

PHILOSOPHICAL GREEK

AN INTRODUCTION

BY

FRANCIS H. FOBES
//

Πάντες ἄνθρωποι τοῦ εἰδέναι ὀρέγονται φύσει
Ἄριστοτέλης ἐν πρώτῳ τῶν Μετὰ τὰ Φυσικὰ 980a21

All men by nature desire to know

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO & LONDON

Standard Book Number: 226-25620-0
Library of Congress Catalog Card Number: 57-8580

THE UNIVERSITY OF CHICAGO PRESS, CHICAGO 60637
The University of Chicago Press, Ltd., London

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Printed in the United States of America.

To
HARRY AUSTRYN WOLFSON

PREFACE

The last thirty or forty years have seen the publication of a number of books designed to introduce the beginner in Greek, not to prose narrative, but to some other kind of writing, Plato, for instance, or Homer, or even, as in the case of one of the best of these books, to writing of several very different kinds. The chief aim of the present book is to acquaint the beginner with technical philosophical terms and to give him practice in reading Greek that deals with philosophical ideas; the book is intended, however, not only for students of philosophy but also for students of linguistics, literary criticism, physics, biology, or of other disciplines in which the acquisition of a technical vocabulary is of importance.

The author holds out no promise of "Greek Without Tears". He has followed the old-fashioned order in his presentation of forms and of syntax; in the first twenty-four lessons the paradigms are given in the body of the book as well as in the paradigm sections (381-473) at the back. He has not hesitated to manufacture Greek forms for the paradigms (for a particularly flagrant instance see the forms of ὀφύττω in §§ 134-136) or, in the first part of the book, to concoct Greek sentences for translation into English, or to repeat the timeworn "beneficial lie" about the sign of the first aorist active (§ 86). He has not dodged technical grammatical terms. He has not tried to make the lessons of equal length. He has not always presented the material in the order in which the beginner should study it; in §§ 31-32, for instance, he has made many general statements about the Greek verb which serve little immediate purpose but which, as the student progresses, will form a frame within which the parts of the verb may eventually combine to constitute an intelligible picture. The Aristotelian passages do not purport to contain, in every case, the gist of their respective arguments; they are in part little more than drill material for the acquisition of the vocabulary. Although they have been so chosen as to touch on many of Aristotle's chief doctrines, they are not intended as an abridged statement of Aristotelian philosophy.

For the main idea of the book, and for help in selecting the Aristotelian passages, the author is indebted to Professor Harry Austryn Wolfson of Harvard University; in interpreting the passages the author has

drawn freely upon Sir David Ross's editions of the *Metaphysics* and the *Physics* and upon the late R. D. Hicks's edition of the *De Anima*; also upon the Smith-Ross translation of Aristotle into English. Professor F. Stuart Crawford of Boston University, Professor Wendell V. Clausen of Amherst College, and Professor Benedict Einarson and Dr. Eric Hamp of the University of Chicago have been so kind as to go through the greater part of the book in manuscript and have placed the author under great obligation by freeing the book from numerous errors. The author is under obligation also to Professor Thomas F. Gould of Amherst College, who has made a number of valuable suggestions.

F. H. F.

Amherst, Mass.

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I. INTRODUCTION

Letters, Syllables, Accents

Ἄρχῃ δέ τοι ἤμισυ παντός.
Γνώμη ἀδέσποτος.
Well begun is half done.

1. The Ionic Alphabet. Attic Greek, the language spoken by the Athenians of the fifth and fourth centuries B.C., was written during the fifth century in an alphabet that failed to distinguish certain marked differences of sound. This alphabet was officially supplanted in 403 B.C. by the Ionic alphabet of twenty-four capital letters. Rapid writing of these letters led to cursive forms, and eventually, in the ninth century of our era, to a minuscule book hand from a late stage of which the present small letters have developed.

Form		Equiv- alent		Name	Sound
A	α	a	ἄλφα	alpha	<i>aha</i>
B	β	b	βῆτα	bēta	<i>beg</i>
Γ	γ	g	γάμμα	gamma	<i>go or sing</i> (6)
Δ	δ	d	δέλτα	delta	<i>dealt</i>
E	ε	ě	ἒ ψιλόν	epsilon	[<i>layette</i>] <i>episode</i> (2)
Z	ζ	dz	ζῆτα	zēta	<i>adze</i> (7)
H	η	ē	ἦτα	ēta	[<i>there</i>] <i>prey</i> (2)
Θ	θ	th	θῆτα	thēta	[<i>at home</i>] <i>thin</i> (6)
I	ι	i	ιώτα	iōta	<i>believe</i>
K	κ	k, c	κάππα	kappa	<i>cap</i>
Λ	λ	l	λάμβδα	lambda	<i>lamb</i>
M	μ	m	μῦ	mū	<i>men</i>
N	ν	n	νῦ	nū	<i>now</i>
Ξ	ξ	x	ξῖ	xī	<i>wax</i>
O	ο	ō	ὀ μικρόν	omicron	[<i>French mot</i>] <i>soft</i> (2)
Π	π	p	πί	pī	<i>pick</i>
P	ρ	r	ῥῶ	rhō	<i>row</i>
Σ	σ, ς final	s	σίγμα	sigma	<i>signal</i>

Form	Equiv- alent	Name	Sound
T τ	t	ταῦ	tau town
Y υ	u, y	ῥ ψιλόν	ūpsilon <i>French u, German ü</i>
Φ φ	ph	φῖ	[top hinge] <i>graphic</i> (6)
X χ	ch	χῖ	[like him] <i>German Buch</i> (6)
Ψ ψ	ps	ψῖ	<i>gypsum</i>
Ω ω	ō	ῶ μέγα	[<i>French encore</i>] <i>tone</i> (2)

2. The vowels are α, ε, η, ι, ο, υ, ω.

ε and ο are always short; η and ω are always long. Few English-speaking scholars try to give to ε, η, ο, ω their ancient values, which are roughly indicated by the bracketed words above (1); whereas in English the short e-sounds and short o-sounds are open, and the long e-sounds and long o-sounds are closed, the opposite was the case in Greek.

α, ι, υ are sometimes short and sometimes long. In this book small α, ι, υ, when they are long, are marked $\tilde{\alpha}$, $\tilde{\iota}$, $\tilde{\upsilon}$ unless they have the circumflex accent ($\tilde{\alpha}$, $\tilde{\iota}$, $\tilde{\upsilon}$), which stands only on a syllable long by nature (8).

In three diphthongs (αυ, ευ, ηυ) υ was sounded like Latin u.

3. The diphthongs are:

Form	Sound	Example	Latin Form
Αι αι ~	<i>aisle</i>	Αἰθήρ, αἰθήρ	aethēr
Ει ει	<i>eight</i>	Εἰρήνη, εἰρήνη	Irēnē
Οι οι ~	<i>oil</i>	Οἶστρος, οἶστρος	oestrus
Υι υι ~	<i>French lui</i>	Ἄρπυιαι, ἄρπυιαι	harpyiae
Αυ αυ ~	<i>our</i>	Αὔρα, αὔρα	aura
Ευ ευ ~	<i>eh'-oo</i>	Εὐκλείδης, εὐκλείδης	Euclidēs
Ηυ ηυ	<i>ēh'-oo</i>	Ἡύρηκα, ἡύρηκα	eurēka
Ου ου ~	<i>groump</i>	Μοῦσα, μοῦσα	Mūsa
Αι α [ᾱ + ι]	$\tilde{\alpha}$	Ἄιδης, ἄιδης Θραῤῥξ, θραῤῥξ	Hādēs Thraex or Thrāx
Ηι η [η + ι]	η	Ἡῶν, ἡῶν Κληῤῥα, κληῤῥα	clātra
Ωι ω [ω + ι]	ω	Ῥιδή, ῥιδή Κωμωδίᾱ, κωμωδίᾱ	ōdē cōmoedia

All diphthongs are long. In the last three ("improper diphthongs") the first vowel is itself long, and soon after the classical period the

ι ceased to be sounded; this ι is “adscript” with capitals, “subscript” with small letters.

4. A vowel or diphthong beginning a word always has a **breathing**: rough (´) if the vowel or diphthong is preceded by the sound *h*, smooth (˘) if it is not. The breathing goes with the second letter of a proper diphthong and with the first letter of an improper diphthong; it stands over a small letter and in front of a capital. Words beginning with υ, υι, or ρ always have rough breathings.

ἡδονή	(hēdonē)	<i>pleasure</i>	Αἷμων	(Haimōn)	<i>Haemon</i>
ἀγορά	(agorā)	<i>market</i>	Αἴσωπος	(Aisōpos)	<i>Aesop</i>
ἰδέα	(ideā)	<i>form</i>	Ἅιδης or Ἄιδης	(Hādēs)	<i>Hades</i>
Ἑλληνικός	(Hellēnikos)	<i>Greek</i>	ὕδῃ or Ὠιδῃ	(ōdē)	<i>ode</i>
Ἀθηναῖος	(Athēnaios)	<i>Athenian</i>	ὑλῆ	(hylē)	<i>material</i>
αἷμα	(haima)	<i>blood</i>	υἱός	(huios)	<i>son</i>
αἰτία	(aitiā)	<i>cause</i>	ῥυθμός	(hrythmos)	<i>rhythm</i>

5. The **consonants** of the classical period are shown in TABLE I, p. 4. The only consonants that can stand at the end of a word are ν, ρ, ζ (including ξ and ψ); all other final consonants are dropped.

6. The **mutés or stops** (explosive sounds) form three *classes* (*labial, palatal, dental*), in which the explosion takes place at the lips, at the palate, at the teeth and tongue respectively. They form three *orders* (*smooth or voiceless, middle or voiced, rough or aspirate*); in the first of these the explosion is not accompanied by vibration of the vocal chords, in the second it is, in the third it is not and is followed by an *h*-sound ($\varphi = \pi'$; $\chi = \kappa'$; $\theta = \tau'$).

The values of φ , χ , θ in the classical period are indicated by bracketed words above (ι); the later values (fricative) are generally adopted in the classroom.

γ before κ, γ, χ, or ξ is nasal; cf. *n* in *bank, lingo, anchor, Manx*.

7. ζ, ξ, and ψ are double consonants; ζ was originally pronounced *dz* or *zd*.

8. There are as many **syllables** in a word as there are separate vowels or diphthongs. When a word is divided into its syllables, any group of consonants that can begin a word is put with a following vowel:

TABLE I

CONSONANTS OF THE CLASSICAL PERIOD

	mute			double	nasal (voiced)	liquid		sibilant (voiceless)
	smooth (voiceless)	middle (voiced)	rough (voiceless)			(voiced)	(voiceless)	
labial	π p	β b	φ p ^h	(voiceless) ψ ps	μ m			
palatal	κ k, c	γ g	χ c ^h	(voiceless) ξ x	γ -nasal ng			
dental	τ t	δ d	θ t ^h	(voiced) ζ dz	ν n	λ, ρ l, r	ρ hr	σ s

ὄγδοος *eighth*, γι-γνώ-σκω *I come to know*, ἔθνος *nation*, κέ-κτη-μαι *I have acquired*, λί-μνη *marshy lake*, ἄ-πτε-σθαι *to touch*, ἐ-χθές *yesterday*. But compounds divide at the point of union: εἰσ-άγω *I introduce*.

A syllable is *long by nature* if it contains a long vowel or a diphthong: τῆ-μῆ *honor*, τρεῖς *three*; *long by position* if it contains a short vowel followed by a double consonant (ζ, ξ, ψ) or by two consonants (except a mute followed by a liquid or a nasal): ἄ-ξι-ος (-υυ) *worthy*, ἄγ-γε-λος (-υυ) *messenger*, ἄ-γρός (υυ or -υ) *field*. But β, γ, δ before μ or ν, and generally before λ, "make position": δόγ-μα (-υ) *decree*. In a compound word whose first part ends with a mute and whose second part begins with a liquid or nasal any two consonants make position; cf. ἐκ-λείπει (---) *he abandons* with ἔ-κλεπτε (υ-υ or ---) *he was stealing*.

9. The marks of **accent** are said to have been invented by Aristophanes of Byzantium (ca. 200 B.C.) to designate inflection or pitch; the syllables of most Greek words had strong differences of pitch and (probably) slight differences of stress. These marks were not regularly used, however, until many centuries later, by which time the language had become strongly stressed. In most classrooms, as in Modern Greek, the accented syllable is stressed and the inflection is disregarded.

10. The acute accent (´), which stands only on one of the last three syllables of a word, indicated a high pitch: ὑπερβολή *a throwing beyond, hyperbole*. The grave accent (`), which stands only on the last syllable, indicated a low pitch: ὑπερβολή ἦν *it was an hyperbole*. The circumflex (¨), which stands only on one of the last two syllables and only on a long vowel or a diphthong, indicated that the syllable began on a high pitch and ended on a low: ὑπερβολῆς *of an hyperbole*. Syllables on which no accent is written had low pitch: ὑπερβολή was pronounced ὑπέρβόλή.

Greek words are named according to their accent:

oxytone (ὀξύ-τονος <i>sharp-toned</i>) (with acute on the last syllable, the "ultima"):	θεᾷ	<i>goddess</i>
paroxytone (with acute on the next to the last syllable, the "penult"):	αἰτίᾱ	<i>cause</i>
proparoxytone (with acute on the third syllable from the end, the "antepenult"):	θάλαττα	<i>sea</i>
perispomenon (περι-σπόμενον <i>drawn around</i>) (with circumflex on ultima):	θεᾷς	<i>of a goddess</i>

properispomenon (with circumflex on penult):	πειρα	trial
barytone (βαρύ-τονος <i>deep-toned</i>) (with no accent on ultima):	αίτιᾶ	cause
	θάλαττα	sea
	πειρα	trial

11. The antepenult, if accented, takes the acute, as βασιλεια *queen*; but it can have no accent if the ultima is long, as βασιλειᾶς *of a queen*.

12. If the vowel of the penult is long and the vowel of the ultima is short, the penult, if accented, takes the circumflex, as κῆρυξ (--) *herald*, οἰκεῖος (--) *domestic*; in all other cases the penult, if accented, takes the acute, as φύλαξ (v-) *watcher*, βασιλειᾶ (vv--) *kingship*, δέλτα (-v) *delta*, ἀγγέλου (-v-) *of a messenger*.

13. The ultima, if accented, takes the acute if its vowel is short, as ἀδελφός *brother*, ἕξ *six*; otherwise the acute or circumflex, as ἀρετῇ *virtue*, ἀρετῆς *of virtue*. The acute of an oxytone word is changed to the grave when the word is followed immediately, i.e. without punctuation, by another word (except an enclitic) in the same sentence, as ἀρετῇ φυσική *natural virtue*.

14. In determining the accent final αι and final οι are counted as short except in the optative (31, 234) and in the adverb οἴκοι *at home*: βασιλειαί *queens*, βασιλειῶν *kingships*, ἀγγελοὶ *messengers*, οἴκοι *houses*, παύσαι *may he check*, ὑγιαίνουσι *may he be healthy*.

15. A **proclitic** (προ-κλίνω *lean forward*) is a monosyllable having no accent and connected closely with the following word: ἡ ἀγορά *the market*.

16. An **enclitic** (ἐγ-κλίνω *lean on*) is a monosyllable or dissyllable connected closely with the preceding word and usually (179) losing its accent: ἀγορᾶ τε Lat. *forumque*, ἀγοραὶ τινες *some markets*.

17. The marks of **punctuation** are comma (,), colon (:), period (.), interrogation mark (;).

II. THE FIRST DECLENSION (A-STEMS)

Oxytone Feminine Nouns in $\bar{\alpha}$

Ἐν ἀρχῇ ἦν ὁ λόγος.

Ἐκ τοῦ κατὰ Ἰωάννην Ἁγίου Εὐαγγελίου i. 1.
In the beginning was the Word.

18. There are three declensions (a-stems, o-stems, stems in a consonant or in ι or υ); three numbers (singular, dual, plural); five cases (nominative, genitive, dative, accusative, vocative). In the dual of all declensions the accusative and the vocative are like the nominative, and the dative is like the genitive; in the plural of all declensions the vocative is like the nominative.

The dual, which is not commonly used, indicates a pair: τῶ ὀφθαλμῶ *the eyes*.

The genitive, dative, and accusative are called *oblique* cases.

Of the ablative, instrumental, and locative cases few traces remain. *Separation* is expressed by the genitive. *Instrument* and *place where* are expressed by the dative. Locatives, as in Latin, are better treated as adverbs: χαμαί *on the ground*, Lat. *humī*.

19. The name of a living creature may by its form indicate the sex (ὁ λέων *the lion*, ἡ λέαινα *the lioness*), or the sex may be indicated by the article only (ὁ βοῦς *the ox*, ἡ βοῦς *the cow*), or the sex may not be indicated either by the form or by the article (ἡ χελιδὼν *the swallow*, whether male or female; ὁ ἀετὸς *the eagle*, whether male or female); a name of this last sort is called *epicene*.

Names of rivers, winds, and months are generally masculine; names of countries, towns, islands, trees, qualities, and conditions are generally feminine.

In the first declension most nouns are feminine, ending in $\bar{\alpha}$, η, or ᾶ; the rest are masculine, ending in $\bar{\alpha}\varsigma$ or ης; when ε, ι, or ρ precedes, feminines generally end in $\bar{\alpha}$ or ᾶ and masculines generally end in $\bar{\alpha}\varsigma$.

20. Feminines in α :

		<i>goddess</i>	<i>army</i>	<i>market</i>	
Sing.	N.	θεᾶ	στρατιᾶ	ἀγορᾶ	stēlla
	G.	θεᾶς	στρατιᾶς	ἀγορᾶς	stēllae
	D.	θεῆ	στρατιᾶ	ἀγορᾶ	stēllae
	A.	θεᾶν	στρατιᾶν	ἀγορᾶν	stēllam
	V.	θεᾶ	στρατιᾶ	ἀγορᾶ	stēlla
Dual	N. A. V.	θεᾶ	στρατιᾶ	ἀγορᾶ	
	G. D.	θεᾶν	στρατιᾶν	ἀγορᾶν	
Plur.	N. V.	θεαί	στρατιαί	ἀγοραί	stēllae
	G.	θεῶν	στρατιῶν	ἀγορῶν	stēllārum
	D.	θεᾶς	στρατιαῖς	ἀγοραῖς	stēllis
	A.	θεᾶς	στρατιᾶς	ἀγοράς	stēllās

21. Oxytones of the first and second declensions take the circumflex in the genitive and dative of all numbers. For the genitive singular cf. the old Latin genitive in *pater familiās*.

22.

VOCABULARY

ἀγορά, ᾶς, ἡ ¹ [agora ²], <i>market, market place</i> .	μεταφορᾶ, ᾶς, ἡ, <i>TRANSFERENCE, metaphor</i> .
γενεᾶ, ᾶς, ἡ [genealogy], <i>race, birth</i> .	μικρά, ᾶς ⁴ [microphone], <i>small, little, slight</i> .
διαφορᾶ, ᾶς, ἡ, <i>DIFFERENCE</i> , ² <i>DIFFERENTIA</i> . ²	νευρᾶ, ᾶς, ἡ [neuralgia, NERVE], <i>bow-string</i> .
ἔχει, <i>he, she, or it has</i> .	στρατιᾶ, ᾶς, ἡ [strategy], <i>army</i> .
ἔχουσι, <i>they have</i> .	φορᾶ, ᾶς, ἡ [BEAR, Lat. FERRO], <i>locomotion, movement, TRANSLATIO</i> .
ἦ (nom. sing. fem. of def. art. ³), <i>THE</i> .	ὦ (interj., with voc.), <i>O</i> (usually not to be translated).
ἦν, <i>he, she, it, or there was</i> (470).	
ἦσαν, <i>they or there were</i> .	
θεᾶ, ᾶς, ἡ [theology, Dorothea], <i>goddess</i> .	

23. (1) γενεαί, γενεᾶ, γενεαῖς. (2) μεταφορᾶν, μεταφοραῖν, μεταφορῶν. (3) διαφορᾶς, διαφορᾶς, διαφοραῖς. (4) στρατιῶν μικρῶν, μικρᾶν νευρᾶν.

1. The gender of a noun is shown by placing after it the art. ὁ (masc.), ἡ (fem.), or τό (neut.); see 425. 2. Words in **boldface** type are derived from the Greek. Words in **SMALL CAPITALS** are either (like "bear") cognate with the Greek or (like "difference") derived from Latin words cognate with the Greek, i. e. the word in **small capitals** and the Greek word are derived from a common ancestor. Words in **ITALIC CAPITALS** are technical Lat. equivalents of Greek philosophical terms. 3. Greek has no indef. art.; ἀγορᾶ = *market* or *a market*. 4. First declension forms of adjectives are used to modify only fem. nouns. Adjectives modifying masc. or neut. nouns have other forms, which will be given later (42).

(5) ἦσαν θεαί, ἦν ἀγορᾶ. (6) ἔχουσι μικρὰν στρατιάν; (7) ὦ θεᾶ, ὦ θεαί.
 (8) ἦσαν διαφοραὶ μικραί; (9) ἡ ἀγορᾶ μικρᾶ ἦν. (10) φορᾶ ἦν. (11)
 ἦσαν γενεαί.

24. (12) Of movements, of a movement. (13) He has small armies.
 (14) Has he a market? (15) Have they bowstrings? (16) There were
 small bowstrings. (17) Was there a difference? (18) They have
 small markets. (19) She was a goddess. (20) The motion was slight.
 (21) O goddess. (22) It was a metaphor.

III. THE FIRST DECLENSION (A-STEMS)

Oxytone Feminine Nouns in η

Κακῆς ἀπ' ἀρχῆς γίγνεται τέλος κακόν.
 Εὐριπίδου ἀπόσπασμα 32.
A bad beginning makes a bad ending.

25. If the nominative singular ends in η (19), η is kept throughout the singular.

26. Feminines in η:

	<i>plan</i>	<i>a long life</i>	<i>the beautiful form</i>
S. N.	βουλῆ	ζωὴ μακρά	ἡ καλὴ μορφή
G.	βουλῆς	ζωῆς μακρᾶς	τῆς καλῆς μορφῆς
D.	βουλῆ	ζωῆ μακρᾶ	τῆ καλῆ μορφῆ
A.	βουλῆν	ζωὴν μακράν	τὴν καλὴν μορφήν
V.	βουλῆ	ζωὴ μακρά	καλὴ μορφή
D. N. A. V.	βουλᾶ	ζωᾶ μακρά	τῶ καλᾶ μορφᾶ
G. D.	βουλαῖν	ζωαῖν μακραῖν	τοῖν καλαῖν μορφαῖν
P. N. V.	βουλαί	ζωαὶ μακραί	αἱ καλαὶ μορφαί
G.	βουλῶν	ζωῶν μακρῶν	τῶν καλῶν μορφῶν
D.	βουλαῖς	ζωαῖς μακραῖς	ταῖς καλαῖς μορφαῖς
A.	βουλᾶς	ζωᾶς μακράς	ταῖς καλαῖς μορφαῖς

27. The article is inflected in all three genders but has no vocative (425). ἡ and αἱ are proclitic (15). In the dual the masculine forms τῶ, τοῖν are used in place of the feminine.

28.

VOCABULARY

ἀγαθή, ἡς [Agatha], good, brave.
 ἀρετή, ἡς, ἡ, goodness, courage, VIRTUS.
 βουλή, ἡς, ἡ, plan, plot, senate.

δέ (adversative conj., postpos. ¹), but, and.
 ζωή, ἡς, ἡ [zoölogy], life.

1. A postpositive word is a word that never stands first in a sentence or clause.

καί (copul. conj.), <i>and</i> ; as adv., <i>also, even</i> ; <i>καί . . . καί, both . . . and.</i>	τε (τ' or θ' in elision: 50) [Lat. -QUE] (copul. conj., encl.), <i>and</i> ; <i>τε . . . καί</i> or <i>τε καί, both . . . and.</i>
κακή , ῆς [cacophony], <i>bad, cowardly.</i>	τροπή , ῆς, ἡ [trope, heliotrope, trophy, Lat. tropaeum, Late Lat. trophaeum], <i>turn, rout.</i>
κακία , ᾶς, ἡ, <i>badness, cowardice, vice.</i>	φυγή , ῆς, ἡ [FUGITIVE], <i>flight, Lat. FUGA.</i>
καλή , ῆς [calisthenics], <i>beautiful, noble, honorable</i> ; <i>καλῶς</i> (adv.), <i>beautifully.</i>	φωνή , ῆς, ἡ [telephone], <i>sound, voice, speech.</i>
μακρᾶ , ᾶς [macron, macrocosm], <i>long.</i>	ψυχή , ῆς, ἡ [psychology], <i>soul, life, ANIMA.</i>
μορφή , ῆς, ἡ [morphology], <i>form.</i>	
Περσική , ῆς, Persian.	
πομπή , ῆς, ἡ [pomp], <i>procession.</i>	
σκηνή , ῆς, ἡ [scene], <i>tent, booth, stage.</i>	
στολή , ῆς, ἡ, <i>robe, dress, stole.</i>	

29. (I) μακρᾶ ἦν ἡ Περσικὴ πομπή. (2) ἡ τῆς θεᾶς στολή καλὴ ἦν. (3) αἱ δὲ βουλαὶ καλαὶ ἦσαν. (4) ἀγαθὴν ψυχὴν ἔχει. (5) καὶ κακή καὶ μακρᾶ ἦν ἡ φυγή. (6) ἔχουσι φωνὴν καὶ ψυχὴν; (7) ἡ Περσικὴ τροπὴ κακή ἦν. (8) αἱ θεαὶ καλὴν βουλὴν ἔχουσι. (9) τροπὴ ἦν τῆς κακῆς στρατιᾶς. (10) ἀγαθαὶ καὶ καλαὶ ἦσαν. (II) ἡ δὲ μορφή καλὴ ἦν. (12) ἀρετὴν ἔχει ἡ στρατιᾶ. (13) καλαὶ δὲ ἦσαν αἱ ἀρεταί.

30. (14) Of the virtues, for a life, to the form. (15) Of a tent, for voices, of forms. (16) The Persian robes were both long and beautiful. (17) But the plan was bad. (18) Have they brave souls? (19) And it was a long and brave life. (20) The tents were long. (21) The flight was cowardly. (22) It has both voice and form. (23) There was a long motion. (24) Was the race noble? ¹

1. The first two elements in a direct question in English are generally the first two in Greek.

IV. Ω-VERBS ¹

Present Indicative Active

Σκηνὴ πᾶς ὁ βίος.

Παλλάδᾱ ἐπίγραμμα προτροπικόν (Ἀνθολογία Παλατίνη x. 72).
All the world's a stage.

31. The Greek verb has

- Three *Voices*: Active
 Middle (indicating action on oneself, for oneself,
 or on something belonging to oneself)
 Passive
- Four *Finite Moods*: Indicative
 Subjunctive (220-223, 228)
 Optative (232-234, 239)
 Imperative

Infinitives

Participles

Verbal Adjectives (309-311)

- Seven *Tenses*: Present: *I instruct, I am instructing,*
 or *I keep instructing*
 Future: *I shall instruct* or *I will*
instruct
 Perfect: *I have instructed*
 Future Perfect (rare in active): *I*
shall have died, i.e. I shall be dead
 Imperfect: *I instructed, I was in-*
structing, or I tried to instruct
 Aorist: *I instructed*
 Pluperfect: *I had instructed*
- } Primary
- } Secondary
- Three *Numbers*: Singular: first, second, and third persons
 Dual: second and third persons
 Plural: first, second, and third persons

¹. Ω-vbs. are vbs. in which the first pers. sing. of the pres. ind. act. ends in ω; in MI-vbs. this form ends in μι, e.g. τίθημι *put*.

32. Common to all forms is the verb *stem*, which, though sometimes changing, carries the permanent meaning. To this stem may be added one or more prefixes and suffixes, which, singly or in combination, indicate in the finite moods, *Person and Number, Tense, Mood, Voice*; in the infinitives, *Tense, Voice*; in the participles, *Case, Number, Gender, Tense, Voice*; in the verbal adjectives, *Case, Number, Gender, Voice*.

The **prefixes** are, in finite moods:

Augment, which occurs only in secondary tenses of the indicative;
Reduplication, which occurs only in the present, aorist, perfect, and perfect middle systems (see TABLE II, p. 14).

The **suffixes** are, in finite moods:

Tense Sign;

Thematic (or "Variable") *Vowel*, which is *ο* in the optative, elsewhere *ο* or *ω* before suffixes beginning with *μ* or *ν*, *ε* or *η* before suffixes beginning with other letters;

Mood Sign (in optative only);

Personal Endings. Of these there are, in the indicative, subjunctive, and optative, four sets: *primary active, primary middle and passive, secondary active*, and *secondary middle and passive*. In the imperative there are two sets: *active* and *middle and passive*.

The first person plural perfect indicative active of *παιδεύω* is *πε-παιδεύ-κα-μεν*, which is made up of reduplication, verb stem, tense sign, and personal ending. The first person plural pluperfect indicative middle of *παιδεύω* is *ἐ-πε-παιδεύ-μεθα*, which is made up of augment, reduplication, verb stem, and personal ending. The first person plural future optative middle of *παιδεύω* is *παιδευ-σ-ο-ί-μεθα*, which is made up of verb stem, tense sign, thematic vowel, mood sign, and personal ending.

The **principal parts** of a regular verb are:

- (1) First person singular present indicative active
- (2) First person singular future indicative active
- (3) First person singular aorist indicative active
- (4) First person singular perfect indicative active
- (5) First person singular perfect indicative middle
- (6) First person singular aorist indicative passive.

From these six parts it is possible to derive all of the many hundreds of forms.

TABLE II

Systems	Tenses		
	Active	Middle	Passive
1. Present	Present Imperfect	Present Imperfect	Present Imperfect
2. Future	Future	Future	
3. First Aorist	First Aorist	First Aorist	
4. Second Aorist	Second Aorist	Second Aorist	
5. First Perfect	First Perfect First Pluperfect		
6. Second Perfect	Second Perfect Second Pluperfect		
7. Perfect Middle		Perfect Pluperfect Future Perfect	Perfect Pluperfect Future Perfect
8. First Passive			First Aorist First Future
9. Second Passive			Second Aorist Second Future
Number of tenses	6	7	7

33. Present Indicative Active:

	<i>instruct</i>	<i>send</i>	<i>pursue</i>	<i>tell</i>
S. 1	παιδεύ-ω	πέμπ-ω	διώκ-ω	φράζ-ω
2	παιδεύ-εις	πέμπ-εις	διώκ-εις	φράζ-εις
3	παιδεύ-ει	πέμπ-ει	διώκ-ει	φράζ-ει
D. 2	παιδεύ-ε-τον	πέμπ-ε-τον	διώκ-ε-τον	φράζ-ε-τον
3	παιδεύ-ε-τον	πέμπ-ε-τον	διώκ-ε-τον	φράζ-ε-τον
P. 1	παιδεύ-ο-μεν	πέμπ-ο-μεν	διώκ-ο-μεν	φράζ-ο-μεν
2	παιδεύ-ε-τε	πέμπ-ε-τε	διώκ-ε-τε	φράζ-ε-τε
3	παιδεύ-ουσι(ν)	πέμπ-ουσι(ν)	διώκ-ουσι(ν)	φράζ-ουσι(ν)

34. The thematic vowel is here ϵ/o . This added to the verb stem *παιδευ* gives the *present tense stem παιδευ^ε/ο*. Only in the dual and in the first and second persons plural of this inflection can the component parts (verb stem, thematic vowel, primary active personal ending) be readily distinguished. In the third person plural the ending was originally *ντι* (cf. Latin *am-a-nt*); before the final *ι* the *τ* softened to *σ* (cf. *nation*); and before this *σ* the *ν* disappeared (371), leaving no trace except the *compensatory lengthening* of *ο* to *ου*. See 474.4.

35. The accent here, as in most verb forms, is *recessive*; i. e. it *recedes* from end of the word as far as the rules of accent allow (11).

36. The present infinitive active is *παιδεύ-ειν*, formed by adding *ειν* to the present tense stem *παιδευε* (34); *εε* contracts to *ει*.

37.

VOCABULARY

ἀρπάζω (477) [harpy], <i>seize, plunder.</i>	οὐ before consonant, οὐκ before smooth breathing, οὐχ before rough breathing, οὐ at end of clause (neg. particle, procl.), οὐ .
διώκω , <i>pursue.</i>	οὕτως before vowel, οὕτω before consonant (adv.), <i>thus, so, as aforesaid.</i>
εἰς [eisodic] (procl. prep.), <i>into</i> (with acc. = Lat. <i>IN</i> with acc.).	παιδεύω [pedagogue], <i>train, instruct.</i>
ἐν [enclitic] (procl. prep.), <i>IN</i> (with dat. = Lat. <i>IN</i> with abl.).	πέμπω [πομπή ¹], <i>send.</i>
ἐξ before vowel, ἐκ before consonant [exodus, ecstasy] (procl. prep.), <i>out of</i> (with gen. = Lat. <i>EX</i> with abl.).	φράζω (φραδ-γω: 377, 477) [phrase], <i>tell.</i>
κελεύω , <i>order, command, urge</i> (with acc. of pers. and inf.).	φυλακή , ἤς, ἡ [prophylactic], <i>garrison, guard.</i>
μή (neg. particle), <i>not</i> (in protases of conditions, with subjv., with impv., and with inf. except in indir. disc.).	ὥδε (adv.), <i>thus, as follows.</i>

1. When a vb. and a noun or adj. of the first or second declension are derived from the same root (the vb. not being derived from the noun or adj., and the noun or adj. not being derived from the vb.), an *e*-sound in the pres. of the vb. is frequently paralleled by the corresponding *o*-sound in the noun or adj.: λέγω λόγος, λείπω λοιπός, σπεύδω σπουδή.

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