

C.A.E. LUSCHNIG

AN INTRODUCTION TO
ANCIENT GREEK

A Literary Approach



Second Edition

Revised by C.A.E. Luschnig and Deborah Mitchell

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PREFACE

Learning Greek is lifelong education. When the opportunity to work on a second edition of *Introduction to Ancient Greek* was presented to me by friends and strangers from California to Pennsylvania, I had already retired from classroom teaching after thirty-eight years at the blackboard (which morphed into the overhead projector and finally the Elmo). I had no idea how much I would learn from this undertaking, about Greek, about myself and my writing, about approaches to teaching, and about changes in the world since I worked on the first edition, beginning in 1971. My colleagues and I have made hundreds of changes for the new edition: corrections of errors or infelicities; improvements in clarity, consistency, and pedagogy; additions of gender-inclusive material and helpful hints to learners and teachers. The changes are based on decades of teaching beginning Greek and learning from students what works for them.

The Book's Approach

I have assumed that students who study Greek at the university level really want to learn Greek, and learn Greek so that they will be able to read Greek or some particular thing(s) in Greek, not in order to recite paradigm after paradigm in endless and meaningless succession. Yet the paradigms must still be learned. When I began writing this book, the beginning Greek textbooks then in use tended to give students little more than the bare bones of Greek, and not in a very interesting way. The choice of Xenophon's *Anabasis* (and that Xenophon adapted so that it was barely recognizable) struck me as an unfortunate pick for the main or only reading. Readings from Greek authors chosen to introduce students to Greek literature should be intellectually stimulating: they should make the students want to read Greek. The readings in this book were chosen because they illustrate grammatical points; but many were selected in the hope that they would be interesting to the students, encouraging them to learn the new paradigms, and expanding their consciousness of Greek, so that they would read more. The readings are taken from a variety of sources representing different eras and different philosophies, some of which most students will not have heard of before reading them.

Languages, Living and Dead

To call Greek a dead language is to take a narrow-minded, exclusively pragmatic view of time and of life and death (at least of the life and death of languages). A language is only dead when it has passed from human memory,

leaving no literature and no living descendants. Perhaps we could say that Hittite and Tocharian are *dead* languages, because their literatures are scanty and they are known by few, though even they live for ardent Indo-European philologists, after their fashion. The life of a language is a relative thing. To call Greek a dead language is to admit that one knows no Greek and to imagine that it cannot be known and, indeed, is not worth knowing.

Greek is a living language not only because it never died but continues to develop and change and can still be heard in its heir, Modern Greek, but also because it has left us a literature that is part of our common heritage and that continues to influence the way we think, speak, and write.

A Traditional Approach

On the other hand the Attic Greek spoken in fifth-century Athens is no longer spoken in the same way. There is nowhere we can hear it and no one with whom we can speak it. For this reason I have taken the traditional, rational approach to teaching Greek, rather than a “natural method.” The study of Greek has long been a bookish pursuit, and rightly so. For this language we have only the books (and other writings) of the ancient Greeks to study. We have only part of a language, the part that can be written down. I have therefore tried to present the forms in a reasonable order and hope students learn them through use, repetition, and review. I have also intended to treat the students as intelligent, rational human beings, who will one day be better than their teachers.

For the Second Edition

I used *An Introduction to Ancient Greek: A Literary Approach* for nearly thirty years to help undergraduates learn Greek, mostly at the University of Idaho, where, as it may surprise the world to learn there has been for many years a dedicated band of classical studies students. The book had a small and loyal following outside, but although at first it had its enthusiasts it never gained wide circulation. Until I heard from Richard Hamilton, Professor of Greek at Bryn Mawr, and Deborah Mitchell, computer programmer, book designer, and faithful guide to Internet language learners, early in 2005, each independently of the other, I thought my book was destined to languish in obscurity. That same year I heard from several other interested teachers and learners. I was amazed at the interest and jumped at the chance, first presented by Professor Hamilton, to revise the book for the publication of a second, more aesthetic, more gender-inclusive, more streamlined, and less flawed 21st-century edition. The book was tested in a beta-version at Bryn Mawr, Haverford College, and St. John’s College, Santa Fe, in 2006–7. Many suggestions and corrections from both students and teachers have been incorporated. One aspect which I have kept from the old edition is the preview of coming attractions, introducing new material from the next lesson in readings with explanatory glosses and notes. In this way the new material will be a little less strange, since the students will already have seen it.

Acknowledgments

For this opportunity, I would like to thank Richard Hamilton and Deborah Mitchell for staying with the project they helped initiate, for their continued enthusiasm and encouragement, and above all for the Herculean labor that has gone into designing, formatting, and editing the new edition. I would also like to thank Professor Hamilton's graduate student, Dennis McHenry, to whom I owe a huge debt of thanks for entering and formatting the text, and his two teaching assistants, Andrew Beer and Sean Mullin, who worked with the new version. Thanks, too, to teachers who have used the book, Karelisa Hartigan, Deborah Roberts, Sherry Martin, Bruce Perry, and others in the past, who kindly contributed suggestions for the new edition. Thanks to students, my own and others, who have been, knowingly or not, contributors to this project; among them most recently, Robert Haas, Tracy Cogsdill, Billy O'Dell, Ivan Peterson, Travis Puller, and Aaron Mayhugh. Thank you, especially, beta-testers, both students and teachers, for taking such joy in finding and correcting errata. Finally I would like to thank once again all the friends named in the first published book and especially Harry Fulton who typed and formatted the manuscript that remained in use for three decades. Only now do I fully appreciate what an enormous task it was and how well he performed it.

WorldWideGreek

For online help, supplements, interactive forums, useful links, and study guides, visit the official Web site: <http://www.worldwidegreek.com/>.

Students and teachers of Greek are invited to contribute to the Web site by sending submissions to admin@worldwidegreek.com or by writing to Cecelia Luschnig at cluschnig@moscow.com, and to discuss anything related to Greek in the Forum on WorldWideGreek. We are hoping to publish syllabi, suggestions for classroom use, and anecdotes about teaching and learning Greek. We are especially interested in additional unadapted readings from Greek authors with notes and glosses geared to the different lessons and vocabularies for texts for elementary and intermediate students.

This book is dedicated to learners of Greek everywhere.

ABBREVIATIONS AND REFERENCE WORKS

<	is derived from
>	produces
*	important Reading Vocabulary (Lesson IX forward)
+	used with (of cases, constructions)
[I], [II], [III], etc.	refer to lesson numbers
1 or 1st	first person
2 or 2nd	second person
3 or 3rd	third person
A or acc.	accusative
abs.	absolute
act.	active
adj.	adjective
adv.	adverb
aor.	aorist
aor. 1	first aorist
aor. 2	second aorist
art.	article
attrib. pos.	attributive position
aug.	augment
compar.	comparative
conj.	conjunction
cpd.	compound
D or dat.	dative
decl.	declension
dimin.	diminutive
encl.	enclitic
Ex.	Exercise
f. or fem.	feminine
frg.	fragment
fut.	future
G or gen.	genitive
imper.	imperative
impers.	impersonal
impf.	imperfect
ind.	indicative
inf. or infin.	infinitive
intens.	intensive

interrog.	interrogative
intrans.	intransitive
irreg.	irregular
m. <i>or</i> masc.	masculine
mid.	middle
Mod. Gr.	Modern Greek
mid.-pass. <i>or</i> m.-p.	middle-passive
n.	noun
n. <i>or</i> neut.	neuter
N <i>or</i> nom.	nominative
neg.	negative
obj.	object
opp.	opposite
opt.	optative
part. <i>or</i> partic. <i>or</i> ptcl.	participle
pass.	passive
pers.	person, personal
pf.	perfect
pl.	plural
plpf.	pluperfect
pos.	position
poss.	possessive
postpos.	postpositive
pred.	predicate
pred. pos.	predicate position
prep.	preposition
pres.	present
princ. pts. <i>or</i> PP	principal parts
pron.	pronoun
rel.	relative
reg.	regular
sg.	singular
subj.	subjunctive
superl.	superlative
trans.	transitive
vb.	verb

Recommended Grammars and Lexicon

G&G = Goodwin and Gulick: William Watson Goodwin, *Greek Grammar*, revised by Charles Burton Gulick.

LSJ = Liddell, Scott, Jones: Henry George Liddell and Robert Scott, *A Greek-English Lexicon*, revised by Henry Stuart Jones (Oxford).

Smyth = Herbert Weir Smyth, *Greek Grammar*, revised by Gordon M. Messing.

INTRODUCTION

The Greek Alphabet and the Structure of Greek

In this lesson you will learn the letters and sounds of Greek, the diacritical marks, the classification of letters, the parts of speech, and useful definitions. You will be able to read words, recite the alphabet song, translate selected sentences, and read signs.

ALPHABET AND SOUNDS OF GREEK

The Greek alphabet has twenty-four letters (γρόμματα: *grammata*), given below with their names, usual transliterations into the Roman alphabet, and a recommended pronunciation.

The Alphabet

Character	Name	Transliteration	Pronunciation	
A α	ἄλφα	alpha	a	short: <i>cup</i> ; long: <i>father</i>
B β	βῆτα	beta	b	b
Γ γ	γάμμα	gamma	g (ng)	hard g, ng, <i>going</i>
Δ δ	δέλτα	delta	d	d
E ε	ἒ ψιλόν	epsilon	e	short e, <i>bet</i>
Z ζ	ζῆτα	zeta	z	sd, <i>wisdom</i> ; dz, <i>adze</i>
H η	ῆτα	eta	e	long ε (<i>cf.</i> French <i>fête</i>)
Θ θ	θῆτα	theta	th	t-h
I ι	ιώτα	iota	i	short: <i>bin</i> ; long: <i>bean</i>
K κ	κάππα	kappa	k, c	k
Λ λ	λάμβδα	lambda	l	l
M μ	μῦ	mu	m	m
N ν	νῦ	nu	n	n
Ξ ξ	ξῖ	xi	x	ks/x: <i>tacks</i> , <i>tax</i>
O ο	ὀ μικρόν	omicron	o	short o: <i>pot</i> (German <i>Gott</i>)
Π π	πί	pi	p	p
P ρ	ῥῶ	rho	r, rh	trilled r (as in Italian)
Σ σ, ς	σίγμα	sigma	s	as in <i>say</i>
T τ	ταῦ	tau	t	t
Υ υ	ῦ ψιλόν	upsilon	y	French u; German ü
Φ φ	φῖ	phi	ph	p-h
X χ	χῖ	chi	ch	k-h
Ψ ψ	ψῖ	psi	ps	<i>hips</i>
Ω ω	ὦ μέγα	omega	o	<i>go</i>

The capitals are the original forms, but the small letters are used in modern printed texts except for proper nouns and the beginnings of paragraphs.

Punctuation

In Greek printed texts, the period (.) and comma (,) have the same use in Greek as in English. A raised period (·) is equivalent to both our semicolon (;) and colon (:). The semicolon (;) is used in Greek as a question mark (?).

Attic Greek

In Greek a variety of both literary and spoken dialects persisted. **Attic**, the dialect used by the Athenians, gradually became the standard for prose. Koinē, the common dialect, developed from Attic. The exercises in this book are based on Attic Greek. In the readings, words in other dialects (Doric, Ionic, Aeolic, Homeric) are explained.

Exercise A

1. Learn the names, sounds, and shapes of the Greek letters (concentrating on the small letters).

2. Pronounce the following words. Transliterate them into the Roman alphabet. Do you recognize any words that are similar to English words? For the time being, stress or raise the pitch of the syllable that has the accent mark (´ ` ˘).

Example: πάθος; pathos; Engl. pathos, -path, patho-

- | | | | |
|------------|-----------|------------|--------------|
| 1. ψυχή | 5. μικρός | 9. ποταμός | 13. βάρβαρος |
| 2. ξένος | 6. θεός | 10. αγορά | 14. ζῶον |
| 3. δένδρον | 7. λόγος | 11. φίλος | |
| 4. δρῶμα | 8. σκηνή | 12. ἀρχή | |

3. Pronounce the following and write English derivatives.

- | | | | |
|----------------|---------------|----------------|---------------|
| 1. ἀλφάβητος | 5. συμβίωσις | 9. μητρόπολις | 13. ἄνθρωπος |
| 2. βαρβαρισμός | 6. ῥινόκερωσ | 10. τεχνολογία | 14. ἀδελφός |
| 3. ζωδιακός | 7. ἐτυμολογία | 11. ἐπιτομή | 15. γυμνάσιον |
| 4. ὀρθογραφία | 8. Κύκλωψ | 12. ἀποθέωσις | 16. ἰσοσκελής |

Ἐν ἀρχῇ ἦν ὁ λόγος.

In [the] beginning was the word.

—Gospel of John

Vowels, Diphthongs, and Iota-subscript

1. Vowels

The vowels (φωνήεντα) are α, ε, η, ι, ο, υ, ω. Of these, α, ι, and υ are of variable quantity, that is, they can be either long or short. Of the others, ε (ἔ ψιλόν *plain e*), and ο (ὀ μικρόν *little o*) are always short; and η and ω (ὦ μέγα *big o*) are always long. Long vowels were originally pronounced for about twice as long as short ones. Vowel length affects pronunciation, accent, and the meters of poetry.

2. Diphthongs (δίφθογγοί) and Vowel Combinations

A diphthong is a combination of vowel sounds that starts as one vowel and, within the same syllable, changes gradually to another vowel.

The diphthongs in Greek are:

Diphthong	Transliteration	Pronunciation
αι	ai, ae, e	(ai) <i>aisle, high</i> [ī]
αυ	au	(au) <i>sauerkraut</i>
ει	ei, e, i	(ei) <i>sleigh</i> [ā]
ευ (also ηυ)	eu	(ε + υ)
οι	oi, oe, e, i	(oi) <i>coin, toy</i>
ου	ou, u	(ou) <i>soup</i> [oo]
υι	ui	(uy) (cf. <i>New York</i>)

(The combination υι in Attic Greek always occurs before another vowel and is pronounced as υ followed by the semi-vowel *y*; there is no exact English equivalent.)

3. The Long Diphthongs: Iota-subscript

When a long vowel (ᾱ, η, or ω) combines with ι to form a diphthong, the ι is (in most modern texts) written under the line: this is called *iota-subscript* or *ι-subscript*, Ϝ, η̅, ω̅. This is not an ancient custom, but dates from the Byzantine Age, when scholars were attempting to standardize the spelling of ancient Greek, although the pronunciation had changed over the years. Most but not all modern texts follow the Byzantine practice.

Note on ι-subscript

In the Classical period, and in fact until the ninth century C.E., the capital letters were used for all formal writing. The small letters are simplified forms of these for faster writing, and began in the ninth century C.E. to be used as a formal (or book) hand. Before this time the long diphthongs were written with *iota* on the line with the other letters: ΑΙ, ΗΙ, ΩΙ, as in ΘΗ ΚΩΜΩΙΔΙΑΙ, ΘΗ ΤΡΑΓΩΙΔΙΑΙ (τῆ κωμῳδία, τῆ τραγωδία *for the comedy, for the tragedy*), and *iota* was pronounced: spelling originally represents pronunciation (i.e., language), but often becomes standardized (or fossilized) as pronunciation changes.

By the second century B.C.E. this iota had been lost from the pronunciation in Attica, and it gradually ceased to be written. The Byzantines put it under the line to show that it no longer affected the pronunciation. When this little iota occurs, it must be learned as part of the spelling. Thus, it is necessary to distinguish -η (a dative ending) from -ῆ (a nominative ending). After a capital letter, this ι is still written on the line in modern texts, Αι, Ηι, Ωι (= α, η, ω).

Breathings

1. In Greek, the symbol '^{h} , though not a letter, represents one of the sounds of the language, the *h*-sound (or aspiration).
2. Every word beginning with a vowel or diphthong must be marked with either the '^{h} (rough breathing for *h*) or the ' (smooth breathing for the absence of an *h*): εἰς (eis) *into*; εἶς (heis) *one*; ὁδός (odos) *threshold*; ὁδός (hodos) *road*. The breathing mark goes over the second member of a diphthong: οὐ *not*; οὗ *of whom*.
3. Words beginning with ρ and υ always have the rough breathing: ῥόδον *rose*; ὑπέρ *over* (hyper).

Note on the Breathings

The alphabet given above is the Ionic alphabet, which was the one used by the Ionian Greeks and adopted by the Athenians (officially in 403 B.C.E.), and gradually by all the Greeks. Before this universal acceptance of the Ionic alphabet, a city-state might not only have its own dialect, but some even had their own versions of the alphabet. Now the Ionic alphabet is the one used both for Modern Greek and for classical Greek texts. The old Attic alphabet (and some others as well) used the H symbol for the *h*-sound (the aspiration), but the Ionians used the same symbol to represent the long *e*-sound: in their dialect, speakers tended to drop their *h*'s. In some places, a new symbol was developed to represent the *h*-sound, at first used only to differentiate words that were otherwise the same—such as ὄρος (horos) *boundary* from ὄρος (oros) *mountain*—but later adopted universally. This symbol was developed from the H, by splitting it in half: Ϝ (used in inscriptions from the Greek colonies in Southern Italy, Ϝορος). It was later adopted in the form ϝ by the Alexandrian scholars from which it developed into our '^{h} , the rough breathing (πνεῦμα δασύ *hairy breath*). The Alexandrian grammarians also introduced the complementary ϝ (which became Ϟ and then ϟ) to indicate the absence of aspiration (calling it πνεῦμα ψιλόν *plain breath, bald breath*) again to indicate the correct reading of words otherwise spelled the same. It is now conventional to mark every word beginning with a vowel or diphthong with a rough ('^{h}) or smooth (') breathing. It must be learned as part of the spelling of the word. It is written beside (to the left of) a capital letter: Ὶ, Ὶ, Ῐ, Ῐ.

The rough breathing is pronounced and transliterated as the letter *h*; the smooth breathing is not heard and is not transliterated.

Ὀρέστης, *Orestes* Ὅμηρος, **Homer*

*Note: in English the endings of personal names are often dropped.

The rough breathing is also used over an initial ρ, to indicate that it is aspirated. We represent this by trilling the ρ and transliterating ϱ as *rh*: ῥήτωρ (rhetor), *orator*.

Classification of Consonants

The consonants (σύμφωνα) are divided into **Mutes** (or stops) and **Continuants** (including liquids, nasals, a spirant, and double consonants).

There are nine **Mutes** (ἄφωνα), divided according to (1) where they are produced, into labials, dentals, and palatals; and (2) the effort in breathing, into unvoiced, voiced, and aspirated (or rough).

The following chart shows the two classifications:

	Unvoiced	Voiced	Aspirated	Produced With
Labials	π	β	φ	the lips
Palatals	κ	γ	χ	the soft palate and tongue
Dentals	τ	δ	θ	the teeth and tongue

Unvoiced or voiceless (ψιλά) consonants are produced without vibration of the vocal cords.

Voiced consonants (called μέσσα in Greek) are produced with vibration of the vocal cords: the difference between τ and δ, or κ and γ, or π and β (*t* and *d*, or *k* and *g*, or *p* and *b*) can be felt if you place your fingers on your Adam's apple; you will feel δ, γ, and β, but not τ, κ, π.

Aspirated (δασέα) consonants are followed by a blast of air, or the *h* sound (´), the rough breathing in Greek.

Note on the Aspirated Consonants

The three aspirates, φ, θ, χ, are equivalent to the three unvoiced mutes π, τ, κ plus the *h* sound. This means that they are pronounced more or less as follows: φ like *ph* in *flop-house*; θ like *th* in *pot-head*; and χ like *kh* in *block-head*; except that in Greek the two sounds would be in the same syllable. Actually in English our initial *p* is aspirated (and so probably very much like Greek φ): if you hold your hand in front of your mouth when saying *put* or *pot*, you will feel a blast of air (which is the aspiration). Then try *spot* or *stop*, and you will find that *p* in these positions is much less heavily aspirated. The same is true of English *t* and *k* sounds, as in *top*, *stop*; *cat*, *scat*. English does not make the distinction in spelling between these two variants of *p*, *t*, *k*, but Greek does. An English speaker would have difficulty in hearing the difference between π and φ, τ and θ, κ and χ in the ancient pronunciations of these letters. Knowing that φ = π´; θ = τ´; χ = κ´ will be helpful later on.

The **Nasals**. There are three nasals in Greek: μ (a labial nasal), ν (a dental nasal), and nasal γ (a palatal nasal).

Nasal γ : when γ occurs before another palatal (i.e., γ , κ , χ , or ξ), it is pronounced *ng* (as in *sing*):

Example	Translation	Description
ἄγγελος	<i>messenger (angel)</i>	$\gamma\gamma$ as in <i>anger</i> .
ἀνάγκη	<i>necessity</i>	$\gamma\kappa$ as in <i>ink, ankle</i>
σύγχορος	<i>partner in the chorus</i>	$\gamma\kappa$ as in <i>sink-hole, Bankhead</i>
Σφίγξ	<i>Sphinx</i>	$\gamma\xi$ as in <i>inks, Sphinx</i>

The **Liquids** are ρ and λ .

The only **Spirant** in Greek is σ . Note that sigma at the end of a word is written ς , anywhere else σ . Some modern editors print the open or lunate form (ς) found in papyri for sigma in all its positions.

The **Double Consonants** (διπλᾶ): ζ , ξ , and ψ , are each two consonant sounds represented by one letter.

Labial mutes combine with sigma to become ψ : π , β , or $\phi + \sigma > \psi$.

Palatal mutes combine with sigma to become ξ : κ , γ , or $\chi + \sigma > \xi$.

The symbol ζ represents the sound combination $\sigma\delta$. There is, however, some dispute over the pronunciation of this letter: it may originally have indicated the sound *dz* and it is pronounced in this way by most English-speaking Greek scholars. The continual change in language often makes it difficult to find exactly how a given letter was pronounced at a given time: either combination (*sd* or *dz*) is acceptable for classroom use.

Exercise B: Diphthongs, etc.

1. Pronounce the following words aloud. (Try to guess at their meanings or find English words derived from them.)

- | | | | |
|----------------|--------------|--------------|---------------|
| 1. δαίμων | 6. ψευδής | 11. Σφίγξ | 16. ἵππος |
| 2. αἰθήρ | 7. ἄγγελος | 12. ἡύρηκα | 17. οὐρανός |
| 3. εἰρήνη | 8. εἰρωνεία | 13. χαρακτήρ | 18. οἶκος |
| 4. οἰκονομικός | 9. ἔκλειψις | 14. ῥαψῳδός | 19. αὐτόματος |
| 5. φαινόμενον | 10. αὐστηρός | 15. ἐγκώμιον | 20. ὑποκριτής |

2. Read the following proper names aloud and try to write English equivalents. Because there are many variant spellings of Greek names in English, there is no one right answer for each.

- | | | | |
|---------------|-----------------|---------------|------------------|
| 1. Αἴσωπος | 9. Ἦρα | 17. Ἡσίοδος | 25. Αἴγυπτος |
| 2. Ἀγαμέμνων | 10. Κάδμος | 18. Σωκράτης | 26. Οἰδίπους |
| 3. Εὐκλείδης | 11. Ὀλυμπος | 19. Μήδεια | 27. Ἀθῆναι |
| 4. Ἴφιγένεια | 12. Ἀριστοφάνης | 20. Ἡρακλῆς | 28. Κλυταμνήστρα |
| 5. Ἀθηνᾶ | 13. Διογένης | 21. Αἰσχύλος | 29. Ἄρτεμις |
| 6. Ἔκτωρ | 14. Σοφοκλῆς | 22. Δελφοί | 30. Ἐπίκουρος |
| 7. Βάκχος | 15. Ῥόδος | 23. Εὐριπίδης | 31. Ζεὺς |
| 8. Θουκυδίδης | 16. Ἀλκιβιάδης | 24. Απόλλων | 32. Ἀριστοτέλης |

Ἄνθρωπος φύσει πολιτικὸν ζῷον.

*A human being [is] by nature [a] political/
social animal.*

—Aristotle, *Politics*

Obsolete letters

In the earliest Greek alphabets, three other letters are found in some inscriptions, but not in manuscripts. They are (1) Ϝ (also written ϝ) called digamma from its shape; it was pronounced like English *w*; (2) Ϙ, called koppa (corresponding to *q*) and used in place of κ before *o* and *u*; and (3) Ϡ, san or sampi, whose original sound is a little more obscure: it was probably another spirant (perhaps the *sh* sound). In the alphabet, Ϝ is the sixth letter (between ε and ζ); Ϙ is between π and ρ; and Ϡ comes at the end, after ω. These were used for numerical notation along with other letters of the alphabet (see below for numerals and numerical notation). The sounds these three obsolete letters represent were lost very early in the history of the Greek language, though traces of the digamma sound are found in Homer, the earliest Greek poetry, and the letter itself occurs in early papyri, most notably those of lyric poets, such as Alcman, Corinna, and Sappho.

Accents (τόνοι)

The predominant accent of classical Greek was one of pitch rather than one of stress (until about the fourth century C.E., by which time it had probably become a stress accent like that of Modern Greek). We know that it was a musical pitch accent from the descriptions of it by Greek grammarians beginning in the Hellenistic Age, and from the very terminology used to describe it. Stephen G. Daitz offers helpful suggestions in *The Pronunciation & Reading of Ancient Greek: A Practical Guide* with accompanying tapes. It is recommended that this be available in the library or language laboratory and that the use of pitch accents be encouraged from the beginning.

There are three accent marks in Greek:

Kind	English Name	Greek Name	Translation
´	acute	ὀξύς	<i>sharp</i>
`	grave	βαρύς	<i>heavy, deep</i>
ˆ	circumflex	περισπόμενος	<i>pulled around</i>

which represent respectively a rising pitch (´), a flat pitch (`), and a rising-falling pitch (ˆ). Most Greek words have one accent mark to indicate the dominant accent (κύριος τόνος) of the word. There are many rules on the placing of the accent, some of which will be given in this book, as they are needed, beginning now.

Placing the Accent Mark

The accent is written over a vowel or diphthong (over the second member of the diphthong): θάνατος *death*; νῆσος *island*; πλοῦτος *wealth*. Should the accent and breathing mark fall on the same letter, the acute or grave is written to the right of the breathing mark, the circumflex above it: ὄς or ὄς *who*; ᾠ̇ to *whom*; οἷς to *whom* (pl.). With capital letters, both accent and breathing are put to the left of the letter: Ὅμηρος *Homer*; Ὠ̇ Oh! If the word begins with an accented diphthong, the breathing and accent are put over its second member as usual: Αἴγυπτος *Egypt*.

Accent Rules

1. The accent mark can fall only on one of the last three syllables of a word (see below for the definition of a syllable). These are usually called by Latin names: the last syllable is called the *ultima* (*last* in Latin); the next to last syllable the *penult[ima]* (*almost the last*); and the third from the last is called the *antepenult* (*before the next to last*). These terms are briefer than the awkward English phrases, and will be easy once they become familiar. (We need not bother with the *anteante-* or any others further back than the *antepenult*, since they are out of the running for the accent mark.)

2. The acute (τόνος ὀξύς) can fall on any of the last three syllables; the circumflex (τόνος περισπώμενος) only on one of the last two; the grave (τόνος βαρύς) only on the *ultima*.

3. The circumflex (which required a rising and falling pitch within the same syllable) can fall only on a long vowel or diphthong. The acute and grave can fall on either long or short vowels or diphthongs.

4. How far back (i.e., away from the end of the word) the accent can go is determined by the length of the *ultima*. For purposes of accent a syllable is long if it contains a long vowel (η, ω, ᾱ, ι, υ) or a diphthong, short if it contains a short vowel (ε, ο, ᾶ, ῖ, ῦ). The diphthongs -αι and -οι as *endings* are considered short in determining accent (except in the optative mood of verbs). (Note, however, that -οις, -αις are long and that -οι-, -αι- in other positions are long, as in Ἀθηναῖος.)

5. If the *ultima* is short, the acute can fall as far back as the *antepenult* and the circumflex no farther than the *penult*:

ἄνθρωπος, ἄνθρωποι	<i>man, men</i>
παιδίον, παιδιά	<i>child, children</i>
θεός, θεοί	<i>god, gods</i>
δῶρον, δῶρα	<i>gift, gifts</i>
Ἀθηναῖος, Ἀθηναῖοι	<i>Athenian, Athenians</i>

6. If the *ultima* is long, the acute can fall only as far back as the *penult* and the circumflex only on the *ultima* (i.e., the circumflex cannot fall on the *penult* if the *ultima* is long):

ἀνθρώπου *man's*, παιδίου *child's*, δώρου *of a gift*, ἀρετή *goodness*, θεοῦ *god's*.

These rules will be treated again when we deal with the declension and accent of nouns.

7. The grave accent falls only on the ultima and is used only when a word that normally has the acute on the ultima is followed by another word with no intervening punctuation (to lead into the next word, the pitch is slightly lower than the normal acute).

ἀγαθός	<i>good</i>
ὁ ἀγαθὸς ἄνθρωπος	<i>the good man</i>

Notes on the Accents

The accent of nouns and adjectives is inherent, that is, it belongs to the word and is not imposed on it by the rules for accent. The accent of nouns or adjectives may fall on any one of the last three syllables and it is persistent, that is, it remains in the same place unless forced, by the rules of accent, to move forward.

In classical times, the accent marks were unnecessary, and they are not found in inscriptions. Native speakers of Greek did not need to be told where to raise and lower their pitch, any more than we normally need to have the stress marked in order to pronounce familiar English words correctly. According to tradition, the marking of accents was started about 200 B.C.E. in Alexandria by the great Homeric scholar, Aristophanes of Byzantium. There are two explanations of why accent marks became necessary at this time: either Aristophanes instituted them, in connection with his work on Homer, to guide even native speakers in the proper pronunciation of the ancient epic forms that had by then become unfamiliar; or, because Greek had become an international language in the Hellenistic world, accent marks may first have been developed for teaching foreigners the correct accentuation. Whatever the reason, accent marks are a great help to us all, since we must all learn classical Greek as a foreign language. The system used now in all texts was developed by Byzantine scholars from the Alexandrian systems and is a very practical and economical way of indicating an important aspect of the Greek language: its tonal accent.

Syllables

1. For each separate vowel or diphthong in a Greek word there is a syllable (i.e., there are no silent vowels in Greek).
2. A syllable consists of a vowel or diphthong alone or with one or more consonants.
3. Some rules for syllabification:
 - a. A single consonant between two vowels in one word goes with the second vowel (e.g., ἄ-φω-να, φα-νό-με-νον).
 - b. Any group of consonants that can begin a word in Greek goes with the following vowel, as does a mute before μ or ν (e.g., πρᾶ-γμα, μη-τρός, τύ-πτω).
 - c. If the group of consonants cannot begin a word, it is divided, as are double consonants (e.g., ἄν-θος, ἐλ-πίς, ἄγ-γε-λος, ἵπ-πος).

Exercise C: Accents

According to the rules of accent given above, only one in each group is correctly accented: choose it. Be prepared to say why the other two are wrong. Be rational.

- | | | |
|-------------------------|---------------------|---------------------|
| 1. a. ἄνθρωπου | b. ἄνθρωποι | c. ἀνθρώπου |
| 2. a. πλοῦτου | b. πλουτῶς | c. πλοῦτος |
| 3. a. περισπῶμενος | b. περισπῶμενος | c. περισπῶμενος |
| 4. a. λόγος | b. λόγος | c. λόγος |
| 5. a. τό δῶρον | b. τὸ δῶρον | c. τοῦ δῶρον |
| 6. a. ἀρετή | b. ἄρετη | c. ἀρέτη |
| 7. a. ὄις | b. οἷς | c. ὄις |
| 8. a. Θουκυδίδης | b. Θουκυδιδῆς | c. Θουκυδίδης |
| 9. a. δαίμων | b. δαίμων | c. δαίμων |
| 10. a. τὸν θεόν | b. τὸν θεὸν | c. τὸν θεόν |
| 11. a. μάχη | b. τὴν καλὴν ψυχὴν | c. κῶμαι |
| 12. a. ἄθανατος | b. ἀθάνατοι | c. ἀθάνατους |
| 13. a. ροδον | b. ῥοδον | c. ῥόδον |
| 14. a. ἀθάνατοις | b. ἀθάνατω | c. ἀθάνατον |
| 15. a. καλὸς καὶ ἀγαθός | b. καλὸς καὶ ἀγαθός | c. καλὸς καὶ ἀγαθός |

Vocabulary

Numbers

The earliest system of Greek numerical notation was alphabetic, that is, they used the letters of the alphabet (including the three that have since become obsolete, Ϝ, ϝ, ϗ) as numbers, with the sign (´) to mark them as numbers. The following list gives the names of the numbers one to twelve and twenty, together with the letter used to represent each one. This system of numerical notation lacks a sign for zero and is therefore inferior to the Arabic system in use today. The Greek system was an additive system rather than a place system, using a separate figure for 10: ι´; 11 is then 10 + 1: ια´, etc.

Learn the names for the numbers 1–12 and 20.

	Value	Name		Value	Name
α´	1	εἷς, μία, ἓν	ζ´	7	ἑπτά
β´	2	δύο	η´	8	ὀκτώ
γ´	3	τρεις, τρία	θ´	9	ἐννέα
δ´	4	τέτταρες, τέτταρα	ι´	10	δέκα
ε´	5	πέντε	ια´	11	ἑνδεκα
ς´	6	ἕξ	ιβ´	12	δώδεκα
			κ´	20	εἴκοσι

The first four, εἷς, δύο, τρεις, τέτταρες, and their compounds are declinable (i.e., change endings according to gender and case).

Readings

The Alphabet Song of Callias

Callias was an Athenian comic poet of the fifth century B.C.E. This choral song comes from a comedy called the *Alphabet Tragedy* (γραμματική τραγωδία).

τὸ ἄλφα, βῆτα, γάμμα, δέλτα, θεοῦ γὰρ εἶ
ζῆτ', ἦτα, θῆτ', ἰῶτα, κάππα, λάβδα, μῦ,
νῦ, ξεῖ, τὸ οὔ, πεῖ, ῥῶ, τὸ σίγμα, ταῦ, τὸ ὦ
παρὸν φεῖ χει τε τῶ ψεῖ εἰς τὸ ᾠ.

The letters we call *epsilon*, *upsilon*, *omicron*, and *omega* were at this period called εἶ, ὦ, οὔ, and ᾠ. Epsilon or εἶ (end of line 1) is called the god's letter because of a large E dedicated to Apollo at Delphi. The scholar Plutarch wrote a treatise on this monument (*Moralia* 392, called περὶ τοῦ Εἰ τοῦ ἐν Δελφοῖς) in which he gives various explanations for the E, which also represents the number 5. Especially charming is the suggestion that it is a greeting to Apollo. Instead of using the usual *Hello*, in Greek, χαῖρε, Apollo greets those who come to his temple with the inscribed words γνῶθι σαυτὸν (*know yourself*) and the worshiper answers with the word εἶ which means *you are*. τὸ (also, in another form, τῶ) *the* is added before some of the letters to maintain the rhythm. Line 4: **παρὸν** *being next to*; **τε** *and*; **εἰς** *to, up to*. After singing the alphabet, the chorus in pairs went through the letters, making syllables by combining each consonant with each vowel in turn and in this way imitating the favored method of teaching young Greek children how to read.

βῆτα ἄλφα· βα
βῆτα εἶ· βε, κ.τ.λ. (καὶ τὰ λοιπά is Greek for *etc.*)

The Grammar of Dionysius Thrax

Dionysius Thrax (Διονύσιος Θροῦξ, c.166–90 B.C.E.) was the author of the earliest Greek grammar textbook, *τέχνη γραμματική*. His treatise became a standard and continued to be used until the 18th century. The work is an admirable example of brevity and organization, beginning with a definition of grammar, listing its parts and discussing the letters and syllables (γράμματα καὶ συλλαβαί), from which the first readings have been excerpted. Later he defines the parts of speech, which you will sample at the end of the introduction. The most remarkable thing about this early grammar book is that, for all its faults and omissions, much of it is still useful. Although you probably will not be able to get everything in these readings, the learning and the fun come from the attempt.

Read aloud and try to understand these short sentences about the letters and sounds of Greek.

1. Letters: Γράμματά ἐστιν εἰκοσιτέσσαρα ἀπὸ τοῦ α μέχρι τοῦ ω.

[**ἔστιν** (*he/she/it*) *is*, (*they/there*) *are*. **τέσσαρα** = *τέτταρα*. **ἀπό** *from*. **τοῦ** *the* (gen.). *μέχρι to.*]

2. Vowels: τούτων φωνήεντα μὲν ἔστιν ἑπτὰ α ε η ι ο υ ω.
[τούτων *of these* (refers to γράμματα). μὲν . . . δέ (in sentence 3) point to two parts of a contrast or items in a list.]
3. φωνήεντα δὲ λέγεται ὅτι φωνὴν ἀφ' ἑαυτῶν ἀποτελεῖ.
[λέγεται *is/are called*. ὅτι *because*. φωνὴν (acc. obj.) *voice, sound*. ἀφ' ἑαυτῶν *from themselves*. ἀποτελεῖ *[it/they] produce/s*.]
4. Longs/ shorts: τῶν δὲ φωνηέντων μακρὰ μὲν ἔστι δύο, η καὶ ω, βραχέα δύο, ε καὶ ο, δίχρονα τρία, α, ι, υ.
[τῶν φωνηέντων *of the . . .* (gen. pl.). μακρὰ *long*. καὶ *and, plus*. βραχέα *short*. δίχρονα *of variable quantity* (sometimes long and sometimes short).]
5. Diphthongs: δίφθογγοι δὲ εἰσιν ἕξ· αι αυ ει ευ οι ου.
[εἰσιν *(they/there) are*.]
6. Consonants: σύμφωνα δὲ τὰ λοιπὰ ἑπτακαίδεκα· β γ δ ζ θ κ λ μ ν ξ π ρ σ τ φ χ ψ.
[τὰ λοιπὰ *the remaining, the rest*.]
7. σύμφωνα δὲ λέγεται, ὅτι αὐτὰ μὲν καθ' ἑαυτὰ φωνὴν οὐκ ἔχει, συντασσόμενα δὲ μετὰ τῶν φωνηέντων φωνὴν ἀποτελεῖ.
[“They are called consonants [σύμφωνα] because they do not have a sound [φωνή] by themselves, but arranged with the vowels they produce a sound.”]
8. Mutes: ἄφωνα δὲ ἔστιν ἑννέα· β γ δ κ π τ θ φ χ.
[ἄφωνα: a-privative: *a-, un-, non-, without, -less + φων-*.]
9. Unvoiced, aspirated, voiced mutes: τούτων ψιλὰ μὲν ἔστι τρία, κ π τ, δασέα τρία, θ φ χ, μέσα δὲ τούτων τρία β γ δ.
[μέσα *in between*: in Latin they are called *mediae* (middles), in English, *unvoiced*.]
10. Double consonants: ἔτι δὲ τῶν συμφώνων διπλᾶ μὲν ἔστι τρία· ζ ξ ψ.
[ἔτι *furthermore, besides*. -ων endings imply *of* (gen. case in the pl.).]
11. διπλᾶ δὲ εἴρηται ὅτι ἕν ἕκαστον αὐτῶν ἐκ δύο συμφώνων σύγκειται, τὸ μὲν ζ ἐκ τοῦ σ καὶ δ τὸ δὲ ξ ἐκ τοῦ κ καὶ σ, τὸ δὲ ψ ἐκ τοῦ π καὶ σ.
[εἴρηται *is/are called*. ὅτι *because*. ἕν ἕκαστον αὐτῶν *each one of them*. ἐκ *from, of*. σύγκειται *consists* (+ ἐκ *of*).]
12. Accents: τόνοι μὲν οὖν εἰσι τρεῖς· ὀξύς´, βαρύς` , περισπώμενος˘ . χρόνοι δύο· μακρὸς ˉ καὶ βραχύς ˘ .

Notes on the Alphabet

How important the art of writing was to the Greeks can be seen in the fact that it was the subject of myth, its invention being attributed to one of the gods or a folk-hero. One of the most popular stories of the origin of writing (told as history by Herodotus, V. 58–9) is that Cadmus (founder of Thebes) brought the alphabet from Phoenicia to Greece. This explains why the letters are called Φοινικῆα γράμματα (*Phoenician letters*).

GRAMMATICAL OUTLINE

Γραμματική ἐστὶν ἐμπειρία τῶν παρὰ
ποιηταῖς τε καὶ συγγραφεῦσιν ὡς ἐπὶ τὸ πολὺ
λεγομένων.

*Grammar is a practical knowledge of the usage
of poets and writers of prose.*

—Dionysius Thrax

English and Greek

The Greek language is very different from English: this is one thing that makes it endlessly exciting (and exacting) to learn. In studying Greek, we must study grammar. Grammar, though no longer stylish, is a good thing. A knowledge of grammar enables us to speak and write correctly, clearly, and elegantly, and to recognize the same qualities in others. Studying a foreign grammar forces us to see and to ponder the different ways in which things can be and have been said. It gives us a chance to look at other modes of expression than our own and to glimpse other modes of thought behind them. It makes us more aware (and more wary) of what we are reading and writing, hearing and saying.

To begin with, Greek is a highly inflected language. English is not. English has lost most of its inflections. In English often only the context (environment of words) can tell us even what kind of word (noun, adjective, adverb, verb, etc.) we are dealing with. Take, for example, the word *right* in the following phrases:

1. the *right* of way
2. to *right* a wrong
3. go west and turn *right*
4. the *right* way to do something
5. do it *right* away / *right* now

In (1) *right* is a noun; in (2) it is a verb; in (3) and (5) it is an adverb; and in (4) an adjective. We cannot take the word *right* out of its environment and say that it is a particular part of speech. In Greek, on the other hand, it is usually possible to recognize what part of speech a word is by how it looks: its *form* goes a long way in telling what part of speech it is, and what it is doing in the sentence.

English syntax is one of position. If we were to say such a thing as, “the warden gave Socrates a cup of hemlock,” we would know who gave what to whom by the order of the words: the subject is first, then the verb, followed by the indirect object (to whom) and the direct object. Change that order and you change the meaning. In Greek, however, it is not the order of the words,

but their form which indicates their relationships to each other (i.e., their syntax). *Socrates* will have a different *case-ending* from the *warden*. The *warden* will be *nominative* because he is the subject; *Socrates* as indirect object (the recipient of the cup) will be *dative*; the cup (the direct object) will be in the *accusative* case in Greek. The order of the words will make very little difference because the endings (or inflections) tell the whole story. Of course English does have some inflections left: the personal and relative pronouns change their forms from subject to object. We must say “*I* like you,” but “you like *me*.” Even so, we cannot reverse or meddle with the word order (“*me* like you,” “you *me* like,” or “you like *I*”) because the syntax of *word order* in English has taken precedence over that of case inflection to such an extent that these series of words are not only ungrammatical but nonsensical. And although the order of words in Greek is more flexible, some words are more mobile than others.

English still has some (though simple) verb inflection: add -s to form the third person singular of the present (work, works), add -d or -ed to form the regular simple past (worked) and so forth. Greek has a very elaborate verb system, expressing by inflectional variations all the subtleties for which English uses its rich system of auxiliary verbs and compound verb formations (*shall, will, may, might, should, would, used to, going to*, etc., besides the forms of *be* and *have*).

Both English and Greek are rich and subtle languages, but their richness lies in different directions. For the varieties of tense, mood, and voice, Greek has an abundance of verb endings and English of compound and periphrastic expressions. It is a tendency of language to simplify, to regularize, to analogize (to get rid of the differences). Greek and English are languages at different stages of development. There is no sense in making value judgments about whether an inflected language is better or worse than a noninflected one. In the 19th century, linguists and comparative grammarians considered our modern spoken languages the decadent progeny of the pure Aryan (an earlier name for the parent language of the Indo-European tongues) mother tongue. And they considered English among the worst of a bad lot. Now in our own less romantic age, it is recognized that languages tend to move in the same direction, from complexity of form to simplicity.

It is sobering for Greek scholars and beginning Greek scholars to bear in mind the opinion of the great Danish scholar of the English language, Otto Jespersen: “The so-called full and rich forms of the ancient languages are not a beauty but a deformity.” This is perhaps going too far in the other direction, but, considered and judged in the only way a language can be judged, as a means of expressing thought, Greek will not be found wanting.

Note

The material treated below will be considered in more detail throughout the book. It is given now in the hope that you will feel safer and happier after getting a rational overview of the parts of speech of the Greek language and their equivalents in English.

The Parts of Speech (τὰ τοῦ λόγου μέρη)

In English the parts of speech are usually listed as these eight: noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection. In Greek there are also eight parts of speech (by some ancient accounts at least), but the Greeks listed them differently: noun (ὄνομα), pronoun (ἀντωνυμία), verb (ῥῆμα), adverb (ἐπίρρημα), article (ἄρθρον), participle (μετοχή), preposition (πρόθεσις), and conjunction (σύνδεσμος). In English we define our parts of speech according to what role(s) each can play in a sentence. In Greek it is possible to define them according to their form (the shapes they can take = morphology).

A **noun** (ὄνομα) is the name of a thing, anything that has been given a name. In Greek a noun is described as a word that has case, number, and gender.

Case-declension (πτῶσις: literally, a *falling*) tells what part a noun is playing in a sentence. In English we use prepositional phrases and word order to show the relationship between a noun and other words in a sentence. Greek uses cases. Greek also has prepositions used with the cases to further define the relationships—it would be impossible to have a separate case for every possible relationship a noun can have with the other members of its sentence. The cases in Greek are:

Nominative (ὀρθή) for the subject of the sentence

Genitive (γενική) for one noun depending on another noun in relationships for which we use the preposition *of* (such as possession or origin); or the preposition *from* (for separation)

Dative (δοτική) for the indirect object and other relations for which we use *to* and *for*; for the locative (the place at which a thing is located: *by, at, in, on, etc.*); for the instrumental (the means *by* which, the manner *in* which)

Accusative (αιτιατική) for the direct object of the verb; for the end of motion (*to, into*).

These are the important cases to learn now. There is a fifth case in Greek, the **vocative** (κλητική), the case of direct address (for calling people or addressing them).

We are fortunate that Greek reached such an advanced stage of development and had dropped some of its original cases by the time it became a literary language. Indo-European, the parent of Greek *and* of English (and the other Germanic languages), as well as of Latin (and the Romance languages), and of the Indo-Iranian, Slavic, Armenian, Albanian, and Celtic languages, had more than these five. This parent had at least eight cases: Nominative, Genitive, Dative, Accusative, Ablative (for separation), Instrumental (for means by which), Locative (for place where), and Vocative.

In Greek, the genitive and ablative became melded into one form, and the dative, instrumental, and locative uses all drifted into one form (the dative). Old English had an elaborate case system too, but modern English has lost the case endings for all its adjectives and nouns, except for the genitive or possessive endings of nouns, *-s, -s'* (we do have a plural of nouns, but that is not a case).

There are three **genders** (γένη) in Greek:

Masculine (m.), ἀρσενικόν

Feminine (f.), θηλυκόν

Neuter (n.), οὐδέτερον, *neither*

In English we do not have grammatical gender: if we know or believe (or wish to say) that a person or animal or thing (such as a ship, machine, or hurricane) is male or female, we use *he* or *she* (respectively); all other things are *it*. Greek and many other languages have grammatical gender: a noun is masculine, feminine, or neuter (and must have its article and adjective in agreement with that gender), sometimes quite regardless of its sex or lack thereof. For persons, grammatical gender usually follows natural gender; but things (things which we do not think of as having gender) are often either masculine or feminine grammatically, and sometimes people are neuter, grammatically (e.g., diminutives such as παιδίον *a small child*).

There are three grammatical **numbers** (ἀριθμοί) in Greek:

Singular, ἐνικός, for *one*

Dual, δυϊκός, for *two*

Plural, πληθυντικός, for *more than two*

We need not worry about the dual in Greek because it had grown obsolete by classical times and was used mainly for such natural pairs as hands and feet, or a yoke of oxen. Usually in Greek the plural is used for more than one.

Since **adjectives** have the same properties as nouns in Greek (i.e., they undergo changes in form to indicate case, gender, and number), they are considered to belong to the same part of speech as the noun (ὄνομα). Furthermore, any adjective in Greek can be used as a noun when the article is put before it. In English we say that an adjective modifies a noun (or better, that it gives an attribute of a noun). The adjective does not really change the meaning of the noun, but rather offers a subclass: *good people* are none the less *people* for their goodness, but they are a *part* of the class of *people*. In Greek if we want to say *the good people*, we can actually leave out the word for *people* because the gender of the article and adjective tells us that we mean *people* as opposed to neuter things: οἱ ἀγαθοὶ ἄνθρωποι *the good people*, or simply οἱ ἀγαθοὶ *the good*, with *people* understood from the gender. The masculine plural is used generically for human beings in general. If we want to narrow this down to *good women*, we change the gender of the article and adjective to feminine, οἱ ἀγαθαί.

A **pronoun** (ἀντωνυμία) is a word used instead of a noun: it has no meaning of its own, but is used when we choose not to name, or not to repeat the name of, whatever we are speaking or writing about. The reader is expected to know what the noun is to which the pronoun refers. Pronouns in Greek undergo declension with respect to case, number, and gender.

The **article** (τὸ ἄρθρον) we recognize (in English grammar) as belonging to the same class as adjectives. In Greek (ὁ, ἡ, τό) and in English (*the*), it is really

a demonstrative (cf. *this, that*): in both languages the article is etymologically related to the demonstrative. The definite article is used when we want to refer to a particular (definite) member or members of a class. Greek has no indefinite article (*a, an*), which we use in English to indicate that we do not mean a particular member of a class. In Greek the noun by itself suffices.

A **verb** (ῥῆμα) in Greek is a word showing the following properties: tense, voice, mood, person, and number. The Greek verb has many forms to express these properties. In English too we can express them all, not through changes in the form of the verb, but through auxiliary verbs and compound tenses.

The **tense** in Greek tells us two things: time and aspect. **Time** tells us whether the action or state expressed by the verb is past, present, or future. **Aspect** tells us the relationship of the action or state to the passage of time: is it going on, momentary, or complete?

Greek has seven tenses of the indicative mood: present, imperfect, future, aorist, perfect, pluperfect, and future perfect, which we can chart according to their aspect and time:

Aspect	Time		
	Present	Past	Future
Durative	Present	Imperfect	Future
Momentary		Aorist	
Completed	Perfect	Pluperfect	Future Perfect

Voice tells us the relationship of the subject to the action, whether the subject acts or is acted upon. The Greek verb has three voices: **active**, **middle**, and **passive**. (It will probably occur to you that the Greek verb has more than its share of everything.)

Active voice: the subject performs the action (*I stop the car*).

Passive voice: the subject receives (suffers) the action (*I am stopped*).

Middle voice: the subject is both the doer and the receiver of the action (*I stop myself, I cease*). It can be reflexive: the subject does something directly to himself, but usually it is more subtle; the subject does something for herself/himself or for something belonging to him/her (thus the middle voice can have an object). The middle voice implies that the subject is more directly (or more deliberately) involved in the activity.

The **moods**, or modes, (ἐγκλίσεις) tell us the manner of the action. Greek has four moods: Indicative, Imperative, Subjunctive, and Optative, besides the Infinitive (a verbal noun) and Participle (a verbal adjective).

The **Indicative** is, generally speaking, used to state a fact, the **Imperative** to give an order. The other two moods are less distinct. The **Subjunctive** was originally used for futurity, and many of its relationships have to do with the future: for exhortations, prohibitions, purpose, after verbs of fearing, in conditions (both future and general). The **Optative** is used for wishes and

possibilities and in the same types of clauses as the subjunctive. Which is used depends on the tense of the main verb.

Person and Number: the Greek verb changes its form to express the subject of the action. First, second, or third person, singular or plural (*I, you, he/she/it; we, you, they*) are expressed by the ending, and the pronoun can be omitted unless special emphasis is needed. Greek also has a dual form for the second (*you two*) and third (*the two of them*) persons.

Infinitives are formed from the various verb stems, but are not inflected. They are verbal nouns and share the characteristics of both nouns and verbs: as nouns they can be used with the article (τό) in different cases and they can be subjects or objects; as verbs they have tense and voice and can take objects. Infinitives are fairly common in English, with or without *to*.

The **Participle** (μετοχή) shares the characteristics of verb and adjective: it was considered a separate part of speech by the Greek grammarians. The Greek language is φιλομέτοχος (*fond of participles*). Their uses are numerous, though not very difficult, once the concept is grasped that the same word can be two parts of speech. The participles are formed from the different tense stems of the verb and they are declined (according to case, gender, and number) because they are adjectives.

The possible forms of a (full) verb:

Present	Imperfect	Future	Aorist	Perfect	Pluperfect	Fut. perf.
Indic.	Indic.	Indic.	Indic.	Indic.	Indic.	Indic.
Subj.			Subj.	Subj.		
Opt.		Opt.	Opt.	Opt.		(Opt.)
Imper.			Imper.	Imper.		
Infin.		Infin.	Infin.	Infin.		(Infin.)
Partic.		Partic.	Partic.	Partic.		(Partic.)

All tenses and moods have the active voice, although the future perfect is very rare. The middle and passive voices are combined into one form (middle-passive, m.-p.) for the present, imperfect, and the perfect tenses. Aorist and future have separate forms for the passive and middle. (See Appendix I for a complete verb.)

Definition of principal parts

Every verb has **principal parts** which show what type of verb it is (active, deponent, thematic, etc.); the changes in stem for different forms; what kind of future, aorist, perfect it has; and whether it has all the possible tenses and voices.

The other parts of speech present no difficulties: an **adverb** (ἐπίρρημα) indicates an attribute (such as time, manner, degree, place) of a verb, adjective, another adverb, or may affect a whole sentence; a **conjunction** (σύνδεσμος) is used to join; a **preposition** (πρόθεσις) is used with a noun case to further define the use of the case. **Interjections** are outside the grammatical structure of the sentence. None of these elements is inflected even in Greek.

Readings

Dionysius Thrax and Zeno on the Parts of Speech

1. Parts of Speech: τοῦ δὲ λόγου μέρη ἐστὶν ὀκτώ· ὄνομα, ῥήμα, μετοχή, ἄρθρον, ἀντωνυμία, πρόθεσις, ἐπίρρημα, σύνδεσμος.

[τοῦ λόγου *of speech*. μέρη plural of μέρος *part*.]

2. τοῦ δὲ λόγου ἐστὶ μέρη πέντε· ὄνομα, προσηγορία, ῥήμα, σύνδεσμος, ἄρθρον.

[Zeno the Stoic offers a shorter list (in Diogenes Laertius). προσηγορία *proper noun* as opposed to ὄνομα *name, common noun*.]

3. Nouns: ὄνομά ἐστι μέρος λόγου πτωτικόν, σῶμα ἢ πρᾶγμα σημαίνον, σῶμα μὲν οἷον λίθος, πρᾶγμα δὲ οἷον παιδεία, κοινῶς τε καὶ ἰδίως λεγόμενον, κοινῶς μὲν οἷον ἄνθρωπος ἵππος, ἰδίως δὲ οἷον Σωκράτης.

[“A noun is a part of speech with case declension (πτωτικόν), signifying an object (σῶμα *body*) or an abstraction (πρᾶγμα *action, deed*), object such as stone (λίθος), abstraction such as education (παιδεία), called common and proper, common such as *human being* (ἄνθρωπος), horse (ἵππος), proper such as *Socrates*.”]

4. Gender: γένη μὲν οὖν ἐστὶ τρία· ἀρσενικόν, θηλυκόν, οὐδέτερον.

[οὖν *then, therefore, in fact*.]

5. Number: ἀριθμοὶ τρεῖς· ἐνικός, δυϊκός, πληθυντικός· ἐνικός μὲν ὁ Ὅμηρος, δυϊκός δὲ τῷ Ὀμήρῳ, πληθυντικός δὲ οἱ Ὀμηροί.

[ὁ *the* (article, nom. sg. masc.). Ὅμηρος *Homer*. τῷ *the* (nom. dual masc.). οἱ *the* (nom. pl. masc.)]

6. Case: πτώσεις ὀνομάτων εἰσὶ πέντε ὀρθή, γενική, δοτική, αἰτιατική, κλητική.

[πτώσεις *cases* (literally, *fallings*). ὀνομάτων *of nouns*.]

7. Person: πρόσωπα τρία, πρῶτον, δεύτερον, τρίτον· πρῶτον μὲν ἀφ’ οὗ ὁ λόγος, δεύτερον πρὸς ὃν ὁ λόγος, τρίτον δὲ περὶ οὗ ὁ λόγος.

[πρόσωπα pl. of πρόσωπον *person, face, mask*. πρῶτον, δεύτερον, τρίτον *first, second, third*. ἀφ’ οὗ *from whom*. ὁ λόγος *the speech, the word*. πρὸς ὃν *to whom*. περὶ οὗ *about whom*.]

8. Participles: μετοχή ἐστὶ λέξις μετέχουσα τῆς τῶν ῥημάτων καὶ τῆς τῶν ὀνομάτων ιδιότητος.

[λέξις *word*. μετέχουσα *sharing* (+ gen.). τῆς . . . ιδιότητος (gen.) *the peculiarity*.]

κύριε, ἀγαθὸν νοῦν χάρισαί μοι, ἵνα μαθῶ τὰ
γράμματα καὶ νικῶ τοὺς ἑταίρους μου.

*Lord, grant me a good mind so that I will learn
my letters and outshine my peers.*

—Eustratius

Reading Signs



Photo by L. J. Luschnig.

This is a typical Greek street sign. ΟΔΟΣ (ὁδός in classical Greek) means *road* or *way*. In English we have many derivatives, for example, odometer, exodus, method, period, cathode, anode, synod, episode, parodos (side entrance), electrode. In Greece you will see others, such as ΕΙΣΟΔΟΣ (*entrance*), ΑΝΟΔΟΣ (*ascent*). In Greek cities, towns, and villages, an open central square is called a Plateia, which comes from πλατεῖα ὁδός (*wide way*). From this English derives piazza (from Italian), plaza (from Spanish), and place (from French).

On the sign above, from the modern town of Delphi, the Street of the Philhellenes is named. Philhellenism, admiration for classical Greek culture, was a 19th-century movement in Britain and America that supported the Greek struggle for independence from the Ottoman Empire. Closer to home, survivals of the Philhellenic fashion are seen in the Greek letters of college fraternities and sororities.

LESSON I

Verbs and Nouns

In this lesson you will learn the present tense of verbs (the first principal part), the declensions of the article and nouns, important vocabulary, and how to read simple sentences. Most important, you will expand your understanding of the concepts of grammatical voice (the relation of subjects to verbs) and case (the relation of nouns to other words in a sentence). Learn these and the rest of Greek will be easier.

PRESENT INDICATIVE ACTIVE AND MIDDLE-PASSIVE OF -ω VERBS: THE FIRST PRINCIPAL PART

Characteristics of Verbs: Definitions, Forms

A **verb** shows person, number, tense, voice, and mood. The endings show the subject, that is, they include person and number: I/we; you; he, she, it/they. The stems and endings show tense and voice. In this lesson we will treat the present active and middle-passive.

In Greek there are two types, or **conjugations**, of verbs: (1) -ω verbs (or **thematic** verbs) and (2) -μι verbs (**non-thematic** or **athematic**). The -ω verbs are characterized by the **thematic vowel** ο/ε (that is, ο or ε), which connects the endings to the stem; the -μι verbs on the other hand lack the thematic vowel (in certain tenses, as will be explained later).

There are three **voices** in Greek: active, middle, and passive. *Voice* indicates the relation of the subject to the action. In the active voice, the subject performs the action; in the passive voice, the subject suffers or experiences the action (is acted upon); in the middle voice, the subject acts upon himself (the reflexive use of the middle), or she acts for herself or in her interest, or on something belonging to herself: the subject is intimately involved in the action of the verb.

Uses of the Voices: Examples

1. The Greek verb form παύω (active voice, first person singular, present indicative) means *I stop*, in the sense of *I bring to a stop* (i.e., *I bring someone or something to a stop*). In the passive sense παύομαι (a form which is middle or passive, first person singular, present indicative), means *I am stopped*; in the middle sense, παύομαι means *I stop myself* or *I come to a stop*. The difference between the middle and passive is that the middle implies that I stop of

my own free will, the passive that I am forced to stop by someone or something outside myself. The active form is transitive (that is, it takes an object: *I stop* someone or something other than myself). In this example the middle is intransitive (since it is used reflexively).

2. *πείθω* *I persuade* (the active voice); *πείθομαι* in the middle voice means *I persuade myself*, and in the passive *I am persuaded*. From this, the middle and passive come to mean *I trust in, believe, or obey*.

3. Often the middle voice means to have something done *for* oneself. For example, *παιδεύω* means *I educate*; *παιδεύομαι* (as middle), *I have* (someone) *educated* or *trained*: for instance, *the parents have (are having) their children educated in the best institutions*. In this example, the middle voice is transitive, that is, it takes an object; and there is no implication that the parents are actually doing the teaching, but rather that they are *having* it done (i.e., are sending their children to the best teachers or schools).

λύω means *I release*; *λύομαι* (the middle form), *I have* (someone) *released* (by ransom); it can also mean *I release* something of my own. These uses of the middle are not reflexive and may take objects.

4. Other examples:

1. *γράφω* *I write*; *γράφομαι* *I write for myself*, i.e., *I write something down for my own use* (e.g., of taking notes).
2. *πέμπω* *I send*; *πέμπομαι* *I send for*.
3. *φέρω* *I bear* or *carry*; *φέρομαι* *I carry* or *bring* (*with me for my own use*).
4. *ἄρχω* *I make a beginning*; the middle voice, *ἄρχομαι*, is used where personal action is emphasized.
5. *βουλεύω* *I plan*; *βουλεύομαι* *I take counsel with myself, make plans for myself*.

Note

Although in some of these examples the meaning of the verb appears to change significantly from the active to the middle or passive, a close look will show that these changes are only logical progressions caused by the differences in the uses of the voices. It is always possible to translate the word literally when you are unsure of the exact meaning, and then, as the context becomes clearer, to substitute a more suitable word in the translation. On the other hand, in some of the examples given above, the translations of the active and middle will be identical. Differences in meaning will be clear in the Greek but will be lost in the translation into English. This is but one of the many subtleties of the Greek language which make it difficult to translate adequately, but worth the effort of reading and understanding.

The same forms are used for middle and passive in the present system (which includes present and imperfect) and in the perfect system (perfect and pluperfect), but the meaning will usually be clear from the context. Just as in English, if you take the word *sets* by itself, you cannot tell whether it is a noun or a verb, but in a sentence its meaning will usually be clear; in the same way, *παύομαι* in isolation may mean either *I stop* (*myself*) or *I am stopped*, but in a sentence the surrounding words will tell you which is meant.

Tenses

The Greek verb has seven **tenses**, divided into **primary** and **secondary** tenses. The primary tenses are present, future, perfect, and future perfect; the secondary tenses, aorist, imperfect, and pluperfect.

The present tense is used for action going on in the present time. The Greek present tense can be translated by any of the three English present tenses: λύω may mean *I am freeing*, *I do free*, or *I free*; λύεις; *are you freeing?*, *do you free?*

Formation of Present Indicative and Infinitive

Formation: present stem + thematic vowel + primary endings

Endings with thematic vowel			
Active	Sg.	Middle-Passive	
-ω	1st	-ο -μαι	<i>I</i>
-εις	2nd	-ει/-η [< -ε-σαι]	<i>you</i>
-ει	3rd	-ε -ται	<i>he/she/it</i>
Pl.			
-ο -μεν	1st	-ο -μεθα	<i>we</i>
-ε -τε	2nd	-ε -σθε	<i>you</i>
-ουσι(ν)	3rd	-ο -νται	<i>they</i>
-ειν	Inf.	-ε -σθαι	<i>to</i>

Notes

1. Note that the thematic vowel is absorbed in the long endings, -ω, -εις, -ει, -ουσι. Otherwise it can be seen quite clearly as an element used to join the endings to the stem.
2. It is a characteristic of the Greek language that -σ- between two vowels tends to drop out. In the second person singular of the middle-passive the ending was originally -σαι, but the -σ- comes between the -αι of the ending and the thematic vowel, so it drops out; the resulting -ε-αι contracts to -ει, for which the alternative form -η is also found.
3. -ουσι(ν): the movable ν. Certain forms ending in vowels add ν if the word following begins with a vowel, or if the form ends a sentence. This is true of words ending in -σι (whether nouns or verbs) and third person singular forms ending in -ε [II]. Compare the ν-movable to the indefinite article: *a* confrontation, *an* ultimatum.

Example: λύω in the Present Indicative and Infinitive: Present Stem, λυ-

	Active		Middle-Passive
Sg.	λύω	1st	λύομαι
	λύεις	2nd	λύει or λύη
	λύει	3rd	λύεται

	Active		Middle-Passive
Pl.	λύομεν	1st	λύόμεθα
	λύετε	2nd	λύεσθε
	λύουσι(ν)	3rd	λύονται
Infinitive	λύειν		λύεσθαι

Accent

The accent of verbs is recessive. This means that the accent goes as far back as the length of the ultima permits. If the ultima is long, the accent will be an acute on the penult; if the ultima is short, the accent will go back to the antepenult, if there is one. The few exceptions to this rule will be noted as they come up.

Deponent Verbs

Many verbs in Greek lack active forms for some or all of their tenses. If a verb has no active forms, it is called **deponent**; if it lacks the active in only some of its tenses, it is called **semi-deponent**. Such verbs are easily recognized because they will show principal parts in the middle-passive ending (-ομαι) rather than in the active ending (-ω). Although deponent verbs are middle and passive in form, they are translated as active.

Vocabulary

In the following vocabulary list, the first principal part is given for each verb. This is the first person singular present active indicative, or the first person singular present middle-passive indicative, if the verb is deponent.

The present stem of the verb is found by removing the first person ending, -ω or -ομαι. Examples: λύω: stem, λυ-; λείπω: stem, λειπ-; ἔρχομαι: stem, ἐρχ-; γίγνομαι: stem, γιγν-.

In the list below, find the present stem of each verb.

→ Which of the verbs below are deponent?

Verbs

ἄγω	<i>lead, drive, bring</i> (paedagogue, παιδαγωγός)
ἄρχω	<i>begin; rule</i> (+ gen.) (archaeology; anarchy)
βουλεύω	<i>plan</i> (+ inf., <i>resolve to do</i>) (βουλευτήριον, <i>council chamber</i>)
βούλομαι	<i>wish, want</i> (+ inf.) (cf. Lat. <i>volo</i> , Ger. <i>wollen</i> , Eng. <i>will</i>)

γίγνομαι	<i>become, be born, be, turn out to be</i> (+ nom.) (the root of this word is γεν-, γν-, > γένεσις)
γράφω	<i>write</i> (epigraphy, palaeography)
ἑθέλω	<i>wish, be willing</i> (+ inf.) (not found in m.-p.)
ἔρχομαι	<i>come, go</i>
ἔχω	<i>have, hold, keep</i>
κρίνω	<i>judge; decide, separate</i> (critic)
λέγω	<i>say, speak, mean</i> (cf. Lat. <i>lego</i> ; Greek, λόγος <i>word</i>)
λείπω	<i>leave</i> (eclipse, ellipse)
λύω	<i>free, loosen, release; destroy, break; mid. ransom</i> (catalyst, analysis)
μένω	<i>remain, wait</i> (not found in m.-p.)
νομίζω	<i>think, believe</i> (< νόμος)
παιδεύω	<i>educate, train</i> (< παῖς, παιδός <i>child</i>)
παύω	<i>stop; mid. cease</i> (pause)
πείθω	<i>persuade; in m.-p. obey, trust</i> (+ dative) (Πειθώ, Peitho, Persuasion, patron goddess of politicians)
πέμπω	<i>send</i> (pomp)
πιστεύω	<i>trust</i> (+ dat.)
πράττω	<i>do, make; mid. exact for oneself</i> (as a fee) (practical, pragmatic)
φέρω	<i>bring, carry, bear</i> (cf. Lat. <i>fero</i> , Eng. <i>bear</i>)

Conjunctions / Adverbs

καί	<i>and, even, also, too, actually</i>
καί . . . καί	<i>both . . . and</i>
ἢ	<i>or</i>
ἢ . . . ἢ	<i>either . . . or</i>

Vocabulary Notes

1. **ἄρχω** means *be first*, whether of time (*begin, make a beginning*) or of place or station (*govern, rule*). The word ἄρχων, the present participle of ἄρχω, is used in the masculine as a noun to mean *ruler, commander, archon*, and is the title of the top administrative magistrates in ancient Athens and many other city-states.

2. **βούλομαι** and βουλεύω are related. From βούλομαι (*wish*) comes the noun βουλή, which means (1) *will, determination*, and (2) the *Council* or *Senate* of Athens, referring to the Council of Five Hundred, established by Cleisthenes in 507 B.C.E. From the noun βουλή is derived the verb βουλεύω, *take counsel, deliberate, be a member of the βουλή*.

3. **βούλομαι** and **ἔθέλω** both mean *wish*, but **βούλομαι** implies choice or preference (*εἰ βούλει, . . . if you please, if you like*), and **ἔθέλω** is used of consent rather than desire: *εἰ βούλει, ἐγὼ ἐθέλω: if you want to, I am willing to go along* (*εἰ if, ἐγὼ I*).

4. **νομίζω** is derived from the noun **νόμος** meaning *usage, custom, law*. The original meaning of **νομίζω** is *use customarily*, as in the expression *νομίζειν γλῶσσαν, to have a language in common use*; but it has the secondary meaning of *own, acknowledge, believe*, as in *νομίζειν θεοὺς εἶναι, to believe that the gods exist*.

5. Verbs ending in **-ίζω** and **-εὖω** are called **denominatives**, that is, they are derived from nouns: **νομίζω** from **νόμος**, **βουλευέω** from **βουλή**, **παιδεύω**, derived from **παῖς** (*child*), means *bring up, rear a child*; **πιστεύω**, from **πίστις** (*trust, faith*), means *put faith in*.

Learning by Rote

Sit down with your textbook and go over the new forms a few times; write them down from memory. This is a good start, but only a start. Later in the day, say them over to yourself, sing them in the shower (paying attention to the pitch accents), mutter them at breakfast, mumble them in rhythm as you walk along, count them over as you fall asleep (you may even begin to dream in Greek, a good sign). Make them a part of your memory, and you will never forget them. Learning a new language necessitates taxing your memory to the utmost, because you cannot know the language in the abstract. You must know its forms and structure (i.e., grammar) and its vocabulary.

Exercise A

1. Fill in the correct accents.

- | | | | |
|--------------|-------------|--------------|----------------|
| 1. ἄγομαι | 7. γραφει | 12. λεγεται | 17. παιδευειν |
| 2. ἀρχεσθαι | 8. ἐθελομεν | 13. λειπουσι | 18. παυει |
| 3. βουλευεις | 9. ἐρχεσθαι | 14. λυονται | 19. πειθεσθαι |
| 4. ἀγομεθα | 10. ἔχομεν | 15. μενειν | 20. πεμπομεθα |
| 5. βουλεται | 11. κρινετε | 16. νομιζω | 21. πιστευομεν |
| 6. γιγονται | | | |

2. Conjugate (i.e., write out all the forms you have learned so far, in the order given; including infinitives) in the pres. act. (where it exists) and m.-p.

- | | | | |
|-------------|------------|---------|-----------|
| 1. ἄγω | 4. ἔρχομαι | 7. ἔχω | 9. παύω |
| 2. βούλομαι | 5. γράφω | 8. φέρω | 10. πέμπω |
| 3. γίγνομαι | 6. λείπω | | |

3. a. Parse the following (i.e., identify them grammatically) and then translate them. (e.g., πέμπεσθαι: pres. m.-p. inf. of πέμπω; meaning *to send for, to be sent*; ἄγετε: pres. act. ind., 2nd pers. pl. of ἄγω; meaning *you lead, are leading*.)

b. Change 1–10 to the opposite voice, if it exists (act. to m.-p.; m.-p. to active). Deponents have no active; ἐθέλω has no m.-p.

c. Change 11–20 to the opposite number (sg. to pl.; pl. to sg.). (An infinitive has no person or number.)

- | | |
|----------------|---|
| 1. φέρεσθαι | 16. πιστεύεις |
| 2. ἀρχόμεθα | 17. πανόμεθα |
| 3. βούλει | 18. μένει |
| 4. ἐθέλεις; | 19. λείπεται |
| 5. πέμπομεν | 20. ἔχειν |
| 6. ἄγομεν; | 21. φέρεις καὶ ἄγεις. |
| 7. ἔχετε | 22. βουλευόμεθα καὶ κρίνομεν. |
| 8. γίγνεται | 23. τί πράττεις; (τί <i>what?</i>) |
| 9. βουλεύεσθε; | 24. βουλεύουσι γράφειν. |
| 10. ἔρχονται | 25. λύετε ἢ λύεσθε; |
| 11. ἔρχει; | 26. βούλεται ἔρχεσθαι ἢ μένειν; |
| 12. νομίζουσιν | 27. τί βούλονται γράφεσθαι; |
| 13. γράφεσθε | 28. τίνι πείθεσθε; (τίνι [<i>to</i>] <i>whom?</i> , dat.) |
| 14. λύειν | 29. βούλει λύεσθαι; |
| 15. λέγεσθαι | 30. βούλομαι ἄρχειν. ἐθέλεις ἄρχεσθαι; |

4. Translate the following into Greek verb forms. (It may help to decide what voice, person, number, and verb to use. For example: *They are being sent*: they = 3rd pers. pl.; are being = pass.; sent = πέμπω > πέμπονται.)

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| 1. we are being taught | 23. I am willing (consent) |
| 2. she trusts (persuades herself) | 24. are you (pl.) writing? |
| 3. we are being led | 25. he judges |
| 4. you (sg.) begin | 26. it is said |
| 5. we are ruled | 27. to remain |
| 6. do you wish? | 28. to become |
| 7. you (sg.) become | 29. to plan |
| 8. are you (sg.) going? | 30. to be left |
| 9. he has | 31. He wants to write. |
| 10. they are being sent | 32. Do you (pl.) wish to be led? |
| 11. you (pl.) say | 33. Is he writing or speaking? |
| 12. she is being released | 34. They are willing to remain. |
| 13. I think | 35. We wish to be educated. |
| 14. do you (pl.) believe? | 36. They are either coming or remaining. |
| 15. to wish | 37. Are you (sg.) willing to stop (yourself)? |
| 16. I cease (stop myself) | 38. He is willing both to rule and to be ruled. |
| 17. they are being carried | 39. Do you (pl.) wish to plan (make plans for yourselves) or to judge? |
| 18. you (pl.) persuade | 40. I both wish and consent to obey. |
| 19. they plan | |
| 20. you (sg.) obey (are persuaded) | |
| 21. he is writing | |
| 22. they make plans for themselves | |