Form	English Equivalent	Person and Number
δοθῆναι	to be given	unmarked

1. 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	short vowel grade
(use for the singular)	(use for the plural)
τιθη- or τιθει-	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	short vowel grade
(use for the singular)	(use for the plural)
θηκ-	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)	
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 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 was placing, used to place	1st person singular
ἐτίθεις	you were placing, used to place	2nd person singular
ἐτίθει	he, she, it was placing, used to place	3rd person singular
ἐτίθεμεν	we were placing, used to place	1st person plural
ἐτίθετε	you were placing, used to place	2nd person plural
ἐτίθεσαν	they were placing, used to place	3rd 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 was setting, used to set	1st person singular
ἐτίθεσο	you were setting, used to set	2nd person singular
ἐτίθετο	he, she, it was setting, used to set	3rd person singular
ἐτιθέμεθα	we were setting, used to set	1st person plural
ἐτίθεσθε	you were setting, used to set	2nd person plural
ἐτίθεντο	they were setting, used to set	3rd 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 was being placed, used to be placed	1st person singular
ἐτίθεσο	you were being placed, used to be placed	2nd person singular
ἐτίθετο	he, she, it was being placed, used to be placed	3rd person singular
ἐτιθέμεθα	we were being placed, used to be placed	1st person plural
ἐτίθεσθε	you were being placed, used to be placed	2nd person plural
ἐτίθεντο	they were being placed, used to be placed	3rd 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 placed	1st person singular
ἔθηκας	you placed	2nd person singular
ἔθηκε (ν)	he, she, it placed	3rd person singular
ἔθεμεν	we placed	1st person plural
ἔθετε	you placed	2nd person plural
ἔθεσαν	they placed	3rd person plural

Aorist Infinitive Active of τίθημι

Long vowel grade, θει-, + active infinitive ending, -ναι.

Verb Form	English Equivalent	Person and Number
θεῖναι	to place	unmarked

1. 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 #
ἐθέμην	I set	1st person singular
ἔθου (ἔθεσο)	you set	2nd person singular
ἔθετο	he, she, it set	3rd person singular
ἐθέμεθα	we set	1st person plural
ἔθεσθε	you set	2nd person plural
ἔθεντο	they set	3rd person plural

1. 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	to set	unmarked

Aorist Indicative Passive of τίθημι

ω-verb augmented consonant stem, ἐτεθ-, + ω-verb aorist passive endings.

Verb Form	English Equivalent	Person and #
ἐτέθην	I was placed	1st person singular
ἐτέθης	you were placed	2nd person singular
ἐτέθη	he, she, it was placed	3rd person singular
ἐτέθημεν	we were placed	1st person plural
ἐτέθητε	you were placed	2nd person plural
ἐτέθησαν	they were placed	3rd 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	to be placed	unmarked

1. 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.

1. ἡμᾶς κακὰ ἐποίουν.

2. αὐτοὺς ἔρχεσθαι ἔπειθον.
3. αὐτοὺς ἐλαύνειν ἔπεισα.
4. τί ἔφυγον ἔρομαι.
5. ταῦτα σφίσιν ἔγραψας;
6. αὐτοὺς ἐν τῇ γῇ ηὗρον.
7. πολλὰ ὑπὸ ἐκείνων ἐπάθομεν.
8. ζάειν εἰς αἰεὶ ἠθέλησαν.
9. αὐτοὺς παρασχεῖν τὰ χρήματα ἐκέλευσε.
10. ταῦτα αἱρήσειν ἐμέλλομεν.

Vocabulary

*αἱρέω, αἱρήσω, εἷλον take, seize, grab, capture; (mid.) choose

*γράφω, γράψω, ἔγραψα write

*ἐθέλω, ἐθελήσω, ἠθέλησα wish, be willing

*ἔρομαι (εἴρομαι), ἐρήσομαι (εἰρήσομαι), ἠρόμην ask

*εὑρίσκω, εὑρήσω, ηὗρον find

*ἔχω, ἕξω 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: αἱρεῖ 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 ὧδ’ ἔχει.
10	Ὀδυσσεύς: τοῦτό γ’ ἔρδων, δύο οἴσεις δωρήματα.
	Νεοπτόλεμος: ποῖα; ἐκ σοῦ ταῦτα μανθάνων, οὐκ ἀρνήσομαι δρᾶν.
	Ὀδυσσεύς: σὲ σοφόν τε καὶ ἀγαθὸν σὲ καλοῦσιν ἅμα.
	Νεοπτόλεμος: οἴμοι. ταῦτα ποιήσω καὶ πᾶσαν αἰσχύνην ἀφήσω.
	Ὀδυσσεύς: ἦ μνημονεύσεις οὖν ἃ σοὶ παρῄνεσα;
15	Νεοπτόλεμος: σάφ’ οἶσθα, ἐπείπερ εἰσάπαξ συνῄνεσα.

Adverbs and Verbs

*αἱρέω, αἱρήσω, εἷλον take, seize, grab, capture; (mid.) choose	μνημονεύω, μνημονεύσω, ἐμνημόνευσα remember; mention, say
ἆρα indicates a question, often expects the answer no; ἆρα οὐ expects a yes	οἴμοι alas
ἀρνέομαι, ἀρνήσομαι, ἠρνησάμην deny, disown; decline, refuse + inf.	ὀκνέω, ὀκνήσω, ὤκνησα shrink, scruple, hesitate + inf.
ἀφίημι, ἀφήσω, ἀφῆκα send forth, discharge, let go, call off; suffer, permit	παραινέω, -αινέσω, -ήνεσα exhort, advise + inf.
βλώσκω, μολέομαι, ἔμολον come, go	πέρθω, πέρσω, ἔπερσα waste, ravage, sack, destroy
*δεῖ it is necessary + 'x' in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	*ποιέω, ποιήσω, ἐποίησα do, make, cause; (mid.) consider
δῆτα certainly, of course	πρέπει (impers.) it is fitting + inf.
δράω, δράσω, ἔδρᾱσα do, accomplish, act	σάφα clearly, evidently
*εἰμί, ἔσομαι be, be possible	συναινέω, -αινέσω, -ήνεσα praise; concede, give; agree, consent + inf.
εἰσάπαξ at once, once, already	τολμάω (τολμέω Ionic), τολμήσω, ἐτόλμησα dare, be daring, undertake + inf.
*ἔχω, ἕξω or σχήσω, ἔσχον have, hold; be able + inf.; καλῶς ἔχειν to be well	φάσκω say, affirm, assert
*καλέω, καλέω, ἐκάλεσα call	*φέρω, οἴσω, ἤνεγκα or ἤνεγκον bring, bear, carry; endure
λακέω scream, shout; utter	χωρίς apart from, seperately + gen.
*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον say, tell, speak	ὧδε in this wise, thus

Adjectives, Nouns, Pronouns

*ἀγαθός, ἀγαθή, ἀγαθόν good, noble	*μόνος, μόνη, μόνον only, sole, alone, solitary; one
αἰσχρός, αἰσχρά, αἰσχρόν shameful, disgrasceful, ugly, base	*πᾶσα, πάσης ἡ all, each, whole
αἰσχύνη, αἰσχύνης ἡ shame, dishonor	ποῖος, ποία, ποῖον of what sort
βλέπων, βλέποντος ὁ looking at, seeing	σοφός, σοφή, σοφόν wise
*δύο two	σωτήριον, σωτηρίου τό safety, security
δώρημα, δωρήματος τό gift, present	τόξον, τόξου τό bow
ἔρδων, ἔρδοντος ὁ doing	Τροία, Τροίας ἡ Troy
*κεῖνος = ἐκεῖνος	ψευδής, ψευδές false
κέρδος, κέρδεος (-ους) τό gain, profit	ψεῦδος, ψεύδεος (-ους) τό falsehood, lie
*μανθάνων, μανθάνοντος ὁ learning, learning how to; understanding	

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 σοφόν τε καὶ ἀγαθὸν σὲ καλέουσιν ἅμα.

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

υἱός, 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, ἐγράφην write

δείκνῡμι, δείξω (δέξω), ἔδειξα (ἔδεξα), δέδειχα, δέδειγμαι, ἐδείχθην show, display

χρή (inf. χρῆναι < χρὴ + εἶναι; imp. ἐχρῆν or χρῆν < χρὴ + ἦν; fut. χρήσει), χρῆσται (χρὴ + 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).

This page titled 1.28: The Imperfect and Aorist Indicative of λέγω, ἔχω, ἐργάζομαι, δίδωμι, τίθημι is shared under a CC BY 4.0 license and was authored, remixed, and/or curated by Philip S. Peek.

1.29: Contract Verbs

Module 24

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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: ποιοῦμεν < 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	>	ᾱ	α + ο	>	ω
α + ει	>	ᾳ	α + οι	>	ῳ
α + η	>	ᾱ	α + ου	>	ω
α + ῃ	>	ᾳ	α + ω	>	ω

Present Indicative Active of ὁράω

To the present active, middle, and passive tense stem ὁρα-, add the correct endings.

Verb Form	English Equivalent	Person and Number
ὁρῶ (ὁράω)	I see	1st person singular
ὁρᾷς (ὁράεις)	you see	2nd person singular
ὁρᾷ (ὁράει)	he, she, it sees	3rd person singular
ὁρῶμεν (ὁράομεν)	we see	1st person plural
ὁρᾶτε (ὁράετε)	you see	2nd person plural
ὁρῶσι (ν) (ὁράουσι (ν))	they see	3rd person plural

Present Infinitive Active of ὁράω

To the tense stem ὁρα-, add the active infinitive ending.

ὁρᾶν (ὁράειν < ὁράεεν)		

1. Note the absence of the iota subscript.

Imperfect Indicative Active of ὁράω

To the augmented tense stem ἑωρα-, add the correct endings.

Verb Form	English Equivalent	Person and #
ἑώρων (ἑώραον)	I was seeing, used to see, saw	1st person singular
ἑώρᾱς (ἑώραες)	you were seeing, used to see, saw	2nd person singular
ἑώρᾱ (ἑώραε)	he, she, it was seeing, used to see, saw	3rd person singular
ἑωρῶμεν (ἑωράομεν)	we were seeing, used to see, saw	1st person plural
ἑωρᾶτε (ἑωράετε)	you were seeing, used to see, saw	2nd person plural
ἑώρων (ἑώραον)	they were seeing, used to see, saw	3rd person plural

1. nu-movable is NEVER added to the third person singular of the imperfect indicative active of contracted verbs. Thus ἑώρᾱ but ἐβάδιζε (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 + ῃ	>	ῃ	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 think	1st person singular
δοκεῖς (δοκέεις)	you think	2nd person singular
δοκεῖ (δοκέει)	he, she, it thinks	3rd person singular
δοκοῦμεν (δοκέομεν)	we think	1st person plural
δοκεῖτε (δοκέετε)	you think	2nd person plural
δοκοῦσι (ν) (δοκέουσι (ν))	they think	3rd 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 ἐδοκ-, add the correct endings.

Verb Form	English Equivalent	Person and #
ἐδόκουν (ἐδόκεον)	I was thinking, used to think, thought	1st person singular
ἐδόκεις (ἐδόκεες)	you were thinking, used to think, thought	2nd person singular
ἐδόκει (ἐδόκεε)	he, she, it was thinking, used to think, thought	3rd person singular
ἐδοκοῦμεν (ἐδοκέομεν)	we were thinking, used to think, thought	1st person plural
ἐδοκεῖτε (ἐδοκέετε)	you were thinking, used to think, thought	2nd person plural
ἐδόκουν (ἐδόκεον)	they were thinking, used to think, thought	3rd person plural

1. nu-movable is NEVER added to the third person singular of the imperfect indicative active of contracted verbs. Thus ἐδόκει but ἐβάδιζε (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 + ῃ	>	οι	ο + ω	>	ω

Present Indicative Active of ἀξιόω

To the present active, middle, and passive tense stem ἀξιο-, add the correct endings.

Verb Form	English Equivalent	Person and Number
ἀξιῶ (ἀξιόω)	I esteem	1st person singular
ἀξιοῖς (ἀξιόεις)	you esteem	2nd person singular
ἀξιοῖ (ἀξιόει)	he, she, it esteems	3rd person singular
ἀξιοῦμεν (ἀξιόομεν)	we esteem	1st person plural
ἀξιοῦτε (ἀξιόετε)	you esteem	2nd person plural
ἀξιοῦσι (ν) (ἀξιόουσι (ν))	they esteem	3rd 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 #
ἠξίουν (ἠξίοον)	I was esteeming, used to esteem, esteemed	1st person singular
ἠξίους (ἠξίοες)	you were esteeming, used to esteem, esteemed	2nd person singular
ἠξίου (ἠξίοε)	he, she, it was esteeming, used to esteem, esteemed	3rd person singular
ἠξιοῦμεν (ἠξιόομεν)	we were esteeming, used to esteem, esteemed	1st person plural
ἠξιοῦτε (ἠξιόετε)	you were esteeming, used to esteem, esteemed	2nd person plural
ἠξίουν (ἠξίοον)	they were esteeming, used to esteem, esteemed	3rd person plural

1. nu-movable is NEVER added to the third person singular of the imperfect indicative active of contracted verbs. Thus ἠξίου 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 χρὴ νομίζειν οὐ τὴν αἰτίαν τῶν πάντων κακῶν εἶναι (Lysias).
2. μετὰ δὲ ταύτην ἡ Δράκοντος πολιτεία ἦν, ἐν ᾗ καὶ τῶν νόμων ἀριθμὸν ἔγραψε πρῶτον. ἐν ἐκείνοις τοῖς νόμοις μία ζημία, θάνατος. οἱ θεσμοὶ 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 ταὐτὰ* τοῖς ἀνδράσι ποιεῖν. *ταὐτά = τὰ αὐτά
5. τὴν αὐτὴν ζημίαν καὶ ἐπὶ ταῖς παλλακαῖς τε καὶ γυναιξὶν ἠξίου γίγνεσθαι (Lysias).
6. πίστεις οὐ γὰρ ἔχω εἰπεῖν ἀλλ’ ἢ ταύτας ὅτι οὐδὲν εἰς τοῦτον πρότερον ποιήσω ἢ πρὸς αὐτοὺς λέγω. αἱροῦμαι λέγειν πρῶτον μᾶλλον ἢ ποιεῖν.
7. οὐ γὰρ ἀξιῶ οὔτ’ ἐγὼ φεύγειν τὴν ἐμαυτοῦ πατρίδα οὔτε ἀξιῶ τοῦτον τοσαύτην δίκην παρ’ ἐμοῦ λαβεῖν.
8. μετὰ δὲ ταῦτα, ἐπειδὴ ἔκτεινεν οὓς αὐτὸς περὶ πλείστου ποιεῖται, δρόμῳ ἔφυγε.
9. ἐπεὶ ταῦτα πρὸς ἐμαυτὸν ἐνόουν, ἔγνων ὡς γραῦς ἐμὲ διδράσκειν ἕτοιμον οὐ βλέψει (Lucian).
10. οἶδα ὅτι αὐτὸς φέρω εὐγενῶς τὰ ἐν ποσὶ καὶ προθύμως βαδίζω καὶ μὴ νοῶ τὰ κακὰ ἃ οἴσω. ἐδόκει ἐμοὶ φεύγειν τάχιστα (Lucian).

Adverbs, Conjunctions, and Verbs

*αἱρέω, αἱρήσω, εἷλον (ἑλεῖν) take, seize, grab, capture; (mid.) choose	*καλέω, καλέω, ἐκάλεσα call
*ἀξιόω, ἀξιώσω, ἠξίωσα deem worthy, think fit + ‘x’ in acc. + inf.; expect + ‘x’ in acc. + inf; to deem ‘x’ in acc. worthy of ‘y’ in gen.	κτείνω, κτενέω, ἔκτεινα or ἔκτανον kill, slay, slaughter
βαδίζω, βαδιέω or βαδίσω, ἐβάδισα go, walk	*λαμβάνω, λήψομαι, ἔλαβον take, receive; capture
βλέπω, βλέψω, ἔβλεψα see, have the power of sight	*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον say, tell, speak
*γίγνομαι, γενήσομαι, ἐγενόμην be, be born, happen, become	νοέω, νοήσω, ἐνόησα or ἔνωσα perceive by the eyes, observe, notice; intend
*γιγνώσκω, γνώσομαι, ἔγνων know, recognize; decide + inf.	*νομίζω, νομιέω, ἐνόμισα believe, think, have the custom of, hold as custom
*γράφω, γράψω, ἔγραψα write	νοσέω, νοσήσω, ἐνόσησα be sick, ail
διδράσκω, δράσομαι, ἔδρην run away, escape	*ὁράω (ἑώραον), ὄψομαι, εἶδον (ἰδεῖν) see
*δοκέω, δόξω, ἔδοξα seem, think; seem best, think best + inf.	πιστεύω, πιστεύσω, ἐπίστευσα trust, believe, confide in, rely on + dat.
*ἔγνων (γιγνώσκω) I thought	*ποιέω, ποιήσω, ἐποίησα do, make, cause; (mid.) consider
*εἰπεῖν > λέγω	προθύμως eagerly, earnestly
ἐπειδή when, since	*φέρω, οἴσω, ἤνεγκα or ἤνεγκον bring, bear, carry; endure
ἐσθίω, ἔδομαι, ἔφαγον or ἤδεσα eat	*φεύγω, φεύξομαι, ἔφυγον flee; be banished, be in exile; be a defendant
εὐγενῶς well, nobly	*χρή (inf. χρῆναι; imp. ἐχρῆν or χρῆν; fut. χρήσει), χρῆσται it is necessary + inf.
*ἔχω, ἕξω or σχήσω, ἔσχον have, hold; be able + inf.; καλῶς ἔχειν to be well	

αἴτιος, αἰτίᾱ, αἴτιον responsible for, the cause of, guilty of + gen.	ἑτοῖμος, ἑτοίμη, ἑτοῖμον at hand, ready, prepared, able + inf.
*ἀληθής, ἀληθές true	ζημία, ζημίας ἡ loss, damage, penalty
*ἀνήρ, ἀνδρός ὁ man, husband	θάνατος, θανάτου ὁ death
*ἄξιος, ἀξίᾱ, ἄξιον worthy, deserving + gen.	θεσμός, θεσμοῦ ὁ law
ἄπαρνος, ἄπαρνον denying + inf. or gen.	*κακός, κακή, κακόν bad, evil, cowardly
*ἀριθμός, ἀριθμοῦ ὁ number	*νόμος, νόμου ὁ law, custom
γραῦς, γραός ἡ old woman	παλλακή, παλλακῆς ἡ concubine
*γυνή, γυναικός ἡ woman, wife	πίστις, πίστεως (-ιος) ἡ faith, honesty, trust, promise
*δίκη, δίκης ἡ custom, usage; judgment; order, right; penalty, sentence; lawsuit	πολιτεία, πολιτείας ἡ government, commonwealth, constitution
Δράκων, Δράκοντος ὁ Drako, an Athenian lawgiver, living about the 7th century B.C.E.	πούς, ποδός ὁ foot; κατὰ πόδας on the heels
δράκων, δράκοντος ὁ a snake	*πρότερος, προτέρᾱ, πρότερον prior, before, sooner
δρόμος, δρόμου ὁ course, race, running; flight, escape; race-course	*πρῶτος, πρώτη, πρῶτον first, for the present, just now
*ἐμαυτοῦ, ἐμαυτῆς, ἐμαυτοῦ myself	*τοσοῦτος, τοσαύτη, τοσοῦτο so much, so many
ἔπος, ἔπεος (ἔπους) τό word, speech; song; saying; verse	

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 δεσπόταις; εἰ σὺ εἶ Ἕλλην, καταθανῇ· 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, ξένε· ἔξεστι μηδένα πελάζειν τοῖς Ἑλλήνων δόμοις.
	Μενέλαος: τί προσειλέεις χεῖρα καί με ὠθῇ βίᾳ;
	Γραῦς: πείθῃ οὐδὲν τούτων ἃ λέγω. σὺ δ’ αἴτιος.
	Μενέλαος: κελεύω σοι ἀγγέλλειν δεσπόταις τοῖς σοῖς . . .
10	Γραῦς: πικρῶς ἄρ’ οἶμαι γ’ εἰ ἀγγέλλω τοὺς σοὺς λόγους.
	Μενέλαος: . . . ναυαγὸς ἥκω ξένος, ἀσύλητον γένος.
	Γραῦς: ὥρα οἶκον πρὸς ἄλλον νῦν ἀντὶ τοῦδ’ ἔρχεσθαι.
	Μενέλαος: οὔκ, ἀλλ’ ἔσω παρελεύσομαι καὶ σύ μοι πείσῃ.
	Γραῦς: ὀχληρῶς ἔχεις καὶ τάχ’ ὠθήσομαι βίᾳ.
15	Μενέλαος: τὰ κλεινὰ ποῦ ἐστί μοι στρατεύματα;
	Γραῦς: χῶρός τις ἵνα που σεμνὸς εἶ ἀλλ’ οὐκ ἐνθάδε.
	Μενέλαος: ὦ δαῖμον, ὡς ἀνάξι’ ἀτιμούμεθα.

ἀγγέλλω, ἀγγελέω, ἤγγειλα announce, report, tell	καταθνῄσκω, καταθανέομαι, κατέθανον die, perish
ἄλλως otherwise, differently	*κελεύω, κελεύσω, ἐκέλευσα bid, order, command
ἀνίημι, ἀνήσω, ἀνῆκα 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, παρῆλθον come forward, pass by, go by
*δεῖ it is necessary + ‘x’ in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	*πείθω, πείσω, ἔπεισα persuade + inf.; (mid. or pass.) listen to, obey + dat. or gen.
*εἰμί, ἔσομαι be, be possible	πελάζω, πελάσω, ἐπέλᾰσα approach, come near + dat.
ἐνθάδε here	πικρῶς bitterly
ἔξεστι it is possible	ποῦ where, in what place
*ἔρχομαι, ἐλεύσομαι, ἦλθον come, go	προσειλέω, προσειλήσω press, force
ἔσω within, inside	πρόσκειμαι be placed at; lie by, lie upon
*ἔχω, ἕξω or σχήσω, ἔσχον have, hold; be able + inf.; καλῶς ἔχειν to be well	τάχα quickly, presently; perhaps
*ἥκω, ἥξω have come, be present	*χρή (inf. χρῆναι; imp. ἐχρῆν or χρῆν; fut. χρήσει), χρῆσται it is necessary + inf.
*ἵστημι, στήσω, ἔστηκα stand, make stand, place	ὠθέω, ὠθήσω, ὤθησα push, shove, thrust; (mid.) press forward

Adjectives, Nouns, Pronouns

αἴτιος, αἰτίᾱ, αἴτιον responsible, guilty	κλεινός, κλεινή, κλεινόν famous
*ἄλλος, ἄλλη, ἄλλο another, other	*λόγος, λόγου ὁ word, speech, story; reason, account
ἀνάξιος, ἀναξίᾱ, ἀνάξιον (-ος, -ον) unworthy + gen.	ναυαγός, ναυαγόν shipwrecked
ἀσύλητος, ἀσύλητον inviolate	ξένος (ξεῖνος), ξένου (ξείνου) ὁ stranger; guest-friend
αὔλειος, αὐλεία, αὔλειον (-ος, -ον) of the courtyard	οἶκος, οἴκου ὁ house, palace
βία, βίας ἡ strength, force	ὄχλος, ὄχλου ὁ throng, mob; trouble
*γένος, γένεος (-ους) τό race, kind, sort; birth, origin	*παρέχων, παρέχοντος ὁ furnishing; causing; allowing
γραῖα, γραίᾱς ἡ old lady	πύλη, πύλης ἡ gates
δαίμων, δαίμονος ὁ god, deity	σεμνός, σεμνή, σεμνόν revered, holy
δεσπότης, δεσπότου ὁ master	*σός, σή, σόν your
δόμος, δόμου ὁ house, houses	στράτευμα, στρατεύματος τό campaign; army
*Ἕλλην, Ἕλληνος ἡ ὁ Greek	*χείρ, χειρός ἡ (dat pl. χερσίν) hand; force, army
ἔπος, ἔπεος (ἔπους) τό word, speech; song; saying; verse	χῶρος, χώρου ὁ ground, place
ἐπιστροφή, ἐπιστροφῆς ἡ turning; business	ὥρα, ὥρας ἡ season, period, time

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 βίᾳ.

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

ἱππεύς, ἱππῆος (ἱππέως) 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, τέλεος (τέλους) τό end, boundary; power; office; (acc.) finally

τόπος, τόπου ὁ place, spot

Verbs

πάσχω, πείσομαι, ἔπαθον, πέπονθα, ------, ------ suffer, have done to one

φεύγω, φεύξομαι, 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.

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1.30: The Infinitive in Indirect Statement and πρίν- and ὥστε-Clauses

Module 25

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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 φημὶ αὐτοὺς ἃ βούλονται,

I say that they are doing what they want,

and

αὐτοὶ μέντοι ἐκ Κρήτης φασὶ 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 ποιέειν 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

ἡγέομαι believe

λογίζομαι reckon

νομίζω believe

οἴομαι (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 Καλλατίαι τοὺς γονέας κατεσθίουσιν (Herodotos).
2. οἱ δ’ Ἕλληνες τοὺς πατέρας κατακαύσουσι πυρί (Herodotos).
3. νόμος ἐστί πάντων βασιλεύς (Herodotos quoting Pindar).
4. δεῖ σὲ μὲν οὐδ᾽ ἀντιτείνειν νῦν νήπι᾽ ἀντὶ νηπίων (Euripides).
5. ἐγὼ μὲν οὐκ ἔπεισα αὐτούς, πειράεσθαι δὲ ἔδει (Euripides).
6. πείθει δῶρα καὶ θεούς· χρυσὸς δὲ κρείσσων πολλῶν λόγων βροτοῖς (Euripides).

Vocabulary

ἀντιτείνω repay	κρείσσων, κρείσσονος ὁ better, stronger, greater
*βασιλεύς, βασιλῆος (βασιλέως) ὁ king, chief	*λόγος, λόγου ὁ word, speech, story; reason, account
βροτός, βροτοῦ ὁ mortal	νήπια, νηπίων τά folly, foolishness
γονεύς, γονέως (-εος) ὁ begetter, father, parent	*νόμος, νόμου ὁ law, custom
*δεῖ it is necessary + ‘x’ in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	*πάντα, πάντων τά all, each, whole
δῶρον, δώρου τό gift	*πατήρ, πατρός ὁ father
*Ἕλλην, Ἕλληνος ἡ ὁ Greek	*πείθω, πείσω, ἔπεισα persuade; (mid. or pass.) listen to, obey + dat. or gen.
*θεός, θεοῦ ἡ ὁ god, goddess, deity	πειράω attempt, undertake
Καλλατίαι, Καλλατιῶν οἱ Kallatians, a tribe from India	*πολλοί, πολλῶν οἱ many
κατακαίω, κατακαύσω, κατέκαυσα burn	πῦρ, πυρός τό fire
κατεσθίω, -ἔδομαι, -ἔφαγον eat	χρυσός, χρυσοῦ ὁ gold

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. Δαρεῖος 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 θεούς· χρυσὸν δὲ κρείσσονα πολλῶν λόγων βροτοῖς.

Vocabulary

Δαρεῖος, 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 Καλλατίαι ἔφασαν μετὰ ταῦτα τοὺς γονέας κατεσθίειν.
2. οἱ δὲ Ἕλληνες 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 πεῖσαι αὐτούς, πειρᾶσθαι δὲ δεῖν.
6. λέγουσιν νομίζειν πείθειν δῶρα καὶ θεούς· 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 πρὶν ἤ 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 γίγνονται οἱ Πέρσαι.
2. οἱ Πέρσαι Λυδοὺς κατεστρέψαντο.
3. σφεῖς ἀνέπλωσαν ἐς τὰς Σάρδις.
4. Ψαμμήτιχος σφέων ἐβασίλευσεν.
5. οὐκ ἐς Φωκαίην ἥξουσιν καὶ ὁ μύδρος οὗτος ἀνέφανη.

Vocabulary

ἀναπλώω (ἀναπλέω), ἀναπλώσω, ἀνέπλωσα sail up

ἀναφαίνω (-φαίνω, -φανέω, -ἔφηνα, -πέφαγκα or -πέφηνα, -πέφασμαι, -ἐφάνθην or -ἐφάνην) make to give light; (pass.) be shown forth, appear

βασιλεύω, βασιλεύσω, ἐβασίλευσα rule + gen.

*γίγνομαι, γενήσομαι, ἐγενόμην be, be born

*ἥκω, ἥξω 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 (-ιων) αἱ (Σάρδις (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. εἴ πως δύναμαι, πρὶν μεγάλους γενέσθαι τοὺς Πέρσας, καταλήψομαι αὐτῶν τὴν δύναμιν.
2. Πέρσῃσι γάρ, πρὶν Λυδοὺς καταστρέψασθαι, ἦν οὔτε ἄβρὸν οὔτε ἀγαθὸν οὐδέν.
3. πρὶν γὰρ ἢ ὀπίσω σφέας ἀναπλῶσαι ἐς τὰς Σάρδις ἠρέθη ὁ Κροῖσος.
4. οἱ δὲ Αἰγύπτιοι, πρὶν μὲν ἢ Ψαμμήτιχον σφέων βασιλεῦσαι, ἐνόμιζον ἑωυτοὺς πρώτους γενέσθαι πάντων ἀνθρώπων.
5. μύδρον σιδήρεον κατεπόντωσαν καὶ ὤμοσαν μὴ πρὶν ἐς Φωκαίην ἥξειν πρὶν ἢ τὸν μύδρον τοῦτον ἀναφανῆναι.

Vocabulary

ἁβρός, -όν delicate, graceful, pretty	καταποντόω throw into the sea, drown
*ἀγαθός, ἀγαθή, ἀγαθόν good, noble	Κροῖσος, Κροίσου ὁ Kroisos, 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
Αἰγύπτιοι, Αἰγυπτίων οἱ Egyptians	*νομίζω believe, think, have the custom of, hold as custom
*αἱρέω, αἱρήσω, εἷλον (ἑλεῖν), ᾕρηκα, ᾕρημαι, ᾑρέθην take, seize, grab, capture; (mid.) choose	ὀπίσω back, behind
*ἄνθρωπος, ἀνθρώπου ἡ ὁ human, person	ὄμνυμι, ὀμέομαι, ὤμοσα swear, swear to or by, swear + inf.
*δύναμαι I am able	*πάντες, πάντων οἱ all, each, whole
*δύναμις, δυνάμιος (δυνάμηος, δυνάμεως) ἡ might, strength, power; force, army	*πρῶτος, πρώτη, πρῶτον first, for the present, just now
*ἑαυτοῦ, ἑαυτῆς, ἑαυτοῦ himself, herself, itself	πως somehow, someway
καταλαμβάνω, καταλήψομαι, κατέλαβον come across; seize, lay hold of; check	σιδήρεος, σιδηρέα, σιδήρεον of iron

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 ἥκεθ᾽ ὥστε πάντ᾽ ἔχειν νομίζετε (Euripides).
2. ὁ δ᾽ ἐς τοσοῦτον μωρίας ἀφίκετο, ὥστε τήνδ᾽ ἀφῆκεν ἡμέραν μεῖναί με (Euripides).
3. παῖς δ᾽ εἰμι ἐγώ σοι, ὥστ᾽ οὐκ ἄλλοις δόμον λείψειν ἔμελλες 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 μόνῃ βαλεῖν, διατετρανέεις (Herodotos).

Vocabulary

*ἄλλος, ἄλλη, ἄλλο another, other	κεφαλή, κεφαλῆς ἡ head
ἀσθενής, ἀσθενές weak	λείπω, λείψω, ἔλιπον leave
ἀφίημι, -ἥσω, -ἧκα send forth, discharge, let go, call off; suffer, permit	μένω, μενέω, ἔμεινα stay, remain, wait, await
*ἀφικνέομαι, ἀφίξομαι, ἀφικόμην, ------, ἀφῖγμαι, ------ arrive, reach, come to	*μέλλω, μελλήσω, ἐμέλλησα be about to, be going to; be likely to + inf. (fut. inf. in Attic)
βάλλω, βαλέω, ἔβαλον throw, hit	*μόνος, μόνη, μόνον only, sole, alone, solitary; one
*δεῖ, δεήσει it is necessary + dat. or acc. + inf.	μωρία, μωρίας ἡ folly
διαρπάζω, διαρπάσομαι, διήρπασα tear into pieces; spoil, plunder	*νομίζω, νομιέω, ἐνόμισα believe, think, have the custom of, hold as custom
διατετρανέω bore through, make a hole in	*ὁράω, ὄψομαι, εἶδον (ἰδεῖν) see
δόμος, δόμου ὁ house	ὀρφανός, ὀρφανή, ὀρφανόν orphan
*εἰμί, ἔσομαι be, be possible	*παῖς, παιδός ἡ ὁ child
*ἔχω, ἕξω or σχήσω, ἔσχον have, hold; be able + inf.; καλῶς ἔχειν to be well	*πάντα, πάντων τά all, each, whole
*ἥκω, ἥξω have come, be present	Πέρσαι, Περσέων (-ῶν) οἱ Persians
*ἡμέρα, ἡμέρας ἡ day	πρόσωπον, προσώπου τό face
*θέλω, θελήσω wish, be willing	*τοσοῦτος, τοσαύτη, τοσοῦτο so much, so many
θυγάτηρ, θυγατέρος or θυγατρός ἡ daughter	ψῆφος, ψήφου ἡ pebble, stone

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 θανέῃ ποτε (Euripides).
2. αὐτὴν χερσὶν ἐνθήσω ξένου (Euripides).
3. ὕμνοις αὐτὴν ἐξ Ἅιδου λήψομαι (Euripides).
4. οὐκέθ’ ἀνὴρ ὅδε ἥδεται βίῳ (Euripides).
5. βοτήρ ὄψεται ἐμέ (Sophokles).

Vocabulary

Ἅιδης, Ἅιδου ὁ Hades

*ἀνήρ, ἀνδρός ὁ man, husband

*βίος, βίου ὁ life

βοτήρ, βοτῆρος ὁ herdsman

ἐντίθημι, ἐνθήσω, ἐνέθηκα place, put

ἥδομαι delight in; take pleasure, rejoice; be delighted with + dat.

*θνῄσκω, θανέομαι, ἔθανον die, perish

*λαμβάνω, λήψομαι, ἔλαβον take, receive, capture

ξένος (ξεῖνος), ξένου (ξείνου) ὁ stranger; guest-friend

*ὁράω, ὄψομαι, εἶδον (ἰδεῖν) see

οὐκέθ’ = οὐκέτι no more, no longer, no further

ὕμνος, ὕμνου ὁ hymn, song

*χείρ, 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 χερσὶν ἐνθεῖναι ξένου.
3. οὐκ Ὀρφέως μοι γλῶσσα καὶ μέλος ἐστίν, ὥστε ὕμνοις αὐτὴν ἐξ Ἅιδου λαβεῖν.
4. γυναικὸς ἐσθλῆς ἥμπλακον, ὥστ’ ἄνδρα τόνδε μηκέθ’ ἥδεσθαι βίῳ.
5. βοτὴρ ἔτι ζάει οὗτος, ὥστ᾽ ἰδεῖν ἐμέ;

Vocabulary

*ἄγω, ἄξω, ἤγαγον do, drive, lead; χάριν ἄγω I give thanks

Ἄλκηστις, Ἀλκήστιδος ἡ Alkestis

ἥμπλακον (aorist) miss, fail, come short of + gen.; lose, be bereft of + gen.

ἄνω up, above

γλῶσσα γλώσσης ἡ tongue, language

*γυνή, γυναικός ἡ 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: οὔκουν ἀπελθὼν δάκρυα σοῖς δώσεις φίλοις;
	Μενέλαος: τίς δ' ἥδε χώρα; τίνος δὲ βασίλειοι δόμοι;
5	Γραῦς: Πρωτεὺς τάδ' οἰκεῖ δώματ', Αἴγυπτος δὲ γῆ.
	Μενέλαος: Αἴγυπτος; πρὸς ποίαν δύστηνον ἔπλευσα χώραν ἄρα;
	Γραῦς: τί δὴ τὸ Νείλου μέμφῃ γάνος;
	Μενέλαος: οὐ τοῦτ' ἐμέμφθην· τὰς ἐμὰς στένω τύχας.
	Γραῦς: πολλοὶ κακῶς πράσσουσι, οὐ σὺ δὴ μόνος.
10	Μενέλαος: οὗτος ἔστ' οὖν ἐν οἴκοις, ὃν ὀνομάζεις «ἄναξ Πρωτεύς»;
	Γραῦς: τόδ' ἐστὶν αὐτοῦ μνῆμα, παῖς δ' ἄρχει χθονός.
	Μενέλαος: ποῦ δῆτα; πότερον ἐκτὸς ἢ ἐν δόμοις;
	Γραῦς: οὐκ ἔνδον· Ἕλλησιν δὲ πολεμιώτατος.
	Μενέλαος: τίν' αἰτίαν σχών, ἧς ἐπηυρόμην ἐγώ.
15	Γραῦς: Ἑλένη κατ' οἴκους ἐστὶ τούσδ' ἡ τοῦ Διός.
	Μενέλαος: πῶς φῄς; τίν' εἶπες μῦθον; αὖθίς μοι φράσεις;
	Γραῦς: ἡ Τυνδαρὶς παῖς, ἣ κατὰ Σπάρτην ποτ' ἦν.
	Μενέλαος: πόθεν ἔμολεν; τίνα τὸ πρᾶγμ' ἔχει λόγον;
	Γραῦς: Λακεδαίμονος γῆς δεῦρο ἐνόστησ' ἄπο.
20	Μενέλαος: πότε; οὔ τί που ληΐζομαι ἐξ ἄντρων λέχος;

Adverbs and Verbs

αὖθις again	νοστέω, νοστήσω, ἐνόστησα go home, return; go, come
*ἄρχω, ἄρξω, ἦρξα rule, command; begin + gen.	οἰκέω, οἰκήσω, ᾤκησα inhabit, settle; manage, dwell, live
βλώσκω, μολέομαι, ἔμολον come, go	ὀνομάζω, ὀνομάσω, ὠνόμασα name, call
δεῦρο hither, here	οὔκουν not
*δίδωμι, δωσω, ἔδωκα give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks	πάροιθεν in front; previously
δῆτα certainly, of course; then	πλέω (πλώω), πλεύσομαι or πλευσέομαι, ἔπλευσα sail
*εἰμί, ἔσομαι be, be possible	πόθεν from where
ἐκτός without, outside	πότε when
ἔνδον within	πότερον introduces an alternative question
ἐπαυρέω, ἐπαυρήσω, ἐπηῦρον partake of, share + gen.; (mid.) enjoy, experience + gen.	ποῦ where, in what place
*ἔχω, ἕξω or σχήσω, ἔσχον have, hold; be able + inf.; καλῶς ἔχειν to be well	*πράσσω (πράττω), πράξω, ἔπραξα do, make; fare; + κακῶς suffer
ἦν he was, she was, it was	στένω moan, groan; bewail, lament
*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον say, tell, speak	τέγγω, τέγξω, ἔτεγξα wet, moisten
ληΐζομαι seize, plunder, despoil; be robbed of	*φημί, φήσω, ἔφησα say, affirm, assert
μέμφομαι, μέμψομαι, ἐμεμψάμην, ------, ------, ἐμέμφθην blame, criticize, find fault, complain	φράζω, φράσω, ἔφρασα tell, show; advise; (mid. and pass.) suppose, believe

Adjectives, Nouns, Pronouns

Αἴγυπτος, Αἰγύπτου ἡ Egypt	μνῆμα, μνήματος τό memorial, record, tomb
αἰτία, αἰτίας ἡ reason, cause; guilt; blame	*μόνος, μόνη, μόνον only, sole, alone, solitary; one
ἄναξ, ἄνακτος ὁ prince, lord, king	μῦθος, μύθου ὁ word, speech; tale, story
ἄντρον, ἄντρου τό cave	Νεῖλος, Νείλου ὁ Nile River
ἀπελθών, ἀπελθόντος ὁ departing, leaving; having departed, having left	οἶκος, οἴκου ὁ house, palace
βασίλειος, βασιλεία, βασίλειον royal	οἰκτρός, οἰκτρά, οἰκτρόν pitiable; miserable
βλέφαρα, βλεφάρων τά eyelids, eyes	*παῖς, παιδός ἡ ὁ child
γάνος, γάνεος (-ους) τό brightness, joy	ποῖος, ποία, ποῖον of what sort
*γῆ, γῆς ἡ land, earth	πολεμιώτατος, -τάτη, -τατον most hostile
δάκρυον, δακρύου τό tears	*πρᾶγμα, πράγματος τό matter, thing, affair; problem
δόμος, δόμου ὁ house, houses	Πρωτεύς, Πρωτέως ὁ Proteus
δύστηνος, δύστηνον wretched, unhappy, unfortunate, disastrous	Σπάρτη, Σπάρτης ἡ Sparta
δῶμα, δώματος τό house	*σός, σή, σόν your
Ἑλένη, Ἑλένης ἡ Helen	συμφορά, συμφορᾶς ἡ misfortune
*Ἕλλην, Ἕλληνος ἡ ὁ Greek	σχών, σχόντος ὁ having, holding, having held
*ἐμός, ἐμή, ἐμόν my	Τυνδαρίς, Τυνδαρίδος ἡ daughter of Tyndareus
εὐδαίμων, εὐδαῖμον blessed with a good genius, fortunate, wealthy, happy	τύχη, τύχης ἡ fate, necessity; fortune, chance
*Ζεύς, Διός ὁ Zeus	*φίλος, φίλη, φίλον friendly, kind, well-disposed + dat.; (n.) friend
Λακεδαίμων, Λακεδαίμονος ἡ Lakedaimon, Sparta	χθών, χθονός ἡ earth, ground
λέχος, λέχεος (-ους) τό bed, marriage-bed	*χώρα, χώρας ἡ land, country
*λόγος, λόγου ὁ word, speech, story; reason, account	

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; δεινὸς λέγειν clever at speaking

εὐθύς, εὐθεῖα, εὐθύ straight, direct

μέγας, μεγάλη, μέγα big, great

πᾶς, πᾶσα, πᾶν all, each, every, whole

πολύς, πολλή, πολύ much, many

ταχύς, ταχεῖα, 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-immorality. 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 αἰεί, 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 ἐστι 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 uncommital, 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.

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1.31: Amy R. Cohen on Performing and Translating Ancient Greek Drama

Guest Feature 4

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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).[1] 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.

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 perfomance.[2] 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 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,[3] 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 κλύῃ!) 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.[4]

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1 Of course, Aristotle thinks the power of tragedy doesn't require performance or actors, and he is wrong.

2 He ended up co-founding the American Shakespeare Center.

3 Line 674: ἀλλὰ ξὺν ἱεροῖς χρὴ τό 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.

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1.32: Additional Common Adjectives- πᾶς, μέγας, πολύς, ἡδύς, ἀληθής, and -ᾱς, -ᾱσα, -αν

Module 26

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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		
	M	F	N
N	πᾶς	πᾶσα	πᾶν
A	πάντα	πᾶσαν	πᾶν
G	παντός	πάσης	παντός
D	παντί	πάσῃ	παντί
V	πᾶς	πᾶσα	πᾶν

	Plural		
	M	F	N
N	πάντες	πᾶσαι	πάντα
G	πάντας	πάσᾱς	πάντα
D	πάντων	πασῶν	πάντων
A	πᾶσι (ν)	πάσαις	πᾶσι (ν)
V	πάντες	πᾶσαι	πάντα

	Singular		
	M	F	N
N	πᾶς	πᾶσα	πᾶν
G	παντός	πάσης	παντός
D	παντί	πάσῃ	παντί
A	πάντα	πᾶσαν	πᾶν
V	πᾶς	πᾶσα	πᾶν

	Plural		
	M	F	N
N	πάντες	πᾶσαι	πάντα
G	πάντων	πασῶν	πάντων
D	πᾶσι (ν)	πάσαις	πᾶσι (ν)
A	πάντας	πάσᾱς	πάντα
V	πάντες	πᾶσαι	πάντα

1. The adjectives ἅπᾶς, ἅπᾶσα, ἅπᾶν all, each, every, whole and σύμπᾶς, σύμπᾶσα, σύμπᾶν 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		
	M	F	N
N	μέγας	μεγάλη	μέγα
A	μέγαν	μεγάλην	μέγα
G	μεγάλου	μεγάλης	μεγάλου
D	μεγάλῳ	μεγάλῃ	μεγάλῳ
V	μεγάλε	μεγάλη	μέγα

	Plural		
	M	F	N
N	μεγάλοι	μεγάλαι	μεγάλα
A	μεγάλους	μεγάλᾱς	μεγάλα
G	μεγάλων	μεγάλων	μεγάλων
D	μεγάλοις	μεγάλαις	μεγάλοις
V	μεγάλοι	μεγάλαι	μεγάλα

	Singular		
	M	F	N
N	μέγας	μεγάλη	μέγα
G	μεγάλου	μεγάλης	μεγάλου
D	μεγάλῳ	μεγάλῃ	μεγάλῳ
A	μέγαν	μεγάλην	μέγα
V	μεγάλε	μεγάλη	μέγα

	Plural		
	M	F	N
N	μεγάλοι	μεγάλαι	μεγάλα
G	μεγάλων	μεγάλων	μεγάλων
D	μεγάλοις	μεγάλαις	μεγάλοις
A	μεγάλους	μεγάλᾱς	μεγάλα
V	μεγάλοι	μεγάλαι	μεγάλα

πολύς, πολλή, πολύ much, many

	Singular		
	M	F	N
N	πολύς	πολλή	πολύ
A	πολύν	πολλήν	πολύ
G	πολλοῦ	πολλῆς	πολλοῦ
D	πολλῷ	πολλῇ	πολλῷ

	Singular		
	M	F	N
N	πολλοί	πολλαί	πολλά
A	πολλούς	πολλάς	πολλά
G	πολλῶν	πολλῶν	πολλῶν
D	πολλοῖς	πολλαῖς	πολλοῖς

	Singular		
	M	F	N
N	πολύς	πολλή	πολύ
G	πολλοῦ	πολλῆς	πολλοῦ
D	πολλῷ	πολλῇ	πολλῷ
A	πολύν	πολλήν	πολύ

	Plural		
	M	F	N
N	πολλοί	πολλαί	πολλά
G	πολλῶν	πολλῶν	πολλῶν
D	πολλοῖς	πολλαῖς	πολλοῖς
A	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

	Singular		
	M	F	N
N	ἡδύς	ἡδεῖα	ἡδύ
A	ἡδύν	ἡδεῖαν	ἡδύ
G	ἡδέος	ἡδείᾱς	ἡδέος
D	ἡδεῖ	ἡδείᾳ	ἡδεῖ
V	ἡδύ	ἡδεῖα	ἡδύ

	Plural		
	M	F	N
N	ἡδεῖς	ἡδεῖαι	ἡδέα
A	ἡδεῖς	ἡδείᾱς	ἡδέα
G	ἡδέων	ἡδειῶν	ἡδέων
D	ἡδέσι (ν)	ἡδείαις	ἡδέσι (ν)
V	ἡδεῖς	ἡδεῖαι	ἡδέα

	Singular		
	M	F	N
N	ἡδύς	ἡδεῖα	ἡδύ
G	ἡδέος	ἡδείᾱς	ἡδέος
D	ἡδεῖ	ἡδείᾳ	ἡδεῖ
A	ἡδύν	ἡδεῖαν	ἡδύ
V	ἡδύ	ἡδεῖα	ἡδύ

	Plural		
	M	F	N
N	ἡδεῖς	ἡδεῖαι	ἡδέα
G	ἡδέων	ἡδειῶν	ἡδέων
D	ἡδέσι (ν)	ἡδείαις	ἡδέσι (ν)
A	ἡδεῖς	ἡδείᾱς	ἡδέα
V	ἡδεῖς	ἡδεῖαι	ἡδέα

1. The Adjective εὐθύς, εὐθεῖα, εὐθύ straight, direct declines like ἡδύς, ἡδεῖα, 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
N	ἀληθής	ἀληθές
A	ἀληθέα, ἀληθῆ	ἀληθές
G	ἀληθέος, ἀληθοῦς	ἀληθέος, ἀληθοῦς
D	ἀληθεῖ	ἀληθεῖ
V	ἀληθές	ἀληθές
	Plural	
	M/F	N
N	ἀληθέες, ἀληθεῖς	ἀληθέα, ἀληθῆ
A	ἀληθεῖς	ἀληθέα, ἀληθῆ
G	ἀληθέων, ἀληθῶν	ἀληθέων, ἀληθῶν
D	ἀληθέσι (ν)	ἀληθέσι (ν)
V	ἀληθέες, ἀληθεῖς	ἀληθέα, ἀληθῆ
	Singular	
	M/F	N
N	ἀληθής	ἀληθές
G	ἀληθέος, ἀληθοῦς	ἀληθέος, ἀληθοῦς
D	ἀληθεῖ	ἀληθεῖ
A	ἀληθέα, ἀληθῆ	ἀληθές
V	ἀληθές	ἀληθές
	Plural	
	M/F	N
N	ἀληθέες, ἀληθεῖς	ἀληθέα, ἀληθῆ
G	ἀληθέων, ἀληθῶν	ἀληθέων, ἀληθῶν
D	ἀληθέσι (ν)	ἀληθέσι (ν)
A	ἀληθεῖς	ἀληθέα, ἀληθῆ
V	ἀληθέες, ἀληθεῖς	ἀληθέα, 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
N/V	-ᾱς	-ᾱσα	-αν
A	-αντα	-ᾱσαν	-αν
G	-αντος	-ᾱσης	-αντος
D	-αντι	-ᾱσῃ	-αντι

	M	F	N
N/V	-αντες	-ᾱσαι	-αντα
A	-αντας	-ᾱσᾱς	-αντα
G	-αντων	-ᾱσῶν	-αντων
D	-ᾱσι (ν)	-ᾱσαις	-ᾱσι (ν)

	M	F	N
N/V	-ᾱς	-ᾱσα	-αν
G	-αντος	-ᾱσης	-αντος
D	-αντι	-ᾱσῃ	-αντι
A	-αντα	-ᾱσαν	-αν

	M	F	N
N/V	-αντες	-ᾱσαι	-αντα
G	-αντων	-ᾱσῶν	-αντων
D	-ᾱσι (ν)	-ᾱσαις	-ᾱσι (ν)
A	-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, ὤν, οὖσα, 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 ῥύει; 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 ῥύει εὐθύ.
6. ἔφη πολλοὺς μισήσειν τοῦτον, ὃς κακὰ ἀεὶ λαλέειν ἐθέλει.
7. τοῖς ἀχρημάτοις κλέπτειν ἀναγκαίως ἔχει πολύ.
8. ἐπεὶ τῆς ἡμέρᾱς ὀψὲ ἦν, οἶνος ἡμῖν καὶ λόγος πολύς.
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	*ἴσος, ἴση, ἴσον equal, similar + dative
ἄκαιρος, ἄκαιρον inopportune, untimely	*κακός, κακή, κακόν bad, evil, cowardly
ἀναγκαίως necessarily, with necessity	κρυπτός, κρυπτή, κρυπτόν hidden, secret
ἀχρήματος, ἀχρήματον without money, poor	λαλέω talk, chat, prattle, babble, speak nonsense
βιβλίον, βιβλίου τό book	*λόγος, λόγου ὁ word, speech, reason
βροτός, βροτοῦ ὁ mortal	μισέω, μισήσω, ἐμίσησα hate
γελάω, γελάσομαι, ἐγέλασα laugh	οἶνος, οἴνου ὁ wine
γέλως, γέλωτος ὁ laughter	ὀψέ late + gen.
*δεινός, δεινή, δεινόν awesome, fearsome, terrible	πίνω drink
*ἐθέλω (θέλω), ἐθελήσω, ἐθέλησα wish, be willing	*ποταμός, ποτάμου ὁ river
*ἔφη he, she, it said	ῥύω flow
*ἡμέρᾱ, ἡμέρᾱς ἡ day	φαγέω eat
*ἦν he, she, it was	*φέρω, οἴσω, ἤνεγκα or ἤνεγκον bring, bear, carry; endure
*θάλασσα (θάλαττα), θαλάσσης ἡ sea	φῶς, φωτός τό light
	*χρόνος, χρόνου ὁ time

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 (Ὀδύσσεια). 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, καί 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 ἔν περ ὀνείρῳ. ἀμφὶ δ' ἔμ' ἠγερέθοντο εὐπλοκαμῖδες Ἀχαιαί, οἴκτρα τε ὀλοφύρομαι ὅτι μοι αἰετὸς ἔκτανε χῆνας. ὁ δ' ἂψ ἐλθὼν ἄρ' ἕζεται ἐπὶ μελάθρῳ· φωνῇ δὲ βροτείᾳ κατερητύει φώνησέν τε·
	αἰετός: δεῖ σοὶ θαρσέειν, Ἰκαρίου κούρη τηλεκλειτοῦ· οὐκ ὄναρ, ἀλλ' ὕπαρ ἐσθλόν, ὅ τοι τετελεσμένον ἔσται. χῆνες μὲν μνηστῆρες· ἐγὼ δέ τοι αἰετὸς ὄρνις ἦν πάρος, νῦν αὖτε τεὸς πόσις ἵκω, ὃς πᾶσι μνηστήρεσσιν ἀεικέα πότμον ἐφήσω.
	Πηνελόπεια: αὐτὰρ ἐμὲ μελιηδὴς ὕπνος ἀνῆκε. ἐγὼ δὲ χῆνας ἐν μεγάροις ἐπάπτηνα καὶ νόησα. οἱ δὲ πυρὸν ἐρέπτονται παρὰ πύελον, ἦχι πάρος περ.
	Ὀδυσσεύς ξεῖνος: οὔ πως ἔστιν ὑποκρίνασθαι ὄνειρον ἄλλῃ, ἐπεὶ ἦ ῥὰ 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.

ἀείρω, ἀρέω, ἤειρα, ἦρκα, ἦρμαι, ἀέρθην lift, heave, raise up; (pass.) be suspended, hang	ἦχι where
*ἀκούω, ἀκούσομαι, ἤκουσα hear, hear of or about, listen, heed + gen. or acc. of thing or gen. of person	θαρσέω, θαρσήσω, ἐθάρσησα take courage, dare
ἀλύσκω, ἀλύξω, ἤλυξα flee from, shun, avoid, forsake	ἰαίνω heat, relax; warm, cheer
ἀμφί about, for the sake of + gen; about, around + dat.; about, around (motion often implied) + acc.	κατάγνυμι, -ᾄξω, -ἦξα break, shatter
ἀνίημι, ἀνήσω, ἀνῆκα send up or forth; let go; abate; loose; allow + inf.; dissolve	κατερητύω hold back, detain; check
αὐτάρ but, besides, moreover	κλαίω, κλαιήσω or κλᾰ́ήσω, ἔκλαυσα weep, lament, wail
αὖτε furthermore, again	κτείνω, κτενέω, ἔκτεινα or ἔκτανον kill, slay, slaughter
ἄψ back	κωκύω, κωκύσω, ἐκώκυσα cry, wail
*γίγνομαι, γενήσομαι, ἐγενόμην be, be born	*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον say, tell, speak
*δεῖ it is necessary + ‘x’ in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	μάλα very
ἔδω eat	νοέω, νοήσω, ἐνόησα or ἔνωσα perceive by the eyes, observe, notice; think, deem; intend + inf.
ἕζομαι seat, sit	παπταίνω, ------, ἐπάπτηνα watch, gaze
*εἰμί, ἔσομαι be, be possible	πάρος before, formerly
ἐρέπτομαι feed on	πως somehow, someway
*ἔρχομαι, ἐλεύσομαι, ἦλθον come, go	τελέω, τελέω or τελέσω, ἐτέλεσα fulfill, accomplish, bring to an end; pay (taxes);
ἐφίημι, -ἥσω, -ἦκα send on or against; let go, yield; (mid.) command; (mid.) aim at, long for + gen.; (mid.) allow + inf.	τοι you know, mark you, surely, in truth
ἦ in truth, verily	ὑποκρίνομαι reply, answer; interpret
ἠγερέθομαι gather, assemble	*φαίνω, φανέω, ἔφηνα show, reveal; (pass.) come to light, appear
*ἥκω, ἥξω have come, be present	φωνέω speak, utter
ἦν he, she, it was	χέω, χέω, ἔχεα, κέχυκα, κέχυμαι, ἐχύθην pour; (pass.) be heaped up

ἀγκυλοχείλης, ἀγκυλοχείλεος ὁ with hooked beak	μέλαθρον, μελάθρου τό roof beam, roof
ἀεικής, ἀεικές pitiful, mean; strange	μελιηδής, μελιηδές honey-sweet
ἀθρόος, ἀθρόα, ἀθρόον in crowds, heaps	μνηστήρ, μνηστῆρος ὁ (epic dat. pl. μνηστήρεσσιν) suitor
αἰετός, αἰετοῦ ὁ eagle	ξεῖνος (ξένος), ξείνου (ξένου) ὁ stranger; guest-friend
αἰθήρ, αἰθέρος ὁ ἡ ether, sky, air, heaven	οἶκος, οἴκου ὁ house, palace
ἀκριτόμυθος, ἀκριτόμυθον babbling incoherently, difficult to interpret; reckless	οἶκτρος, οἴκτρα, οἶκτρον pitiable, lamentable; wailing
*ἄλλος, ἄλλη, ἄλλο another, other	ὄλεθρος, ὀλέθρου ὁ ruin, death
ἀμήχανος, ἀμήχανον without resource, helpless, impossible; inexplicable	ὄναρ, ὀνείρου τό dream
*ἄνθρωπος, ἀνθρώπου ἡ ὁ human, person	ὄνειρος, ὀνείρου ὁ dream
Ἀχαιός, Ἀχαιά, Ἀχαιόν Greek, Akhaian	ὄρνις, ὄρνιθος ὁ ἡ bird, bird of omen
αὐχήν, αὐχένος ὁ throat, neck	ὄρος, ὄρεος (-ους) τό mountain
βρότειος, βρότειον (-ος, -α, -ον) mortal	πόσις, πόσεως ὁ husband
δῖος, δῖα, δῖον divine, noble	πότμος, πότμου ὁ fate, destiny, lot
εἴκοσι (ν) twenty	πύελος, πυέλου ἡ feeding-trough; bathing-tub
εἰσορόουσα, εἰσοροούσης ἡ looking upon	πυρός, πυροῦ ὁ wheat
ἐλθών, ἐλθόντος ὁ coming, going; having come, having gone	τεός, τεή, τεόν your
ἐσθλός, ἐσθλή, ἐσθλόν noble, fine, good	τετελεσμένος, τετελεσμένη, τετελεσμένον accomplished, completed
εὐπλοκαμίς, εὐπλοκαμῖδος fair-tressed, with comely hair	τηλεκλειτός, τηλεκλειτόν far-famed
θάνατος, θανάτου ὁ death	ὕδωρ, ὕδατος τό water; pond
Ἰκάριος, Ἰκαρίου ὁ Ikarios	ὕπαρ, ὕπαρος τό waking vision
κήρ, κῆρος ἡ doom, death, fate	ὕπνος, ὕπνου ὁ sleep
κούρη (κόρη), κούρης ἡ daughter, girl	φωνή, φωνῆς ἡ sound; voice; tone
μέγαρον, μεγάρου τό great hall	χήν, χηνός ὁ ἡ goose

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 πολλῷ ἡδίονα τυραννίδος;

ὁ δ' ἂψ ἐλθὼν ἄρ' ἕζεται ἐπὶ μελάθρῳ· φωνῇ δὲ βροτείᾳ 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, δικαίᾱ, δίκαιον just

ὀλίγος, ὀλίγη, ὀλίγον few, little, small

πάθος, πάθεος (πάθους) τό suffering; experience; passion; emotion

πλεῖστος, πλείστη, πλεῖστον most, greatest, largest

φύσις, φύσιος (φύσηος, φύσεως) ἡ nature

Verbs

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

ἵστημι, στήσω, ἔστησα (trans.) or ἔστην (intrans.), ἕστηκα (intrans.), ἕσταμαι, 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 / Pl
	1st: κεῖμαι / κείμεθα
	2nd: κεῖσαι / κεῖσθε
	3rd: 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 augments.

- 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 + ὁρίζειν, 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.

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1.33: Comparative and Superlative Adjectives and Adverbs; Dative of Degree of Difference

Module 27

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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:

Positive:	happy
Comparative:	happier, more happy
Superlative:	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 -ιων, -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.

μᾶλλον	+	the positive degree of the adjective.
μάλιστα	+	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

M	F	N	
δηλότερος	δηλοτέρᾱ	δηλότερον	clearer, more clear
σοφώτερος	σοφωτέρᾱ	σοφώτερον	wiser, more wise

Superlative degree

M	F	N	
δηλότατος	δηλοτάτη	δηλότατον	clearest, most clear
σοφώτατος	σοφωτάτη	σοφώτατον	wisest, most wise

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	preciser, more precise
ἀληθέσ-τερος	ἀληθέστέρᾱ	ἀληθέστερον	truer, more true
εὐθύ-τερος	εὐθυτέρᾱ	εὐθύτερον	straighter, more straight

Superlative degree

M	F	N	
ἀκριβέσ-τατος	ἀκριβεστάτη	ἀκριβέστατον	precisest, most precise
ἀληθέσ-τατος	ἀληθεστάτη	ἀληθέστατον	truest, most true
εὐθύ-τατος	εὐθυτάτη	εὐθύτατον	straightest, most straight

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 1st and 2nd declension adjectives.

Comparative degree

	Singular	
	M/F	N
N	ἡδίων	ἧδιον
A	ἡδίονα, ἡδίω	ἧδιον
G	ἡδίονος	ἡδίονος
D	ἡδίονι	ἡδίονι
V	ἧδιον	ἧδιον

	Plural	
	M/F	N
N	ἡδίονες, ἡδίους	ἡδίονα, ἡδίω
A	ἡδίονας, ἡδίους	ἡδίονα, ἡδίω
G	ἡδιόνων	ἡδιόνων
D	ἡδίοσι (ν)	ἡδίοσι (ν)
V	ἡδίονες, ἡδίους	ἡδίονα, ἡδίω

	Singular	
	M/F	N
N	ἡδίων	ἧδιον
G	ἡδίονος	ἡδίονος
D	ἡδίονι	ἡδίονι
A	ἡδίονα, ἡδίω	ἧδιον
V	ἧδιον	ἧδιον

	Plural	
	M/F	N
N	ἡδίονες, ἡδίους	ἡδίονα, ἡδίω
G	ἡδιόνων	ἡδιόνων
D	ἡδίοσι (ν)	ἡδίοσι (ν)
A	ἡδίονας, ἡδίους	ἡδίονα, ἡδίω
V	ἡδίονες, ἡδίους	ἡδίονα, ἡδίω

Superlative degree

	M	F	N
N	ἥδιστος	ἡδίστη	ἥδιστον

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:

Positive:	loudly
Comparative:	loudlier, more loudly
Superlative:	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, ἀξίᾱ, ἄξιον	worthy	ἀξίως	worthily
κακός, κακή, κακόν	bad	κακῶς	badly
εὐδαίμων, εὔδαιμον	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
ἡδέως	sweetly	ἥδιον	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	justly	δικαιότατα	most justly
σοφῶς	wisely	σοφώτατα	most wisely
ἀληθῶς	truly	ἀληθέστατα	most truly
ἡδέως	sweetly	ἥδιστα	most sweetly

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 μεῖζον τοῦ μέρους ἐστί.

The whole is greater than the part.

4. καὶ τὸ ὅλον μεῖζον 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 ἥδε σοφωτέρα τῆς μητρός ἐστι,

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	
N	ἄφρων	ἄφρονες	ἄφρον	ἄφρονα	ἀληθής	ἀληθέες/εῖς	ἀληθές	ἀληθέα/ᾶ
A	ἄφρονα	ἄφρονας	ἄφρον	ἄφρονα	ἀληθέα/ᾶ	ἀληθέας/εῖς	ἀληθές	ἀληθέα/ᾶ
G	ἄφρονος	ἀφρόνων	ἄφρονος	ἀφρόνων	ἀληθέος/οῦς	ἀληθέων/ῶν	ἀληθέος/οῦς	ἀληθέων/ῶν
D	ἄφρονι	ἄφροσι (ν)	ἄφρονι	ἄφροσι (ν)	ἀληθεῖ	ἀληθέσι (ν)	ἀληθεῖ	ἀληθέσι (ν)
V	ἄφρον	ἄφρονες	ἄφρον	ἄφρονα	ἀληθές	ἀληθέες/εῖς	ἀληθές	ἀληθέα/ᾶ

	M/F		N		M		F		N	
N	ἡδίων	ἡδίονες/ἡδίους	ἥδιον	ἡδίονα/ἡδίω	ἡδύς	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα
A	ἡδίονα/ἡδίω	ἡδίονας/ἡδίους	ἥδιον	ἡδίονα/ἡδίω	ἡδύν	ἡδεῖς	ἡδεῖαν	ἡδείας	ἡδύ	ἡδέα
G	ἡδίονος	ἡδιόνων	ἡδίονος	ἡδιόνων	ἡδέος	ἡδέων	ἡδείας	ἡδειῶν	ἡδέος	ἡδέων
D	ἡδίονι	ἡδίοσι (ν)	ἡδίονι	ἡδίοσι (ν)	ἡδεῖ	ἡδέσι (ν)	ἡδείᾳ	ἡδείαις	ἡδεῖ	ἡδέσι (ν)
V	ἥδιον	ἡδίονες/ἡδίους	ἥδιον	ἡδίονα/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	**Comparative:** -τερος, -α, -ον; -ίων, -ιον	-τερον; -ιον
-ος	-η or -ᾱ	-ον	-ος	-ον	**Superlative:** -τατος, -η, -ον; -ιστος, -η, -ον	-τατα; -ιστα

Third Declension Adjectives								
	M/F		N		M/F		N	
N	ἄφρων	ἄφρονες	ἄφρον	ἄφρονα	ἀληθής	ἀληθέες/εῖς	ἀληθές	ἀληθέα/ᾶ
G	ἄφρονος	ἀφρόνων	ἄφρονος	ἀφρόνων	ἀληθέος/οῦς	ἀληθέων/ῶν	ἀληθέος/οῦς	ἀληθέων/ῶν
D	ἄφρονι	ἄφροσι (ν)	ἄφρονι	ἄφροσι (ν)	ἀληθεῖ	ἀληθέσι (ν)	ἀληθεῖ	ἀληθέσι (ν)
A	ἄφρονα	ἄφρονας	ἄφρον	ἄφρονα	ἀληθέα/ᾶ	ἀληθέας/εῖς	ἀληθές	ἀληθέα/ᾶ
V	ἄφρον	ἄφρονες	ἄφρον	ἄφρονα	ἀληθές	ἀληθέες/εῖς	ἀληθές	ἀληθέα/ᾶ

	M/F		N		M		F		N	
N	ἡδίων	ἡδίονες/ἡδίους	ἥδιον	ἡδίονα/ἡδίω	ἡδύς	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα
G	ἡδίονος	ἡδιόνων	ἡδίονος	ἡδιόνων	ἡδέος	ἡδέων	ἡδείας	ἡδειῶν	ἡδέος	ἡδέων
D	ἡδίονι	ἡδίοσι (ν)	ἡδίονι	ἡδίοσι (ν)	ἡδεῖ	ἡδέσι (ν)	ἡδείᾳ	ἡδείαις	ἡδεῖ	ἡδέσι (ν)
A	ἡδίονα/ἡδίω	ἡδίονας/ἡδίους	ἥδιον	ἡδίονα/ἡδίω	ἡδύν	ἡδεῖς	ἡδεῖαν	ἡδείας	ἡδύ	ἡδέα
V	ἥδιον	ἡδίονες/ἡδίους	ἥδιον	ἡδίονα/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	**Comparative:** -τερος, -α, -ον; -ίων, -ιον	-τερον; -ιον
-ος	-η or -ᾱ	-ον	-ος	-ον	**Superlative:** -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 τὴν δημοκρατίαν πολλῷ ἡδίονα τυραννίδος;
2. μικροὶ γέροντι παῖδες ἡδίους πατρὶ καὶ μητρί τινου (Satyros).
3. ὁ δὲ στρατηγὸς ἔφη αὐτὸς κρείττων ὕδατος.
4. θάνατος ἡμᾶς ταῦτα ἀναμιμνήσκει ὅτι ὁ πλοῦτος χείρων ἢ ὑγίεια.
5. τίνι τρόπῳ εἶ τρόπου ἡσυχίου ἐπεὶ τάχιστα εἰς ὀργὴν σπεύδεις;
6. ἔφη μέγιστον γὰρ ἕλκος πόλεως κακὸν ῥήτορα δημαγωγόν· ὃς γὰρ δῆμον πείθει κακὰ ποιέειν (Satyros).

7. ταῦτα γάρ ἐστι δήπου ἃ συνέχει τὴν νεωτέραν κωμωιδίαν καὶ ἃ πρὸς ἄκρον ἦγαγεν Εὐριπίδης (Satyros).
8. ἐν δὲ τούτῳ τῷ καιρῷ κινδυνεύσεις ἐγεῖραί τινα ᾧ τὰ χρήματα πλεῖστα καὶ κρατίστη ἡ ἀνδραγαθία;
9. σκοπέειν δ’ ἄξιον. τί γὰρ εὐλογώτερον ἐπεὶ τάς γε κακίας καὶ τὰς ἀρετάς, καθάπερ ἔλεγεν ὁ Σωκράτης, τὰς αὐτὰς ἐν καὶ ἀνδρὶ καὶ γυναικὶ ἔστιν εὑρεῖν (Satyros);
10. ἡ δὲ μεταπέμπει τὴν ἄνθρωπον καὶ ἰδοῦσα τὸ κάλλος, “χαῖρε,” φησίν, “γύναι· ψευδεῖς ἄρ’ αἱ διαβολαί· σὺ γὰρ ἐν τῷ προσώπῳ τῷ σῷ καὶ τοῖς ὀφθαλμοῖς ἔχεις φάρμακα κάλλιστα (Satyros).

Vocabulary

*ἄγω, ἄξω, ἤγαγον do, drive, lead; χάριν ἄγω I give thanks	*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον say, tell, speak
ἄκρον ἄκρου τό top, furthest point; mountain top	μέγιστος, μεγίστη, μέγιστον greatest
ἀναμιμνήσκω call to mind, remind	μεταπέμπω send for, send after
ἀνδραγαθία, ἀνδραγαθίας ἡ courage, bravery	*μήτηρ, μητέρος (μητρός) ἡ mother
*ἀνήρ, ἀνδρός ὁ man, husband	*μικρός, μικρά, μικρόν small
*ἄνθρωπος, ἀνθρώπου ἡ ὁ human, person	νεώτερος, νεωτέρα, νεώτερον newer
*ἄξιος, ἀξίᾱ, ἄξιον worthy, deserving + gen.	*νομίζω, νομιέω, ἐνόμισα believe, think, have the custom of, hold as custom
*ἀρετή, ἀρετῆς ἡ virtue; excellence	ὀργή, ὀργῆς ἡ mood; anger, wrath
γέρων, γέροντος ὁ old man	*ὁράω, ὄψομαι, εἶδον (ἰδεῖν) see
*γυνή, γυναικός ἡ woman, wife	ὀφθαλμός, ὀφθαλμοῦ ὁ eye
δημαγωγός, δημαγωγοῦ ὁ demagogue	παίζω play, sport, dance
δημοκρατία, δημοκρατίας ἡ democracy	*παῖς, παιδός ἡ ὁ child
*δῆμος, δήμου ὁ people	*πατήρ, πατρός ὁ father
δήπου surely	*πείθω, πείσω, ἔπεισα persuade + inf.; (mid. or pass.) listen to, obey + dat. or gen.
διαβολή διαβολῆς ἡ slander	*πλεῖστος, πλείστη, πλεῖστον most, greatest, largest
ἐγείρω, ἐγερέω, ἤγειρα awaken, rouse	πλοῦτος, πλούτου ὁ wealth
ἕλκος, ἕλκεος (-ους) τό wound	*ποιέω, ποιήσω, ἐποίησα do, make, cause; (mid.) consider
εὐλογώτερος, εὐλογώτερον more reasonable	*πόλις, πόλιος (πόληος, πόλεως) ἡ city
Εὐριπίδης, Εὐριπίδου ὁ Euripides, tragic playwright from Athens, c. 450 BCE	πρόσωπον, προσώπου τό face
*εὑρίσκω, εὑρήσω, ηὗρον find	ῥήτωρ, ῥήτορος ὁ rhetor, speaker
*ἔφη he, she, it said	*σκοπέω, σκοπήσω, ἐσκόπησα, look at; examine; consider
*ἔχω, ἕξω or σχήσω, ἔσχον have, hold; be able + inf.; καλῶς ἔχειν to be well	*σός, σή, σόν your
ἡδίων, ἥδιον sweeter, pleasanter	σπεύδω, σπεύσω, ἔσπευσα urge on, press on; hasten, be eager
ἡσύχιος, ἡσύχιον quiet	συνέχω make up, contain
θάνατος, θανάτου ὁ death	Σωκράτης, Σωκράτους ὁ Sokrates, Plato's teacher and famous oral philosopher c. 450 BCE
ἰδοῦσα, ἰδούσης ἡ seeing, having seen	τάχιστα most quickly
καθάπερ just as	*τρόπος, τρόπου ὁ way, manner, turn; (pl.) character
*καιρός, καιροῦ ὁ right moment, critical time, opportunity	τυραννίς, τυραννίδος ἡ tyranny
κακία, κακίας ἡ wickedness; fault	ὑγίεια, ὑγιείᾱς ἡ health, soundness
*κακός, κακή, κακόν bad, evil, cowardly	ὕδωρ, ὕδατος τό water; pond

κάλλιστος, καλλίστη, κάλλιστον most beautiful	φάρμακον, φαρμάκου τό drugs, medicine
κάλλος, κάλλεος (κάλλους) τό beauty	*φημί say, affirm, assert
κινδυνεύω, κινδυνεύσω, ἐκινδύνευσα run a risk, hazard; dare + inf.; be likely + inf.	χαίρω be well; rejoice at, take pleasure in + dat.
κράτιστος, κρατίστη, κράτιστον strongest	χείρων, χεῖρον worse, inferior
κρείττων, κρεῖττον better, stronger, greater	*χρῆμα, χρήματος τό thing; (pl.) goods, money, property
κωμωιδία, κωμωιδίας ἡ comedy	ψευδής, ψευδές false

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 (Ὀδύσσεια). 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: δοιαὶ γάρ τε πύλαι ἀμενηνῶν εἰσὶν ὀνείρων· αἱ μὲν γὰρ κεράεσι τεύχονται, αἱ δ' ἐλέφαντι. αὐτῶν οἱ μὲν ἔρχονται διὰ πριστοῦ ἐλέφαντος. οὗτοι ῥ' ἐλεφαίρονται καὶ ἔπε' ἀκράαντα φέρουσιν. οἱ δὲ διὰ ξεστῶν κεράων ἔρχονται θύραζε. οὗτοι ῥ' ἔτυμα κραίνουσι, βροτῶν εἴ τις ὁράει. ἀλλ' ἐμοὶ οὐκ ἐντεῦθεν οἴομαι αἰνὸν ὄνειρον ἐλθεῖν. εἰ οὕτως, ἦ ἀσπαστὸν ἐμοὶ καὶ παιδὶ γενήσεται. ἄλλο δέ σοι ἐρέω· ἥδε δὲ ἠὼς ἐλεύσεται δυσώνυμος, ἣ μ' Ὀδυσσέως οἴκου ἀποσχήσει. νῦν γὰρ καταθήσω ἄεθλον, τοὺς πελέκεας, οὓς κεῖνος ἐν μεγάροις ἵστησιν ἐξείης, δρυόχους ὥς, δώδεκα πάντας. ἵστησιν δ' ὅ γε πολὺ ἄνευθε καὶ διαρριπτάσκει οἰστόν. νῦν δὲ μνηστήρεσιν ἄεθλον τοῦτον ἐφήσω· ὃς δὲ ῥηΐτατ' ἐντανύει βιὸν ἐν παλάμαις καὶ διοϊστεύει πελέκεων δυοκαίδεκα πάντων, τούτῳ αὐτῇ ἅμ' ἕψομαι. καὶ νοφίσομαι τόδε δῶμα κουρίδιον, μάλα καλόν, ἐνίπλειον βιότου, οὗ ποτὲ μνήσεσθαι οἴομαι ἔν περ ὀνείρῳ.
	Ὀδυσσεύς ξεῖνος: ὦ γύναι αἰδοίη Λαερτιάδου Ὀδυσσέως, δεῖ μηκέτι νῦν ἀναβάλλειν δόμοις ἔνι τοῦτον ἄεθλον. πρὶν γὰρ πολύμητις ἐλεύσεται ἐνθάδ' Ὀδυσσεύς, πρὶν τούτους τόδε τόξον ἐΰξοον ἀμφαφάειν τε νευρήν τ' ἐντανύσαι διοϊστεῦσαί τε σιδήρου.
	Πηνελόπεια: εἰ ἐθέλεις παρά μοι, ξεῖνε, ἧσθαι ἐν μεγάροις καὶ τέρπειν, οὐκ οἴομαί μοι ὕπνον ἐπὶ βλεφάροις χυθήσεσθαι.

ἀμφαφάω touch, feel, handle	ἦ in truth, verily
ἀναβάλλω, -βαλέω, -έβαλον strike up; throw up; delay	ἧμαι (ἧσαι, ἧσται, ἥμεθα, ἧστε, ἧνται; ἧσθαι) sit
ἄνευθε far away, distant	θύραζε to the doors, out of doors
ἀπέχω keep off or away from	*ἵστημι, στήσω, ἔστησα or ἔστην stand, make stand, place
*γίγνομαι, γενήσομαι, ἐγενόμην be, be born	κατατίθημι place, put, lay down
*δεῖ it is necessary + ‘x’ in gen. or dat. or acc. + inf., δεῖ ἐλθεῖν it is necessary to come	κραίνω, κρανέω, ἔκρανα accomplish, fulfil, bring to pass
διαρριπτάσκω shoot through, cast	*λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον say, tell, speak
διοϊστεύω shoot an arrow through + gen.	μάλα very
*εἰμί, ἔσομαι be, be possible	μηκέτι no longer
*ἐθέλω, ἐθελήσω, ἠθέλησα wish, be willing	μιμνήσκω, μνήσω, ἔμνησα remember + gen.
ἐλεφαίρομαι cheat with empty hopes	νοφίζω, νοφιέω νοφίσομαι, ἐνόφισα turn away, shrink back; forsake, abandon
ἐνθάδε here, there; hither, thither	*οἴομαι (οἶμαι), οἰήσομαι, ᾠσάμην think, suppose, believe
ἐνί = ἐν	*ὁράω, ὄψομαι, εἶδον (ἰδεῖν) see
ἐντανύω stretch, bend, string	ῥηΐτατα most easily
ἐντεῦθεν (ἐνθεῦτεν) thence, hence	τέρπω, τέρψω, ἐτερψα delight, cheer; enjoy + dat.
ἑξείης in order, in a row	τεύχω, τεύξω, ἔτευξα make ready, make, produce; cause, bring to pass
*ἕπομαι (imp. εἱπόμην), ἕψομαι, ἑσπόμην follow + dat.	*φέρω, οἴσω, ἤνεγκα or ἤνεγκον bring, bear, carry; endure
*ἔρχομαι, ἐλεύσομαι, ἦλθον (ἐλθεῖν) come, go	χέω, χέω, ἔχεα, κέχυκα, κέχυμαι, ἐχύθην pour; (pass.) be heaped up
ἐφίημι, -ήσω, -ῆκα send on, against; let go, yield; (mid.) command, give orders; (mid.) aim at, long for + gen.; (mid.) allow, permit + ‘x’ in dat. + inf.	

Adjectives, Nouns, Pronouns

ἆεθλον, ἀέθλου τό prize, contest	ἠώς, ἠούς ἡ dawn
αἰδοῖος, αἰδοία, αἰδοῖον: deserving of awe, respect; valuable, excellent; bashful, modest; τὰ αἰδοῖα private parts	*καλός, καλή, καλόν beautiful, good, noble
αἰνός, αἰνή, αἰνόν dread, dire, grim	κεῖνος, κείνου ὁ he, that one
ἀκράαντος, ἀκράαντον unfulfilled, fruitless	κέρας, κέραος τό horn of an animal
*ἄλλος, ἄλλη, ἄλλο another, other	κουρίδιος, κουριδία, κουρίδιον wedded, nuptial, bridal
ἀμενηνός, ἀμενηνόν powerless, fleeting, feeble	Λαερτιάδης, Λαερτιάδου ὁ son of Laertes
ἀσπαστός, ἀσπαστή, ἀσπαστόν welcome	μέγαρον, μεγάρου τό megaron, great hall
βιός, βιοῦ ὁ bow	μνηστήρ, μνηστῆρος ὁ (epic dat. pl. μνηστήρεσσιν) suitor
βίοτος, βιότου ὁ life	νευρή, νευρῆς ἡ sinew, bow-string; cord
βλέφαρα, βλεφάρων τά eyelids, eyes	ξεῖνος (ξένος), ξείνου (ξένου) ὁ stranger; guest-friend
βροτός, βροτοῦ ὁ mortal	ξεστός, ξεστή, ξεστόν smooth, polished, wrought
*γυνή, γυναικός ἡ woman, wife	Ὀδυσσεύς, Ὀδυσσέως ὁ Odysseus
δοιός, δοιά, δοιόν two	οἶκος, οἴκου ὁ house, palace
δόμος, δόμου ὁ house	οἰστός, οἰστοῦ ὁ arrow
δρύοχοι, δρυόχων οἱ props, stays, shores (on which the frame of a ship is propped)	ὄνειρος, ὀνείρου ὁ dream
δυοκαίδεκα twelve	*παῖς, παιδός ἡ ὁ child
δυσώνυμος, δυσώνυμον bearing an ill name, ill-omened	παλάμη, παλάμης ἡ palm, hand
δώδεκα twelve	πέλεκυς, πελέκεως ὁ axe
δῶμα, δώματος τό house	πολύμητις, πολυμήτιος of many counsels
ἐλέφας, ἐλέφαντος ὁ elephant; elephant's tusk; ivory	πριστός, πριστή, πριστόν sawn
ἐνίπλειος, ἐνίπλειον full of + gen.	πύλη, πύλης ἡ gate
ἔπος, ἔπεος (ἔπους) τό word, speech; song; saying; verse	σίδηρος, σιδήρου ὁ iron
ἔτυμος, ἔτυμον true, real, actual	τόξον, τόξου τό bow
ἐΰξοος, ἐΰξοον polished	ὕπνος, ὕπνου ὁ sleep

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 βούλῃ περὶ τῶν ἐκεῖ φράζειν ἐμοί ἢ ἄπειμι;

εἴ ἐθέλεις παρά μοι, ξεῖνε, ἧσθαι ἐν μεγάροις καὶ τέρπειν, οὐκ οἴομαί 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 A
RTICLE ON THE OX TURNING METHOD OF INSC
RIBING 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



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

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 (εἴρομαι), ἐρήσομαι (εἰρήσομαι), ἠρόμην, -----, -----, ----- ask, ask ‘x’ in acc. about ‘y’ in acc.

εὑρίσκω, εὑρήσω, ηὗρον, ηὕρηκα, ηὕρημαι, ηὑρέθην find out, discover

ἥκω, ἥξω, ------, ------, ------, ------ 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.

This page titled 1.33: Comparative and Superlative Adjectives and Adverbs; Dative of Degree of Difference is shared under a CC BY 4.0 license and was authored, remixed, and/or curated by Philip S. Peek.

1.34: εἰμί 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 εἰμί and εἶμι

The verbs **εἰμί** and **εἶμι** are **μι-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 εἰμί

Verb Form	English Equivalent	Person and Number
εἰμί	*I am*	1st person singular
εἶ, εἶς	*you are*	2nd person singular
ἐστί (ν)	*he, she, it is; there is*	3rd person singular
ἐσμέν	*we are*	1st person plural
ἐστέ	*you are*	2nd person plural
εἰσί (ν)	*they are; there are*	3rd person plural

Imperfect Indicative Active of εἰμί

Verb Form	English Equivalent	Person and Number
ἦν, ἦ	*I was*	1st person singular
ἦσθα	*you were*	2nd person singular
ἦν	*he, she, it was; there was*	3rd person singular
ἦμεν	*we were*	1st person plural
ἦτε	*you were*	2nd person plural
ἦσαν	*they were; there were*	3rd person plural

1. All forms of the present indicative active are enclitic except for **εἶ** you are and the infinitive, **εἶναι** to be.
2. **ἔστι (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 εἰμί

εἶναι to be unmarked

Present Indicative Active of εἶμι

Verb Form	English Equivalent	Person and Number
εἶμι	*I go*	1st person singular
εἶ	*you go*	2nd person singular
εἶσι (ν)	*he, she, it goes*	3rd person singular
ἴμεν	*we go*	1st person plural
ἴτε	*you go*	2nd person plural
ἴᾱσι (ν)	*they go*	3rd person plural

Imperfect Indicative Active of εἶμι

Verb Form	English Equivalent	Person and Number
ᾔα, ᾔειν	*I was going*	1st person singular
ᾔεις, ᾔεισθα	*you were going*	2nd person singular
ᾔει, ᾔειν	*he, she, it was going*	3rd person singular
ᾖμεν	*we were going*	1st person plural
ᾖτε	*you were going*	2nd person plural
ᾖσαν, ᾔεσαν	*they were going*	3rd person plural

Present Infinitive Active of εἶμι

ἰέναι to be unmarked

Present Participles of εἰμί and εἶμι

ὤν, οὖσα, ὄν being

	M	F	N		M	F	N
N	ὤν	οὖσα	ὄν	**N**	ὄντες	οὖσαι	ὄντα
A	ὄντα	οὖσαν	ὄν	**A**	ὄντας	οὔσᾱς	ὄντα
G	ὄντος	οὔσης	ὄντος	**G**	ὄντων	οὐσῶν	ὄντων
D	ὄντι	οὔσῃ	ὄντι	**D**	οὖσι (ν)	οὔσαις	οὖσι (ν)
V	ὤν	οὖσα	ὄν	**V**	ὄντες	οὖσαι	ὄντα

	M	F	N		M	F	N
N	ὤν	οὖσα	ὄν	**N**	ὄντες	οὖσαι	ὄντα
G	ὄντος	οὔσης	ὄντος	**G**	ὄντων	οὐσῶν	ὄντων
D	ὄντι	οὔσῃ	ὄντι	**D**	οὖσι (ν)	οὔσαις	οὖσι (ν)
A	ὄντα	οὖσαν	ὄν	**A**	ὄντας	οὔσᾱς	ὄντα
V	ὤν	οὖσα	ὄν	**V**	ὄντες	οὖσαι	ὄντα

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	ἰοῦσα	ἰόν	**N**	ἰόντες	ἰοῦσαι	ἰόντα
A	ἰόντα	ἰοῦσαν	ἰόν	**A**	ἰόντας	ἰούσᾱς	ἰόντα
G	ἰόντος	ἰούσης	ἰόντος	**G**	ἰόντων	ἰουσῶν	ἰόντων
D	ἰόντι	ἰούσῃ	ἰόντι	**D**	ἰοῦσι (ν)	ἰούσαις	ἰοῦσι (ν)
V	ἰών	ἰοῦσα	ἰόν	**V**	ἰόντες	ἰοῦσαι	ἰόντα

	M	F	N		M	F	N
N	ἰών	ἰοῦσα	ἰόν	**N**	ἰόντες	ἰοῦσαι	ἰόντα
A	ἰόντος	ἰούσης	ἰόντος	**A**	ἰόντων	ἰουσῶν	ἰόντων
G	ἰόντι	ἰούσῃ	ἰόντι	**G**	ἰοῦσι (ν)	ἰούσαις	ἰοῦσι (ν)
D	ἰόντα	ἰοῦσαν	ἰόν	**D**	ἰόντας	ἰούσᾱς	ἰόντα
V	ἰών	ἰοῦσα	ἰόν	**V**	ἰόντες	ἰοῦσαι	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 σῶσαί σε χρήμαθ’ οἷς συνεξῇεις καὶ ἃ σοι ἔδωκα (Euripides, Hekabe);
2. οὖν τι βούλῃ περὶ τῶν ἐκεῖ φράζειν ἐμοὶ ἢ ἄπειμι (Euripides, Hekabe);
3. ἡ δὲ λέγει· Γιγνώσκεις οὖν Ἀθήνης ἵνα στέγαι εἰσίν (Euripides, Hekabe); Module 28 | εἰμί and εἶμι 425
4. ὁ δὲ λέγει· Μέλαινα πέτρα γῆς ἥ σοι σημανεῖ ἵνα στέγαι εἰσίν (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 ἡττάοντο.
7. τότε δὲ Καμβύσης, ἐπεὶ ἦν οὐχ ὕδωρ αὐτῷ ἕτοιμον, ἀγγέλους παρὰ τὸν Ἀράβιον ἐπέμψε (Herodotos).
8. πρόσεισι καὶ κηρύσσει Κρέων τούτῳ, ὃς τὸ τῆς Σφιγγὸς αἴνιγμα λύσει, καὶ τὴν βασιλείαν καὶ τὴν Λαΐου δώσειν γυναῖκα (Bibliotheca).
9. τῆς σοφίας τοσαύτης ἐσμὲν ὥστε τρόποισιν οὐ τυραννικοῖς ἀλλὰ τρόπῳ φρενὸς αὐτοὺς ποιεῖν τὰ καλὰ πείθειν.
10. ὁ γεωργὸς πρὸς τὴν παῖδα ἔφη τῇ Σφιγγὶ πρόσωπον μὲν γυναικός, στῆθος δὲ καὶ πόδας καὶ οὐρὰν λέοντος καὶ πτέρυγας ὄρνιθος εἶναι.

Vocabulary

ἄγγελος, ἄγγελου ὁ messenger	**λύω (ῡ), λύσω, ἔλῡσα** 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
***ἀνήρ, ἀνδρός ὁ** man, husband	**οὐρά, οὐρᾶς ἡ** the hinder parts, after part; tail; **κατ' οὐράν** 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, ἔγνων,** know, recognize; decide + inf.	**πρόσωπον, προσώπου τό** face
***γυνή, γυναικός ἡ** woman, wife	**πτέρυξ, πτέρυγος ἡ** wing
***δίδωμι, δώσω, ἔδωκα** give; allow 'x' in dat. or acc. + inf., **ἐμὲ (ἐμοί)**	**εὐτυχέειν δίδως** you allow me to prosper
σημαίνω, σημανέω, ἐσήμηνα point out, show	***ἐθέλω (θέλω), ἐθελήσω (θελήσω), ἠθέλησα wish,** be willing
σοφία, σοφίας ἡ wisdom	**εἰρήνη, εἰρήνης ἡ** peace
στέγη, στέγης ἡ roof	**ἐκεῖ there στῆθος, στήθους (-εος) τό** chest, breast
ἑτοῖμος, ἑτοίμη, ἑτοῖμον at hand, ready, prepared, able + inf.	***στρατηγός, στρατηγοῦ ὁ** general
***ἔφη** he, she, it said	**συνέξειμι** go out with, depart with
ἡττάομαι be less or inferior; be defeated	**Σφίγξ, Σφιγγός ἡ** Sphinx
***καιρός, καιροῦ ὁ** right moment, critical time, opportunity	**σῴζω, σώσω, ἔσωσα** save, keep
***καλός, καλή, καλόν** beautiful, noble, good	***τοσοῦτος, τοσαύτη, τοσοῦτο** so much, so many
Καμβύσης, Καμβύσου (-εω) ὁ Kambyses, son of Kyros the Great	***τρόπος, τρόπου ὁ** way, manner, turn; (pl.) character
κηρύττω be a herald; make a proclamation	**τυραννικός, τυραννική, τυραννικόν** of a tyrant, despotic, imperious
κράτιστος, κρατίστη, κράτιστον strongest, best	**ὕδωρ, ὕδατος τό** water
Κρέων, Κρέοντος ὁ Kreon, king of Thebes	**φράζω, φράσω, ἔφρασα** tell, show; advise; suppose, believe
Λάϊος, Λαΐου ὁ Laïos, king of Thebes	**φρήν, φρενός ἡ** midriff, heart, mind; intellect, understanding, reason
***λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον say**, tell, speak	***χρῆμα, χρήματος τό** thing; (pl.) goods, money, property
λέων, λέοντος ὁ lion	

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 διῆγον ἔτι νέος ὤν—ὑπὸ τοῦ πατρὸς ἐπὶ παιδείας προφάσει ἀπεστελλόμην—τὸν Νεῖλον εἰς Κοπτὸν ἀναπλεύσας, ἐκεῖθεν ἐπὶ τὸν Μέμνονα ἦλθον. ἐπεθύμησα ἀκοῦσαι τὸ θαυμαστὸν αὐτοῦ ἐκεῖνο ἠχέον πρὸς ἀνέχοντα τὸν ἥλιον. ἐκείνου μὲν οὖν ἤκουσα οὐ κατὰ ἄσημον φωνήν, τὸ κοινὸν τοῖς πολλοῖς. ἀλλά μοι καὶ ἔχρησεν
ὁ Μέμνων αὐτὸς ἀνοίξας γε τὸ στόμα ἐν ἔπεσιν ἑπτά. καὶ δύναμαι, εἴ γε βούλομαι, ἐκβολὴν τοῦ λόγου ποιεῖσθαι καὶ εἰπεῖν αὐτὰ ὑμῖν τὰ ἔπη. ἀλλὰ οὐκ ἐθέλω. κατὰ δὲ τὸν ἀνάπλουν ἡμῖν συνέπλεε Μεμφίτης ἀνὴρ τῶν ἱερεῶν 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, ἀεὶ νοήμονα, ἐπιμήκη, σιμόν, πρόχειλον, ὑπόλεπτον τὰ σκέλη ἀλλὰ ὁ δὲ οὐ καθαρῶς ἑλληνίζει.

Εὐκράτης: αὐτόν, ἐκεῖνον τὸν Παγκράτην. καὶ τοῦτον τὰ μὲν πρῶτα ἠγνόεον ἀλλὰ ἐπεὶ ὁρμίζομεν τὸ πλοῖον, ἑώραον αὐτὸν πολλὰ τεράστια ἐργαζόμενον· καὶ δὴ καὶ ἐπὶ κροκοδείλων ὀχέεται καὶ συννέει τοῖς θηρίοις. τὰ δὲ θηρία ὑποπτήσσει καὶ σαίνει ταῖς οὐραῖς. γιγνώσκω 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 428 Ancient Greek I
ἀποστέλλω, ἀποστελέω, ἀπέστειλα send off, dispatch; putt off, doff; (intrans.) retire, withdraw	**οἰκέω, οἰκήσω, ᾤκησα** inhabit, settle; manage, dwell, live
***βούλομαι, βουλήσομαι** want, prefer; wish, be willing	***ὁράω (ἑώραον), ὄψομαι, εἶδον** see
***γιγνώσκω, γνώσομαι, ἔγνων** know, recognize; decide + inf.	**ὁρμίζω** moor, anchor
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
***εἰπεῖν > λέγω**	**συμπλέω** sail with
ἐκεῖθεν from that place, thence; on his part	**συννέω** swim together, swim with
ἑλληνίζω speak Greek	**ὑποπτήσσω** 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	

ἄδυτος ἄδυτον not to be entered; never setting; (subst.) sanctuary, shrine	**καθαρῶς** clearly, purely
Αἰγύπτιος, Αἰγυπτία, Αἰγύπτιον Egyptian	***κοινός, κοινή, κοινόν** shared, common
Αἴγυπτος, Αἰγύπτου ἡ Egypt	**Κοπτός, Κοπτοῦ ἡ Koptos,** a city on the Nile 43 kilometers north of Luxor
ἀναπλεύσας, ἀναπλεύσαντος ὁ sailing	**κροκόδειλος, κροκοδείλου ὁ** crocodile, lizard
ἀνάπλοος (ἀνάπλους), ἀναπλόου (ἀναπλοῦ) ὁ sailing up	***λόγος, λόγου ὁ** word, speech, story; reason, account
ἀνέχων, ἀνέχοντος ὁ holding up; rising up	**Μέμνων, Μέμνονος ὁ** Memnon, one of two colossi of Memnon, depicting Pharaoh Amenhotep III and located west of Luxor
***ἀνήρ, ἀνδρός ὁ** man, husband	**Μεμφίτης, Μεμφίτου ὁ** from Memphis
***ἄνθρωπος, ἀνθρώπου ἡ ὁ** human, person	**Νεῖλος, Νείλου ὁ** Nile
ἀνοίξᾱς, ἀνοίξαντος ὁ opening	***νέος, νέᾱ, νέον** new, fresh, young; strange, unexpected
ἄσημος, ἄσημον without mark; unintelligible	**νοήμων, νοήμον** thoughtful, sensible
βλέπω, βλέψομαι look at, see	**ὀθόνιον, ὀθονίου τό** linen cloth, sail-cloth
γραμματεύς, γραμματέως ὁ secretary, clerk; recorder; scholar	**οὐρά, οὐρᾶς ἡ** the hinder parts, after part; tail; **κατ' οὐράν** in rear, behind
διδάσκαλος, διδασκάλου ὁ teacher, master, trainer	**Παγκράτης, Παγκράτου ὁ** Pankrates
εἰδώς, εἰδότος ὁ knowing	**παιδεία, παιδείας ἡ** education, training, culture
εἴκοσιν twenty	**παιδευόμενος, παιδευομένου ὁ** being taught
ἐκβολή, ἐκβολῆς ἡ thowing out; expulsion; by-way; digression	***πατήρ, πατρός ὁ** father
***ἐμός, ἐμή, ἐμόν** my	**πλοῖον, πλοίου τό** ship
ἐξυρημένος, ἐξυρημένη, ἐξυρημένον shaved	**πρόφασις, προφάσεως (-ιος) ἡ** pretext, excuse, cause, reason
ἐπιμήκες, ἐπιμήκης long, oblong	**πρόχειλος, πρόχειλον** with prominent lips
ἔπος, ἔπεος (-ους) τό word, speech; song; saying; verse	***πρῶτος, πρώτη, πρῶτον** first, for the present, just now
ἑπτά seven	**σιμός, σιμή, σιμόν** snub-nosed, flat-nosed
ἐργαζόμενος, ἐργαζομένου ὁ doing, accomplishing	**σκέλος, -ους (-εος) τό** the leg
***ἔτος, ἔτεος (ἔτους) τό** year	**σοφία, σοφίας ἡ** wisdom, skill; cleverness
ἥλιος, ἡλίου ὁ sun	**στόμα, στόματος τό** mouth
ἠχέον, ἠχέοντος τό sounding, ringing	**τεράστιος, τεράστιον** monstrous, prodigious
θαυμάσιος, θαυμασίᾱ, θαυμάσιον wonderful, marvelous, admirable	***τρεῖς, οἱ or αἱ; τρία τά** three
θαυμαστός, θαυμαστή, θαυμαστόν wonderful, marvelous, admirable	**ὑπόγειος, ὑπόγειον** under the earth, underground, subterraneous
θηρίον, θηρίου τό wild animal, beast	**ὑπόλεπτος, ὑπόλεπτον** thinnish
ἱερεύς, ἱερέως ὁ priest, sacrifice, diviner	**φωνή, φωνῆς ἡ** sound; voice; tone

***ἱερός, ἱερά, ἱερόν** holy; (n. in sg.) temple; (n. in pl.) sacrifices	***ὤν, ὄντος ὁ** being
Ἶσις, Ἴσιδος or Ἶσιος ἡ Egyptian deity similar in function to Demeter	

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, ἐναντίᾱ, ἐναντίον opposite + gen. or dat.

ὀρθός, ὀρθή, ὀρθόν straight, correct, proper

τοσοῦτος, τοσαύτη, τοσοῦτο so much, so many

ὕστερος, ὑστέρᾱ, ὕστερον after, later

Verbs

παρέχω (ἔχω, ἕξω 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, ἐβάθην) 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, ἐτέθην put, place; make, cause

ὑπάρχω (ἄρχω, ἄρξω, ἦρξα, ἦρχα, ἦργμαι, ἤρχθην) 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 **εἰμί** 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.

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1.35: 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 (**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 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)	short vowel grade stem (use for the plural)
δεικνῡ-	δεικνυ-
φη-	φα-

Present and Imperfect Tense Endings

Add to the correct tense stem.

	Primary Active (use for the present)			Secondary Active (use for the imperfect)	
	S	**PL**		**S**	**PL**
1st	-μι	-μεν	**1st**	-ν	-μεν
2nd	-ς	-τε	**2nd**	-ς	-τε
3rd	-σι (ν)	-ᾱσι (ν)	**3rd**	---	-σαν
Infinitive Active					
-ναι					

	Primary Middle and Passive (use for the present)			Secondary Middle and Passive (use for the imperfect)	
	S	**PL**		**S**	**PL**
1st	-μαι	-μεθα	**1st**	-μην	-μεθα
2nd	-σαι	-σθε	**2nd**	-σο	-σθε
3rd	-ται	-νται	**3rd**	-το	-ντο
Infinitive Middle and Passive					
-σθαι					

The Conjugation of δείκνυμι

The principal parts are these:

δείκνῡμι δείξω ἔδειξα δέδειχα δέδειγμαι ἐδείχθην

Remember that to conjugate correctly, you need to combine the correct stem with the correct endings.

Present Indicative Active of δείκνῡμι

Singular: long vowel grade, **δεικνῡ-**, + primary active endings. **Plural:** short vowel grade, **δεικνυ-**, + primary active endings.

Verb Form	English Equivalent	Person and Number
δείκνῡμι	*I show*	1st person singular
δείκνῡς	*you show*	2nd person singular
δείκνῡσι (ν)	*he, she, it shows*	3rd person singular
δείκνυμεν	*we show*	1st person plural
δείκνυτε	*you show*	2nd person plural
δεικνύᾱσι (ν)	*they show*	3rd person plural

Present Infinitive Active of δείκνῡμι

Short vowel grade of the stem, δεικνυ-, + -ναι.

δεικνύναι to show 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 δείκνῡμι

Short vowel grade of the stem, **δεικνυ-**, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
δείκνυμαι	*I set*	1st person singular
δείκνυσαι	*you set*	2nd person singular
δείκνυται	*he, she, it sets*	3rd person singular
δεικνύμεθα	*we set*	1st person plural
δείκνυσθε	*you set*	2nd person plural
δείκνυνται	*they set*	3rd person plural

Present Infinitive Middle of δείκνῡμι

Short vowel grade of the stem, δεικνυ-, + -σθαι.

δείκνυσθαι *to set* 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 δείκνῡμι

Short vowel grade of the stem, δεικνυ-, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
δείκνυμαι	*I am shown*	1st person singular
δείκνυσαι	*you are shown*	2nd person singular
δείκνυται	*he, she, it is shown*	3rd person singular
δεικνύμεθα	*we are shown*	1st person plural
δείκνυσθε	*you are shown*	2nd person plural
δείκνυνται	*they are shown*	3rd person plural

Present Infinitive Passive of δείκνῡμι

Short vowel grade of the stem, **δεικνυ-**, + -σθαι.

δείκνυσθαι *to be shown* 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 δείκνῡμι

Singular: long vowel grade, **δεικνῡ-**, + 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 Number
ἐδείκνῡν	*I was showing, used to show*	1st person singular
ἐδείκνῡς	*you were showing, used to show*	2nd person singular
ἐδείκνῡ	*he, she, it was showing, used to show*	3rd person singular
ἐδείκνυμεν	*we were showing, used to show*	1st person plural
ἐδείκνυτε	*you were showing, used to show*	2nd person plural
ἐδείκνυσαν	*they were showing, used to show*	3rd person plural

Imperfect Indicative Middle of δείκνῡμι

Short vowel grade stem, **δεικνυ-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἐδεικνύμην	*I was setting, used to set*	1st person singular
ἐδείκνυσο	*you were setting, used to set*	2nd person singular
ἐδείκνυτο	*he, she, it was setting, used to set*	3rd person singular
ἐδεικνύμεθα	*we were setting, used to set*	1st person plural
ἐδείκνυσθε	*you were setting, used to set*	2nd person plural
ἐδείκνυντο	*they were setting, used to set*	3rd person plural

Imperfect Indicative Passive of δείκνῡμι

Short vowel grade stem, **δεικνυ-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἐδεικνύμην	*I was being shown, used to be shown*	1st person singular
ἐδείκνυσο	*you were being shown, used to be shown*	2nd person singular
ἐδείκνυτο	*he, she, it was being shown, used to be shown*	3rd person singular
ἐδεικνύμεθα	*we were being shown, used to be shown*	1st person plural
ἐδείκνυσθε	*you were being shown, used to be shown*	2nd person plural
ἐδείκνυντο	*they were being shown, used to be shown*	3rd person 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 say*	1st person singular
φής, φῄς, φῇσθα	*you say*	2nd person singular
φησί (ν)	*he, she, it says*	3rd person singular
φαμέν	*we say*	1st person plural
φατέ	*you say*	2nd person plural
φᾱσί (ν)	*they say*	3rd person plural

Present Infinitive Active of φημί

Short vowel grade, **φα-**, + **-ναι**.

φάναι to say 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 was saying, used to say*	1st person singular
ἔφης, ἔφησθα	*you were saying, used to say*	2nd person singular
ἔφη	*he, she, it was saying, used to say*	3rd person singular
ἔφαμεν	*we were saying, used to say*	1st person plural
ἔφατε	*you were saying, used to say*	2nd person plural
ἔφασαν	*they were saying, used to say*	3rd 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 καί μοι πίνειν (Anakreontic, anonymous poems written in the Anakreontic meter);
3. ὅσῳ πέλας τὰ Μοίρας, μᾶλλον πρέπει τοῖς ἀνθρώποις τερπνὰ παίζειν· καὶ γὰρ ἡ Μοίρα ὡς τάχιστα τὰς τέρψεις τοῦ βίου δίδωσι καὶ λαμβάνει.
4. Μοίρα δεσπότῃ ἔδωκε τὸ σῶμα Ζωσίμης, ψύχην ἀγαθῆς, καὶ νῦν θανάτῳ, ἢ πρὶν ἦν 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 ἐσμὲν ὑγιείας καλῆς· ἀλλὰ χρόνος βιότου θνητοῖς ὀλίγος.
8. πῶς δ’ ὑγιείαν ἔδοτε αὐτοῖς, ὡς πάντες ὧν ψαύετε θνῄσκουσιν;
9. αἰνίζειν μὲν ἄριστον· ὁ δὲ ψόγος ἔχθους ἀρχή· ἀλλὰ κακῶς εἰπεῖν Ἀττικὴν δίδωσί μοι τέρψιν.
10. πάντα θεοῖς ἀνέθεσαν Ὅμηρός θ’ Ἡσίοδός τε· κλέπτειν, μοιχεύειν τε καὶ ἀλλήλους ἀπατεύειν.

Adverbs and Verbs

αἰνίζω praise, approve	**καταβλέπω** look, look down
ἀναβλέπω look, look back	**κλέπτω** steal
ἀνατίθημι set up, establish, dedicate, offer	***λαμβάνω, λήψομαι, ἔλαβον** take, receive; capture
ἀπατεύω deceive	***λέγω, λέξω or ἐρέω, ἔλεξα or εἶπον** say, tell, speak
αὖ (adverb, postpositive) in turn, again	**λύω (ῡ), λύσω, ἔλῡσα loose**, free, destroy; (mid.) ransom
***ἄρχω, ἄρξω, ἦρξα** rule, command; begin + gen.	**μοιχεύω** commit adultery; debauch
βλέπω, βλέψω, ἔβλεψα see, have the power of sight	**νεύω, νεύσω, ἔνευσα** nod
γηράσκω, γηράσομαι, ἐγήρᾱσα grow old, become old	**παίζω, παίξομαι or παιξέομαι, ἔπαισα**, play, sport, dance
***δίδωμι, δώσω, ἔδωκα** give; allow ‘x’ in dat. or acc. + inf., **ἐμὲ (ἐμοί) εὐτυχέειν δίδως** you allow me to prosper	**πειράω, πειράσω, ἐπείρασα**, attempt, undertake; (mid. and pass) try, make an attempt; make trial of, test + gen.
***εἰμί, ἔσομαι** be, be possible	**πέλας** nearby
ἐράω love; long for, desire + gen.	**πίμπλημι** fill, fill up; fill ‘x’ (a person or thing) in acc. with ‘y’ a thing in gen.; be full of + gen.
***εὑρίσκω, εὑρήσω, ηὗρον** find out, discover	**πίνω, πίομαι or πιέομαι, ἔπιον** drink; drink of + gen.
***ἔχω, ἕξω or σχήσω, ἔσχον** have, hold; be able + inf.; **καλῶς ἔχειν** to be well	**πρέπω, πρέψω, ἔπρεψα** be clearly seen, resemble, seem; be fitting; liken
***θνῄσκω, θανέομαι, ἔθανον** die, perish	**τάχιστα** most quickly
***καθίστημι** appoint, establish, put into a state; (intrans.) be established, be appointed	**ψαύω, ψαύσω, ἔψαυσα** touch + gen.

Adjectives, Nouns, Pronouns

***------, ἀλλήλων** one another	***θεός, θεοῦ ἡ ὁ** god, goddess, deity
***ἀγαθός, ἀγαθή, ἀγαθόν** good, noble	**θνητός, θνητή, θνητόν** mortal
ἀμβροσία, ἀμβροσίας ἡ nectar of the gods	***καλός, καλή, καλόν** beautiful, noble, good
***ἄνθρωπος, ἀνθρώπου ἡ ὁ** human, person	**μέλας, μέλαινα, μέλαν** black, dark
ἄριστος, ἀρίστη, ἄριστον best, noblest	**μοῖρα, μοίρας ἡ** lot; portion; fate
***ἀρχή, ἀρχῆς ἡ** rule, command; beginning; empire	***μόνος, μόνη, μόνον** only, sole, alone, solitary; one
ἀστήρ, ἀστέρος ὁ star	**Ὅμηρος, Ὁμήρου ὁ** Homer
Ἀττικός, Ἀττική, Ἀττικόν Attic, Athenian	***ὀλίγος, ὀλίγα, ὀλίγον** few
***βίος, βίου ὁ** life	**ὄμμα, ὄμματος τό** eye
βίοτος, βιότου ὁ life	**ὀργή, ὀργῆς ἡ** impulse; passion, anger
βροτός, βροτοῦ ὁ mortal man; (adj.) mortal	***ὅσος, ὅση, ὅσον** so many, as many as
***γῆ, γῆς ἡ** land, earth	**οὐρανός, οὐρανοῦ ὁ** sky, heaven
δένδρεον = δένδρον, -ου τό (-ος, -ους (-εος) τό) tree	**πέτρος, πέτρου ὁ** rock
δεσπότης, δεσπότου ὁ master	***πόλεμος, πολέμου ὁ** war
δούλη, δούλης ἡ slave	**σελήνη, σελήνης ἡ** moon
δυστυχία, δυστυχίας ἡ ill-luck, ill-fortune	**στρατόπεδον, στρατοπέδου τό** camp
ἐλευθερία, ἐλευθερίας ἡ freedom, liberty	**συντυχία, συντυχίας ἡ** incident; fortune
ἐλπίς, ἐλπίδος ἡ hope, expectation	***σῶμα, σώματος τό** body
ἑταῖρος, ἑταίρου ὁ comrade, companion	**τερπνός, τερπνή, τερπνόν** delightful, pleasant, agreeable, glad
ἔχθος, ἔχθους (-εος) τό hate, hatred	**τέρψις, τέρψεως ἡ** pleasure, enjoyment **τιμή, τιμῆς ἡ** esteem, honor
Ζήν, Ζηνός ὁ Zeus	**τιμή, τιμῆς ἡ** esteem, honor
Ζωσίμη, Ζωσίμης ἡ Zosime	**ὑγίεια, ὑγιείᾱς ἡ** health, soundness
ἥλιος, ἡλίου ὁ sun	***φύσις, φύσιος (φύσηος, φύσεως) ἡ** nature
Ἡσίοδος, Ἡσιόδου ὁ Hesiod, Greek poet c. 700 BCE	***χρόνος, χρόνου ὁ** time
***θάλασσα (θάλαττα), θαλάσσης ἡ** sea	**ψόγος, ψόγου ὁ** blame, flaw, censure
θάνατος, θανάτου ὁ death	***ψυχή, ψυχῆς ἡ** life, soul, spirit

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 ἑταῖρος 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 ἤλθομεν εἴς τι καταγώγιον, ἔλαβεν ὁ ἀνὴρ ἢ τὸν μοχλὸν τῆς θύρας ἢ τὸ κόρηθρον ἢ καὶ τὸ ὕπερον καὶ τοῦτο περέβαλεν ἱματίοις. ἔπειτα ἐπιλέγει τινα ἐπῳδὴν καὶ τοῦτο ἐποίει βαδίζειν. δοκέει τοῖς ἄλλοις ἄπασιν ἄνθρωπος εἶναι. τὸ δὲ ἀπέρχεται ὕδωρ τε ἐμπίπλησι καὶ ἐσκεύαζε καὶ πάντα δεξιῶς ὑπηρέτεε καὶ διηκονέετο ἡμῖν. καὶ εἶτα ἐπεὶ ἄλις ἔχει τῆς διακονίας, ὁ δὲ Παγκράτης ἄλλην ἐπῳδὴν ἐπιλέγων αὖθις κόρηθρον τὸ κόρηθρον ἢ ὕπερον τὸ ὕπερον ἐποίεε. τοῦτο ἐγὼ πάνυ ἐσπούδαζον ἐκμανθάνειν παρ' αὐτοῦ ἀλλὰ οὐκ
εἶχον. ἐβάσκαινε γάρ, καίτοι πρὸς τὰ ἄλλα προχειρότατος ὤν. μιᾷ δέ ποτε ἡμέρᾳ λαθών—ἐν σκοτεινῷ ὑφίστημι—ἐπήκουσα τῆς ἐπῳδῆς· ἦν δὲ τρισύλλαβος σχεδόν. καὶ ὁ μὲν ἐντέλλει τῷ ὑπέρῳ ταῦτα ἃ δεῖ ποιεῖν καὶ ᾤχετο εἰς τὴν ἀγοράν.

Adverbs and Verbs

ἀκολουθέω follow, accompany + dat.	**ἐπακούω** listen, hear, overhear
ἄλις sufficiently, enough	**ἐπιλέγω** say, utter, pronounce; pick out, choose; (mid.) think over, consider; read
ἀπέρχομαι, ἀπελεύσομαι, ἀπῆλθον depart, leave	***ἔρχομαι, ἐλεύσομαι, ἦλθον** come, go
ἀπορέω, ἀπορήσομεν, ἠπόρησα be without means or resources; be at a loss, be in doubt; lack + gen.	***ἔχω, ἕξω or σχήσω, ἔσχον** have, hold; be able + inf.; **καλῶς ἔχειν** to be well
αὖθις again, in turn, hereafter, in the future	**καίτοι** and indeed, and yet; though
βαδίζω, βαδιέω or βαδίσω, ἐβάδισα, walk, go	**καταλείπω, -λείψω, -έλιπον** leave behind
βασκαίνω slander, malign, bewitch; envy, grudge, keep to oneself	**κοινόω, κοινώσω, ἐκοίνωσα** communicate, impart; make common, share; (mid.) be partner, be sharer, be partaker + gen.
***γίγνομαι, γενήσομαι, ἐγενόμην** be, be born	***λαμβάνω, λήψομαι, ἔλαβον** take, receive; capture
***δεῖ, δεήσει** it is necessary + dat. or acc. + inf.	**οἴχομαι, οἰχήσομαι**, ------ go, be gone, have gone
διάγω carry over; (intrans.) cross over; pass, spend; (intrans.) live	***πείθω, πείσω, ἔπεισα** persuade, persuade 'x' in acc. + inf.; (mid. or pass.) listen to, obey + dat. or gen.
διακονέω, διακονήσω minister, serve, do service + dat.	**περιβάλλω** throw around
***δοκέω, δόξω, ἔδοξα** seem, think; seem best, think best + inf.	***ποιέω, ποιήσω, ἐποίησα** do, make, cause; (mid.) consider
***εἰμί, ἔσομαι** be, be possible	**σκευάζω, σκευάσω, ἐσκεύασα** prepare, make ready
εἶτα then, next, accordingly	**σπουδάζω, σπουδάσω** be serious, be earnest; be eager + inf.
ἐκμανθάνω learn, know, examine	**σχεδόν** near, roughly speaking, about, almost
ἐμπίμπλημι fill, fill up; fill 'x' (a person or thing) in acc. with 'y' a thing in gen.	**ὑπηρετέω, ὑπηρετήσω** serve as a rower; minister to, serve + dat.
ἐντέλλω order, enjoin, command	**ὑφίστημι** place under; put secretly in ambush; lie concealed

ἀγορά, ἀγορᾶς ἡ: agora, marketplace	**Μέμφις, Μέμφιδος ἡ** Memphis, an Egyptian city on the Nile river south of Cairo, the capital of Egypt c. 2700–2200
***ἄλλος, ἄλλη, ἄλλο** another, other	***μικρός, μικρά, μικρόν** small, little, short
***ἀνήρ, ἀνδρός ὁ** man, husband	**μοχλός, μοχλοῦ ὁ** bar, lever, crowbar
***ἄνθρωπος, ἀνθρώπου ἡ ὁ** human, person	**οἰκέτης, οἰκέτου ὁ** household slave
ἀπόρρητος, ἀπόρρητον forbidden, secret	**Παγκράτης, Παγκράτου ὁ** Pankrates
διακονία, διακονίας ἡ service	**προχειρότατος, προχειροτάτη, προχειρότατον** most at hand, ready
ἐπιλέγων, ἐπιλέγοντος ὁ speaking	**σκοτεινός, σκοτεινή, σκοτεινόν** dark
ἐπῳδή, ἐπῳδῆς ἡ enchantment, spell, charm	**συνήθης, συνήθες** living together; well-acquainted, intimate; accustomed, customary
ἑταῖρος, ἑταίρου ὁ comrade, companion	***τέλος, τέλους (-εος) τό:** end, boundary; power; office; (acc.) finally
ἡμέρα, ἡμέρας ἡ day	**τρισύλλαβος, τρισύλλαβον** trisyllabic
θύρα, θύρας ἡ door	**ὕδωρ, ὕδατος τό** water
ἱμάτιον, ἱματίου τό cloak; piece of dress or cloth; (pl.) clothes	**ὕπερον, ὑπέρου τό** pestle
καταγώγιον, καταγωγίου τό lodging, inn, resting-place	**φιλοφρονεόμενος, φιλοφρονεομένου ὁ** treating or dealing with kindly + dat.
κόρηθρον, κορήθρου τό besom, broom	**ὤν, ὄντος ὁ** being
λαθών, λαθόντος ὁ secretly, by stealth	

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.

> ἓν δὲ βέλτιστον, ὃς κακὰ ἐμὲ ἐποίησε, τοῦτον δέννοις ἀντιδοῦναι κακοῖς. ἔπειτα ἐπιλέγει τινα ἐπῳδὴν καὶ τοῦτο ἐποίεε 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 19th century, mathematicans 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.



Figure **1.35.4**: 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)



Figure **1.35.5**: 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/F...40-334389).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.

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

ἑκάτερος, ἑκατέρᾱ, ἑκάτερον each

κοινός, κοινή, κοινόν shared, common; ἐκ τοῦ κοινοῦ shared in common; (n.) τὸ κοινόν the state

οἷος, οἵᾱ, 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, ὡμολόγησα, ὡμολόγηκα, ὡμολόγημαι, ὡμολογήθην 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 **μι-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.

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1.36: Diane Rayor on Translating Sappho and Euripides

Guest Feature 5

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Diane Rayor, Professor Emerita of Classics at Grand Valley Statue 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 7th 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:

κατθνάσκει, Κυθέρη’, 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.1

Translations are inherently interpretations; the translator’s reading becomes the new poem:

γλύκηα μᾶτερ, 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 marriage or family songs.2 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, πρός 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).3

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:

Diane Rayor.4

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.5

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1 Diane J. Rayor, 2014. Sappho: A New Translation of the Complete Works (Cambridge: Cambridge University Press) p. 44.

2 https://sweetbitterpodcast.com/listen/

3 Diane J. Rayor 2013. Euripides' Medea: A New Translation (Cambridge: Cambridge University Press).

4 https://www.youtube.com/watch?v=jGN_4VhBLrw.

5 https://www.youtube.com/watch?v=AGwU0X34cQk.

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1.37: ἵημι and ἵστημι

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 ἵημι and ἵστημι

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)	short vowel grade stem (use for the plural)
ἱη- or ἱει-	ἱε-
ἱστη-	ἱστα-

Mixed Aorist Tense Stems

long vowel grade (use for the singular)	short vowel grade (use for the plural)
ἡκ-	ἑ- (εἱ-)

Root Aorist Tense Stem

long vowel grade (use for the singular)	long vowel grade (use for the plural)
στη-	στη-

Present, Imperfect, and Aorist Tense Endings

Add to the correct tense stem.

	Primary Active (use for the present)			Secondary Active (use for the imperfect and aorist)	
	S	**PL**		**S**	**PL**
1st	-μι	-μεν	**1st**	-ν	-μεν
2nd	-ς	-τε	**2nd**	-ς	-τε
3rd	-σι (ν)	-ᾱσι (ν)	**3rd**	---	-σαν
	Present Infinitive Active			**Aorist Infinitive Active**	
	-ναι			-ναι	

	Primary Middle and Passive (use for the present)			Secondary Middle and Passive (use for the imperfect and aorist)	
	S	**PL**		**S**	**PL**
1st	-μαι	-μεθα	**1st**	-μην	-μεθα
2nd	-σαι	-σθε	**2nd**	-σο	-σθε
3rd	-ται	-νται	**3rd**	-το	-ντο
	Present Infinitive Middle and Passive			**Aorist Infinitive Middle**	
	-σθαι			-σθαι	

The Conjugation of ἵημι

The principal parts are these:

ἵημι ἥσω -ἧκα* -εἷκα -εἷμαι -εἵθην

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 stemwith the correct endings.

Present Indicative Active of ἵημι

Singular: long vowel grade, **ἱη-** or **ἱει-** + primary active endings. **Plural:** short vowel grade, **ἱε-**, + primary active endings.

Verb Form	English Equivalent	Person and Number
ἵημι	*I hurl*	1st person singular
ἵης, ἱεῖς	*you hurl*	2nd person singular
ἵησι (ν)	*he, she, it hurls*	3rd person singular
ἵεμεν	*we hurl*	1st person plural
ἵετε	*you hurl*	2nd person plural
ἱέᾱσι (ν), ἱᾶσι (ν)	*they hurl*	3rd person plural

1. In the third person plural, ἱᾶσι (ν), epsilon ε, and alpha α, contract.

Present Infinitive Active of ἵημι

Short vowel grade of the stem, ἰε-, + -ναι.

ἰέναι *to hurl* 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 ἵημι

Short vowel grade of the stem, ἰε-, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἵεμαι	*I hasten*	1st person singular
ἵεσαι	*you hasten*	2nd person singular
ἵεται	*he, she, it hastens*	3rd person singular
ἱέμεθα	*we hasten*	1st person plural
ἵεσθε	*you hasten*	2nd person plural
ἵενται	*they hasten*	3rd person plural

Present Infinitive Middle of ἵημι

Short vowel grade of the stem, **ἰε-**, + **-σθαι**.

ἵεσθαι *to hasten* 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 ἵημι

Short vowel grade of the stem, **ἰε-**, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἵεμαι	*I am hurled*	1st person singular
ἵεσαι	*you are hurled*	2nd person singular
ἵεται	*he, she, it is hurled*	3rd person singular
ἱέμεθα	*we are hurled*	1st person plural
ἵεσθε	*you are hurled*	2nd person plural
ἵενται	*they are hurled*	3rd person plural

Present Infinitive Passive of ἵημι

Short vowel grade of the stem, **ἰε-**, + **-σθαι**.

ἵεσθαι *to be hurled* 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 ἵημι

Singular: long vowel grade, **ἱη-** or **ἱει-** + past indicative augment + secondary active endings. **Plural:** short vowel grade, **ἱε-**, + past indicative augment + secondary active endings.

Verb Form	English Equivalent	Person and Number
ἵην (ῑ)	*I was hurling, used to hurl*	1st person singular
ἵεις	*you were hurling, used to hurl*	2nd person singular
ἵει	*he, she, it was hurling, used to hurl*	3rd person singular
ἵεμεν	*we were were hurling, used to hurl*	1st person plural
ἵετε	*you were hurling, used to hurl*	2nd person plural
ἵεσαν	*they were hurling, used to hurl*	3rd person plural

Imperfect Indicative Middle of ἵημι

Short vowel grade stem, **ἱε-**, + past indicative augment + secondary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἱέμην (ῑ)	*I was hastening, used to hasten*	1st person singular
ἵεσο	*you were hastening, used to hasten*	2nd person singular
ἵετο	*he, she, it was hastening, used to hasten*	3rd person singular
ἱέμεθα	*we were hastening, used to hasten*	1st person plural
ἵεσθε	*you were hastening, used to hasten*	2nd person plural
ἵεντο	*they were hastening, used to hasten*	3rd person plural

Imperfect Indicative Passive of ἵημι

Short vowel grade stem, **ἑ-**, + past indicative augment + secondary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἱέμην (ῑ)	I was being hurled, used to be hurled	1st person singular
ἵεσο	you were being hurled, used to be hurled	2nd person singular
ἵετο	he, she, it was being hurled, used to be hurled	3rd person singular
ἱέμεθα	we were being hurled, used to be hurled	1st person plural
ἵεσθε	you were being hurled, used to be hurled	2nd person plural
ἵεντο	they were being hurled, used to be hurled	3rd person plural

Aorist Indicative Active of ἵημι

Singular: ω-verb augmented stem, **ἡκ-**, + first aorist endings. **Plural:** short vowel grade stem, **ἑ-**, + past indicative augment, **εἱ-**, and secondary active endings.

Verb Form	English Equivalent	Person and Number
-ἧκα	*I hurled*	1st person singular
-ἧκας	*you hurled*	2nd person singular
-ἧκε (ν)	*he, she, it hurled*	3rd person singular
-εἷμεν	*we hurled*	1st person plural
-εἷτε	*you hurled*	2nd person plural
-εἷσαν	*they hurled*	3rd person plural

Aorist Infinitive Active of ἵημι

Long vowel grade, **εἱ-**, + **-ναι**.

Verb Form	English Equivalent	Person and Number
-εἶναι	*to hurl*	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, **ἑ-**, + past indicative augment, **εἰ-**, and secondary middle endings.

Verb Form	English Equivalent	Person and Number
-εἵμην	*I hastened*	1st person singular
-εἶσο	*you hastened*	2nd person singular
-εἶτο	*he, she, it hastened*	3rd person singular
-εἵμεθα	*we hastened*	1st person plural
-εἶσθε	*you hastened*	2nd person plural
-εἶντο	*they hastened*	3rd person plural

Aorist Infinitive Middle of ἵημι

Short vowel grade, **ἑ-**, + **-σθαι**.

Verb Form	English Equivalent	Person and Number
-ἔσθαι	*to hasten*	unmarked

Aorist Indicative Passive of ἵημι

ω-verb augmented consonant stem, **-εἰθ-**, + **ω-verb** passive endings.

Verb Form	English Equivalent	Person and number
-εἵθην	*I was hurled*	1st person singular
-εἵθης	*you were hurled*	2nd person singular
-εἵθη	*he, she, it was hurled*	3rd person singular
-εἵθημεν	*we were hurled*	1st person plural
-εἵθητε	*you were hurled*	2nd person plural
-εἵθησαν	*they were hurled*	3rd person plural

Aorist Infinitive Passive of ἵημι

ω-verb unaugmented consonant stem, -ἑθ-, + -ηναι.

Verb Form	English Equivalent	Person and Number
-ἑθῆναι	to be hurled	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.

The Conjugation of ἵστημι

The principal parts are these:

ἵστημι, στήσω, ἔστησα** and ἔστην***, ἕστηκα, ἕσταμαι, ἐστάθην

1. Note that two asterisks** indicate a first aorist and three*** indicate a root aorist.

Present Indicative Active of ἵστημι

Singular: long vowel grade, **ἱστη-**, + primary active endings. **Plural:** short vowel grade, **ἱστα-**, + primary active endings.

Verb Form	English Equivalent	Person and Number
ἵστημι	*I make stand*	1st person singular
ἵστης	*you make stand*	2nd person singular
ἵστησι (ν)	*he, she, it makes stand*	3rd person singular
ἵσταμεν	*we make stand*	1st person plural
ἵστατε	*you make stand*	2nd person plural
ἱστάᾶσι (ν), ἱστᾶσι (ν)	*they make stand*	3rd person plural

1. In the third person plural **ἱστᾶσι (ν)**, the alphas, **α + α**, have contracted.

Present Infinitive Active of ἵστημι

Short vowel grade of the stem, **ἱστα-**, + **-ναι**.

ἱστάναι *to make stand* 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, **ἱστα-**, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἵσταμαι	*I stand*	1st person singular
ἵστασαι	*you stand*	2nd person singular
ἵσταται	*he, she, it stands*	3rd person singular
ἱστάμεθα	*we stand*	1st person plural
ἵστασθε	*you stand*	2nd person plural
ἵστανται	*they stand*	3rd person plural

Present Infinitive Middle of ἵστημι

Short vowel grade of the stem, **ἱστα-** + **-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, **ἱστα-**, + primary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἵσταμαι	*I am made to stand*	1st person singular
ἵστασαι	*you are made to stand*	2nd person singular
ἵσταται	*he, she, it is made to stand*	3rd person singular
ἱστάμεθα	*we are made to stand*	1st person plural
ἵστασθε	*you are made to stand*	2nd person plural
ἵστανται	*they are made to stand*	3rd person plural

Present Infinitive Passive of ἵστημι

Short vowel grade of the stem, **ἱστα-**, + **-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, **ἱστη-**, + past indicative augment and secondary active endings. **Plural:** short vowel grade, **ἱστα-**, + past indicative augment and secondary active endings.

Verb Form	English Equivalent	Person and Number
ἵστην (ῑ)	*I was making to stand, used to make to stand*	1st person singular
ἵστης	*you were making to stand, used to make to stand*	2nd person singular
ἵστη	*he, she, it was making to stand, used to make to stand*	3rd person singular
ἵσταμεν	*we were making to stand, used to make to stand*	1st person plural
ἵστατε	*you were making to stand, used to make to stand*	2nd person plural
ἵστασαν	*they were making to stand, used to make to stand*	3rd person plural

Imperfect Indicative Middle of ἵστημι

Short vowel grade stem, **ἱστα-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἱστάμην (ī)	*I was standing, used to stand*	1st person singular
ἵστασο	*you were standing, used to stand*	2nd person singular
ἵστατο	*he, she, it was standing, used to stand*	3rd person singular
ἱστάμεθα	*we were standing, used to stand*	1st person plural
ἵστασθε	*you were standing, used to stand*	2nd person plural
ἵσταντο	*they were standing, used to stand*	3rd person plural

Imperfect Indicative Passive of ἵστημι

Short vowel grade stem, **ἱστα-**, + past indicative augment and secondary middle and passive endings.

Verb Form	English Equivalent	Person and Number
ἱστάμην (ī)	*I was being made to stand, used to be made to stand*	1st person singular
ἵστασο	*you were being made to stand, used to be made to stand*	2nd person singular
ἵστατο	*he, she, it was being made to stand, used to be made to stand*	3rd person singular
ἱστάμεθα	*we were being made to stand, used to be made to stand*	1st person plural
ἵστασθε	*you were being made to stand, used to be made to stand*	2nd person plural
ἵσταντο	*they were being made to stand, used to be made to stand*	3rd person 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 stood*	1st person singular
ἔστης	*you stood*	2nd person singular
ἔστη	*he, she, it stood*	3rd person singular
ἔστημεν	*we stood*	1st person plural
ἔστητε	*you stood*	2nd person plural
ἔστησαν	*they stood*	3rd person plural

Aorist Infinitive Active of ἵστημι

Long vowel grade, **στη-**, + **-ναι**.

Verb Form	English Equivalent	Person and Number
στῆναι	*to stand*	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.

Aorist Indicative Passive of ἵστημι

ω-verb augmented consonant stem, **ἐσταθ-**, + **ω-verb** passive endings.

Verb Form	English Equivalent	Person and Number
ἐστάθην	*I was made to stand*	1st person singular
ἐστάθης	*you were made to stand*	2nd person singular
ἐστάθη	*he, she, it was made to stand*	3rd person singular
ἐστάθημεν	*we were made to stand*	1st person plural
ἐστάθητε	*you were made to stand*	2nd person plural
ἐστάθησαν	*they were made to stand*	3rd person plural

Aorist Infinitive Passive of ἵστημι

ω-verb unaugmented consonant stem, **σταθ-**, + **-ηναι**.

Verb Form	English Equivalent	Person and number
σταθῆναι	to be made to stand	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 ἵστημι. 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 though all of the sentences, read them again at least two more times. In each subsequent reading your understanding improves.

1. Ἀλκμήνης τόκος ἔστη σιωπῇ (Euripides, Herakles).
2. τροπαῖον ἔστησαν ἐν τῇ ἠπείρῳ (Thoukydides).
3. ἔστη ’πὶ βωμοῦ γοργὸς ὁπλίτης ἰδεῖν (Euripides, Andromakhe).
4. ἔστη φαεννοῖς δεσπότης στίλβων ὅπλοις (Euripides, Andromakhe).
5. ἔστησαν ἀνδριάντα πρὸ τῶν πυλῶν (Demosthenes).
6. χαλκῆν εἰκόνα ἔστησαν (Demosthenes).
7. παρελθὼν πρέσβυς ἐς μέσον πέδον ἔστη (Euripides, Ion).
8. τὴν στήλην ἔστησαν εἰς τὸ βουλευτήριον (Lykourgos).

9. τὸ μὲν ἥμισυ τῶν νεῶν ἔστησαν ἐν μέσῃ τῇ θαλάσσῃ (Appian).
10. πᾶς στρατός τ᾽ ἔστη βλέπων (Euripides, Iphigeneia in Aulis).

Vocabulary

Ἀλκμήνη, Ἀλκμήνης ἡ Alkmene, mother of Herakles	**ὁράω, ὄψομαι, εἶδον** see
ἀνδριάς, ἀνδριάντος ὁ statue	**παρελθών, παρελθόντος ὁ** entering
βλέπων, βλέποντος ὁ looking, watching	**πέδον, πέδου τό** ground, earth
βουλευτήριον, βουλευτηρίου τό senate-house	**πρέσβῦς, -εος (-εως) ὁ** old man, elder, ambassador
βωμός, βωμοῦ ὁ altar	**πύλη, πύλης ἡ** gates
γοργός, γοργή, γοργόν grim, fierce, terrible	**σἴωπή, σἴωπῆς ἡ** silence
δεσπότης, δεσπότου ὁ master, lord	**στήλη, στήλης ἡ** block, stone, slab, monument
εἰκών, εἰκόνος ἡ likeness, image, portrait, statue	**στίλβων, στίλβοντος ὁ** glistening, glittering, gleaming
ἥμῐσυς, ἡμίσεια, ἥμισυ half	**στρατός, στρατοῦ ὁ** army, host
ἤπειρος, ἠπείρου ἡ land	**τόκος, τόκου ὁ** childbirth; offspring
***θάλασσα (θάλαττα), θαλάσσης ἡ** sea	**τροπαῖον, τροπαίου τό** trophy, victory monument
***μέσος, μέση, μέσον** middle, middle of + gen.; **ἐς μέσον** in common, altogether	**φαεννός, -ή, -όν** shining, beaming, radiant
***νηῦς (ναῦς), νεός (νεώς) ἡ** ship	**χαλκῆ, χαλκῆς ἡ** (sc. εἰκών) bronze statue
ὅπλον, ὅπλου τό weapon	

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, ὦ 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 βροτείαν (Arkhilokhos).
3. οὔ μοι τὰ Γύγου τοῦ πολυχρύσου μέλει, μεγάλης δ᾽ οὐκ ἐράω τυραννίδος· ταῦτα ἀπόπροθεν γάρ ἐστι ὀφθαλμῶν ἐμῶν. δεῖ ἐμοὶ οἶνον παλαιὸν καὶ λόγον καλὸν καὶ σῖτον καὶ ἑταίραν ἔχειν (Arkhilokhos).
4. ἓν δὲ βέλτιστον, ὃς 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 νὴ Δία μήτε Πελοποννησίους μήτε Βοιωτίους πάντας πλὴν τῶν ἐγχέλεων (Aristophanes).
7. οὐ γὰρ τούτοις ἡδονὴ οἳ προτιθέασι βίαν ἀντὶ μήτιδος.
8. πολὺ κάλλιον τοὺς μὲν νόμους τοὺς ἄδικούς τε καὶ παλαιοὺς λῦσαι, ἑτέρους δὲ θεῖναι, οἵ τοὺς τῆς πόλεως φυλάξουσιν (Lysias).
9. οἳ καλῶς ἔχουσι τῇ πολιτείᾳ, τούτους μὲν τοὺς νόμους δεῖ θεῖναι, τοὺς δὲ οἳ αὐτῶν ὀλιγωροῦσι κολάζειν.
10. ἀγαθὸν ἱστάναι πρὸς ἀργύριον φιλίαν καὶ προτιθέναι τοὺς φίλους ἀντὶ τῶν χρημάτων.

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	**νή** by + acc.
***δεῖ** it is necessary + 'x' in gen. or dat. or acc. + inf., **δεῖ ἐλθεῖν** it is necessary to come	**ὀλιγωρέω** esteem little, make small account of, belittle, despise + gen.
***δίδωμι, δώσω, ἔδωκα** give; allow 'x' in dat. or acc. + inf., **ἐμὲ (ἐμοί) εὐτυχέειν δίδως** you allow me to prosper	**πλήν** except, save + gen.; (adv.) and yet
ἐράω love; long for, desire + gen.	***ποιέω, ποιήσω, ἐποίησα** do, make, cause; (mid.) consider
***ἔχω, ἕξω or σχήσω, ἔσχον** have, hold; be able + inf.; **καλῶς ἔχειν** to be well	**προτίθημι** place before; set before; display; offer
***ἵστημι, στήσω, ἔστησα or ἔστην** stand, make stand, place	**ῥάπτω** stitch, sew
καλῶς well	**τεύχω, τεύξω, ἔτευξα** make ready, make, produce; cause, bring to pass
κολάζω, κολάσω, ἐκόλασα punish, check, correct; dock, prune	***τίθημι, θήσω, ἔθηκα** put, place; make, cause
λύω (ῡ), λύσω, ἔλῡσα loose, free, destroy; (mid.) ransom	**φυλάττω, φυλάξω, ἐφύλαξα** 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

Adjectives and Nouns

***ἀγαθός, ἀγαθή, ἀγαθόν** good, noble	***λόγος, λόγου ὁ** word, speech, story; reason, account
ἀδικός, ἀδικόν unjust	**μάντις, μάντεως ὁ** seer, prophet
***ἄλλος, ἄλλη, ἄλλο** another, other	**μελέτη, μελέτης ἡ** care, practice
***ἀνήρ, ἀνδρός ὁ** man, husband	**μῆτις, μήτιος ἡ** wisdom, cunning
ἀργύριον, ἀργυρίου τό silver	**μοῖρα, μοίρας ἡ** lot; portion; fate
ἀψευδέστατος, ἀψευδεστάτη, ἀψευδέστατον most unfalse	***νόμος, νόμου ὁ** law, custom
βέλτιστος, βελτίστη, βέλτιστον best	**οἶνος, οἴνου ὁ** wine
βία, βίας ἡ bodily force, strength	**ὀφθαλμός, ὀφθαλμοῦ ὁ** eye
Βοιώτιος, Βοιωτίᾱ, Βοιώτιον of or from Boiotia, a region of Greece	**παλαιός, παλαιά, παλαιόν** old, ancient
βρότειος, βρότειον (-ος, -ᾱ, -ον) mortal	***πᾶς, πᾶσα, πᾶν** all, each, every, whole
Γύγης, -ου (-εω) ὁ Gyges, king of Lydia	**Πελοποννήσιος, Πελοποννησίᾱ, Πελοποννήσιον** Peloponnesian
δέννος, δέννου ὁ reproach, disgrace	***πόλις, πόλιος (πόληος, πόλεως) ἡ** city
δῆλος, δήλη, δῆλον visible, clear	**πολιτείᾱ, πολιτείᾱς ἡ** government
ἔγχελυς, ἔγχέλεως ἡ eel	**πολύχρυσος, πολύχρυσον** rich in gold
***ἐμός, ἐμή, ἐμόν** my	**πόνος, πόνου ὁ** hard work, suffering
ἑταίρα, ἑταίρας ἡ a companion	**σῖτος, σίτου ὁ (pl. σῖτα τά)** grain, food, bread
***ἕτερος, ἑτέρᾱ, ἕτερον** other, another	***τέλος, τέλεος (τέλους) τό** end, boundary; power; office; (acc.) finally
***Ζεύς, Διός ὁ** Zeus	**τλημοσύνη, τλημοσύνης ἡ** misery; endurance
ἡδονή, ἡδονῆς ἡ pleasure	**τυραννίς, τυραννίδος ἡ** tyranny
***θεός, θεοῦ ἡ ὁ** god, goddess, deity	**τύχη, τύχης ἡ** fortune, luck, fate
θνητός, θνητή, θνητόν mortal	**φάρμακον, φαρμάκου τό** drug, cure
***κακός, κακή, κακόν** bad, evil, cowardly	**φιλία, φιλίας ἡ** friendship
καλλίων, κάλλιον lovelier, better	***φίλος, φίλη, φίλον** friendly, kind, well-disposed + dat.; (n.) friend
***κάλος, κάλου ὁ** cable, rope	***χρῆμα, χρήματος** τό thing; (pl.) goods, money, propert
κρατερός, κρατερά, κρατερόν strong, stout, mighty	

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 ὕπερον καὶ ἐσχημάτισα ὁμοίως. ἔπειτα ἐπειπὼν τὰς συλλαβὰς ἐκέλευσα ὑδροφορέειν. τὸ δὲ ἐνέπλησε τὸν ἀμφορέα καὶ ἐκόμισε. ἐκέλευσα τούτῳ παῦσαι καὶ μηκέτι ὑδροφορέειν καὶ αὖθις ὕπερον ποιεῖσθαι. τὸ δὲ οὐκέτι μοι πείθεσθαι ἐθέλει, ἀλλ' ὑδροφορεῖ ἀεί. ἄχρι δὴ ἐμπίπλησι ἡμῖν ὕδατος τὴν οἰκίαν καὶ ἡ δὲ ἐπαντλεῖται. ἐγὼ δὲ ἀμηχανάω τῷ πράγματι καὶ δείδω. εἰ ὁ Παγκράτης ἐπανέρχεται, ἀγανακτήσει. τοῦτο ὅπερ καὶ ἐγένετο. ἀξίνην ἔλαβον καὶ διακόπτω τὸ ὕπερον εἰς δύο μέρη. τὰ δέ, ἑκάτερον τὸ μέρος, ἀμφορέας ἔλαβε καὶ ὑδροφόρει καὶ ἀνθ' ἑνὸς δύο μοι ἐγένοντο οἱ διάκονοι. ἐν τούτῳ καὶ ὁ Παγκράτης ἦλθε καὶ συνίησι τὸ γενόμενον. ἐκεῖνα μὲν αὖθις ἐποίησε ξύλα, ὥσπερ ἦν πρὸ τῆς ἐπῳδῆς. αὐτὸς δὲ ἀπέλιπέ με λαθών. καὶ οὐκ οἶδ' ὅποι ἀφανὴς ᾤχετο.

Δεινόμαχος: δύνασαι ἄνθρωπον ποιεῖν ἐκ τοῦ ὑπέρου;

Εὐκράτης: νὴ Δί' ἐξ ἡμισείας γε· οὐκέτι γὰρ εἰς τὸ ἀρχαῖον οἷός 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, -ήγαγον lead away; carry off	**ἀπολείπω, -λείψω, -έλιπον** leave
αὖθις (αὖτις) 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	**ὀψωνέω** 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 ἡ agora, marketplace	**ἡμισεία, ἡμισείας ἡ** half
ἀμφορεύς, ἀμφορέως ὁ amphora, jar, urn	**λαθών, λαθόντος ὁ** secretly, by stealth
***ἄνθρωπος, ἀνθρώπου ἡ ὁ** human, person	***μέρος, μέρεος (-ους) τό** share, portion, part; limb; one's turn
ἀξίνη, ἀξίνης ἡ axe-head, axe	**ξύλον, ξύλου τό**: stick, club
ἀρχαῖος, -α, -ον ancient, from the beginning	**οἰκία, οἰκίας ἡ** house
ἀφανής, ἀφανές unseen, invisible; hidden, secret	***οἷος, οἵᾱ, 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
γενόμενον, γενομένου τό having happened	**Παγκράτης, Παγκράτου ὁ** Pankrates
διάκονος, διακόνου ὁ servant	***πρᾶγμα, πράγματος τό** matter, thing, affair; problem
***δύο** two	**συλλαβή, συλλαβῆς ἡ** that which holds together; syllable
***ἑκάτερος, ἑκατέρᾱ, ἑκάτερον** each	**ὑδροφόρος, ὑδροφόρου ὁ** water-carrier
ἑπειπών, ἑπειπόντος ὁ speaking, having spoken	**ὕδωρ, ὕδατος τό** water
ἐπῳδή, ἐπῳδῆς ἡ enchantment, spell, charm	**ὕπερον, ὑπέρου τό** pestle
***Ζεύς, Διός ὁ** Zeus	**ὑστεραῖος, ὑστεραίᾱ, ὑστεραῖον** next, following; **ὑστεραίᾳ** on the next day

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 χρὴ 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:

Soppho Poem[1]

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᾽ ἄϊ θρύλησθα Χάραξον ἔλθην νᾶϊ σὺν πλήαι. τὰ μέν, οἴομαι, Ζεῦς οἶδε σύμπαντές τε θέοι· σὲ δ᾽ οὐ χρῆ ταῦτα νόησθαι,	***ἄϊ** = **αἰεί** ever, always **θρύλησθα** you babble **Χάραξος, ου ὁ** Kharaxos, Sappho's brother ***ἔλθην** = **ἐλθεῖν** to come ***νᾶϊ** = **νηί: ναῦς, νεώς ἡ** ship **πλήαι** = **πλέᾱ: πλέος, -α, -ον** full **τὰ μέν** these things **οἴομαι** think **Ζεῦς** = **Ζεύς** **νοέω** think on, consider **χρῆ** = **χρή** 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 ἡ** Hera **ἐξικνέομαι** arrive **τυίδε** here **σάος, -α, -ον** safe **ἄγων, ἄγοντος ὁ** driving **νᾶα** = **ναῦν: ναῦς, νεώς ἡ** ship

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[1] http://web.archive.org/web/201401302...pho7.draft.pdf.

κἄμμ’ ἐπεύρην ἀρτέμεας. τὰ δ’ ἄλλα πάντα δαιμόνεσσιν ἐπιτρόπωμεν· εὐδίαι γὰρ ἐκ μεγάλαν ἀήταν αἶψα πέλονται.	**κἄμμ’** = **καὶ ἄμμε** = **καὶ ἡμᾶς** **ἐπεύρην** = **ἐπευρεῖν** to find **ἀρτεμής, ές** safe **δαίμων, -ονος ὁ or ἡ** god, goddess **ἐπιτρόπωμεν** = **ἐπιτρέπωμεν** let us entrust **εὐδία, -ας ἡ** fair weather **μεγάλαν** = **μεγάλων** **ἀήταν** = **ἀητῶν: ἀήτης, -ου ὁ** gale, wind **αἶψα** quickly **πέλομαι** be
τῶν κε βόλληται βασίλευς Ὀλύμπω *δαίμον’ ἐκ πόνων ἐπάρωγον ἤδη περτρόπην, κῆνοι μάκαρες πέλονται καὶ πολύολβοι·	**τῶν κε** = **ὧν ἄν** whosoever’s **βόλληται** = **βούληται** wishes **Ὀλύμπω** = **Ὀλύμπου: Ὄλυμπος, -ου ὁ** Olympos **δαίμων, -ονος ὁ or ἡ** god, goddess **πόνος, -ου ὁ** pain, toil **ἐπάρωγος, -οῦ ὁ** helper, aider **περτρόπην** = **περιτροπέειν** turn **κῆνοι** = **κεῖνοι** **μακάρ, -άρος** blessed **πολύολβος, -ον** rich, wealthy
**κἄμμες, αἴ κε τὰν κεφάλαν ἀέρρη Λάριχος καὶ δή ποτ᾽ ἄνηρ γένηται, καὶ μάλ’ ἐκ πόλλαν βαρυθυμίαν κεν αἶψα λύθειμεν.	**κἄμμες** = **καὶ ἡμεῖς** **αἴ κε** = **εἰ ἄν** **κεφάλαν** = **κεφάλην: κεφάλη, κεφάλης ἡ** head **ἀέρρη** = **ἀείρῃ** raises **Λάριχος, Λαρίχου ὁ Larikhos**, Sappho’s brother **ἀνήρ, ἀνδρός 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.

**αἴ κε τὰν κεφάλαν ἀέργης/ Λάριχος καὶ δή ποτ᾽ ἄνηρ γένηται: if lazyheaded 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, ἑκάστη, ἕκαστον each
ἴσος, ἴση, ἴσον equal, as many as; similar to + dat.
καλός, καλή, καλόν beautiful, noble, good
ὅμοιος, ὁμοίᾱ, ὅμοιον like, resembling + dat.
τρεῖς, οἱ, αἱ; τρία τά three

Verb

ζάω (ζῇς, ζῇ), 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 **μι-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.

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1.38: Self-Assessment Modules 23–30

Self-Assessment Modules 23–30

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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 μι-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?

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1.39: Appendices

Appendices

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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 Herodotos 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 (ἐκ, ἀπό) 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.

CASE	FUNCTION		PREPOSITION TO SUPPLY
Nominative Case	1. Subject: Καμβύσης ἐστρατεύετο, Kambyses marched		none
	2. Predicate Nominative: ὄνομα αὐτῇ ἦν Νίτητις, her name was Nitetis		none
Accusative	1. Direct Object: ταῦτα αὐτῇ λέγω I say these things to her		none
	2. Accusative Subject of Infinitive or Participle		
		Indirect Statement: ἔφη αὐτὴν βλάπτειν αὐτόν: he said she hurt him; οἰκὸς ἦν τῆς θυγατρὸς ὄντας παῖδας it was likely that they were the children of his daughter	none
		ὥστε (result): ὥστε τὴν ἡμέρην νύκτα γενέσθαι and so day became night; ὥστε πεσεῖν πολλούς and so many fell	none
		πρίν: πρὶν Κύρον σφέων βασιλεῦσαι before Kyros ruled them	none
		Other Instances: δεῖ αὐτὸν ἰέναι it is necessary for him to go; συνήνεικε ὑμᾶς εἰδέναι it happened that you knew	for or varies based on context
	3. Acc. of Respect: ἀνὴρ ἡλικίαν νέος a man young in age		in
		πολύ τε ἐκράτησαν αὐτούς they conquered them completely	none
	4. Duration of Time and Extent of Space: ὀκτωκαίδεκα ἔτη for eighteen years; ὁδὸν μακράν a long journey		for or none
	5. Accusative Absolute: οὕτως ἔχον: this being so		none
	6. Object of Preposition (often shows motion toward; preposition can be omitted in poetry): πρὸς Ὅμηρον to Homer; εἰς τὴν θάλασσαν to the sea πέτεται Λήδαν he flies to Leda		none or varies based on context
Genitive	1. Possession: νεκρὸς ἀνθρώπου, the corpse of a man		of
	2. Partitive: ἓξ τῶν ἀνδρῶν, six of the men		of
	3. Dependence: χρυσοῦ δῶρα gifts of gold		of
	4. Object of a Verb or Verb's Prefix: χρημάτων ἐδέοντο, they were in need of money; ἐκείνων ταῦτα προτίθησι, he places these things before those.		none or varies by prefix's meaning
	5. Absolute: ἐπιφανοῦς τούτου γενομένου this being clear		none
	6. Comparison: ἵππου ὠκύτερος swifter than a horse		than
	7. With Certain Adjectives or Adverbs: σοῦ ἄξιος worthy of you;		of

CASE	FUNCTION	PREPOSITION TO SUPPLY
	ἀξίως λόγου worthy of record	
	8. Value: αὐτὸν πολλοῦ τιμᾷ she honors him a lot; μισθοῦ τὴν θύραν ἤνοιγεν he opened the door for a fee	none or for, of
	9. Separation: τὰ πηδάλια παρέλυσε νεῶν he freed the rudders from the ships	from, away from
	10. Time: δέκα ἡμερῶν within ten days	within
	11. Object of Preposition (often shows motion away from): ὑπὸ Κύρου by Kyros; ἐκ τῆς οἰκίᾱς from the house	none
Dative	1. Indirect Object: δίκην αὐτῇ δίδωμι, I give justice to her; ὑμῖν ὀρτὴν ποιέω, I hold a festival for you	to, for
	2. Object of Verb or Verb's Prefix: ἐπὶ κρήνην αὐτοῖς ἡγήσασθαι, to lead them to the spring; τὴν ἐλευθερίην ὑμῖν περιτίθημι I place freedom around you	none or varies with the prefix's meaning
	3. Means or Instrument: ἔχουσιν αὐτὸ δόλῳ, they hold it by trickery; ἔρχεται νηί, she goes by ship	by, with
	4. Possession (often with verb 'to be'): ὄνομα αὐτῇ ἦν Νίτητις, her name was Nitetis; τῷ Κύρῳ ὁ υἱός, a son to Kyros	to, of
	5. Dative with an Adjective, Adverb, or Noun: αὐτῷ ἀσφαλές εἶναι to be safe for him πρὸς ἡδονὴν αὐτῇ for pleasure to her	for, to
	6. Dative with a Verb and Infinitive: δεῖ αὐτῇ ἰέναι it is necessary for her to go	for
	7. Dative of Respect: ἀνὴρ ἡλικίᾳ νέος a man young in age	in
	8. Time When: πέμπτῃ ἡμέρᾳ on the fifth day	on
	9. Dative of Degree of Difference: πολλῷ by much	by
	10. Dative of Accompaniment: αὐτὸν ἠφάνισε ἵππῳ he hid him with his horse; ἔβη σὺν τῷ στρατῷ he went with his army	with or none (σύν)
	11. Dative of Agent with Perf. and Plup. Pass.: λέλειμμαι αὐτῷ I have been left by him	by
	12. Place Where: ἐν Αἰγύπτῳ in Egypt or Μαραθῶνι at Marathon	none (ἐν) or in, on, at
	13. Object of Preposition (often shows place where): σὺν Ὁμήρῳ with Homer; ἐν τῷ νηῷ in the temple	none
Vocative	1. Direct Address: ὦ βασιλεῦ, oh king	none

CASE	FUNCTION	PREPOSITION TO SUPPLY
Nominative Case	1. Subject: Καμβύσης ἐστρατεύετο, Kambyses marched	none
	2. Predicate Nominative: ὄνομα αὐτῇ ἦν Νίτητις, her name was Nitetis	none
Genitive	1. Possession: νεκρὸς ἀνθρώπου, the corpse of a man	of
	2. Partitive: ἓξ τῶν ἀνδρῶν, six of the men	of
	3. Dependence: χρυσοῦ δῶρα gifts of gold	of
	4. Object of a Verb or Verb's Prefix: χρημάτων ἐδέοντο, they were in need of money; ἐκείνων ταῦτα προτίθησι, he places these things before those.	none or varies by prefix's meaning
	5. Absolute: ἐπιφανοῦς τούτου γενομένου this being clear	none
	6. Comparison: ἵππου ὠκύτερος swifter than a horse	than
	7. With Certain Adjectives or Adverbs: σοῦ ἄξιος worthy of you; ἀξίως λόγου worthy of record	of
	8. Value: αὐτὸν πολλοῦ τιμᾷ she honors him a lot; μισθοῦ τὴν θύραν ἤνοιγεν he opened the door for a fee	none or for, of
	9. Separation: τὰ πηδάλια παρέλυσε νεῶν he freed the rudders from the ships	from, away from
	10. Time: δέκα ἡμερῶν within ten days	within
	11. Object of Preposition (often shows motion away from): ὑπὸ Κύρου by Kyros; ἐκ τῆς οἰκίᾶς from the house	none
Dative	1. Indirect Object: δίκην αὐτῇ δίδωμι, I give justice to her; ὑμῖν ὁρτὴν ποιέω, I hold a festival for you	to, for
	2. Object of Verb or Verb's Prefix: ἐπὶ κρήνην αὐτοῖς ἡγήσασθαι, to lead them to the spring; τὴν ἐλευθερίην ὑμῖν περιτίθημι I place freedom around you	none or varies with the prefix's meaning
	3. Means or Instrument: ἔχουσιν αὐτὸ δόλῳ, they hold it by trickery; ἔρχεται νηί, she goes by ship	by, with
	4. Possession (often with verb 'to be'): ὄνομα αὐτῇ ἦν Νίτητις, her name was Nitetis; τῷ Κύρῳ ὁ υἱός, a son to Kyros	to, of
	5. Dative with an Adjective, Adverb, or Noun: αὐτῷ ἀσφαλές εἶναι to be safe for him πρὸς ἡδονὴν αὐτῇ for pleasure to her	for, to
	6. Dative with a Verb and Infinitive: δεῖ αὐτῇ ἰέναι it is necessary for her to go	for
	7. Dative of Respect: ἀνὴρ ἡλικίᾳ νέος a man young in age	in
	8. Time When: πέμπτῃ ἡμέρᾳ on the fifth day	on
	9. Dative of Degree of Difference: πολλῷ by much	by
	10. Dative of Accompaniment: αὐτὸν ἠφάνισε ἵππῳ he hid him with his horse; ἔβη σὺν τῷ στρατῷ he went with his army	with or none (σύν)

CASE	FUNCTION		PREPOSITION TO SUPPLY
	11. Dative of Agent with Perf. and Plup. Pass.: λέλειμμαι αὐτῷ I have been left by him		by
	12. Place Where: ἐν Αἰγύπτῳ in Egypt or Μαραθῶνι at Marathon		none (ἐν) or in, on, at
	13. Object of Preposition (often shows place where): σὺν Ὁμήρῳ with Homer; ἐν τῷ νηῷ in the temple		none
Accusative	1. Direct Object: ταῦτα αὐτῇ λέγω I say these things to her		none
	2. Accusative Subject of Infinitive or Participle Indirect Statement: ἔφη αὐτὴν βλάπτειν αὐτόν: he said she hurt him; οἰκὸς ἦν τῆς θυγατρὸς ὄντας παῖδας it was likely that they were the children of his daughter		none
		ὥστε (result): ὥστε τὴν ἡμέρην νύκτα γενέσθαι and so day became night; ὥστε πεσεῖν πολλούς and so many fell	none
		πρίν: πρὶν Κύρον σφέων βασιλεῦσαι before Kyros ruled them	none
		Other Instances: δεῖ αὐτὸν ἰέναι it is necessary for him to go; συνήνεικε ὑμᾶς εἰδέναι it happened that you knew	for or varies based on context
	3. Acc. of Respect: ἀνὴρ ἡλικίαν νέος a man young in age		in
		πολύ τε ἐκράτησαν αὐτούς they conquered them completely	none
	4. Duration of Time and Extent of Space: ὀκτωκαίδεκα ἔτη for eighteen years; ὁδὸν μακράν a long journey		for or none
	5. Accusative Absolute: οὕτως ἔχον: this being so		none
	6. Object of Preposition (often shows motion toward; preposition can be omitted in poetry): πρὸς Ὅμηρον to Homer; εἰς τὴν θάλασσαν to the sea πέτεται Λήδαν he flies to Leda		none or varies based on context
Vocative	1. Direct Address: ὦ βασιλεῦ, oh king		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, κιδυνεύω, προσήκει, χρή:	
	δεῖ ποιέειν	it is necessary to create.
(2)	As a complement to verbs of wishing and desiring αἱρέομαι, βουλεύω, βούλομαι, διανοέομαι, δοκέει, ἐθέλω, σπουδάζω:	
	αἱρέομαι ὀρχέεσθαι	I choose to dance.
(3)	As a complement to knowledge verbs διδάσκω, ἐπίσταμαι, μανθάνω:	
	διδάσκω ἑλληνίζειν	I teach how to speak Greek.
(4)	As a complement to verbs of command, compulsion, persuasion, prevention, αἰτέω, ἀναγκάζω, ἀπέχω, δέομαι, εἴργω, κελεύω, πείθω:	
	αἰτέω σὲ νομίζειν	I ask you to believe.
(5)	As a complement to verbs of starting and stopping, ἄρχομαι, μέλλω, παύω:	
	ἄρχομαι εἰδέναι	I begin to know.
(6)	Epexegetically 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 πρίν 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 Ὁμήρῳ, 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 Ὁμήρῳ, ποιητῇ, δίδωμι.

I give these things to Homer, a poet.

Accusative

ὁράει τὸν Ὅμηρον 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	
N	η	αι	ᾱ	αι	α	αι	α	αι	ης	αι	ᾱς	αι	ος	οι	ον	α
A	ην	ᾱς	ᾱν	ᾱς	αν	ᾱς	αν	ᾱς	ην	ᾱς	ᾱν	ᾱς	ον	ους	ον	α
G	ης	ῶν	ᾱς	ῶν	ης	ῶν	ᾱς	ῶν	ου	ῶν	ου	ῶν	ου	ων	ου	ων
D	ῃ	αις	ᾷ	αις	ῃ	αις	ᾷ	αις	ῃ	αις	ᾷ	αις	ῳ	οις	ῳ	οις
V	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	
N	---	ες	---	α
A	α, ν	ας	---	α
G	ος	ων	ος	ων
D	ι	σι (ν)	ι	σι (ν)
V	---	ες	---	α

First Declension Nouns

N	τέχνη	χώρᾱ	θάλαττα	πεῖρα	στρατιώτης	νεανίᾱς
A	τέχνην	χώρᾱν	θάλατταν	πεῖραν	στρατιώτην	νεανίᾱν
G	τέχνης	χώρᾱς	θαλάττης	πείρᾱς	στρατιώτου	νεανιου
D	τέχνῃ	χώρᾱͅ	θαλάττῃ	πείρᾱͅ	στρατιώτῃ	νεανίᾱͅ
V	τέχνη	χώρᾱ	θάλαττα	πεῖρα	στρατιῶτα	νεανίᾱ
N	τέχναι	χῶραι	θάλατται	πεῖραι	στρατιῶται	νεανίαι
A	τέχνᾱς	χώρᾱς	θαλάττᾱς	πείρᾱς	στρατιώτᾱς	νεανίᾱς
G	τεχνῶν	χωρῶν	θαλαττῶν	πειρῶν	στρατιωτῶν	νεανιῶν
D	τέχναις	χώραις	θαλάτταις	πείραις	στρατιώταις	νεανίαις
V	τέχναι	χῶραι	θάλατται	πεῖραι	στρατιῶται	νεανίαι

2nd Declension Nouns			Third Declension Nouns				
N	λόγος	δῶρον	φύλαξ	αἴξ	ἐλπίς	χάρις	σῶμα
A	λόγον	δῶρον	φύλακα	αἶγα	ἐλπίδα	χάριν	σῶμα
G	λόγου	δώρου	φύλακος	αἰγός	ἐλπίδος	χάριτος	σώματος
D	λόγῳ	δώρῳ	φύλακι	αἰγί	ἐλπίδι	χάριτι	σώματι
V	λόγε	δῶρον	φύλαξ	αἴξ	ἐλπί	χάρι	σῶμα
N	λόγοι	δῶρα	φύλακες	αἶγες	ἐλπίδες	χάριτες	σώματα
A	λόγους	δῶρα	φύλακας	αἶγας	ἐλπίδας	χάριτας	σώματα
G	λόγων	δώρων	φυλάκων	αἰγῶν	ἐλπίδων	χαρίτων	σωμάτων
D	λόγοις	δώροις	φύλαξι(ν)	αἰξί(ν)	ἐλπίσι(ν)	χάρισι(ν)	σώμασι(ν)
V	λόγοι	δῶρα	φύλακες	αἶγες	ἐλπίδες	χάριτες	σώματα

1) Subtype 1 Nouns with Stem Ending in ρ- or ερ-:

	Feminine	
	S	Pl
N	μήτηρ	μητέρες
A	μητέρα	μητέρας
G	μητρός	μητέρων
D	μητρί	μητράσι (ν)
V	μῆτερ	μητέρες

	Masculine	
	S	Pl
N	ἀνήρ	ἄνδρες
A	ἄνδρα	ἄνδρας
G	ἀνδρός	ἀνδρῶν
D	ἀνδρί	ἀνδράσι (ν)
V	ἄνερ	ἄνδρες

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: γῆρας, old age

	S	Pl
N	γῆρας	γήραα or γήρᾱ (ασα)
A	γῆρας	γήραα or γήρᾱ (ασα)
G	γήραος or γήρως (ασος)	γηράων or γηρῶν (ασων)
D	γήραϊ or γήρᾳ (ασι)	γήρασι (ν) (ασσι (ν))
V	γῆρας	γήραα or γήρᾱ (ασα)

Feminine and Masculine Nouns Ending in ης-: τριήρης trireme

	S	Pl
N	τριήρης	τριήρεες or τριήρεις (εσες)
A	τριήρεα or τριήρη (εσα)	τριήρεας or τριήρεις (εσας)
G	τριήρεος or τριήρους (εσος)	τριηρέων or τριήρων (εσων)
D	τριήρει (εσι)	τριήρεσι (ν) (εσσιν)
V	τριῆρες	τριήρεες or τριήρεις (εσες)

Proper Nouns Ending in ης-: Σωκράτης Sokrates

	S	Pl
N	Σωκράτης	Σωκράτεες or Σωκράτεις (εσες)
A	Σωκράτεα, Σωκράτη, or Σωκράτην (εσα)	Σωκράτεας or Σωκράτεις (εσας)
G	Σωκράτεος or Σωκράτους (εσος)	Σωκράτέων or Σωκράτων (εσων)
D	Σωκράτει (εσι)	Σωκράτεσι (ν) (εσσιν)
V	Σωκράτες	Σωκράτεες or Σωκράτεις (εσες)

Subtype 3 Nouns with Stem Ending in ι-:

Feminine

	S	Pl
N	πόλις	πόλιες, πόληες, or πόλεις (ϝες)
A	πόλιν	πόλιας, πόληας, πόλῑς, or πόλεις
G	πόλιος, πόληος, or πόλεως	πόλιων or πόλεων (ϝων)
D	πόλιι, πόλι, πόληι or πόλει (ϝι)	πολίεσσι (ν), πόλεσι (ν), πόλισι (ν)
V	πόλι	πόλιες, πόληες, or πόλεις (ϝες)

Subtype 4 Nouns with Stem Ending in ηυ- or ηϝ-:

Masculine

	S	Pl
N	βασιλεύς (ηυς)	βασιλῆες or βασιλῆς or βασιλεῖς (ηƒες)
A	βασιλῆα or βασιλέα (ηƒα)	βασιλῆας or βασιλέᾱς later βασιλεῖς (ηƒας)
G	βασιλῆος or βασιλέως (ηƒος)	βασιλήων or βασιλέων (ηƒων)
D	βασιλῆι or βασιλεῖ (ηƒι)	βασιλεῦσι (ν) (ηυσι (ν))
V	βασιλεῦ (ηυ)	βασιλῆες or βασιλῆς or βασιλεῖς

Relative Pronoun			
		S	
N	ὅς	ἥ	ὅ
A	ὅ	ἥν	ὅ
G	οὗ	ἧς	οὗ
D	ᾧ	ᾗ	ᾧ

		Pl	
N	οἵ	αἵ	ἅ
A	οὕς	ἅς	ἅ
G	ὧν	ὧν	ὧν
D	οἷς	αἷς	οἷς

1st Person Pronoun		
	S	Pl
N	ἐγώ	ἡμεῖς
A	ἐμέ με	ἡμᾶς
G	ἐμοῦ, μου	ἡμῶν
D	ἐμοί, μοι	ἡμῖν

2nd Person Pronoun		
	S	Pl
N	σύ	ὑμεῖς
A	σέ σε	ὑμᾶς
G	σοῦ, σου	ὑμῶν
D	σοί, σοι	ὑμῖν

3rd Person Pronoun			
	S	M/F Pl	N Pl
N	---	σφεῖς	σφέα or σφεα
A	ἕ, ἑ	σφέας or σφεας	σφέα or σφεα
G	οὗ, οὐ	σφέων or σφεων	σφέων or σφεων
D	οἷ, οἱ	σφίσιν or σφισιν	σφίσιν or σφισιν

Adjectives and Pronouns, Mixed Declension

N	εἷς	μία	ἕν	οὐδείς	οὐδεμία	οὐδέν	μηδείς	μηδεμία	μηδέν
A	ἕνα	μίαν	ἕνα	οὐδένα	οὐδεμίαν	οὐδέν	μηδένα	μηδεμίαν	μηδέν
G	ἑνός	μιᾶς	ἑνός	οὐδενός	οὐδεμιᾶς	οὐδενός	μηδενός	μηδεμιᾶς	μηδενός
D	ἑνί	μιᾷ	ἑνί	οὐδενί	οὐδεμιᾷ	οὐδενί	μηδενί	μηδεμιᾷ	μηδενί

Adjectives and Pronouns

N	αὐτός	αὐτή	αὐτό	οὗτος	αὕτη	τοῦτο	ὅδε	ἥδε	τόδε
A	αὐτόν	αὐτήν	αὐτό	τοῦτον	ταύτην	τοῦτο	τόνδε	τήνδε	τόδε
G	αὐτοῦ	αὐτῆς	αὐτοῦ	τούτου	ταύτης	τούτου	τοῦδε	τῆσδε	τοῦδε
D	αὐτῷ	αὐτῇ	αὐτῷ	τούτῳ	ταύτῃ	τούτῳ	τῷδε	τῇδε	τῷδε
N	αὐτοί	αὐταί	αὐτά	οὗτοι	αὗται	ταῦτα	οἵδε	αἵδε	τάδε
A	αὐτούς	αὐτάς	αὐτά	τούτους	ταύτας	ταῦτα	τούσδε	τάσδε	τάδε
G	αὐτῶν	αὐτῶν	αὐτῶν	τούτων	τούτων	τούτων	τῶνδε	τῶνδε	τῶνδε
D	αὐτοῖς	αὐταῖς	αὐτοῖς	τούτοις	ταύταις	τούτοις	τοῖσδε	ταῖσδε	τοῖσδε

N	ἐκεῖνος	ἐκείνη	ἐκεῖνο	τίς	τί	τις	τι
A	ἐκεῖνον	ἐκείνην	ἐκεῖνο	τίνα	τί	τινά	τι
G	ἐκείνου	ἐκείνης	ἐκείνου	τίνος, τοῦ	τίνος, τοῦ	τινός, του	τινός, του
D	ἐκείνῳ	ἐκείνῃ	ἐκείνῳ	τίνι, τῷ	τίνι, τῷ	τινί, τῳ	τινί, τῳ
N	ἐκεῖνοι	ἐκεῖναι	ἐκεῖνα	τίνες	τίνα	τινές	τινά
A	ἐκείνους	ἐκείνας	ἐκεῖνα	τίνας	τίνα	τινάς	τινά
G	ἐκείνων	ἐκείνων	ἐκείνων	τίνων	τίνων	τινῶν	τινῶν
D	ἐκείνοις	ἐκείναις	ἐκείνοις	τίσι(ν)	τίσι(ν)	τισί(ν)	τισί(ν)

The Indefinite Adjective and Pronoun			
N	ὅστις	ἥτι	ὅτι
A	ὅντινα	ἥντινα	ὅτι
G	οὗτινος, ὅτου	ἧστινος	οὗτινος, ὅτου
D	ᾧτινι, ὅτῳ	ᾗτινι	ὧτινι, ὅτῳ

The Definitive Article			
N	ὁ	ἡ	τό
A	τόν	τήν	τό
G	τοῦ	τῆς	τοῦ
D	τῷ	τῇ	τῷ

N	οἵτινες	αἵτινες	ἅτινα
A	οὕστινας	ἅστινας	ἅτινα
G	ὧντινων, ὅτων	ὧντινων	ὧντινων, ὅτων
D	οἷστισι (ν), ὅτοις	αἷστισι (ν)	οἷστισι(ν), ὅτοις

N	οἱ	αἱ	τά
A	τούς	τάς	τά
G	τῶν	τῶν	τῶν
D	τοῖς	ταῖς	τοῖς

Three Termination Adjectives

N	χαλεπός	χαλεπή	χαλεπόν
A	χαλεπόν	χαλεπήν	χαλεπόν
G	χαλεποῦ	χαλεπῆς	χαλεποῦ
D	χαλεπῷ	χαλεπῇ	χαλεπῷ
V	χαλεπέ	χαλεπή	χαλεπόν

N	ἄξιος	ἀξίᾱ	ἄξιον
A	ἄξιον	ἀξίᾱν	ἄξιον
G	ἀξίου	ἀξίᾱς	ἀξίου
D	ἀξίῳ	ἀξίᾳ	ἀξίῳ
V	ἄξιε	ἀξίᾱ	ἄξιον

N	χαλεποί	χαλεπαί	χαλεπά
A	χαλεπούς	χαλεπάς	χαλεπά
G	χαλεπῶν	χαλεπῶν	χαλεπῶν
D	χαλεποῖς	χαλεπαῖς	χαλεποῖς
V	χαλεποί	χαλεπαί	χαλεπά

N	ἄξιοι	ἄξιαι	ἄξια
A	ἀξίους	ἀξίᾱς	ἄξια
G	ἀξίων	ἀξίων	ἀξίων
D	ἀξίοις	ἀξίαις	ἀξίοις
V	ἄξιοι	ἄξιαι	ἄξια

Two Termination Adjectives

N	ἄδικος	ἄδικον
A	ἄδικον	ἄδικον
G	ἀδίκου	ἀδίκου
D	ἀδίκῳ	ἀδίκῳ
V	ἄδικε	ἄδικον
N	ἄδικοι	ἄδικα
A	ἀδίκους	ἄδικα
G	ἀδίκων	ἀδίκων
D	ἀδίκοις	ἀδίκοις
V	ἄδικοι	ἄδικα

Mixed Declension Adjectives

N	πᾶς	πᾶσα	πᾶν	μέγας	μεγάλη	μέγα
A	πάντα	πᾶσαν	πᾶν	μέγαν	μεγάλην	μέγα
G	παντός	πάσης	παντός	μεγάλου	μεγάλης	μεγάλου
D	παντί	πάσῃ	παντί	μεγάλῳ	μεγάλῃ	μεγάλῳ
N	πάντες	πᾶσαι	πάντα	μεγάλοι	μεγάλαι	μεγάλα
A	πάντας	πάσᾱς	πάντα	μεγάλους	μεγάλᾱς	μεγάλα
G	πάντων	πασῶν	πάντων	μεγάλων	μεγάλων	μεγάλων
D	πᾶσι (ν)	πάσαις	πᾶσι (ν)	μεγάλοις	μεγάλοις	μεγάλοις

N	πολύς	πολλή	πολύ
A	πολύν	πολλήν	πολύ
G	πολλοῦ	πολλῆς	πολλοῦ
D	πολλῷ	πολλῇ	πολλῷ
N	πολλοί	πολλαί	πολλά
A	πολλούς	πολλάς	πολλά
G	πολλῶν	πολλῶν	πολλῶν
D	πολλοῖς	πολλαῖς	πολλοῖς

	Mixed Declension Adjective		
	M	F	N
N	ἡδύς	ἡδεῖα	ἡδύ
A	ἡδύν	ἡδεῖαν	ἡδύ
G	ἡδέος	ἡδείᾱς	ἡδέος
D	ἡδεῖ	ἡδείᾳ	ἡδεῖ
V	ἡδύ	ἡδεῖα	ἡδύ

	Third Declension Adjective	
	M/F	N
N	ἀληθής	ἀληθές
A	ἀληθέα, ἀληθῆ	ἀληθές
G	ἀληθέος, ἀληθοῦς	ἀληθέος, ἀληθοῦς
D	ἀληθεῖ	ἀληθεῖ
V	ἀληθές	ἀληθές

N	ἡδεῖς	ἡδεῖαι	ἡδέα
A	ἡδεῖς	ἡδείᾱς	ἡδέα
G	ἡδέων	ἡδειῶν	ἡδέων
D	ἡδέσι (ν)	ἡδείαις	ἡδέσι (ν)
V	ἡδεῖς	ἡδεῖαι	ἡδέα

N	ἀληθέες, ἀληθεῖς	ἀληθέα, ἀληθῆ
A	ἀληθεῖς	ἀληθέα, ἀληθῆ
G	ἀληθέων, ἀληθῶν	ἀληθέων, ἀληθῶν
D	ἀληθέσι (ν)	ἀληθέσι (ν)
V	ἀληθέες, ἀληθεῖς	ἀληθέα, ἀληθῆ

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	
N	η	αι	ᾱ	αι	α	αι	α	αι	ης	αι	ᾱς	αι	ος	οι	ον	α
G	ης	ῶν	ᾱς	ῶν	ης	ῶν	ᾱς	ῶν	ου	ῶν	ου	ῶν	ου	ων	ου	ων
D	ῃ	αις	ᾳ	αις	ῃ	αις	ᾳ	αις	ῃ	αις	ᾳ	αις	ῳ	οις	ῳ	οις
A	ην	ᾱς	ᾱν	ᾱς	αν	ᾱς	αν	ᾱς	ην	ᾱς	ᾱν	ᾱς	ον	ους	ον	α
V	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	
N	---	ες	---	α
G	ος	ων	ος	ων
D	ι	σι (ν)	ι	σι (ν)
A	α, ν	ας	---	α
V	---	ες	---	α

First Declension Nouns

N	τέχνη	χώρᾱ	θάλαττα	πεῖρα	στρατιώτης	νεανίᾱς
G	τέχνης	χώρᾱς	θαλάττης	πείρᾱς	στρατιώτου	νεανιου
D	τέχνῃ	χώρᾱͅ	θαλάττῃ	πείρᾱͅ	στρατιώτῃ	νεανίᾱͅ
A	τέχνην	χώρᾱν	θάλατταν	πεῖραν	στρατιώτην	νεανίᾱν
V	τέχνη	χώρᾱ	θάλαττα	πεῖρα	στρατιῶτα	νεανίᾱ
N	τέχναι	χῶραι	θάλατται	πεῖραι	στρατιῶται	νεανίαι
G	τεχνῶν	χωρῶν	θαλαττῶν	πειρῶν	στρατιωτῶν	νεανιῶν
D	τέχναις	χώραις	θαλάτταις	πείραις	στρατιώταις	νεανίαις
A	τέχνᾱς	χώρᾱς	θαλάττᾱς	πείρᾱς	στρατιώτᾱς	νεανίᾱς
V	τέχναι	χῶραι	θάλατται	πεῖραι	στρατιῶται	νεανίαι

2nd Declension Nouns			Third Declension Nouns				
N	λόγος	δῶρον	φύλαξ	αἴξ	ἐλπίς	χάρις	σῶμα
G	λόγου	δώρου	φύλακος	αἰγός	ἐλπίδος	χάριτος	σώματος
D	λόγῳ	δώρῳ	φύλακι	αἰγί	ἐλπίδι	χάριτι	σώματι
A	λόγον	δῶρον	φύλακα	αἶγα	ἐλπίδα	χάριν	σῶμα
V	λόγε	δῶρον	φύλαξ	αἴξ	ἐλπί	χάρι	σῶμα
N	λόγοι	δῶρα	φύλακες	αἶγες	ἐλπίδες	χάριτες	σώματα
G	λόγων	δώρων	φυλάκων	αἰγῶν	ἐλπίδων	χαρίτων	σωμάτων
D	λόγοις	δώροις	φύλαξι(ν)	αἰξί(ν)	ἐλπίσι(ν)	χάρισι(ν)	σώμασι(ν)
A	λόγους	δῶρα	φύλακας	αἶγας	ἐλπίδας	χάριτας	σώματα
V	λόγοι	δῶρα	φύλακες	αἶγες	ἐλπίδες	χάριτες	σώματα

1) Subtype 1 Nouns with Stem Ending in ρ- or ερ-:

	Feminine	
	S	Pl
N	μήτηρ	μητέρες
G	μητρός	μητέρων
D	μητρί	μητράσι (ν)
A	μητέρα	μητέρας
V	μῆτερ	μητέρες

	Masculine	
	S	Pl
N	ἀνήρ	ἄνδρες
G	ἀνδρός	ἀνδρῶν
D	ἀνδρί	ἀνδράσι (ν)
A	ἄνδρα	ἄνδρας
V	ἄνερ	ἄνδρες

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, γένη (εσα)
G	γένεος, γένους (εσος)	γενέων, γενῶν (εσων)
D	γένει (εσι)	γένεσι (ν) (εσσι (ν))
A	γένος	γένεα, γένη (εσα)
V	γένος	γένεα, γένη (εσα)

Neuter Nouns Ending in –ας: γῆρας, old age

	S	Pl
N	γῆρας	γήραα, γήρᾱ (ασα)
G	γήραος, γήρως (ασος)	γηράων, γηρῶν (ασων)
D	γήραϊ, γήρᾳ (ασι)	γήρασι (ν) (ασσι (ν))
A	γῆρας	γήραα, γήρᾱ (ασα)
V	γῆρας	γήραα, γήρᾱ (ασα)

Feminine and Masculine Nouns Ending in ης-: τριήρης trireme

	S	Pl
N	τριήρης	τριήρεες, τριήρεις (εσες)
G	τριήρεος, τριήρους (εσος)	τριηρέων, τριήρων (εσων)
D	τριήρει (εσι)	τριήρεσι (ν) (εσσιν)
A	τριήρεα, τριήρη (εσα)	τριήρεας, τριήρεις (εσας)
V	τριῆρες	τριήρεες, τριήρεις (εσες)

Proper Nouns Ending in ης-: Σωκράτης Sokrates

	S	Pl
N	Σωκράτης	Σωκράτεες, Σωκράτεις (εσες)
G	Σωκράτεος, Σωκράτους (εσος)	Σωκράτέων, Σωκράτων (εσων)
D	Σωκράτει (εσι)	Σωκράτεσι (ν) (εσσιν)
A	Σωκράτεα, Σωκράτη,, Σωκράτην (εσα)	Σωκράτεας, Σωκράτεις (εσας)
V	Σωκράτες	Σωκράτεες, Σωκράτεις (εσες)

Subtype 3 Nouns with Stem Ending in ι-:

Feminine

	S	Pl
N	πόλις	πόλιες, πόληες,, πόλεις (ϵϝες)
G	πόλιος, πόληος,, πόλεως	πόλιων, πόλεων (ϵϝων)
D	πόλιι, πόλι, πόληι, πόλει (ϵϝι)	πολίεσσι (ν), πόλεσι (ν), πόλισι (ν)
A	πόλιν	πόλιας, πόληας, πόλῑς,, πόλεις
V	πόλι	πόλιες, πόληες,, πόλεις (ϵϝες)

Subtype 4 Nouns with Stem Ending in ηυ- or ηϝ-:

Masculine

	S	Pl
N	βασιλεύς (ηυς)	βασιλῆες, βασιλῆς, βασιλεῖς (ηϝες)
G	βασιλῆος, βασιλέως (ηϝος)	βασιλήων, βασιλέων (ηϝων)
D	βασιλῆι, βασιλεῖ (ηϝι)	βασιλεῦσι (ν) (ηυσι (ν))
A	βασιλῆα, βασιλέα (ηϝα)	βασιλῆας, βασιλέᾱς later βασιλεῖς (ηϝας)
V	βασιλεῦ (ηυ)	βασιλῆες, βασιλῆς or βασιλεῖς

Relative Pronoun

		S	
N	ὅς	ἥ	ὅ
G	οὗ	ἧς	οὗ
D	ᾧ	ᾗ	ᾧ
A	ὅ	ἥν	ὅ

		Pl	
N	οἵ	αἵ	ἅ
G	ὧν	ὧν	ὧν
D	οἷς	αἷς	οἷς
A	οὕς	ἅς	ἅ

	1st Person Pronoun	
	S	Pl
N	ἐγώ	ἡμεῖς
G	ἐμοῦ, μου	ἡμῶν
D	ἐμοί, μοι	ἡμῖν
A	ἐμέ, με	ἡμᾶς

	2nd Person Pronoun	
	S	Pl
N	σύ	ὑμεῖς
G	σοῦ, σου	ὑμῶν
D	σοί, σοι	ὑμῖν
A	σέ, σε	ὑμᾶς

	3rd Person Pronoun		
	S	M/F Pl	N Pl
N	---	σφεῖς	σφέα, σφεα
G	οὗ, οὐ	σφέων, σφεων	σφέων, σφεων
D	οἷ, οἱ	σφίσιν, σφισιν	σφίσιν, σφισιν
A	ἕ, ἑ	σφέας, σφεας	σφέα, σφεα

Adjectives and Pronouns, Mixed Declension

N	εἷς	μία	ἕν	οὐδείς	οὐδεμία	οὐδέν	μηδείς	μηδεμία	μηδέν
G	ἑνός	μιᾶς	ἑνός	οὐδενός	οὐδεμιᾶς	οὐδενός	μηδενός	μηδεμιᾶς	μηδενός
D	ἑνί	μιᾷ	ἑνί	οὐδενί	οὐδεμιᾷ	οὐδενί	μηδενί	μηδεμιᾷ	μηδενί
A	ἕνα	μίαν	ἕνα	οὐδένα	οὐδεμίαν	οὐδέν	μηδένα	μηδεμίαν	μηδέν

Adjectives and Pronouns

N	αὐτός	αὐτή	αὐτό	οὗτος	αὕτη	τοῦτο	ὅδε	ἥδε	τόδε
G	αὐτοῦ	αὐτῆς	αὐτοῦ	τούτου	ταύτης	τούτου	τοῦδε	τῆσδε	τοῦδε
D	αὐτῷ	αὐτῇ	αὐτῷ	τούτῳ	ταύτῃ	τούτῳ	τῷδε	τῇδε	τῷδε
A	αὐτόν	αὐτήν	αὐτό	τοῦτον	ταύτην	τοῦτο	τόνδε	τήνδε	τόδε
N	αὐτοί	αὐταί	αὐτά	οὗτοι	αὗται	ταῦτα	οἵδε	αἵδε	τάδε
G	αὐτῶν	αὐτῶν	αὐτῶν	τούτων	τούτων	τούτων	τῶνδε	τῶνδε	τῶνδε
D	αὐτοῖς	αὐταῖς	αὐτοῖς	τούτοις	ταύταις	τούτοις	τοῖσδε	ταῖσδε	τοῖσδε
A	αὐτούς	αὐτάς	αὐτά	τούτους	ταύτας	ταῦτα	τούσδε	τάσδε	τάδε

N	ἐκεῖνος	ἐκείνη	ἐκεῖνο	τίς	τί	τις	τι
G	ἐκείνου	ἐκείνης	ἐκείνου	τίνος, τοῦ	τίνος, τοῦ	τινός, του	τινός, του
D	ἐκείνῳ	ἐκείνῃ	ἐκείνῳ	τίνι, τῷ	τίνι, τῷ	τινί, τῳ	τινί, τῳ
A	ἐκεῖνον	ἐκείνην	ἐκεῖνο	τίνα	τί	τινά	τι
N	ἐκεῖνοι	ἐκεῖναι	ἐκεῖνα	τίνες	τίνα	τινές	τινά
G	ἐκείνων	ἐκείνων	ἐκείνων	τίνων	τίνων	τινῶν	τινῶν
D	ἐκείνοις	ἐκείναις	ἐκείνοις	τίσι(ν)	τίσι(ν)	τισί(ν)	τισί(ν)
A	ἐκείνους	ἐκείνας	ἐκεῖνα	τίνας	τίνα	τινάς	τινά

The Indefinite Adjective and Pronoun				The Definitive Article		
N	ὅστις	ἥτι	ὅτι	ὁ	ἡ	τό
G	οὑτινος, ὅτου	ἥστινος	οὑτινος, ὅτου	τοῦ	τῆς	τοῦ
D	ὅτινι, ὅτῳ	ἥτινι	ὅτινι, ὅτῳ	τῷ	τῇ	τῷ
A	ὅντινα	ἥντινα	ὅτι	τόν	τήν	τό
N	οἵτινες	αἵτινες	ἅτινα	οἱ	αἱ	τά
G	ὧντινων, ὅτων	ὧντινων	ὧντινων, ὅτων	τῶν	τῶν	τῶν
D	οἷστισι (ν), ὅτοις	αἷστισι (ν)	οἷστισι(ν), ὅτοις	τοῖς	ταῖς	τοῖς
A	οὕστινας	ἅστινας	ἅτινα	τούς	τάς	τά

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Three Termination Adjectives

N	χαλεπός	χαλεπή	χαλεπόν	ἄξιος	ἀξίᾱ	ἄξιον
G	χαλεποῦ	χαλεπῆς	χαλεποῦ	ἀξίου	ἀξίᾱς	ἀξίου
D	χαλεπῷ	χαλεπῇ	χαλεπῷ	ἀξίῳ	ἀξίᾳ	ἀξίῳ
A	χαλεπόν	χαλεπήν	χαλεπόν	ἄξιον	ἀξίᾱν	ἄξιον
V	χαλεπέ	χαλεπή	χαλεπόν	ἄξιε	ἀξίᾱ	ἄξιον
N	χαλεποί	χαλεπαί	χαλεπά	ἄξιοι	ἄξιαι	ἄξια
G	χαλεπῶν	χαλεπῶν	χαλεπῶν	ἀξίων	ἀξίων	ἀξίων
D	χαλεποῖς	χαλεπαῖς	χαλεποῖς	ἀξίοις	ἀξίαις	ἀξίοις
A	χαλεπούς	χαλεπάς	χαλεπά	ἀξίους	ἀξίᾱς	ἄξια
V	χαλεποί	χαλεπαί	χαλεπά	ἄξιοι	ἄξιαι	ἄξια

Two Termination Adjectives

N	ἄδικος	ἄδικον
G	ἀδίκου	ἀδίκου
D	ἀδίκῳ	ἀδίκῳ
A	ἄδικον	ἄδικον
V	ἄδικε	ἄδικον
N	ἄδικοι	ἄδικα
G	ἀδίκων	ἀδίκων
D	ἀδίκοις	ἀδίκοις
A	ἀδίκους	ἄδικα
V	ἄδικοι	ἄδικα

Mixed Declension Adjectives

N	πᾶς	πᾶσα	πᾶν	μέγας	μεγάλη	μέγα
G	παντός	πάσης	παντός	μεγάλου	μεγάλης	μεγάλου
D	παντί	πάσῃ	παντί	μεγάλῳ	μεγάλῃ	μεγάλῳ
A	πάντα	πᾶσαν	πᾶν	μέγαν	μεγάλην	μέγα
N	πάντες	πᾶσαι	πάντα	μεγάλοι	μεγάλαι	μεγάλα
G	πάντων	πασῶν	πάντων	μεγάλων	μεγάλων	μεγάλων
D	πᾶσι (ν)	πάσαις	πᾶσι (ν)	μεγάλοις	μεγάλοις	μεγάλοις
A	πάντας	πάσᾱς	πάντα	μεγάλους	μεγάλᾱς	μεγάλα

N	πολύς	πολλή	πολύ
G	πολλοῦ	πολλῆς	πολλοῦ
D	πολλῷ	πολλῇ	πολλῷ
A	πολύν	πολλήν	πολύ
N	πολλοί	πολλαί	πολλά
G	πολλῶν	πολλῶν	πολλῶν
D	πολλοῖς	πολλαῖς	πολλοῖς
A	πολλούς	πολλάς	πολλά

Mixed Declension Adjective

	M	F	N
N	ἡδύς	ἡδεῖα	ἡδύ
G	ἡδέος	ἡδείᾱς	ἡδέος
D	ἡδεῖ	ἡδείᾳ	ἡδεῖ
A	ἡδύν	ἡδεῖαν	ἡδύ
V	ἡδύ	ἡδεῖα	ἡδύ
N	ἡδεῖς	ἡδεῖαι	ἡδέα
G	ἡδέων	ἡδειῶν	ἡδέων
D	ἡδέσι (ν)	ἡδείαις	ἡδέσι (ν)
A	ἡδεῖς	ἡδείᾱς	ἡδέα
V	ἡδεῖς	ἡδεῖαι	ἡδέα

Third Declension Adjective

	M/F	N
N	ἀληθής	ἀληθές
G	ἀληθέος, ἀληθοῦς	ἀληθέος, ἀληθοῦς
D	ἀληθεῖ	ἀληθεῖ
A	ἀληθέα, ἀληθῆ	ἀληθές
V	ἀληθές	ἀσφαλές
N	ἀληθέες, ἀληθεῖς	ἀληθέα, ἀληθῆ
G	ἀληθέων, ἀληθῶν	ἀληθέων, ἀληθῶν
D	ἀληθέσι (ν)	ἀληθέσι (ν)
A	ἀληθεῖς	ἀληθέα, ἀληθῆ
V	ἀληθέες, ἀληθεῖς	ἀληθέα, ἀληθῆ

Appendix V: The ω-Verb

Indicative Active

	Present	Imperfect	Future	1st Aorist	2nd Aorist
1st	ω	ον	ω	α	ον
2nd	εις	ες	εις	ας	ες
3rd	ει	ε (ν)	ει	ε (ν)	ε (ν)
1st	ομεν	ομεν	ομεν	αμεν	ομεν
2nd	ετε	ετε	ετε	ατε	ετε
3rd	ουσι (ν)	ον	ουσι (ν)	αν	ον

Indicative Middle and Passive

	Present	Future
1st	ομαι	ομαι
2nd	ει, ῃ	ει, ῃ
3rd	εται	εται
1st	ομεθα	ομεθα
2nd	εσθε	εσθε
3rd	ονται	ονται

Infinitive Active

Present	Imperfect	Future	1st Aorist	2nd Aorist
ειν	------	ειν	αι	εῖν

Infinitive Middle

Present	Imperfect	Future	1st Aorist	2nd Aorist
εσθαι	------	εσθαι	ασθαι	έσθαι

Infinitive Passive

Present	Imperfect	Future	1st Aorist	2nd Aorist
εσθαι	------	εσθαι	ῆναι	ῆναι

Appendix VI: εἰμί, εἶμι, and οἶδα

εἰμί

Present Indicative Active		Imperfect Indicative Active
1st	εἰμί	ἦν, ἦ
2nd	εἶ, εἶς	ἦσθα
3rd	ἐστί (ν)	ἦν
1st	ἐσμέν	ἦμεν
2nd	ἐστέ	ἦτε
3rd	εἰσί (ν)	ἦσαν

Infinitive: εἶναι

εἶμι

	Present Indicative Active	Imperfect Indicative Active
1st	εἶμι	ᾖα, ᾔειν
2nd	εἶ	ᾔεις, ᾔεισθα
3rd	εἶσι (ν)	ᾔει, ᾔειν
1st	ἴμεν	ᾖμεν
2nd	ἴτε	ᾖτε
3rd	ἴᾱσι (ν)	ᾖσαν, ᾖεσαν

Present Infinitive Active: ἰέναι

Present Participles of εἰμί and εἶμι:

εἰμί being

	M	F	N	M	F	N
N/V	ὤν	οὖσα	ὄν	ὄντες	οὖσαι	ὄντα
A	ὄντα	οὖσαν	ὄν	ὄντας	οὔσᾱς	ὄντα
G	ὄντος	οὔσης	ὄντος	ὄντων	οὐσῶν	ὄντων
D	ὄντι	οὔσῃ	ὄντι	οὖσι (ν)	οὔσαις	οὖσι (ν)

εἶμι coming, going

	M	F	N	M	F	N
N/V	ἰών	ἰοῦσα	ἰόν	ἰόντες	ἰοῦσαι	ἰόντα
A	ἰόντα	ἰοῦσαν	ἰόν	ἰόντας	ἰούσᾱς	ἰόντα
G	ἰόντος	ἰούσης	ἰόντος	ἰόντων	ἰουσῶν	ἰόντων
D	ἰόντι	ἰούσῃ	ἰόντι	ἰοῦσι (ν)	ἰούσαις	ἰοῦσι (ν)

εἰμί being

	M	F	N	M	F	N
N/V	ὤν	οὖσα	ὄν	ὄντες	οὖσαι	ὄντα
G	ὄντος	οὔσης	ὄντος	ὄντων	οὐσῶν	ὄντων
D	ὄντι	οὔσῃ	ὄντι	οὖσι (ν)	οὔσαις	οὖσι (ν)
A	ὄντα	οὖσαν	ὄν	ὄντας	οὔσᾱς	ὄντα

εἶμι coming, going

	M	F	N	M	F	N
N/V	ἰών	ἰοῦσα	ἰόν	ἰόντες	ἰοῦσαι	ἰόντα
G	ἰόντος	ἰούσης	ἰόντος	ἰόντων	ἰουσῶν	ἰόντων
D	ἰόντι	ἰούσῃ	ἰόντι	ἰοῦσι (ν)	ἰούσαις	ἰοῦσι (ν)
A	ἰόντα	ἰοῦσαν	ἰόν	ἰόντας	ἰούσᾱς	ἰόντα

οἶδα

Perfect Indicative Active (with present meanings)

1st	οἶδα
2nd	οἶσθα, οἶδας
3rd	οἶδε (ν)
1st	ἴσμεν or οἴδαμεν
2nd	ἴστε, οἴδατε
3rd	ἴσᾱσι (ν)

Perfect Infinitive Active (with present meanings)

	εἰδέναι

Appendix VII: Additional μι-Verbs ἀπόλλῡμι, δείκνῡμι, δίδωμι, δύναμαι, ἵημι, ἵστημι, κεῖμαι, τίθημι, φημί

ἀπόλλῡμι

	Present Indicative Active	Imperfect Indicative Active
1st	ἀπόλλῡμι	ἀπώλλῡν
2nd	ἀπόλλῡς	ἀπώλλῡς
3rd	ἀπόλλῡ (ν)	ἀπώλλῡ
1st	ἀπόλλυμεν	ἀπώλλυμεν
2nd	ἀπόλλυτε	ἀπώλλυτε
3rd	ἀπολλύᾱσι (ν)	ἀπώλλυσαν

	Present Infinitive Active	
	ἀπολλύναι	

	Pres. Indicative Middle and Passive	Imperfect Ind. Middle and Passive
1st	ἀπόλλυμαι	ἀπωλλύμην
2nd	ἀπόλλυσαι	ἀπώλλυσο
3rd	ἀπόλλυται	ἀπώλλυτο
1st	ἀπολλύμεθα	ἀπωλλύμεθα
2nd	ἀπόλλυσθε	ἀπώλλυσθε
3rd	ἀπόλλυνται	ἀπώλλυντο

	Future Indicative Active, Middle, and Passive	
	Same as ω-verbs	

	Aorist Indicative Active, Middle, and Passive	
	Same as ω-verbs	

δείκνῡμι

	Present Indicative Active	Imperfect Indicative Active
1st	δείκνῡμι	ἐδείκνῡν
2nd	δείκνῡς	ἐδείκνῡς
3rd	δείκνῡ (ν)	ἐδείκνῡ
1st	δείκνυμεν	ἐδείκνυμεν
2nd	δείκνυτε	ἐδείκνυτε
3rd	δεικνύᾱσι (ν)	ἐδείκνυσαν

	Present Infinitive Active	
	δεικνύναι	

	Pres. Indicative Middle and Passive	Imperfect Ind. Middle and Passive
1st	δείκνυμαι	ἐδεικνύμην
2nd	δείκνυσαι	ἐδείκνυσο
3rd	δείκνυται	ἐδείκνυτο
1st	δεικνύμεθα	ἐδεικνύμεθα
2nd	δείκνυσθε	ἐδείκνυσθε
3rd	δείκνυνται	ἐδείκνυντο

	Future Indicative Active, Middle, and Passive	
	Same as ω-verbs	

	Aorist Indicative Active, Middle and Passive	
	Same as ω-verbs	

δίδωμι

	Present Indicative Active	Imperfect Indicative Active
1st	δίδωμι	ἐδίδουν
2nd	δίδως	ἐδίδους
3rd	δίδωσι (ν)	ἐδίδου
1st	δίδομεν	ἐδίδομεν
2nd	δίδοτε	ἐδίδοτε
3rd	διδόᾱσι (ν)	ἐδίδοσαν

	Present Infinitive Active
	διδόναι

	Pres. Indicative Middle and Passive	Imperf. Ind. Middle and Passive
1st	δίδομαι	ἐδιδόμην
2nd	δίδοσαι	ἐδίδοσο
3rd	δίδοται	ἐδίδοτο
1st	διδόμεθα	ἐδιδόμεθα
2nd	δίδοσθε	ἐδίδοσθε
3rd	δίδονται	ἐδίδοντο

	Present Infinitive Middle and Passive of δίδωμι
	δίδοσθαι

	Future Indicative Active, Middle, and Passive
	Same as ω-verbs

	Aorist Indicative Active	Aorist Indicative Middle
1st	ἔδωκα	ἐδόμην
2nd	ἔδωκας	ἔδου (οσο)
3rd	ἔδωκε (ν)	ἔδοτο
1st	ἔδομεν	ἐδόμεθα
2nd	ἔδοτε	ἔδοσθε

3rd	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

	Pres. Indicative Middle and Passive	Imperf. Ind. Middle and Passive
1st	δύναμαι	ἐδυνάμην
2nd	δύνασαι	ἐδύνω (ασο)
3rd	δύναται	ἐδύνατο
1st	δυνάμεθα	ἐδυνάμεθα
2nd	δύνασθε	ἐδύνασθε
3rd	δύνανται	ἐδύναντο

	Present Infinitive Middle and Passive
	δύνασθαι

	Future Indicative Middle
	Same as ω-verbs

	Aorist Indicative Passive
	Same as ω-verbs

ἵημι

	Present Indicative Active	Imperfect Indicative Active
1st	ἵημι	ἵην (ῑ)
2nd	ἵης, ἱεῖς	ἵεις
3rd	ἵησι (ν)	ἵει
1st	ἵεμεν	ἵεμεν
2nd	ἵετε	ἵετε
3rd	ἱέᾱσι (ν), ἱᾶσι (ν)	ἵεσαν

	Present Infinitive Active
	ἱέναι

	Pres. Indicative Middle and Passive	Imperf. Ind. Middle and Passive
1st	ἵεμαι	ἱέμην (ῑ)
2nd	ἵεσαι	ἵεσο
3rd	ἵεται	ἵετο
1st	ἱέμεθα	ἱέμεθα
2nd	ἵεσθε	ἵεσθε
3rd	ἵενται	ἵεντο

	Present Infinitive Middle and Passive
	ἵεσθαι

	Future Indicative Active, Middle, and Passive
	Same as ω-verbs

	Aorist Indicative Active	Aorist Indicative Middle
1st	-ἧκα	-εἵμην
2nd	-ἧκας	-εἷσο
3rd	-ἧκε (ν)	-εἷτο
1st	-εἷμεν	-εἵμεθα
2nd	-εἷτε	-εἷσθε

3rd	-εἶσαν	-εἶντο

	Aorist Indicative Passive	
	Same as ω-verbs	

	Aorist Infinitive Active	
	-εἶναι	

	Aorist Infinitive Middle	
	-ἔσθαι	

	Aorist Infinitive Passive	
	Same as ω-verbs	

ἵστημι

	Present Indicative Active	Imperfect Indicative Active
1st	ἵστημι	ἵστην (ῑ)
2nd	ἵστης	ἵστης
3rd	ἵστησι (ν)	ἵστη
1st	ἵσταμεν	ἵσταμεν
2nd	ἵστατε	ἵστατε
3rd	ἱστάᾱσι (ν) or ἱστᾶσι (ν)	ἵστασαν

	Present Infinitive Active
	ἱστάναι

	Pres. Indicative Middle and Passive	Imperf. Ind. Middle and Passive
1st	ἵσταμαι	ἱστάμην (ῑ)
2nd	ἵστασαι	ἵστασο
3rd	ἵσταται	ἵστατο
1st	ἱστάμεθα	ἱστάμεθα
2nd	ἵστασθε	ἵστασθε
3rd	ἵστανται	ἵσταντο

	Present Infinitive Middle and Passive
	ἵστασθαι

	Future Indicative Active, Middle, and Passive
	Same as ω-verbs

	Aorist Indicative Active	Aorist Indicative Middle
1st	ἔστην	None
2nd	ἔστης	
3rd	ἔστη	
1st	ἔστημεν	
2nd	ἔστητε	

3rd	ἔστησαν	

	Aorist Indicative Passive
	None

	Aorist Infinitive Active
	στῆναι

	Aorist Infinitive Middle
	None

	Aorist Infinitive Passive
	None

κεῖμαι

	Present Indicative Middle and Passive	Imp. Ind. Middle and Passive
1st	κεῖμαι	ἐκείμην
2nd	κεῖσαι	ἔκεισο
3rd	κεῖται	ἔκειτο
1st	κείμεθα	ἐκείμεθα
2nd	κεῖσθε	ἔκεισθε
3rd	κεῖνται	ἔκειντο

	Present Infinitive Middle and Passive
	κεῖσθαι

	Future Indicative Middle
	Same as ω-verbs

τίθημι

	Present Indicative Active	Imperfect Indicative Active
1st	τίθημι	ἐτίθην
2nd	τίθης	ἐτίθεις
3rd	τίθησι (ν)	ἐτίθει
1st	τίθεμεν	ἐτίθεμεν
2nd	τίθετε	ἐτίθετε
3rd	τιθέᾱσι (ν)	ἐτίθεσαν

	Present Infinitive Active	
	τιθέναι	

	Pres. Indicative Middle and Passive	Imperf. Ind. Middle and Passive
1st	τίθεμαι	ἐτιθέμην
2nd	τίθεσαι	ἐτίθεσο
3rd	τίθεται	ἐτίθετο
1st	τιθέμεθα	ἐτιθέμεθα
2nd	τίθεσθε	ἐτίθεσθε
3rd	τίθενται	ἐτίθεντο

	Present Infinitive Middle and Passive	
	τίθεσθαι	

	Future Indicative Active, Middle, and Passive	
	Same as ω-verbs	

	Aorist Indicative Active	Aorist Indicative Middle
1st	ἔθηκα	ἐθέμην
2nd	ἔθηκας	ἔθου (εσο)
3rd	ἔθηκε (ν)	ἔθετο
1st	ἔθεμεν	ἐθέμεθα
2nd	ἔθετε	ἔθεσθε

3rd	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

	Present Indicative Active	Imperfect Indicative Active
1st	φημί	ἔφην
2nd	φής, φῄς, φῇσθα	ἔφης, ἔφησθα
3rd	φησί (ν)	ἔφη
1st	φαμέν	ἔφαμεν
2nd	φατέ	ἔφατε
3rd	φᾱσί (ν)	ἔφασαν

	Present Infinitive Active	
	φάναι	

Appendix VIII: Adjective, Adverb, Noun, Pronoun Chart

First, Second, and Third Declension Noun Sets

	1st Declension										2nd Declension				3rd 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	
N	η	αι	ᾱ	αι	α	αι	α	αι	ης	αι	ᾱς	αι	ος	οι	ον	α	--	ες	--	α
A	ην	ᾱς	ᾱν	ᾱς	αν	ᾱς	αν	ᾱς	ην	ᾱς	ᾱν	ᾱς	ον	ους	ον	α	α,ν	ας	--	α
G	ης	ῶν	ᾱς	ῶν	ης	ῶν	ᾱς	ῶν	ου	ῶν	ου	ῶν	ου	ων	ου	ων	ος	ων	ος	ων
D	ῃ	αις	ᾷ	αις	ῃ	αις	ᾷ	αις	ῃ	αις	ᾷ	αις	ῳ	οις	ῳ	οις	ι	σι(ν)	ι	σι(ν)
V	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	
N	μήτηρ	μητέρες	γένος	γένεα/η	τριήρης	τριήρεες/εις	πόλις	πόλιες/ηες/εις
A	μητέρα	μητέρας	γένος	γένεα/η	τριήρεα/η	τριήρεας/εις	πόλιν	πόλιας/ηας/ῑς/εις
G	μητρός	μητέρων	γένεος/ους	γενέων/ῶν	τριήρεος/ους	τριηρέων/ων	πόλιος/ηος/εως	πόλιων/εων
D	μητρί	μητράσι (ν)	γένει	γένεσι (ν)	τριήρει	τριήρεσι (ν)	πόλι/ι/ηι/ει	πόλιεσσι/εσι/ισι(ν)
V	μῆτερ	μητέρες	γένος	γένεα/η	τριῆρες	τριήρεες/εις	πόλι	πόλιες/ηες/εις

Third Declension Subtype 4		1st and 2nd Personal Pronouns				3rd Personal Pronoun	
N	βασιλεύς	βασιλῆες/ῆς/εῖς	ἐγώ	ἡμεῖς	σύ	ὑμεῖς	M/F N
A	βασιλῆα/έᾱ	βασιλῆας/έᾱς/εῖς	ἐμέ/με	ἡμᾶς	σέ/σε	ὑμᾶς	N σφεῖς σφέα or σφεα
G	βασιλῆος/έως	βασιλήων/έων	ἐμοῦ/μου	ἡμῶν	σοῦ/σου	ὑμῶν	A σφέας or σφεας σφέα or σφεα
D	βασιλῆι/εῖ	βασιλεῦσι (ν)	ἐμοί/μοι	ἡμῖν	σοί/σοι	ὑμῖν	G σφέων or σφεων σφέων or σφεων
V	βασιλεῦ	βασιλῆες/ῆς/εῖς					D σφίσι(ν) or σφισι(ν) σφίσι(ν) or 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	M/F	N
N	ὁ	ἡ	τό	οἱ	αἱ	τά	ὅς	ἥ	ὅ	οἵ	αἵ	ἅ	τίς	τί	τίνες	τίνα
A	τόν	τήν	τό	τούς	τάς (ᾱ)	τά	ὅν	ἥν	ὅ	οὕς	ἅς (ᾱ)	ἅ	τίνα	τί	τίνας	τίνα
G	τοῦ	τῆς	τοῦ	τῶν	τῶν	τῶν	οὗ	ἧς	οὗ	ὧν	ὧν	ὧν	τίνος/τοῦ	τίνος/τοῦ	τίνων	τίνων
D	τῷ	τῇ	τῷ	τοῖς	ταῖς	τοῖς	ᾧ	ᾗ	ᾧ	οἷς	αἷς	οἷς	τίνι/τῷ	τίνι/τῷ	τίσι (ν)	τίσι (ν)

Third Declension Adjectives

	M/F		N		M/F		N	
N	ἄφρων	ἄφρονες	ἄφρον	ἄφρονα	ἀληθής	ἀληθέες/εῖς	ἀληθές	ἀληθέα/ῆ
A	ἄφρονα	ἄφρονας	ἄφρον	ἄφρονα	ἀληθέα/ῆ	ἀληθέας/εῖς	ἀληθές	ἀληθέα/ῆ
G	ἄφρονος	ἀφρόνων	ἄφρονος	ἀφρόνων	ἀληθέος/οῦς	ἀληθέων/ῶν	ἀληθέος/οῦς	ἀληθέων/ῶν
D	ἄφρονι	ἄφροσι (ν)	ἄφρονι	ἄφροσι (ν)	ἀληθεῖ	ἀληθέσι (ν)	ἀληθεῖ	ἀληθέσι (ν)
V	ἄφρον	ἄφρονες	ἄφρον	ἄφρονα	ἀληθές	ἀληθέες/εῖς	ἀληθές	ἀληθέα/ῆ

	M/F		N		M		F		N	
N	ἡδίων	ἡδίονες/ἡδίους	ἥδιον	ἡδίονα/ἡδίω	ἡδύς	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα
A	ἡδίονα/ἡδίω	ἡδίονας/ἡδίους	ἥδιον	ἡδίονα/ἡδίω	ἡδύν	ἡδεῖς	ἡδεῖαν	ἡδείας	ἡδύ	ἡδέα
G	ἡδίονος	ἡδιόνων	ἡδίονος	ἡδιόνων	ἡδέος	ἡδέων	ἡδείας	ἡδειῶν	ἡδέος	ἡδέων
D	ἡδίονι	ἡδίοσι(ν)	ἡδίονι	ἡδίοσι(ν)	ἡδεῖ	ἡδέσι (ν)	ἡδείᾳ	ἡδείαις	ἡδεῖ	ἡδέσι (ν)
V	ἥδιον	ἡδίονες/ἡδίους	ἥδιον	ἡδίονα/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	Comparative: -τερος, -α, -ον; -ίων, -ιον	-τερον; -ιον
Set 7	Set 1 or Set 2	Set 8	Set 7	Set 8	Superlative: -τατος, -η, -ον; -ιστος, -η, -ον	-τατα; -ιστα

First, Second, and Third Declension Noun Sets

	1st Declension										2nd Declension				3rd 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	
N	η	αι	ᾱ	αι	α	αι	α	αι	ης	αι	ᾱς	αι	ος	οι	ον	α	--	ες	--	α
G	ης	ῶν	ᾱς	ῶν	ης	ῶν	ᾱς	ῶν	ου	ῶν	ου	ῶν	ου	ων	ου	ων	ος	ων	ος	ων
D	ῃ	αις	ᾳ	αις	ῃ	αις	ᾳ	αις	ῃ	αις	ᾳ	αις	ῳ	οις	ῳ	οις	ι	σι(ν)	ι	σι(ν)
A	ην	ᾱς	ᾱν	ᾱς	αν	ᾱς	αν	ᾱς	ην	ᾱς	ᾱν	ᾱς	ον	ους	ον	α	α,ν	ας	--	α
V	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	
N	μήτηρ	μητέρες	γένος	γένεα/η	τριήρης	τριήρεες/εις	πόλις	πόλιες/ηες/εις
G	μητρός	μητέρων	γένεος/ους	γενέων/ῶν	τριήρεος/ους	τριηρέων/ων	πόλιος/ηος/εως	πόλιων/εων
D	μητρί	μητράσι (ν)	γένει	γένεσι (ν)	τριήρει	τριήρεσι (ν)	πόλιι/ι/ηι/ει	πόλιεσσι/εσι/ισι(ν)
A	μητέρα	μητέρας	γένος	γένεα/η	τριήρεα/η	τριήρεας/εις	πόλιν	πόλιας/ηας/ῖς/εις
V	μῆτερ	μητέρες	γένος	γένεα/η	τριῆρες	τριήρεες/εις	πόλι	πόλιες/ηες/εις

Third Declension Subtype 4

N	βασιλεύς	βασιλῆες/ῆς/εῖς
G	βασιλῆος/έως	βασιλήων/έων
D	βασιλῆι/εῖ	βασιλεῦσι (ν)
A	βασιλῆα/έᾱ	βασιλῆας/έᾱς/εῖς
V	βασιλεῦ	βασιλῆες/ῆς/εῖς

1st and 2nd Personal Pronouns

	ἐγώ	ἡμεῖς		σύ	ὑμεῖς
G	ἐμοῦ/μου	ἡμῶν		σοῦ/σου	ὑμῶν
D	ἐμοί/μοι	ἡμῖν		σοί/σοι	ὑμῖν
A	ἐμέ/με	ἡμᾶς		σέ/σε	ὑμᾶς

3rd Personal Pronoun

	M/F	N
N	σφεῖς	σφέα or σφεα
G	σφέων or σφεων	σφέων or σφεων
D	σφίσι(ν) or σφισι(ν)	σφίσι(ν) or σφισι(ν)
A	σφέας or σφεας	σφέα or σφεα

Article

	M	F	N	M	F	N
N	ὁ	ἡ	τό	οἱ	αἱ	τά
G	τοῦ	τῆς	τοῦ	τῶν	τῶν	τῶν
D	τῷ	τῇ	τῷ	τοῖς	ταῖς	τοῖς
A	τόν	τήν	τό	τούς	τάς (ᾱ)	τά

Relative Pronoun

	M	F	N	M	F	N
N	ὅς	ἥ	ὅ	οἵ	αἵ	ἅ
G	οὗ	ἧς	οὗ	ὧν	ὧν	ὧν
D	ᾧ	ᾗ	ᾧ	οἷς	αἷς	οἷς
A	ὅν	ἥν	ὅ	οὕς	ἅς (ᾱ)	ἅ

Interrogative Pronoun/Adjective; Indefinite Pr/Adj. is τις, τι (enclitic)

	M/F	N	M/F	N
N	τίς	τί	τίνες	τίνα
G	τίνος/τοῦ	τίνος/τοῦ	τίνων	τίνων
D	τίνι/τῷ	τίνι/τῷ	τίσι (ν)	τίσι (ν)
A	τίνα	τί	τίνας	τίνα

Third Declension Adjectives

	M/F		N		M/F		N	
N	ἄφρων	ἄφρονες	ἄφρον	ἄφρονα	ἀληθής	ἀληθέες/εῖς	ἀληθές	ἀληθέα/ῆ
G	ἄφρονος	ἀφρόνων	ἄφρονος	ἀφρόνων	ἀληθέος/οῦς	ἀληθέων/ῶν	ἀληθέος/οῦς	ἀληθέων/ῶν
D	ἄφρονι	ἄφροσι (ν)	ἄφρονι	ἄφροσι (ν)	ἀληθεῖ	ἀληθέσι (ν)	ἀληθεῖ	ἀληθέσι (ν)
A	ἄφρονα	ἄφρονας	ἄφρον	ἄφρονα	ἀληθέα/ῆ	ἀληθέας/εῖς	ἀληθές	ἀληθέα/ῆ
V	ἄφρον	ἄφρονες	ἄφρον	ἄφρονα	ἀληθές	ἀληθέες/εῖς	ἀληθές	ἀληθέα/ῆ

	M/F		N		M		F		N	
N	ἡδίων	ἡδίονες/ἡδίους	ἧδιον	ἡδίονα/ἡδίω	ἡδύς	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα
G	ἡδίονος	ἡδιόνων	ἡδίονος	ἡδιόνων	ἡδέος	ἡδέων	ἡδείας	ἡδειῶν	ἡδέος	ἡδέων
D	ἡδίονι	ἡδίοσι(ν)	ἡδίονι	ἡδίοσι(ν)	ἡδεῖ	ἡδέσι (ν)	ἡδείᾳ	ἡδείαις	ἡδεῖ	ἡδέσι (ν)
A	ἡδίονα/ἡδίω	ἡδίονας/ἡδίους	ἧδιον	ἡδίονα/ἡδίω	ἡδύν	ἡδεῖς	ἡδεῖαν	ἡδείας	ἡδύ	ἡδέα
V	ἥδιον	ἡδίονες/ἡδίους	ἧδιον	ἡδίονα/ἡδίω	ἡδύ	ἡδεῖς	ἡδεῖα	ἡδεῖαι	ἡδύ	ἡδέα

First and Second Declension Adjectives of the Positive Degree

Three-Ending			Two-Ending	
M	F ε, ι, ρ = ᾱ	N	M/F	N
Set 7	Set 1 or Set 2	Set 8	Set 7	Set 8

Comparative and Superlative Adjectives

	Adverbs
	-ως, -ως
Comparative: -τερος, -α, -ον; -ίων, -ιον	-τερον; -ιον
Superlative: -τατος, -η, -ον; -ιστος, -η, -ον	-τατα; -ιστα

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Appendix IX: Verb Chart

	Active		Middle		Passive	
Indicative						
Present–I **Future**–II/II/VI*	ω εις ει	ομεν ετε ουσι (ν)	ομαι ει, ῃ εται	ομεθα εσθε ονται	ομαι ει, ῃ εται	ομεθα εσθε ονται
Imperfect–I + p.i.a.	ον ες ε (ν)	ομεν ετε ον	ομην ου ετο	ομεθα εσθε οντο	ομην ου ετο	ομεθα εσθε οντο
1st Aorist–III/III/VI + p.i.a.	α ας ε (ν)	αμεν ατε αν	αμην ω ατο	αμεθα ασθε αντο	ην ης η	ημεν ητε ησαν
2nd Aorist–III/III/VI + p.i.a.	ον ες ε (ν)	ομεν ετε ον	ομην ου ετο	ομεθα εσθε οντο	ην ης η	ημεν ητε ησαν
Perfect–IV/V/V	α ας ε (ν)	αμεν ατε ᾶσι (ν)	μαι σαι ται	μεθα σθε νται	μαι σαι ται	μεθα σθε νται
Pluperfect–IV/V/V + p.i.a.	η ης ει (ν)	εμεν ετε εσαν	μην σο το	μεθα σθε ντο	μην σο το	μεθα σθε ντο
Subjunctive						
Present	ω ῃς ῃ	ωμεν ητε ωσι(ν)	ωμαι ῃ ηται	ωμεθα ησθε ωνται	ωμαι ῃ ηται	ωμεθα ησθε ωνται
Aorist	ω ῃς ῃ	ωμεν ητε ωσι(ν)	ωμαι ῃ ηται	ωμεθα ησθε ωνται	ῶ ῇς ῇ	ῶμεν ῆτε ῶσι (ν)
Optative						
Present & Future	οιμι οις οι	οιμεν οιτε οιεν	οιμην οιο οιτο	οιμεθα οισθε οιντο	οιμην οιο οιτο	οιμεθα οισθε οιντο
1 Aorist	αιμι αις, ειας αι, ειε(ν)	αιμεν αιτε αιεν, ειαν	αιμην αιο αιτο	αιμεθα αισθε αιντο	είην είης είη	εἶμεν, είημεν εἶτε, είητε εἶεν, είησαν
2 Aorist	οιμι οις οι	οιμεν οιτε οιεν	οιμην οιο οιτο	οιμεθα οισθε οιντο	είην είης είη	εἶμεν, είημεν εἶτε, είητε εἶεν, είησαν
Infinitive						
Present & Future	ειν		εσθαι		εσθαι	
1st-Aorist no p.i.a.	΄αι		ασθαι		ῆναι	
2nd-Aorist no p.i.a.	εῖν		έσθαι		ῆναι	
Perfect	έναι		΄σθαι		΄σθαι	
Imperative						
Present	ε ετω	ετε οντων	ου εσθω	εσθε εσθων	ου εσθω	εσθε εσθων
1 Aorist	ον ατω	ατε αντων	αι ασθω	ασθε ασθων	ηθι, ητι ητω	ητε εντων
2 Aorist	ε ετω	ετε οντων	οῦ εσθω	εσθε εσθων	ηθι, ητι ητω	ητε εντων

* – VI, minus ending, minus p.i.a., plus -ησ-

** – Fixed Accents on 2nd Aorist Active Participle

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Alternate Present and Future Optative Active, Contract Verbs					
		οιην	οιημεν		
		οιης	οιητε		
		οιη	οιησαν		
Contract Verbs					
αε→ ᾱ	αοι→ ῳ	εε→ ει	εο→ ου	οε→ ου	οο→ ου
αει→ ᾳ	αο→ ω	εει→ ει	εοι→ οι	οει→ οι	οοι→ οι
αη→ ᾱ	αου→ ω	εη→ η	εου→ ου	οη→ ω	οου→ ου
αη→ ᾳ	αω→ ω	εη→ ῃ	εω→ ω	οη→ οι	οω→ ω
Present Infinitive Active and Middle/Passive					
άειν (άεεν)→ᾶν		έειν→εῖν		όειν (όεεν)→οῦν	
άεσθαι→ᾶσθαι		έεσθαι→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**						
N	ων	ουσα	ον	οντες	ουσαι	οντα
A	οντα	ουσαν	ον	οντας	ουσᾶς	οντα
G	οντος	ουσης	οντος	οντων	ουσῶν	οντων
D	οντι	ουσῃ	οντι	ουσι (ν)	ουσαις	ουσι (ν)
1 Aorist Active Participle						
N	ᾱς	ᾱσα	αν	αντες	ᾱσαι	αντα
A	αντα	ᾱσαν	αν	αντας	ᾱσᾶς	αντα
G	αντος	ᾱσης	αντος	αντων	ᾱσῶν	αντων
D	αντι	ᾱσῃ	αντι	ᾱσι (ν)	ᾱσαις	ᾱσι (ν)
Present and Future Middle/Passive and 2 Aorist Middle Participle						
όμενος, ομένη, όμενον						
1 Aorist Middle Participle						
άμενος, αμένη, άμενον						
Aorist Passive Participle						

	Singular			Plural		
	Masculine	Feminine	Neuter	Masculine	Feminine	Neuter
Present, Future, and 2 Aorist Active Participle**						
N	ων	ουσα	ον	οντες	ουσαι	οντα
G	οντος	ουσης	οντος	οντων	ουσῶν	οντων
D	οντι	ουσῃ	οντι	ουσι (ν)	ουσαις	ουσι (ν)
A	οντα	ουσαν	ον	οντας	ουσᾶς	οντα
1 Aorist Active Participle						
N	ᾱς	ᾱσα	αν	αντες	ᾱσαι	αντα
G	αντος	ᾱσης	αντος	αντων	ᾱσῶν	αντων
D	αντι	ᾱσῃ	αντι	ᾱσι (ν)	ᾱσαις	ᾱσι (ν)
A	αντα	ᾱσαν	αν	αντας	ᾱσᾶς	αντα
Present and Future Middle/Passive and 2 Aorist Middle Participle						
όμενος, ομένη, όμενον						
1 Aorist Middle Participle						
άμενος, αμένη, άμενον						
Aorist Passive Participle						
N	είς	εῖσα	έν	έντες	εῖσαι	έντα
G	έντος	είσης	έντος	έντων	εισῶν	έντων
D	έντι	είσῃ	έντι	εῖσι (ν)	είσαις	εῖσι (ν)
A	έντα	εῖσαν	έν	έντας	είσᾶς	έντα
Perfect Active Participle						
N	ώς	υῖα	ός	ότες	υῖαι	ότα
G	ότος	υίᾶς	ότος	ότων	υιῶν	ότων
D	ότι	υίᾷ	ότι	όσι (ν)	υίαις	όσι (ν)
A	ότα	υῖαν	ός	ότας	υίᾶς	ότα
Perfect Middle/Passive Participle						
-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 δρᾶμα.

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
Antepenult	Possible if ultima is short: á-pe-ŭ	Never	Never
Penult	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
Ultima	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 Possibilites 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-ŭ, when the penult is long (pē) and the ultima is short (ŭ)
	(You may have an acute on the penult EXCEPT with a long penult and a short ultima.)
4.	-á-pe-ŭ
	(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-ŭ MUST, if ē is accented BUT never a circumflex on the penult (pê) if the ultima is long (ū)
	(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. Stop!	ἔπαυε
	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 circumflex on the penult. Stop! (A helpful acronym is PLUS: Penult Long; Ultima Short.)	παῦε

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 with Recessive Accent. Check your answers below.

1. ἠρξαν, ἠρξατε, ἀρξῃς, ἀρξετε, ἀρξητε, ἀρξατω
2. ἐβαλον, ἐβαλομεν, βαλω, βαλε, ἐβαλε, ἐβαλετε
3. ἐδυνατο, ἐδυναμεθα, ἐδυνασθε, ἐδυνω
4. ἀγγελλεις, ἀγγελλετε, ἠγγειλα, ἠγγελθην, ἠγγειλατε
5. ἐδεξετο, ἐδεχομεθα, ἐδεχου, ἐδεχεσθε
6. ἐκρῖνα, ἐκρῖνατε, κρῖνε, κρῖνατε, κρῖνον, κρῖνω
7. γιγνομεθα, ἐγιγνετο, γιγνεσθω, ἐγιγνοντο
8. ἑλωσιν, ἑλῃς, εἷλον, εἷλετε
9. ἐδοξα, ἐδοξατε, ἐδοξαμεν, δοξῃς, δοξητε
10. ἠκουσα, ἠκουσας, ἠκουσαμεν, ἠκουσατε

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.	ἄνθρωπος (nominative):	ἀνθρώπου, ἀνθρώπῳ
2.	βιβλίον (nominative):	βιβλίου, βιβλίῳ
3.	νῆσος (nominative):	νήσου, νήσῳ, νῆσον
4.	δρᾶμα (nominative):	δράματος, δρᾰμάτων
5.	ἀρετή (nominative):	ἀρετήν, 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. νῆσον: 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 δρᾱ 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. δρᾱμάτων: 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. Answers follow.

1. δίκη: δικης, δικην, δικαι
2. ἡμέτερος: ἡμετερα, ἡμετερων
3. ἀθάνατος: ἀθανατου, ἀθανατοις, ἀθανατον
4. ζωγράφος: ζωγραφου, ζωγραφοι, ζωγραφων
5. τράπεζα: τραπεζης, τραπεζῃ, τραπεζαν, τραπεζᾱς, τραπεζων, τραπεζαι
6. νῆσος: νησῳ, νησον, νησους
7. δοῦλος: δουλῳ, δουλον, δουλοις
8. πρᾶγμα: πρᾱγματος, πρᾱγματων, πρᾱγμασι
9. ἀγών: ἀγωνος, ἀγωνι, ἀγωνων, ἀγωσι
10. αἴξ: αἰγας, αἰγες, αἰγα
11. σώφρων: σωφρον, σωφρονα, σωφρονων

Additional Practice with Recessive Accent. Check your answers below.

1. λῡω, λῡομεν, λῡετε, λῡετω, λῡσον
2. παιδευω, ἐπαιδευον, παιδευσεις, παιδευσον, ἐπαιδευσαν
3. διδασκει, διδασκε, διδαξον, διδαξω
4. ταττειν, ταττομεν, ταττοντων, ταττεις, τατε
5. βλαψεις, βλαψομεν, ἐβλαβην
6. ἐπεισα, ἐπεισατε, πεισωμεν, ἐπεισθην
7. δουλευεις, ἐδουλευον, ἐδουλευετε
8. κλεπτω, κλεψεις, ἐκλεπτον, ἐκλεπτετε
9. ἀγγελλω, ἀγγελλον, ἀγγελλετε
10. ἠλθες, ἠλθον, ἠλθετε, ἠλθομεν, ἠλθε

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: ἀγγελου, ἀγγελῳ, ἀγγελον, ἀγγελους
3. φιλίᾱ: φιλιᾱν, φιλιᾷ, φιλιαις, φιλιᾱς, φιλιων
4. φίλος: φιλου, φιλῳ, φιλοις, φιλους
5. λῦμα: λῡματος, λῡματι, λῡματων, λῡματα
6. πόλεμος: πολεμου, πολεμῳ, πολεμον, πολεμων, πολεμοις, πολεμοι
7. ξένος: ξενου, ξενῳ, ξενον, ξενοις, ξενους
8. ψεῦδος: ψευδους, ψευδει, ψευδεσι
9. δῆμος: δημου, δημῳ, δημον, δημους
10. βουλή: βουλης, βουλῃ, βουλην, βουλαι, βουλων, βουλαις, βουλᾱς

Answers to Recessive Accent Practice

1. ἦρξαν, ἤρξατε, ἄρξῃς, ἄρξετε, ἄρξητε, ἀρξάτω
2. ἔβαλον, ἐβάλομεν, βάλω, βάλε, ἔβαλε, ἐβάλετε
3. ἐδύνατο, ἐδυνάμεθα, ἐδύνασθε, ἐδύνω
4. ἀγγέλλεις, ἀγγέλλετε, ἤγγειλα, ἠγγέλθην, ἠγγείλατε
5. ἐδέξετο, ἐδεχόμεθα, ἐδέχου, ἐδέχεσθε

6. ἔκρῑνα, ἐκρίνατε, κρῖνε, κρίνατε, κρῖνον, κρίνω
7. γιγνόμεθα, ἐγίγνετο, γιγνέσθω, ἐγίγνοντο
8. ἔλωσιν, ἕλῃς, εἷλον, εἵλετε
9. ἔδοξα, ἐδόξατε, ἐδόξαμεν, δόξῃς, 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, τραπέζῃ, τράπεζαν, τραπέζᾱς, τραπεζῶν, τράπεζαι
6. νῆσος: νήσῳ, νῆσον, νήσους
7. δοῦλος: δούλῳ, δοῦλον, δούλοις
8. πρᾶγμα: πράγματος, πρᾱγμάτων, πράγμασι
9. ἀγών: ἀγῶνος, ἀγῶνι, ἀγώνων, ἀγῶσι
10. αἴξ: αἶγας, αἶγες, αἶγα
11. σώφρων: σῶφρον, σώφρονα, σωφρόνων

Answers to Additional Recessive Accent Practice

1. λύω, λύομεν, λύετε, λυέτω, λῦσον
2. παιδεύω, ἐπαίδευον, παιδεύσεις, παίδευσον, ἐπαίδευσαν
3. διδάσκει, δίδασκε, δίδαξον, διδάξω
4. τάττειν, τάττομεν, ταττόντων, τάττεις, τάττε
5. βλάψεις, βλάψομεν, ἐβλάβην
6. ἔπεισα, ἐπείσατε, πείσωμεν, ἐπείσθην
7. δουλεύεις, ἐδούλευον, ἐδουλεύετε
8. κλέπτω, κλέψεις, ἔκλεπτον, ἐκλέπτετε
9. ἀγγέλλω, ἄγγελλον, ἀγγέλλετε
10. ἦλθες, ἦλθον, ἤλθετε, ἤλθομεν, ἦλθε

Answers to Additional Persistent Accent Practice

1. Σωκράτης: Σωκράτους, Σωκράτει, Σωκράτη
2. ἄγγελος: ἀγγέλου, ἀγγέλῳ, ἄγγελον, ἀγγέλους
3. φιλία: φιλίαν, φιλίᾱ, φιλίαις, φιλίᾱς, φιλιῶν
4. φίλος: φίλου, φίλῳ, φίλοις, φίλους
5. λῦμα: λύματος, λύματι, λυμάτων, λύματα
6. πόλεμος: πολέμου, πολέμῳ, πόλεμον, πολέμων, πολέμοις, πόλεμοι
7. ξένος: ξένου, ξένῳ, ξένον, ξένοις, ξένους
8. ψεῦδος: ψεύδους, ψεύδει, ψεύδεσι
9. δῆμος: δήμου, δήμῳ, δῆμον, δήμους
10. βουλῆς: βουλῇ, 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 ἕνεκα; κούρη for κόρη; οὔνομα for ὄνομα.
3. -ω for -αυ or -ου: θῶμα for θαῦμα; ὦν for οὖν.

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 ὅκως instead of ὅπως.
7. The first declension genitive plural is -έων not -ῶν.
8. The first declension dative plural is -ῃσι 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:

N	πόλις	πόλιες
A	πόλιν	πόλιας or πόλῑς
G	πόλιος	πόλιων
D	πόλι	πόλισι (ν)
V	πόλι	πόλιες
N	πόλις	πόλιες
G	πόλιος	πόλιων
D	πόλι	πόλισι (ν)
A	πόλιν	πόλιας or πόλῑς
V	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 αὐτῷ and αὐτῇ.
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; τέῳ for τῷ 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 -οω, -οο- and -οου- contract to -ευ-.
24. ἵημι conjugates like an -εω verb; ἵστημι like an -αω verb; and δίδωμι like an -οω verb.
25. Commonly occurring pronouns are the following:

	First Person	Second Person	Third Person
N	ἐγώ	σύ	—
A	ἐμέ, με	σέ, σε	ἑ, μιν (= αὐτόν, αὐτήν, αὐτό)
G	ἐμέο, ἐμεῦ, μευ	σέο, σεῦ, σευ	εὐ
D	ἐμοί, μοι	σοί, τοι	οἱ (= αὐτῷ and αὐτῇ)

N	ἡμεῖς	ὑμεῖς	σφεῖς
A	ἡμέας	ὑμέας	σφέας, σφεας, σφεα
G	ἡμέων	ὑμέων	σφέων, σφεων
D	ἡμῖν	ὑμῖν	σφίσι (ν) σφισι (ν), σφι

	First Person	Second Person	Third Person
N	ἐγώ	σύ	—
G	ἐμέο, ἐμεῦ, μευ	σέο, σεῦ, σευ	εὐ
D	ἐμοί, μοι	σοί, τοι	οἱ (= αὐτῷ and αὐτῇ)
A	ἐμέ, με	σέ, σε	ἑ, μιν (= αὐτόν, αὐτήν, αὐτό)
N	ἡμεῖς	ὑμεῖς	σφεῖς
G	ἡμέων	ὑμέων	σφέων, σφεων
D	ἡμῖν	ὑμῖν	σφίσι (ν) σφισι (ν), σφι
A	ἡμέας	ὑμέας	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, -η, 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: -ηο becomes -εω. In the genitive case πόλ-ηος 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 θαρρέω and Ionic θαρσέω I have no fear.

Appendix XIII: Sappho 31

φαίνεταί μοι κῆνος ἴσος θέοισιν
ἔμμεν᾽ ὤνηρ, ὄττις ἐνάντιός τοι
ἰσδάνει καὶ πλάσιον ἆδυ φωνεί-
σας ὐπακούει
καὶ γελαίσας ἰμέροεν, τό μ᾽ ἦ μὰν
καρδίαν ἐν στήθεσιν ἐπτόαισεν,
ὠς γὰρ ἔς σ᾽ ἴδω βρόχε᾽ ὤς με φώναι-
σ᾽ οὐδ᾽ ἒν ἔτ᾽ εἴκει,
ἀλλὰ κὰμ μὲν γλῶσσα <μ’> ἔαγε, λέπτον
δ᾽ αὔτικα χρῷ πῦρ ὐπαδεδρόμηκεν,
ὀππάτεσσι δ᾽ οὐδ᾽ ἒν ὄρημμ᾽, ἐπιρρόμ-
βεισι δ᾽ ἄκουαι,
†έκαδε μ᾽ ἴδρως ψῦχρος κακχέεται† τρόμος δὲ
παῖσαν ἄγρει, χλωροτέρα δὲ ποίας
ἔμμι, τεθνάκην δ᾽ ὀλίγω ᾽πιδεύης
φαίνομ᾽ ἔμ᾽ αὔτᾳ·
ἀλλὰ πὰν τόλματον ἐπεὶ †καὶ πένητα†

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, Ἀναξαγόρας, 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, Ἀναξίμανδρος 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, Ἀναξιμένης 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 Ἀλεξανδρεύς 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, 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.

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 Ἁλικαρνησσέος, 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 Κῷος, 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 Λυκοῦργος 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 Properitus 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 Σικυών 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, Πῡθαγόρᾱς 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, Σωκρᾰ́της 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. 430–454 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 Kyropaidia, 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, ἦχα, ἦγμαι ἤχθην do, drive, lead; χάριν ἄγω I give thanks

ἀδελφός, ἀδελφοῦ ὁ brother

ἀδικέω, ἀδικήσω, ἠδίκησα, ἠδίκηκα, ἠδίκημαι, ἠδικήθην be unjust, do wrong

ἀεί (αἰεί) always

Ἀθηναῖος, Ἀθηναίᾱ, Ἀθηναῖον Athenian, of or from Athens

αἱρέω, αἱρήσω, εἷλον (inf. ἑλεῖν), ᾕρηκα, ᾕρημαι, ᾑρέθην take, seize, grab, capture; (mid.) choose; ὁ λόγος αἱρεῖ 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

ἀμφότερος, ἀμφοτέρᾱ, ἀμφότερον 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 ἡ force, necessity, fate

ἀνήρ, ἀνδρός ὁ man, husband

ἄνθρωπος, ἀνθρώπου ἡ ὁ human, person

ἄξιος, ἀξίᾱ, ἄξιον worthy, deserving + gen.

ἀξιόω, ἀξιώσω, ἠξίωσα, ἠξίωκα, ἠξίωμαι, ἠξιώθην 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.

ἀποθνῄσκω (θνῄσκω), 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 (ῥά) and so, therefore, then, in that case

ἀρετή, ἀρετῆς ἡ virtue, excellence

ἀριθμός, ἀριθμοῦ ὁ number

ἀρχή, ἀρχῆς ἡ rule, command; beginning; province

ἄρχω, ἄρξω, ἦρξα, ἦρχα, ἦργμαι, ἤρχθην 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 ποιέω 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, ἔγνων, ἔγνωκα, ἔγνωσμαι, ἐγνώσθην know, recognize; decide + inf.

γράφω, γράψω, ἔγραψα, γέγραφα, γέγραμμαι, ἐγράφην 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 εὑρεθῆναι there is a need of a general to be found; + gen. and dat. δεῖ μοί τινος there is a need to me of something

δείκνῡμι, δείξω (δέξω), ἔδειξα (ἔδεξα), δέδειχα, δέδειγμαι, ἐδείχθην show, display

δεινός, δεινή, δεινόν awesome, fearsome, terrible; δεινὸς 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., ἐμὲ (ἐμοί) εὐτυχέειν δίδως you allow me to prosper

δίκαιος, δικαίᾱ, δίκαιον just

δίκη, δίκης ἡ custom, usage; judgment; order, right; penalty, sentence; lawsuit

δοκέω, δόξω, ἔδοξα, ------, δέδογμαι, ἐδόχθην seem, think; seem best, think best + inf.; δοκεῖ μόρσιμον τῇ πόλει ἁλίσκεσθαι it seems fated for the city to be taken; δοκεῖ ἐμοί and δοκεῖν ἐμοί it seems to me

δόξα, δόξης ἡ expectation, notion, opinion; reputation

δύναμαι, δυνήσομαι, ------, ------, δεδύνημαι, ἐδυνήθην be able, be strong enough + inf.; be worth

δύναμις, δυνάμιος (δυνάμηος, δυνάμεως) ἡ might, strength, power; force, army

δύο two

ἐάν if

ἑαυτοῦ, ἑαυτῆς, ἑαυτοῦ 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, ἕν; ἑνός, μιᾶς, ἑνός one

εἰς or ἐς (proclitic) to, into, against + acc.

ἐκ (proclitic) from, out of, by + gen.

ἕκαστος, ἑκάστη, ἕκαστον each

ἑκάτερος, ἑκατέρᾱ, ἑκάτερον each

ἐκεῖνος, ἐκείνη, ἐκεῖνο (κεῖνος, κείνη, κεῖνο) that, those; he, she, it, they

ἐλαύνω, ἐλάω, ἤλασα, ἐλήλακα, ἐλήλαμαι, ἠλάθην or ἠλάσθην drive, march

Ἕλλην, Ἕλληνος ἡ ὁ Greek

ἐμός, ἐμή, ἐμόν my

ἐν (proclitic) in, on, at, among + dat.

ἐναντίος, ἐναντίᾱ, ἐναντίον opposite + gen. or dat.

ἕνεκα (εἵνεκα) on account of, for the sake of + gen.

ἐπεί 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 (εἴρομαι), 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, εὐθεῖα, εὐθύ straight, direct

εὑρίσκω, εὑρήσω, ηὗρον, ηὕρηκα, ηὕρημαι, ηὑρέθην find out, discover

ἔχω (imp. εἶχον), ἕξω or σχήσω, ἔσχον, ἔσχηκα, -ἔσχημαι, ------ have, hold; (+ adv) be, καλῶς ἔχειν be well; ὧδε 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.; ἐχόμενόν ἐστι there belongs + gen.

ζάω (ζῇς, ζῇ), ζήσω, ἔζησα, ἔζηκα, ------, ------ live, breathe, be full of life

Ζεύς, Διός ὁ Zeus

ἤ or, than

ἡγέομαι, ἡγήσομαι, ἡγησάμην, ------, ἧγημαι, ἡγήθην lead, believe; lead, command + dat.; lead ‘x’ in gen. for ‘y’ in dat., ἡγεῖται ἡμῖν χοροῦ she leads our dance; rule, have dominion + gen.

ἤδη already, by this time, now

ἥκω, ἥξω, ------, ------, ------, ------ have come, be present

ἡμέρᾱ, ἡμέρᾱς ἡ day

θάλασσα (θάλαττα), θαλάσσης ἡ sea

θεός, θεοῦ ἡ ὁ god, goddess, deity

ἴδιος, ἰδίᾱ, 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, -ἥσω, -εἷκα, -εἷμαι, -εἵθην release, hurl, send; (mid.) hasten

ἵνα in order that, so that, where

ἱππεύς, ἱππῆος (ἱππέως) ὁ knight, cavalryman; horseman, rider

ἵππος, ἵππου ἡ ὁ horse; (fem.) cavalry

ἴσος, ἴση, ἴσον equal, as many as; similar to + dat.

ἵστημι, στήσω, ἔστησα (trans.) or ἔστην (intrans.), ἕστηκα (intrans.), ἕσταμαι, ἐστάθην stand; make stand, place

καθίστημι (ἵστημι, στήσω, ἔστησα (trans.) or ἔστην (intrans.), ἕστηκα (intrans.), ἕσταμαι, 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 ὅμοιος, 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’ ἅ according, just as; (adv.) as, just as

κεῖμαι, κείσομαι, ------, ------, ------, ------ lie

κελεύω, κελεύσω, ἐκελευσα, 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, εἴλημμαι, ἐλήφθην take, receive; capture

λέγω, ἐρέω or λέξω, εἶπον or ἔλεξα, εἴρηκα, εἴρημαι 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 ἡ 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 μέν . . . ὁ δέ the one . . . the other; οἱ μέν . . . οἱ δέ some . . . others

μέντοι indeed, to be sure, however

μέρος, μέρεος (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) ἡ mother

μικρός, μικρά, μικρόν small, little, short

μόνος, μόνη, μόνον only, sole, alone, solitary; one

νηῦς (ναῦς), νεός (νεώς) ἡ 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

ὅδε, ἥδε, τόδε he, she, it; this, these; the following; τῇδε here, thus, in the following way

οἶδα (inf. εἰδέναι), εἴσομαι, ------, ------, ------, ------ know, think; know how to + inf.

οἴομαι or οἶμαι, οἰήσομαι, ᾠσάμην, ------, ------, ᾠήθην think, suppose, believe

οἷος, οἵᾱ, 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

ὀλίγος, ὀλίγη, ὀλίγον few, little, small

ὅλος, ὅλη, ὅλον whole, entire

ὅμοιος, ὁμοίᾱ, ὅμοιον like, resembling + dat.

ὁμολογέω, ὁμολογήσω, ὡμολόγησα, ὡμολόγηκα, ὡμολόγημαι, ὡμολογήθην speak together; agree; admit

ὄνομα, ὀνόματος τό name

ὅπως so that, in order that; how; whenever

ὁράω (imp. ἑώραον), ὄψομαι, εἶδον (inf. ἰδεῖν), ἑόρακα or ἑώρακα, ἑώραμαι or ὦμμαι, ὤφθην see

ὀρθός, ὀρθή, ὀρθόν straight, correct, proper

ὅς, ἥ, ὅ who, whose, whom; which, that; ᾗ by which way, just as; ἐν ᾧ while; ἐς ὅ until

ὅσος, ὅση, ὅσον so many, as many as; ὅσῳ 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

οὐδείς, 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

οὗτος, αὕτη, τοῦτο he, she, it; this, these; ταύτῃ here, there, where, in this way

οὕτως (οὕτω) in this way, such, so

πάθος, πάθεος (πάθους) τό suffering; experience; passion; emotion

παῖς, παιδός ἡ 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, ἕξω 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, πέπεισμαι, ἐπείσθην 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, πλεῖστον most, greatest, largest

πλῆθος, πλήθεος (πλήθους) τό great number, multitude; sum

ποιέω, ποιήσω, ἐποίησα, πεποίηκα, πεποίημαι, ἐποιήθην do, make, cause; (mid.) consider, περὶ πολλοῦ ποιεῖσθαι to consider important; ἐν ἐλαφρῷ 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, πολεμίᾱ, πολέμιον hostile

πόλεμος, πολέμου ὁ war

πόλις, πόλιος (πόληος, πόλεως) ἡ 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, πέπρᾱχα or πέπρᾱγα, πέπρᾱγμαι, 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;

πρίν (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, προτέρᾱ, 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

τοιοῦτος, 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

τρεῖς, 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, υἱοῦ ὁ son, child

ὑπάρχω (ἄρχω, ἄρξω, ἦρξα, ἦρχα, ἦργμαι, ἤρχθην) 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.

ὕστερος, ὑστέρᾱ, ὕστερον after, later

φαίνω, φανέω, ἔφηνα, πέφαγκα or πέφηνα, πέφασμαι, ἐφάνθην or ἐφάνην show, reveal; (pass.) come to light, appear

φέρω, οἴσω, ἤνεγκα or ἤνεγκον, 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 < χρὴ + εἶναι; imp. ἐχρῆν or χρῆν < χρη + ἦν; fut. χρήσει), χρῆσται (χρὴ + ἔσται) it is necessary + inf.

χρῆμα, χρήματος τό thing; (pl.) goods, money, property

χρόνος, χρόνου ὁ time

χώρᾱ, χώρᾱς ἡ land, country

ψυχή, ψυχῆς ἡ life, soul, spirit

ὦ (precedes a noun, marks for the vocative case, often not translated) oh

ὡς (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

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Index

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Sample Word 1 | Sample Definition 1

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Answer Key

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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, διδοίημεν, διδοίμην, διδότω
4. τίθημι, ἐτίθην, ἐτίθεις, τίθησιν, τίθεμεν, ἐτίθει, τίθεσαι, τίθεται
5. τιθέμεθα, ἐτιθέμην, τίθεσθε, τίθετε, τιθέᾱσιν, ἐθέμην, τίθενται, τίθεσθαι
6. πράττετε, ἔπραξα, ἐπράχθην, ἔπραττον, ἐπράχθητε, πέπρᾱχα, πράττεται, πράττεσθαι
7. γενησόμεθα, ἐγενόμην, ἐγίγνου, γέγονα, γεγένησθε, γίγνεται, γίγνεσθαι
8. ποιέει, ποιήσειν, ἐποίησα, ἐποίεον, ἐποιέου, ἐποιήθην, ποιέεται, ποιέονται
9. δοκέεις, ἐδόκεες, δοκέειν, ἔδοξε, ἐδόχθη, ἐδοκεόμην, δοκέεσθαι, δοκέεται
10. ὁράω, ὀψόμεθα, ὁράειν, ὄψεσθε, εἰδόμην, ἑώρακα, ὁράεται, ὁράονται

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 Indentifying 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, ἔλαβε, ἐλάμβανε, ἐλήφθη, λήψεσθε, λαμβάνεται, λαμβάνεσθαι
2. βούλει, βούλῃ, βουλησόμεθα, ἐβούλου, ἐβούλετο, ἐβουλήθησαν, βούλεται, βούλονται
3. ἔρχεσθε, ἐλεύσει, ἦλθον, ἦλθε, ἤλθομεν, ἦλθες, ἔρχονται, ἔρχεσθαι
4. καλέω, ἐκάλεον, καλέειν, ἐκάλεσα, κέκληκα, ἐκλήθη, καλέεται, καλέονται
5. πρᾶττον, ἔπρᾶττον, πρᾶττε, πράξεις, πράξω, πράξει, πράττεται, πράττεσθαι
6. ἄρχεις, ἦρχον, ἦρχες, ἤρχου, ἦρξε, ἤρχθη, ἄρχεται, ἄρχονται
7. ἀκούει, ἀκούσει, ἤκουσα, ἀκούειν, ἀκουόμεθα, ἀκούομεν, ἀκούεται, ἀκούονται
8. φέρεις, φέρει, φέρον, οἶσον, φέρε, οἴσει, οἴσεται, οἴσεσθαι
9. ἄγομεν, ἄγειν, ἦγε, ἤγου, ἤχθη, ἄξει, ἄγεται, ἄξονται
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. ὅδε τῇδε χρήματα δίδωσι.
5. γυνὴ ὁράει ἵππον.
6. ἄνθρωπος ποιέει τῷδε θεόν.
7. ἵππος φέρει τήνδε.
8. θεὸς τῇδε 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, ἱππόται δὲ εἰσὶ καὶ ἄνιπποι—ἀμφοτέρων γὰρ μετέχουσι—καὶ τοξόται τε καὶ αἰχμοφόροι, σαγάρις νομίζοντες ἔχειν. χρυσῷ δὲ καὶ χαλκῷ τὰ πάντα χρέωνται· ὅσα μὲν γὰρ ἐς αἰχμὰς καὶ ἄρδις καὶ σαγάρις, χαλκῷ τὰ πάντα χρέωνται, ὅσα δὲ περὶ κεφαλὴν καὶ ζωστῆρας καὶ μασχαλιστῆρας, χρυσῷ κοσμέονται. [2] ὡς δ᾽ αὕτως τῶν ἵππων τὰ μὲν περὶ τὰ στέρνα χαλκέους θώρηκας περιβάλλουσι, τὰ δὲ περὶ τοὺς χαλινοὺς καὶ στόμια καὶ φάλαρα χρυσῷ. σιδήρῳ δὲ οὐδ᾽ ἀργύρῳ χρέωνται οὐδέν· οὐδὲ γὰρ οὐδέ σφι ἐστὶ ἐν τῇ χωρῇ, ὁ 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	concerning customs
ἐν δὲ δὴ καὶ τῷδε	in the following way
ἐπὶ τῆς ἑωυτοῦ ἀρχῆς	during his rule
ἐπὶ κόσῳ ἂν χρήματι	at what price
ἐπ᾽ οὐδενί	at no price
μετὰ ταῦτα	after this
δι᾽ ἑρμηνέος	through an interpreter
ἐπὶ τίνι χρήματι	at what price

ὡς δὲ οὕτω νενομίκασι τὰ περὶ τοὺς νόμους πάντες ἄνθρωποι, πολλοῖσί τε καὶ ἄλλοισι τεκμηρίοισι πάρεστι σταθμώσασθαι, ἐν δὲ δὴ καὶ τῷδε. [3] Δαρεῖος ἐπὶ τῆς ἑωυτοῦ ἀρχῆς, καλέσας Ἑλλήνων τοὺς παρεόντας, εἴρετο ἐπὶ κόσῳ ἂν χρήματι βουλοίατο τοὺς πατέρας ἀποθνήσκοντας κατασιτέεσθαι. οἱ δὲ ἐπ᾽ οὐδενὶ ἔφασαν ἔρδειν ἂν τοῦτο. [4] Δαρεῖος δὲ μετὰ ταῦτα, καλέσας Ἰνδῶν τοὺς καλεομένους Καλλατίας, οἳ τοὺς γονέας κατεσθίουσι, εἴρετο, παρεόντων τῶν Ἑλλήνων καὶ δι᾽ ἑρμηνέος μανθανόντων τὰ λεγόμενα, ἐπὶ τίνι χρήματι δεξαίατ᾽ ἂν τελευτῶντας τοὺς πατέρας κατακαίειν πυρί. οἱ δέ, ἀμβώσαντες μέγα, εὐφημέειν μιν ἐκέλευον. οὕτω μέν νυν ταῦτα νενόμισται, καὶ ὀρθῶς μοι δοκέει 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, pesent indicative active, stating a fact. Did is a transitive verb and its direct object is thing.

we paid our dues: first-person plural, pesent 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.

ἐγώ: nominative, subject of ἔρομαι

μέν: 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 by 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 ἔρχῃ πρὸς καιρόν. For I see that you do not come at a good time.

ὁράω: first-person singular, present indicative active

γάρ: postpositive, conjunction

ὅτι: subordinating conjunction

οὐκ: adverb modifying ἔρχῃ

ἔρχῃ: second-person singular, present indicative middle or passive

πρός: preposition

καιρόν: accusative object of preposition

Module 11 Answers to Practice with Persistent Accent

1. θεός: θεόν, θεοί, θεούς
2. λόγος: λόγου, λόγῳ, λόγον, λόγοι, λόγων, λόγοις, λόγους, λόγοι
3. ἄνθρωπος: ἀνθρώπου, ἀνθρώπῳ, ἄνθρωπον, ἀνθρώπων, ἀνθρώποις, ἄνθρωποι
4. ἀρχή: ἀρχήν, ἀρχαί, ἀρχάς
5. πρᾶγμα: πράγματος, πράγματι, πράγματα, πραγμάτων
6. πόλεμος: πολέμου, πολέμῳ, 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, σωμάτων

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 Ζεύς

Ζεύς: nominative, subject of κτείνει

κτείνει: third-person singular, present indicative active

παῖδα: accusative, direct object of κτείνει

τόν: 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 Klytaimestra 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

Article that Agrees	Noun	Article that Agrees	Noun
ὁ	ἀνήρ	τῷ	πάθει
τόν	βασιλέα	ὁ or ἡ	παῖς
τό	γένος	ὁ	πατήρ
ἡ	γυνή	τό	πλῆθος
τόν	Δία	τῆς	πόλεως
τῆς	δυνάμεως	ὁ	πολίτης
τοῦ	Ἕλληνος	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 χθονί καὶ Φρυξί. The will of Zeus brings war to the land of the Greeks and to the Phrygians.

τά: nominative adjective, agrees in gender, case, and number with βουλεύματα

δέ: coordinating conjunction

Διός: 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

καί: coordinating conjunction

Φρυξί: 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 Kyklopian 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 ἡ 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

ἡ: 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 χαλεπὴ ὁδός	ἡ ὁδὸς ἡ χαλεπή	ὁδὸς ἡ χαλεπή
2. ὁ σοφὸς λόγος	ὁ λόγος ὁ σοφός	λόγος ὁ σοφος
3. ἡ ἀγαθὴ ψυχή	ἡ ψυχὴ ἡ αγαθή	ψυχὴ ἡ ἀγαθή

Module 15 Answers to Practice with Predicate Position

1. χαλεπὴ ἡ ὁδός	ἡ ὁδὸς χαλεπή
2. σοφὸς ὁ λόγος	ὁ λόγος σοφός
3. ἀγαθὴ ἡ ψυχή	ἡ ψυχὴ αγαθή

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 esbablished 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 χροὸς 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 Φρυγίᾳ μὲν τοὺς Κορύβαντας ὀρχέεσθαι πείθει. In Phrygia Rhea persuades the Korybants to dance.

Ῥέα: nominative, subject of πείθει

ἐν: preposition

Φρυγίᾳ: dative, object of preposition

μέν: 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

αὐτὴν 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

Ζεύς: nominative, subject of κτείνει

ἀστραπηφόρῳ: dative adjective, agrees in gender, number, and case with πυρί

πυρί: 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 ἔρχῃ; Do you leave your father's house and come to me?

πάτρος: genitive, possesses the noun δόμον

δέ: coordinating conjunction

δόμον: accusative, object of λείπεις

λείπεις: second-person singular, present indicative active

καί: coordinating conjunction

εἰς: preposition

μέ: accusative, object of εἰς

ἔρχῃ: second-person singular, present indicative middle or passive

βούλῃ ἐμὲ μὴ κτείνειν αὐτοὺς δεῖ; καίτοι τοῦτο ἐμοὶ ἔργον. You wish me not to kill those I must? And yet this is my work.

βούλῃ: second-person singular, present indicative middle or passive

ἐμέ: accusative, object of βούλῃ and to perform the action of κτείνειν

μή: adverb, modifies κτείνειν

κτείνειν: dynamic infinitive with βούλῃ

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. τὴν (πόλιν)
3. τῷ (ἀνδρί)
4. τῆς (γυναικός)
5. ὁ or ἡ (παῖς)
6. τοῖς (χρήμασι)
7. τῇ (ὁδῷ)
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' αἱρέῃ· δεῖ μηδέν' ἄλλον αἰτιόεσθαί σε. You yourself are choosing these things. You musn't blame anyone but yourself.

αὐτή: nominative adjective, agrees in gender, number, and case with the subject you of αἱρέῃ.

αἱρέῃ: second-person singular, present indicative middle or passive

τάδε: accusative, object of αἱρέῃ

δεῖ: third-person singular, present indicative active; impersonal verb

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 ποιηταίς
τὴν μοῦσαν	τὰς μούσᾱς	τὸν ποιητήν	τοὺς ποιητάς
ὦ μοῦσα	ὦ μοῦσαι	ὦ ποιητά	ὦ 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 νεοδμήτου κόρης σπουδάζεις χρονίζειν δωμάτων ἐξώπιος; Does your longing for your newly acquired bride make you eager to remain out of the house?

πόθῳ: dative, means or instrument

γάρ: coordinating conjunction

τῆς: genitive, agrees in gender, number, and case with κόρης

νεοδμήτου: genitive, agrees in gender, number, and case with κόρης

κόρης: genitive, dependence with πόθῳ

σπουδάζεις: second-person singular, present indicative active

χρονίζειν: dynamic infinitive with σπουδάζεις

δωμάτων: genitive with the adjective ἐξώπιος

ἐξώπιος: nominative adjective, agrees in gender, number, and case with the subject you of σπουδάζεις

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 63rd 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 orginal 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 υἱός 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.	ὦ 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; μή, adverb, modifies φεῦγε; φεῦγε verb, second-person singular, present imperative (to be learned in Part II of the 21st-Century series) active.
6.	ἡ γυνὴ 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, ἣν ὁ υἱὸς φεύγει, κακή. The woman, whom the son flees, is wicked.
	ἡ γυνή nominative, subject; ἣν accusative, direct object; ὁ υἱός nominative, subject; φεύγει verb, third-person singular, present indicative active; κακή nominative, predicate adjective.
10.	ὦ γύναι, ἣ καλὰ ἔχεις, μὴ φεῦγε (don’t flee). O woman, you who

	hold good thing s, don’t flee.
	γύναι vocative, direct address; ἢ 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 αὐτὸν 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

ὡς: 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

σὲ σοφόν τε καὶ ἀγαθὸν σὲ 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

σέ: 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

ὀχληρῶς ἔχεις καὶ τάχ' ὠθήσομαι βίᾳ. You are obnoxious and now I will drive you off by force.

ὀχληρῶς: adverb, modifies ἔχεις

ἔχεις: second-person singular, present indicative active

καί: coordinating conjunction

τάχα: adverb, modifies ὠθήσομαι

ὠθήσομαι: first-person singular, future indicative middle

βίᾳ: 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-livid (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 ver 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 πολλῷ ἡδίονα τυραννίδος; Why do you think democracy is much sweeter than tyranny?

τί: accusative of respect

νομίζεις: second-person singular, present indicative active

τήν: accusative, agrees in gender, number, and case with δημοκρατίαν

δημοκρατίαν: accusative, subject of the implied infinitive εἶναι

πολλῷ: dative, degree of difference

ἡδίονα: predicate accusative, agrees in gender, number, and case with δημοκρατίαν

τυραννίδος: genitive, comparison

ὁ δ’ ἂψ ἐλθὼν ἄρ’ ἕζεται ἐπὶ μελάθρῳ· φωνῇ δὲ βροτείᾳ κατερητύει φώνησέν τε. He returns and sits on a roofbeam. With human voice he checks me, saying.

ὁ δέ: nominative subject of ἕζεται

ἄψ: adverb, modifies ἐλθών

ἐλθών: nominative adjective (participle), agrees in gender, number, and case with the subject he of the verb ἕζεται

ἄρα: adverb, modifies ἕζεται

ἕζεται: third-person singular, present indicative middle or passive

ἐπί: preposition

μελάθρῳ: object of ἐπί

φωνῇ: dative, means or instrument

δέ: coordinating conjunction

βροτείᾳ: 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 βούλῃ περὶ 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 βούλῃ

τι: accusative, object of φράζειν

βούλῃ: second-person singular, present indicative middle or passive

περί: preposition

τῶν ἐκεῖ: object of περί

φράζειν: dynamic infinitive with βούλῃ

ἐμοί: dative, indirect object with φράζειν

ἤ: coordinating conjunction

ἄπειμι: first-person singular, present indicative active; used for the future

εἴ ἐθέλεις παρά μοι, ξεῖνε, ἧσθαι ἐν μεγάροις καὶ τέρπειν, οὐκ οἴομαί μοι ὕπνον ἐπὶ βλεφάροις 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

μεγάροις: object of ἐν

καί: coordinating conjunction

τέρπειν: dynamic infinitive with ἐθέλεις

οὐκ: adverb, modifies οἴομαι

οἴομαι: first-person singular, present indicative active

μοι: dative, indirect object or possesses βλεφάροις

ὕπνον: accusative, subject which to perform the action of χυθήσεσθαι

ἐπί: preposition

βλεφάροις: object of ἐπί

χυθήσεσθαι: infinitive, main verb in indirect statement

Module 28 Answers to Practice Translating εἰμί 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 twenety-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

τάς: accusative adjective, agrees in gender, number, and case with the noun ὀργάς

ὀργάς: accusative, object of καθιστᾶσιν

τῶν: genitive, agrees in gender, number, and case with the noun βροτῶν

βροτῶν: genitive, possesses ὀργάς

τάς: accusative adjective, agrees in gender, number, and case with the noun ὀργάς

αὐτάς: accusative adjective, agrees in gender, number, and case with the noun ὀργάς

ταῖς: dative adjective, agrees in gender, number, and case with the noun συντυχίαις

συντυχίαις: dative with the adjective τὰς αὐτάς

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.

τόν: 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 I, the subject of the verb ἦλθον

ἐκεῖθεν: adverb, modifies ἦλθον

ἐπί: preposition

τόν: accusative adjective, agrees in gender, number, and case with the noun Μέμνονα

Μέμνονα: accusative object of ἐπί

ἦλθον: 1st 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

ἓν 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.

ἕν: nominative, subject of an implied ἐστίν.

δέ: coordinating conjunction

βέλτιστον: nominative predicate adjective, agrees in gender, number, and case with ἕν

ὅς: nominative, subject of the verb ἐποίησε

κακά: 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, epexegetical

κακοῖς: dative adjective, agrees in gender, number, and case with δέννοις

ἔπειτα ἐπιλέγει τινα ἐπῳδὴν καὶ τοῦτο ἐποίεε 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 ἐπῳδήν

ἐπῳδήν: accusative, object of ἐπιλέγει

καί: coordinating conjunction

τοῦτο: accusative object of ἐποίεε and to perform the action of βαδίζειν

ἐποίεε: third-person singular, imperfect indicative active

βαδίζειν: dynamic infinitive with ἐποίεε

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 Boiotion, 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 whither he disappeared.

Deinomakhes: 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 is 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

ὁρῶ ὅτι ταύτην μὲν οὖν χρὴ 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.

ὁρῶ: first-person singular, present indicative active

ὅτι: subordinating conjunction

ταύτην: accusative, subject of εἶναι in indirect statement

μέν: 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

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