

Philip S. Peek

Ancient Greek II

A 21st-Century Approach

Contents

Contents	9
Author’s Biography	13
Preface	15
Module 31	25
The Perfect and Pluperfect of ω-verbs and ἵστημι · Mixed Declension Adjectives · Dat.	25
Module 32	55
The Imperative · Consonant Stems · Enclitics	55
Module 33	97
The Present, Future, and Aorist Active Participle · The Attributive Participle · The Fut.	97
Module 34	129
The Present, Future, Aorist Middle and Passive Participle · The Perfect Active, Middl.	129
Module 35	151
The Participle Cont.: The Supplementary Participle	151
Module 36	165
The Participle Cont.: The Circumstantial Participle	165
Module 37	177
The Subjunctive: The Present and Aorist Subjunctive	177
Module 38	205
The Subjunctive Cont.: Hortatory · Prohibitive · Deliberative · Emphatic Denial · Tent.	205
Module 39	223
The Optative	223
Module 40	261
The Subjunctive and the Optative in Purpose and Fear Clauses	261
Module 41	279
The Optative and the Subjunctive in Habitual, Potential, and Prospective Conditions	279

Contents (continued)

Module 42	297
Counterfactual and Neutral Conditions · Unrealizable Wishes	297
Module 43	317
Subordinate Clauses of Cause and Time	317
Module 44	337
Verbs of Judgment, Necessity, Obligation, and Seeming	337
Module 45	357
Indirect Statement: That-Clauses and Interrogative Clauses	357
Module 46	373
Subordinate Clauses in Indirect Question and Statement	373
Module 47	387
Word Order: Clitics and Full Words	387
Module 48	403
Word Order: Scheppers' Colon Hypothesis	403
Module 49	419
Word Order and Continuity	419
Module 50	441
Word Order and Discontinuity	441
Module 51	455
Chiastic Word Order and Ring Composition	455
Module 52	475
Word Order and Tension	475
Module 53	493
Narratology I: Authors, Narrators, Narratees, Materials, Texts, Stories	493
Module 54	507

Contents (continued)

Narratology II: Focalization or Point of View and Text 1	507
Module 55	523
Narratology III: Focalization or Point of View and Text 2	523
Module 56	539
Narratology IV: Time 1	539
Module 57	559
Narratology V: Time 2	559
Module 58	577
Narratology VI: Time 3	577
Module 59	589
Narratology VII: Space	589
Module 60	603
Memory	603
Appendix I	619
Case and Function Chart	619
Appendix II	625
Vocabulary 1–550	625
Appendix III	649
Adjective, Adverb, Noun, and Pronoun Chart	649
Appendix IV	651
Verb and Participle Charts	651
Answer Key	653
References	807
Index	809

ANCIENT GREEK II

Ancient Greek II

A 21st-Century Approach

Philip S. Peek

OpenBook Publishers

https://www.openbookpublishers.com

© 2025 Philip S. Peek

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

Philip S. Peek, *Ancient Greek II: A 21st-Century Approach.* Cambridge, UK: Open Book Publishers, 2021. https://doi.org/10.11647/OBP.0441

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

In order to access detailed and updated information on the license, please visit https://doi.org/10.11647/OBP.0441#copyright

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

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

Digital material and resources associated with this volume are available at https://doi.org/10.11647/OBP.0441#resources

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

ISBN Paperback: 978-1-80511-472-7ISBN
Hardback: 978-1-80511-473-4
ISBN Digital (PDF): 978-1-80511-474-1
ISBN Digital ebook (epub): 978-1-80511-475-8
ISBN Digital ebook (HTML): 978-1-80511-476-5

DOI: 10.11647/OBP.0441

Cover image: Photo by Carole Raddato, CC-BY-SA 2.0, https://www.flickr.com/photos/carolemage/15724584465/sizes/5k/.

Cover design: Jeevanjot Kaur Nagpal

Contents

Author's Biography ix

Preface xi

Module 31

The Perfect and Pluperfect of ω-verbs and ἵστημι · Mixed Declension Adjectives · Dative of Agent 1

Module 32

The Imperative · Consonant Stems · Enclitics 31

Module 33

The Present, Future, and Aorist Active Participle · The Attributive Participle · The Future Participle of Purpose · The Genitive Absolute 73

Module 34

The Present, Future, Aorist Middle and Passive Participle · The Perfect Active, Middle, and Passive Participle · The Substantive Participle 105

Module 35

The Participle Cont.: The Supplementary Participle 127

Module 36

The Participle Cont.: The Circumstantial Participle 141

Module 37

The Subjunctive: The Present and Aorist Subjunctive 153

Module 38

The Subjunctive Cont.: Hortatory · Prohibitive · Deliberative · Emphatic Denial · Tentative Assertion 181

Module 39
The Optative 199

Module 40
The Subjunctive and the Optative in Purpose and Fear Clauses 237

Module 41
The Optative and the Subjunctive in Habitual, Potential, and Prospective Conditions 255

Module 42
Counterfactual and Neutral Conditions · Unrealizable Wishes 273

Module 43
Subordinate Clauses of Cause and Time 293

Module 44
Verbs of Judgment, Necessity, Obligation, and Seeming 313

Module 45
Indirect Statement: That-Clauses and Interrogative Clauses 333

Module 46
Subordinate Clauses in Indirect Question and Statement 349

Module 47
Word Order: Clitics and Full Words 363

Module 48
Word Order: Scheppers' Colon Hypothesis 379

Module 49
Word Order and Continuity 395

Module 50
Word Order and Discontinuity 417

Module 51
Chiastic Word Order and Ring Composition 431

Module 52
Word Order and Tension 451

Module 53
Narratology I: Authors, Narrators, Narratees, Materials, Texts, Stories 469

Module 54
Narratology II: Focalization or Point of View and Text 1 483

Module 55
Narratology III: Focalization or Point of View and Text 2 499

Module 56
Narratology IV: Time 1 515

Module 57
Narratology V: Time 2 535

Module 58
Narratology VI: Time 3 553

Module 59
Narratology VII: Space 565

Module 60
Memory 579

Appendix I
Case and Function Chart 595

Appendix II
Vocabulary 1–550 601

Appendix III
Adjective, Adverb, Noun, and Pronoun Chart 625

Appendix IV
Verb and Participle Charts 627

Answer Key 629

References 783
Index 785

Author's Biography

Philip S. Peek is Distinguished Teaching Professor of Classics at Bowling Green State University, where he teaches Ancient Greek, Latin, and Classical Civilization. He is interested in the stories we tell ourselves, those we tell each other, and how we interpret those told to us. He believes in many truths and many fictions and is amazed by how the false and true interact with each other. He is fascinated by creativity, translation, and the process of creating a dialogue between different cultures and time periods. He has published a two-volume elementary textbook on how to read and interpret Ancient Greek (Open Book Publishers, 2021, https://www.openbookpublishers.com/books/10.11647/obp.0264, and 2024) and a textual commentary on book five of Herodotos' *Histories* (U of O Press, 2018). He also has published in *METAMORPHOSES* three translations, the Alexis poem by Meleagros of Gadara (2019 Fall), Anakreon's Thracian Filly poem (Spring 2020), and Meleagros' poem, *To A Bee* (Spring 2020). He enjoys researching, teaching, translating, and writing about all things ancient Greek. When not at work, he may be found outside hiking, meditating, and enjoying the sounds of the multi-verse.

Preface

Though the majority of Part II has been completed for a couple of years, the modules on word order caused a considerable delay. Most of what I wrote on word order I threw away. I hope that what remains proves helpful to students.

To the basic principles of Part I, reading not translating, identifying parts of speech, and parsing every word in a sentence has been added the principle of identifying clitics and full words. A clitic, as defined by modern linguists, is a word that cannot stand on its own but requires at least one additional word for the utterance to be complete. Because it requires an object for the utterance to be complete, a preposition is a clitic. Clitics are barred from standing in either first or last position. For example, the clitics **ἡ** and **τά** require an additional word for their utterance to be complete and, though they can occur in first position, are barred from standing in last position. This additional pillar has been added to assist students in learning how to read with intention and meaning.

I wish to thank again my Greek students, especially Abigail Petersen for her many suggestions and Ethan Riddell for his keen eye in spotting mistakes. I thank Frank Scheppers for his help on word order (any mistakes are mine alone) and James Patterson for his excellent contributions. For his online textbook, follow this link: readingmorphologically.com. I thank Alessandra Tosi and the editorial staff at Open Book Publishers, whose intelligence and kindness I hold close to my heart. Finally, I owe debt and gratitude to my parents, my wife Elaine and my children Zachary, Brandon, and Madeline without whose love and support this book would not exist.

For Teachers

Many of today's students view learning Ancient Greek, Latin, and the living languages as difficult. This perception is valid. At the same time, language is innate and mastery requires more diligence than intelligence. Thus this book series can be taught diligently over one or four semesters, as suits your curricular needs and standards. Note that students begin reading real Greek early in Part I of the series and that Part II offers extended selections that can be read in full or in part. Holding students accountable for reading, identifying parts of speech

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.00

and clitics, and parsing will result in their obtaining facility with the language and thereby increase the type two fun they enjoy.

For Students

If you can, read every word of the Ancient Greek and complete all the parsing and identifying clitics exercises. If you are unable to read every word of the Greek, read as much as you can and prioritize completion of all the parsing and identifying clitics exercises. The running vocabulary is present to minimize the time you spend looking up words. Care has been taken to offer you a range of connotative and denotative meanings where possible. Get in the habit of checking your understanding of each passage with the translation in the **Answer Key** without using it as a crutch. Working on Ancient Greek a little each day has better outcomes than cramming in one long session once a week. If you have questions, please contact me.

For Both

To report mistakes and to offer suggestions for improvement, contact me at peekps@bgsu.edu.

Abbreviations and Signs in the Textbook

< is derived from, e.g., οἴσω < φέρω

> is derived into or becomes, e.g., τεμ/ν/ω > τέμνω

acc. = accusative case

adj. = adjective

aor. = aorist tense

c. = circa

dat. = dative case

f. = feminine

fut. = future tense

gen. = genitive case

imp. = imperfect tense

imper. = imperative mood

ind. = indicative mood

indecl. = indeclinable

inf. = infinitive

intrans. = intransitive, marking a verb as not taking a direct object

mid. = middle voice

n. = noun

nom. = nominative case

opt. = optative mood

part. = participle

pass. = passive voice

perf. = perfect tense

pl. = plural

pluperf. = pluperfect tense

pres. = present tense

subj. = subjunctive mood

trans. = transitive, marking a verb as taking a direct object

voc. = vocative case

Signs in the Greek Texts

Nearly all of the Greek present in Part II is authentic. In a few spots, minor changes have been made and these passages are marked as adapted. In the texts you will encounter these signs.

[. . .] or { . . . }: square or wavy brackets enclose words that an editor thinks should be deleted or marked out of place.

< . . . >: pointy brackets enclose words etc. that an editor has added.

†: An obelus means that one or more of the words are corrupt. Typically, two obeli enclose the words, making them obelized.

Online Resources

Ancient Greek Lexicon

https://logeion.uchicago.edu/

Multi-Language Dictionary

https://www.wiktionary.org/

Vocabulary of the Top 550 Words

https://quizlet.com/latest

https://dashboard.blooket.com/my-sets

https://knowt.com/class/52ezaf/dashboard

Reading Morphologically by James Patterson

In each module you will find entries based on *Gareth Morgan's Lexis* by James F. Patterson.

Gareth Morgan's Lexis teaches students Ancient Greek by using a simplified morphophonemic approach to morphology and a reading approach to syntax. In these thirty entries, you are introduced to both these methods. The goal is to improve your understanding of word formation, your vocabulary, and your ability to read and understand Ancient Greek. A lot of the information in these entries you know already. But the presentation is different and empowering. It will improve your understanding of Ancient Greek and may improve your enjoyment of language in general.

The target dialect of this material is Ionic, spoken on the east coast of the Aegean Sea by authors like Herodotos and Hippokrates. An old form of Ionic also underlies Homeric Greek. Ionic is similar to Attic, the dialect most introductory Greek students learn first. Perhaps the most notable difference is that Ionic prefers not to contract vowels where Attic does. Differences in how the two dialects form words are noted below where relevant.

Read through the technical terms in the list below. If you do not understand something, keep reading. As you work through the *Reading Morphologically* entries, you will see examples of the phenomena present in the technical terms. For more, follow the link: readingmorphologically.com.

Technical Terms

Ablaut. Ablaut refers to a shift in vowel quality or quantity that marks morphological change, as in English "foot" (singular) but "feet" (plural). The shift may be between full grade **ε** and **ο**, lengthened grade **η** and **ω**, and zero-grade, or the absence of a vowel. One marker of the nominative singular of feminine and masculine nouns is a shift of a base's last vowel to lengthened grade, as in **ἡγεμόν** > **ἡγεμών**, *leader*. This is ablaut.

Alpha Privative. Alpha privative is an α that can be prefixed to a base, creating a word that negates, like "un-," "a-," and "-less" in English: **ἄθεον (ἄ/θεο/ν)**, *atheist, godless*.

Aspiration refers to the rough breathing in the letters **θ (τ), φ (π), χ (κ)**.

Assimilation occurs when one sound becomes more like another sound. For instance, when a labial stop **(π, β, φ)** is followed by a **μ**, the labial stop assimilates to the **μ**:

κε/κλεπ/μαι > κέκλεμμαι *I have been stolen*

Base. Bases are those letters that make up the unmarked stem. **βα**/ is the base that is used to create the marked forms βαίνω *I go* and ἔβην *I went*.

Borrowing. A borrowing is a word or word marker taken from another language. For instance, the English suffix **/ize** is borrowed from the Greek verb-making suffix **/ζ/**.

Cognate refers to two words that share a common ancestor. Ancient Greek οἶνον shares the same Proto-Indo-European (PIE) root as English "wine".

Consonant Clusters are groups of consonants not broken up by vowels, like the "nts" in the word "consonants." When they are difficult to pronounce, a sound may be inserted for euphony. Usually this is **α** (for instance ***θυγάτρσι** > **θυγατράσι**). However, if the consonant cluster is the combo of two liquids or nasals (namely **μ, ρ, λ,** or **ν**), the cluster is instead broken up by **δ** (for instance ***ἄνρα** > **ἄνδρα**).

Consonant Types

> **Dental Stops** (because the tongue is pressed against the front teeth when making the sound): τ, δ, θ
>
> **Labial Stops** (because the lips compress in making the sound): π, β, φ
>
> **Velar Stops** (because the breath is held briefly on the roof of the mouth): κ, γ, χ
>
> For more consonant types, see **Merlin**: **μ, ρ, λ, ν**

Derivative. A word or word marker that is created from another word. For instance, the noun **λόγος** *speech* is derived from the verb **λέγω** *I speak*.

Denominal. A verb that is derived from a noun is called denominal. The English verb "nationalize" is derived from the adjective "national". Likewise, the Greek verb **θαυμάζω** *I am amazed* is derived from the noun, **θαύματ/** *amazement*.

Deverbal. The word deverbal refers to nouns and adjectives that are derived from verbs, like "baker" from "bake". Here are some ways to make nouns from verbs in Greek:

> Sometimes if the verb has ε in the base, you can make a noun by flipping the ε to ο, like λόγος *speech, statement*, from λέγω *I speak*.
>
> **/ματ/** can be added to a verb base to make a noun that indicates the result of a verb, like **ποίημα (ποιε/ματ/)** *deed, product*, from **ποιε/** *do, make*.
>
> **/σι/** can be added to a verb base to make a noun that indicates the process of the verb, like ποίησις **(ποιε/σι/ς)** *creation, production*, from ποιε/ *do, make*.
>
> **/τα/** can be added to a verb base to make indicate that a male agent performs the action of a verb, like **ποιητής (ποιε/τα/ς)** *maker*, from **ποιε/** *do, make*.

Digamma Ϝ is an archaic Greek letter that represented the consonant sound "w". After the letter dropped out of the Greek alphabet, the letter υ, normally a vowel, came to stand also for the sound "w". So a word like **βασιλέϜς** was spelled **βασιλεύς** *king*.

Intervocalic ϝ drops: **βασιλέϝ/Ν̣** > ***βασιλέϝα** > **βασιλέα**.

ϝ drops when it is the first letter of a base in Ionic and Attic but is present in archaic Greek and sometimes in Homeric: ***ϝέργον** > **ἔργον** *work* (English "work" shares the same PIE root).

Base initial **ϝ** sometimes becomes a rough breathing: ***ϝύδωρ** > **ὕδωρ**, *water* (English *water* shares the same PIE root).

Dissimulation occurs when one letter changes to become different from another. For example, **θίθημι** > **τίθημι** by dissimulation. Likewise, dissimulation occurs in the pronunciation of "colonel".

The Double Dental Rule. When two dental stops **(τ, δ, θ)** are combined, σ is inserted between them. Then the dental stop before the σ drops. For instance, **ἐ/πειθ/θή/σαν** > ***ἐπείθσθησαν** > **ἐπείσθησαν** *they were persuaded.*

Euphony, or **ease of articulation**, explains why certain sounds change from syllables that are more difficult to pronounce to ones that are easier to pronounce. For instance, α is sometimes added to consonant clusters to make them easier to pronounce.

Geminate Reduction. Sometimes a cluster of two identical consonants, like σσ, is reduced to one. This is called geminate reduction. For example, with bases that end in **-εσ/**, the double sigma of the dative plural is reduced to one: **ὄρεσ/σι** > **ὄρεσσι** > **ὄρεσι**, *to* or *for mountains*.

Grassmann's Law observes that Ancient Greek does not permit aspiration on two consecutive syllables. When this occurs, in most cases the first aspirate de-aspirates: ***φεφύλακα (φε/φυλακ/α)** > **πεφύλακα** *I have guarded.*

The Lion Rule. Some masculine nouns and adjectives (especially participles) have bases or stems that end in **-οντ/**, like **λέοντ/** *lion*. These form the nominative singular by lengthening the **ο** to **ω** by ablaut, and **τ** drops because it cannot end a Greek word. As a result, **λέοντ/L** > **λέων**.

Marker. A marker is a unit of inflection added to a base, like "/s" to make an English noun plural or "/ed" to make an English verb past tense. In linguistics, the technical term for "marker" is "morpheme".

Merlin is a mnemonic for remembering the letters **μ, ρ, λ, ν**, which sometimes follow specific rules of sound change that other consonants do not. The sounds that **μ** and **ν** represent are called nasals. The sounds that **λ** and **ρ** represent are called liquids.

When two Merlin consonants form a cluster, a **δ** may be inserted for ease of articulation. For instance, ***ἄνρα** > **ἄνδρα**, *man*.

Verb bases that end in Merlin consonants form the future by adding **/ε/** rather than the expected **/σ/**. For instance, **βαλέω (βαλ/ε/ω)**, *I will throw*.

Metathesis is a switching of quality or quantity. Quantitative metathesis occurs when two vowels change quantity: **πόληος** > **πόλεως**. Phonemic metathesis occurs when sounds switch place, like the **nu** and **yod** sounds in ***μέλανια (μέλαν/Ja)** > **μέλαινα** *dark*.

Reduplication occurs when an initial consonant repeats the first consonant of a base, like **δι/δο/** (**δίδωμι** *I give*) to mark progressive aspect or **λε/λυ/** (**λέλυκα** *I have freed*) to mark perfect aspect. **Attic reduplication** occurs when the first syllable repeats: **ὀλ/ολ/** (**ὄλωλα** *I am destroyed*).

Sigma σ

Intervocalic σ drops unless it is necessary for the word's form: **ἀληθέσ/Ṇ** > ***ἀληθέσα** > **ἀληθέα** *true*.

Base-initial σ often drops, usually becoming a rough breathing: ***σέπομαι** > **ἕπομαι** *I follow*.

Sigma and Merlin Consonants (μ, ρ, λ, ν). In nouns and adjectives, Merlin consonants drop before σ, leaving a gap filled by stretching the previous vowel: **τοίχο/Ṇς** > ***τοίχονς** >**τοίχο_ς** > **τοίχους** *walls*. In verbs, **σ** drops after Merlin consonants, again leaving a gap filled by stretching the previous vowel: **L/ἀγγελ/σ/α** > **ἤγγειλα** *I announced*.

Sigma, Spurious. Sometimes a sigma appears where you might not expect it to: **ἐ/τελε/θη/σαν** > **ἐτελέσθησαν** *they completed*.

Verb Markers

Aspect Markers indicate whether a verb is progressive (emphasizing the duration of an action), is aorist (emphasizing the action regardless of duration) or is perfect (completed and still of consequence).

Time Markers indicate whether a verb happened in the past or will happen in the future. The past time is usually marked by a prefix (**ἐ/** added to a base beginning with a consonant, or if a base begins with a vowel the lengthening of that vowel) and the use of past time personal markers (for instance, **/ον, /ες, /ε** etc. instead of **/ω, /εις, /ει** etc.). The future is marked by **/σ/** (not to be confused with the sigmatic aorist) or **/ε/** followed by not-past-time personal markers. A verb's time is present if there is no explicit past or future time marker added.

Personal Markers indicate whether a verb is first, second, or third person, singular or plural (I, we, you, he, she, it, they). Some markers, like **/ον, /ες,** and **/ε**, are only used for past time verbs. Others, like **/ω, /εις, /ει,** and **/ουσι**, are only used for not-past time verbs (namely, present and future).

Progressive Aspect Markers include the zero marker **/ø/, yod /J/, nu (/ν/, /αν/, /υν/, /νε/, /νυ/), tau /τ/,** a shift from zero-grade to basic (full) e-grade, reduplication with ι, and the inceptive or iterative **/σκ/**.

Vowel Gradation. See ablaut.

Vowel Lengthening. Vowels lengthen like so:

α	>	η
ε	>	η
ι	>	ῑ
ο	>	ω
υ	>	ῡ

The vowels **ᾱ, η, ῑ, ῡ,** and **ω** are already long and cannot lengthen further.

Vowel Stretching. Vowel stretching occurs when a short vowel becomes long or a diphthong to account for the loss one or more letters. Vowels stretch like so:

α	>	ᾱ
ε	>	ει
ι	>	ῑ
ο	>	ου
υ	>	ῡ

Vowel stretching, called "compensatory lengthening" in standard grammars, differs from vowel lengthening both in cause and in form. For instance, vowels may lengthen by ablaut but stretch to compensate for the droppage of a consonant. While **ο** lengthens to **ω**, it stretches to **ου**.

Vowels, Connecting. Connecting vowels connect bases with case or personal markers. See Vowels, Theme.

Vowels, Theme. Theme vowels are **ε** and **ο** and can lengthen according to ablaut. An **athematic** verb formation means that no theme vowel is present. Another common connecting vowel is **α**, which is athematic in that it is not **ε** or **ο**.

Word Endings. Greek words can only end in vowels and the consonants **ν, ρ, ς (ξ, ψ),** and **ι** and **υ** when representing the consonants "y" and "w." If a Greek word does not end in a vowel or in one of these consonants, then the consonant drops until a vowel or one of these consonants is reached.

Special Characters

/ marks the ends of bases and beginning of markers.

Ṇ indicates that an **α** or **ν** will result: **α** follows a consonant and **ν** follows a vowel.

ø zero marker indicates that nothing is to be added.

L indicates that a vowel lengthens, as in **ἡγεμόν/L** > **ἡγεμών** *leader*.

J is called "yod" and is not part of the ancient Greek alphabet. It is a symbol used to represent the sound **/y/**. Sometimes it appears in Greek as iota, **ι**, but often it combines with an adjacent consonant to produce an unexpected sound, like **ζ**.

Yod J can serve as a progressive aspect marker. In this instance it is typically used to create verbs from nouns, indicating "being in the state" of whatever the noun means or "acting" as whatever the noun means. For instance, **θαυμάζω** *I am amazed*, derives from the noun **θαῦμα** *amazement*.

When **yod J /y/** follows the dental stops **τ** or **δ**, the combination typically produced the sound **ζ /zd/**. For example, **θαυματ/J/** > **θαυμαζ/** *be amazed, be in a state of amazement*.

When **yod J /y/** follows the velar stops **κ** or **γ**, the combination typically produced the sound σσ: **φυλακ/J/** > **φυλασσ/** *guard, act as a guard*. In Attic, **σσ** becomes **ττ**, so Ionic **φυλάσσω** = **φυλάττω** in Attic.

Yod J /y/ changes place with **nu ν**: **βα/ν/J/ω** > **βαίνω** *I go* (nu suffix and yod with phonemic metathesis).

Yod J assimilates to λ: **ἀγγελ/J/ω** > **ἀγγελλω.**

Module 31

The Perfect and Pluperfect of ω-verbs and ἵστημι · Mixed Declension Adjectives · Dative of Agent

Module 31 Summary

In this module you learn the stems and endings for the perfect and pluperfect of **ω-verbs** and **ἵστημι**. You also learn mixed declension adjectives and the dative of agent.

The Verb

Remember that the verb is one of eight parts of speech. Of the parts of speech, adverbs (1), conjunctions (2), interjections (3), and prepositions (4) function just like their English counterparts. The Greek adjective (5) differs from the English adjective because it has endings and agrees in gender, case, and number with the noun or pronoun it modifies. Greek nouns and pronouns (6 and 7) differ from their English counterparts in this fundamental way: they use endings to create meaning in a way that English does not.

In Greek and in English, verbs (8) have the same definition and function. Verbs are words that represent actions (**throw**) and states of being (**be** or **exist**). They differ in the same fundamental way that Greek nouns and pronouns differ from their English counterparts: they use endings to create meaning in a way that English does not. The Greek verb **(ῥῆμα)** in its finite form has an **ending** that indicates what **person** and **number** the **subject** is. The Greek infinitive has an ending that indicates that it is **unmarked** for person and number**.**

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.01

The Infinitive

In English and in Greek, the infinitive is unmarked for person and for number. It is typically classified as a verbal noun, though it can also be understood as one of the moods—indicative, imperative, optative, subjunctive, or infinitive. Its function is to complete or enhance the meaning of adjectives, clauses, nouns, and verbs. This is why the infinitive is referred to as complement. It is potential in meaning, **ἐν δυνάμει**, because its action may or may not be realized. There are two types of infinitives, the declarative and the dynamic. The dynamic infinitive is negated by the abverb **μή** *not* and not **οὐ** *not*. **οὐ** *not* typically negates the declarative infinitive, with some exceptions.

The Past Indicative Augment

Past time is indicated in verbs that begin with a consonant by an epsilon, **ἐ-**, called the **past indicative augment**. In verbs that begin with a vowel or diphthong, the past indicative augment is created as outlined in the chart below.

Unaugmented Stem Vowel	**Augmented Stem Vowel**
α	η
ᾱ	η
η	η
ε	η
ι	ῑ
ῑ	ῑ
ο	ω
υ	ῡ
ῡ	ῡ
αι	ᾐ
αυ	ηυ
ει	ᾐ
ευ	ηυ
οι	ῳ
ου	ου
ω	ω

The imperfect, aorist, and pluperfect indicative tenses, also called the secondary tenses, have a past indicative augment. Consider the different ways that the English verb creates past tenses, and compare and contrast them with the way

the Greek verb does. Also take note that when a verb has a prefix, the accent never moves beyond the past indicative augment:

προεἶδον *I* or *they foresaw*.

Tense-Aspect

Time

Time (tense) may refer to absolute time—the past, present, and future defined by the moment of speaking—or to relative time—anteriority, posteriority, or simultaneity relative to some established point, which is often the action or state of being of the matrix (head or main) verb.

Present and Perfect Indicative. The present and perfect indicative show present time, are referred to as primary, and show time simultaneous to the moment of speaking, to the matrix (head or main) verb, or to some other fixed point.

Imperfect, Aorist, Pluperfect Indicative. The imperfect, aorist, and pluperfect indicative show past time, have a past indicative augment, are referred to as secondary, and show time anterior to the moment of speaking. The imperfect may also show past time that is simultaneous relative to the matrix (head or main) verb or some other fixed point.

Future and Future Perfect Indicative. The future and future perfect indicative show future time, are referred to as primary, and show time anterior to the moment of speaking, to the matrix (head or main) verb, or to some other fixed point.

Other Moods. The imperative, infinitive, optative, and subjunctive moods, all discussed soon, typically do not show absolute or relative time but only aspect—imperfective, perfective, stative—though aspect often indicates the relative times of anteriority, posteriority, and simultaneity.

Aspect

Aspect refers to whether an action is incomplete (imperfective), complete (perfective), or in a state (stative).

Present Tense Stem, All Moods. Acquired from principal part one, the present tense stem, which is used to form the present and imperfect tenses, communicates an incomplete action. The beginnings and ends of the action are undefined. Thus, the tense-aspect for the present is present ongoing or repeated, and the tense-aspect for the imperfect is past ongoing or repeated (imperfective). The present and the imperfect show tense-aspect simultaneous to the matrix (head or main) verb or some established point.

Future Tense Stems, All Moods. Formed from principal parts two and six, the future tense stems have a temporal value but no aspect, showing no distinction between the imperfective (incomplete) and perfective (complete) aspect but showing time posterior to the matrix (head or main) verb or some established point (*CGCG* 33.4-6).

Aorist Tense Stems, All Moods. Formed from principal parts three and six, the aorist tense stem communicates a completed action as a single whole. The boundaries of the action's beginning and end define the action as complete (perfective), often showing time anterior to the matrix (head or main) verb or some established point.

Perfect, Pluperfect, and Future Perfect Tense Stems, All Moods. Formed from principal parts four and five, the tense-aspect of the perfect, pluperfect, and future perfect (not covered in this text due to its rarity) have a completed state that results from a previous completed action or have a completed state (stative) whose effects are still relevant. The perfect tenses show simultaneity relative to the matrix (head or main) verb or some established point. The future perfect shows time simultaneous relative to some fixed point in the future.

Tense-Aspect Examples

These passages from Homer's *Odyssey* 6.168-69 and 6.232-34 help to make clear the distinction between the present (imperfective) and perfect (stative) tense-aspects.

1. ὡς σέ, γύναι, **ἄγαμαί** τε **τέθηπά** τε, **δείδιά** τ᾽ αἰνῶς
   γούνων ἅψασθαι· χαλεπὸν δέ με πένθος ἱκάνει.
   *Miss, I **admire** (ongoing) you and I **am amazed** (in a state) and I **am frightened** (in a state) horribly to grasp your knees; harsh pain **comes over** (ongoing) me.*

2. ὡς δ᾽ ὅτε τις χρυσὸν **περιχεύεται** ἀργύρῳ ἀνὴρ
   ἴδρις, ὃν Ἥφαιστος **δέδαεν** καὶ Παλλὰς Ἀθήνη
   τέχνην παντοίην.
   *Just like when an artisan **overlays** (ongoing) gold on silver,*
   *One whom Hephaistos and Pallas Athene **have made proficient** (in a state)*
   In every skill.

This passage from Herodotos' *Histories* 3.152.1 helps to make clear the distinction between the imperfect (imperfective) and pluperfect (stative) tense-aspects.

1. καίτοι πάντα σοφίσματα καὶ πάσας μηχανὰς **ἐπεποιήκεε** ἐς αὐτοὺς
   Δαρεῖος ἀλλ᾽ οὐδ᾽ ὣς **ἐδύνατο** ἑλεῖν σφεας.
   And Dareios **had tried** (in a state) every trick and contrivance against them but he **was unable** (ongoing) to conquer them.

For more on tense-aspect, see *CGCG* 33.1-66.

The Conjugation of the Perfect and Pluperfect of ἵστημι

Mainly in the present, imperfect, and aorist tenses, **μι-verbs** differ from **ω-verbs** because they use different stems and endings. In the perfect and pluperfect, **ἵστημι** uses a combination of **μι-verb** and **ω-verb** stems and endings.

Stems and Endings for the Perfect and Pluperfect of ἵστημι

The stems for the perfect indicative active are two: **ἑστηκ-** and **ἑστα-**. The middle and passive stem is a regular **ω-verb** stem. To these stems, add the following endings.

Perfect Indicative Active (primary tense)			**Pluperfect Indicative Active (secondary tense)**	
	S	**Pl**	**S**	**Pl**
1st	-α	-μεν	-η	-μεν
2nd	-ας	-τε	-ης	-τε
3rd	-ε (ν)	-ᾶσι (ν)	-ει (ν)	-σαν
Perfect Infinitive Active:			-ʹναι	

Perfect Indicative Middle and Passive (primary tense)			**Pluperf. Indic. Mid, and Passive (secondary tense)**	
	S	**Pl**	**S**	**Pl**
1st	-μαι	-μεθα	-μην	-μεθα
2nd	-σαι	-σθε	-σο	-σθε
3rd	-ται	-νται	-το	-ντο
Perfect Infinitive Middle and Passive:			-ʹσθαι	

The Conjugation of the Perfect Tense of ἵστημι

The perfect active of **ἵστημι** conjugates like an ω-verb in the singular of the perfect and pluperfect active and takes **μι-verb** endings in the plural. In the middle and passive, it conjugates like an **ω-verb**.

The principal parts are these: **ἵστημι, στήσω, ἔστησα (trans.) or ἔστην (intrans.), ἕστηκα (intrans.), ἕσταμαι, ἐστάθην** *stand; make stand, place*

Perfect Indicative Active

Stems: ἑστηκ- and ἑστα-

Verb Form	English Equivalent	Person and Number
ἕστηκα	*I stand*	1st singular
ἕστηκας	*you stand*	2nd singular
ἕστηκε (ν)	*he, she, it is stands*	3rd singular
ἕσταμεν	*we stand*	1st plural
ἕστατε	*you stand*	2nd plural
ἑστάᾶσι (ν), ἑστᾶσι (ν)	*they stand*	3rd plural

1. The perfect active is a mixed conjugation. **ἕστηκ-** is an **ω-verb** stem and **ἕστα-** is a **μι-verb** stem.

Perfect Infinitive Active

Stem: ἑστα-

Verb Form	English Equivalent	Person and Number
ἑστάναι	*to stand*	unmarked

1. Note the fixed accent on the penult.

Pluperfect Indicative Active

Stems: εἱστηκ- and ἑστα-

Verb Form	English Equivalent	Person and Number
εἱστήκη	*I stood*	1st singular
εἱστήκης	*you stood*	2nd singular
εἱστήκει (ν)	*he, she, it stood*	3rd singular
ἕσταμεν	*we stood*	1st plural
ἕστατε	*you stood*	2nd plural
ἕστασαν	*they stood*	3rd plural

1. The pluperfect active is a mixed conjugation: εἱστηκ- is an **ω-verb** stem and **ἑστα-** is a **μι-verb** stem.
2. Note that the plural of the pluperfect lacks an augment and is identical to the perfect in the first and second-person plural.

Perfect Indicative Middle

Stem: ἑστα-

Verb Form	**English Equivalent**	**Person and Number**
ἕσταμαι	*I have stood*	1st singular
ἕστασαι	*you have stood*	2nd singular
ἕσταται	*he, she, it has stood*	3rd singular
ἑστάμεθα	*we have stood*	1st plural
ἕστασθε	*you have stood*	2nd plural
ἕστανται	*they have stood*	3rd plural

1. The perfect middle uses regular ω-verb stems and endings.

Perfect Indicative Passive

Stem: ἑστα-

Verb Form	**English Equivalent**	**Person and Number**
ἕσταμαι	*I have been stood*	1st singular
ἕστασαι	*you have been stood*	2nd singular
ἕσταται	*he, she, it has been stood*	3rd singular
ἑστάμεθα	*we have been stood*	1st plural
ἕστασθε	*you have been stood*	2nd plural
ἕστανται	*they have been stood*	3rd plural

1. The perfect passive uses regular ω-verb stems and endings.

Pluperfect Indicative Middle

Stem: εἱστα-

Verb Form	**English Equivalent**	**Person and Number**
εἱστάμην	*I had stood*	1st singular
εἵστασο	*you had stood*	2nd singular
εἵστατο	*he, she, it had stood*	3rd singular

Verb Form	English Equivalent	Person and Number
εἱστάμεθα	*we had stood*	1st plural
εἵστασθε	*you had stood*	2nd plural
εἵσταντο	*they had stood*	3rd plural

1. The pluperfect middle uses regular ω-verb stems and endings.

Pluperfect Indicative Passive

Stem: εἱστα-

Verb Form	English Equivalent	Person and Number
εἱστάμην	*I had been stood*	1st singular
εἵστασο	*you had been stood*	2nd singular
εἵστατο	*he, she, it had been stood*	3rd singular
εἱστάμεθα	*we had been stood*	1st plural
εἵστασθε	*you had been stood*	2nd plural
εἵσταντο	*they had been stood*	3rd plural

1. The pluperfect passive uses regular ω-verb stems and endings.

The Conjugation of ω-Verbs

Stems and Endings for the Perfect and Pluperfect of ω-Verbs

Perfect Active, Middle, and Passive Tense Stems. To obtain the stem for the perfect tense, remove the ending from the fourth (active) or fifth (middle and passive) principal part. What remains is the stem.

Pluperfect Active, Middle, and Passive Tense Stems. To obtain the stem for the pluperfect tense, remove the ending from the fourth (active) or fifth (middle and passive) principal part. What remains is the stem. If the stem begins with a consonant, add the past indicative augment, ἐ-. If the stem begins with a vowel, add the past indicative augment by lengthening the vowel in accordance with the chart above.

To these stems, add the correct endings. Note that in the perfect and pluperfect middle and passive forms, some perfect stems end in a consonant. How this consonant interacts with the endings is presented in Module 32.

Perfect Indicative Active

(primary tense)

	S	Pl
1st	-α	-αμεν
2nd	-ας	-ατε
3rd	-ε (ν)	-ᾱσι (ν)

Perfect Infinitive Active: -έναι

Pluperfect Indicative Active

(secondary tense)

	S	Pl
1st	-η	-εμεν
2nd	-ης	-ετε
3rd	-ει (ν)	-εσαν

Perfect Indicative Middle and Passive

(primary tense)

	S	Pl
1st	-μαι	-μεθα
2nd	-σαι	-σθε
3rd	-ται	-νται

Perfect Infinitive Middle and Passive: -΄σθαι

Pluperf. Indic. Mid, and Passive

(secondary tense)

	S	Pl
1st	-μην	-μεθα
2nd	-σο	-σθε
3rd	-το	-ντο

The Perfect Indicative Active Contrasted with the Aorist Indicative Active

It is instructive to compare the **perfect indicative active** endings to the **first aorist indicative active** endings:

1st Aorist Indicative Active

(secondary tense)

	S	Pl
1st	-α	-αμεν
2nd	-ας	-ατε
3rd	-ε (ν)	**-αν**

Perfect Indicative Active

(primary tense)

	S	Pl
1st	-α	-αμεν
2nd	-ας	-ατε
3rd	-ε (ν)	**-ᾱσι (ν)**

Note that they differ only in the third-person plural: **-**αν and **-**ᾱσι **(**ν**).**

The Conjugation of παύω

The principal parts are these: παύω, παύσω, ἔπαυσα, πέπαυκα, πέπαυμαι, ἐπαύθην.

Perfect Indicative Active

Stem: πεπαυκ-

Verb Form	English Equivalent	Person and Number
πέπαυκα	*I have stopped*	1st singular
πέπαυκας	*you have stopped*	2nd singular
πέπαυκε (ν)	*he, she, it has stopped*	3rd singular
πεπαύκαμεν	*we have stopped*	1st plural
πεπαύκατε	*you have stopped*	2nd plural
πεπαύκᾶσι (ν)	*they have stopped*	3rd plural

Perfect Infinitive Active

Stem: πεπαυκ-

Verb Form	English Equivalent	Person and Number
πεπαυκέναι	*to have stopped*	unmarked

1. Note the fixed accent on the penult.

Perfect Indicative Middle

Stem: πεπαυ-

Verb Form	English Equivalent	Person and Number
πέπαυμαι	*I have stopped*	1st singular
πέπαυσαι	*you have stopped*	2nd singular
πέπαυται	*he, she, it has stopped*	3rd singular
πεπαύμεθα	*we have stopped*	1st plural
πέπαυσθε	*you have stopped*	2nd plural
πέπαυνται	*they have stopped*	3rd plural

Perfect Indicative Passive

Stem: πεπαυ-

Verb Form	English Equivalent	Person and Number
πέπαυμαι	*I have been stopped*	1st singular
πέπαυσαι	*you have been stopped*	2nd singular
πέπαυται	*he, she, it has been stopped*	3rd singular
πεπαύμεθα	*we have been stopped*	1st plural
πέπαυσθε	*you have been stopped*	2nd plural
πέπαυνται	*they have been stopped*	3rd plural

The Perfect Infinitive Middle

Stem: πεπαυ-

Verb Form	English Equivalent	Person and Number
πεπαῦσθαι	to have stopped	unmarked

1. Note the fixed accent on the penult.

The Perfect Infinitive Passive

Stem: πεπαυ-

Verb Form	English Equivalent	Person and Number
πεπαῦσθαι	to have been stopped	unmarked

1. Note the fixed accent on the penult.

Pluperfect Indicative Active

Stem: ἐ + πεπαυκ-

Verb Form	English Equivalent	Person and Number
ἐπεπαύκη	*I had stopped*	1st singular
ἐπεπαύκης	*you had stopped*	2nd singular
ἐπεπαύκει (ν)	*he, she, it had stopped*	3rd singular

Verb Form	English Equivalent	Person and Number
ἐπεπαύκεμεν	*we had stopped*	1st plural
ἐπεπαύκετε	*you had stopped*	2nd plural
ἐπεπαύκεσαν	*they had stopped*	3rd plural

The Pluperfect Indicative Middle

Stem: ἐ + πεπαυ-

Verb Form	English Equivalent	Person and Number
ἐπεπαύμην	*I had stopped*	1st singular
ἐπέπαυσο	*you had stopped*	2nd singular
ἐπέπαυτο	*he, she, it had stopped*	3rd singular
ἐπεπαύμεθα	*we had stopped*	1st plural
ἐπέπαυσθε	*you had stopped*	2nd plural
ἐπέπαυντο	*they had stopped*	3rd plural

1. Note that in the first and second-person plural, the endings are identical to the perfect middle and passive forms.

The Pluperfect Indicative Passive

Stem: ἐ + πεπαυ-

Verb Form	English Equivalent	Person and Number
ἐπεπαύμην	*I had been stopped*	1st singular
ἐπέπαυσο	*you had been stopped*	2nd singular
ἐπέπαυτο	*he, she, it had been stopped*	3rd singular
ἐπεπαύμεθα	*we had been stopped*	1st plural
ἐπέπαυσθε	*you had been stopped*	2nd plural
ἐπέπαυντο	*they had been stopped*	3rd plural

1. Note that in the first and second-person plural, the endings are identical to the perfect middle and passive forms.

Mixed Declension Adjective

The masculine and neuter genders decline like third declension nouns (Sets 9 and 10). The feminine declines like short-alpha first declension nouns (Set 4).

	Singular		**Plural**			
	M	**F**	**N**	**M**	**F**	**N**
N	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα
A	-ότα	-υῖαν	-ός	-ότας	-υίᾶς	-ότα
G	-ότος	-υίᾶς	-ότος	-ότων	-υιῶν	-ότων
D	-ότι	-υίᾷ	-ότι	-όσι (ν)	-υίαις	-όσι (ν)

	Singular		**Plural**			
	M	**F**	**N**	**M**	**F**	**N**
N	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα
G	-ότος	-υίᾶς	-ότος	-ότων	-υιῶν	-ότων
D	-ότι	-υίᾷ	-ότι	-όσι (ν)	-υίαις	-όσι (ν)
A	-ότα	-υῖαν	-ός	-ότας	-υίᾶς	-ότα

1. Add these endings to the fourth principal part of verbs.
2. Note that technically these forms are participles, which are defined as adjectives with verbal qualities. For now treat these forms like any other adjective, making sure that you know what noun the participle agrees with in gender, case, and number; or supplying a noun based on the participle's gender and number; or supplying from context a noun for the participle to modify. Participles are explained fully in Modules 33-36.
3. The letter nu in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.
4. Note the fixed accent.

Endings for Ω-Verbs in Summary

The charts below contain the same information as above. Look them over and make sure that you understand how to read them.

	Active		Middle		Passive	
Perfect– IV/V/V	α	αμεν	μαι	μεθα	μαι	μεθα
	ας	ατε	σαι	σθε	σαι	σθε
	ε (ν)	āσι (ν)	ται	νται	ται	νται
Pluperfect– IV/V/V + p.i.a.	η	εμεν	μην	μεθα	μην	μεθα
	ης	ετε	σο	σθε	σο	σθε
	ει (ν)	εσαν	το	ντο	το	ντο

	Singular			Plural		
	Masculine	Feminine	Neuter	Masculine	Feminine	Neuter
Perfect Active Participle						
N	ώς	υῖα	ός	ότες	υῖαι	ότα
A	ότα	υῖαν	ός	ότας	υιᾶς	ότα
G	ότος	υίας	ότος	ότων	υιῶν	ότων
D	ότι	υίᾳ	ότι	όσι (ν)	υίαις	όσι (ν)

	Singular			Plural		
	Masculine	Feminine	Neuter	Masculine	Feminine	Neuter
Perfect Active Participle						
N	ώς	υῖα	ός	ότες	υῖαι	ότα
G	ότος	υίας	ότος	ότων	υιῶν	ότων
D	ότι	υίᾳ	ότι	όσι (ν)	υίαις	όσι (ν)
A	ότα	υῖαν	ός	ότας	υίᾶς	ότα

Personal Agent and the Dative

The dative of agent occurs mainly with the passive voice of the perfect and pluperfect tenses and with verbal adjectives, learned in detail in Module 44. In poetry it may be found in all tenses with the passive voice (*CGCG* 30.50).

Agency with a Preposition

With the passive voice of the other verb tenses, personal agent is expressed by the prepositions **ἐκ**, **πρός**, or **ὑπό** + a noun or pronoun in the genitive case. Consider these three examples from Herodotos' *Histories* 4.11.1, 4.44.1, 4.79.4 with **agency** bolded:

1. Σκύθαι πολέμῳ πιεσθέντες **ὑπὸ Μασσαγετέων** οἴχονται ἐπὶ γῆν τὴν Κιμμερίην.

   *Pressed in war **by the Massagetai**, the Skythians travelled to the land of the Kimmerians*;

2. τῆς δὲ Ἀσίης τὰ πολλὰ **ὑπὸ Δαρείου** ἐξευρέθη.

   Much *of Asia was discovered **by Dareios***.

3. καὶ βακχεύει τε καὶ **ὑπὸ τοῦ θεοῦ** μαίνεται.

   *He worships Dionysos and is maddened **by the god***.

Note that in each, agency is expressed by a preposition and its genitive object.

Agency without a Preposition or Dative of Agent

In the passive voice of the perfect and pluperfect tenses, personal agent may be expressed by the dative case, with no preposition. Consider these examples from Herodotos' *Histories* 4.22.2, 5.4.1, 7.143.2. The dative of agent is in bold.

1. ἵππος δέ, **ἑκάστῳ** δεδιδαγμένος ἐπὶ γαστέρα κεῖσθαι ταπεινότητος εἵνεκα, ἕτοιμος ἐστί.

   *Taught **by each** to lie on his stomach for concealment, the horse is ready*.

2. ἃ μὲν Γέται οἱ ἀθανατίζοντες ποιεῦσι, εἴρηταί **μοι**.

   *What the immortal Getai do has been said **by me***.

3. ἀλλὰ γὰρ ἐς τοὺς πολεμίους **τῷ θεῷ** εἰρῆσθαι τὸ χρηστήριον ἀλλ᾽ οὐκ ἐς Ἀθηναίους.

   *For the prophecy was spoken **by the god** for the enemy but not for the Athenians*.

Note that in each, agency is expressed by the dative case.

Herodotos' *Histories* (Ἱστορίαι). Herodotos in his *Histories* narrates the great historical struggle between the Persian Empire and the Greek-speaking

city-states at the dawn of the classical era. Herodotos does not merely list events or tell tales; his history inquires into the causes of events and casts its net wide to include ethnography and legend as well as political and military history. Beginning in the timeless legends of prehistory, Herodotos discusses customs, legend, politics, religion, war, and more. Herodotos is a literate, keenly observant, wide-ranging guide to a time when Persia ruled 40 percent of the world's population and was kept at bay by an uneasy and fragile alliance of Greek city-states.

Module 31 Practice Translating the Perfect and Pluperfect

Translate the below excerpt, adapted from Herodotos' *Histories* (**Ἱστορίαι** 3.152-57). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with the **Answer Key**. After you have read through all the sentences once, read them again two more times. In each subsequent reading your understanding will improve. Perfect and pluperfect forms are in bold.

καὶ ἐνιαυτὸς **διελήλυθε** ἤδη. καὶ ὁ Δαρεῖός τε ἤσχαλλε καὶ ἡ στρατιὴ πᾶσα οὐ δυνατὴ ἦν ἐλεῖν τοὺς Βαβυλωνίους. καίτοι πάντα σοφίσματα καὶ πάσας μηχανὰς **ἐπεποιήκεε** ἐς αὐτοὺς Δαρεῖος· ἀλλὰ γὰρ δεινῶς ἦσαν ἐν φυλακαῖς οἱ Βαβυλώνιοι οὐδὲ σφέας οἷός τε ἦν ἑλεῖν. ἐνθαῦτα εἰκοστῷ μηνὶ Ζωπύρῳ τῷ Μεγαβύζου ἐγένετο τέρας τόδε. τῶν αὐτῷ σιτοφόρων ἡμιόνων μία ἔτεκε. ὡς δὲ αὐτὸς ὁ Ζώπυρος εἶδε τὸ βρέφος, τέρας ποιέεται τοῦτο. ἀπεῖπε τούτοις, οἳ αὐτὸ εἶδον, μηδενὶ φράζειν ἃ γέγονε καὶ ἐβουλεύετο. ἐνθαῦτα αὐτῷ δοκεῖ ἑαυτὸν λωβᾶσθαι λώβην ἀνήκεστον· ἀποταμὼν γὰρ ἑαυτοῦ τὴν ῥῖνα καὶ τὰ ὦτα καὶ τὴν κόμην κακῶς περικείρας καὶ μαστιγώσας, ἦλθε παρὰ Δαρεῖον. Δαρεῖος δὲ κάρτα βαρέως ἤνεικε, ἰδὼν ἄνδρα δοκιμώτατον λελωβημένον. Δαρείῳ δὲ ὁ Ζώπυρος εἶπε ὅτι οὐδέ τις ἀλλοτρίων τάδε **ἔργασται** ἀλλ᾽ αὐτὸς ἑαυτὸν **λελώβηται**. Οἴμοι, ὦ μάταιε, ἔφη, σὺ σαυτὸν λελώβησαι καὶ νομίζεις θᾶσσον τοὺς πολεμίους παραστήσεσθαι; ὁ δὲ ἠμείψατο· Ὡς γὰρ ἐγὼ δοκέω, ἐμοὶ μεγάλα ἔργα **ἔργασται**· ὥστε ἐπιτρέψονται ἐμοὶ Βαβυλώνιοι τῶν πυλῶν τὰς βαλανάγρας. ἦλθε ἐκ Δαρείου καὶ αὐτομολέει ἐς αὐτούς. ὁρῶντες δὲ αὐτόν, ἀπὸ τῶν πύργων οἱ τεταγμένοι κατέτρεχον κάτω. ὁ δὲ ἔφη ὑπὸ Δαρείου **πεπονθέναι** ἃ **ἐπεπόνθει** ὑπ᾽ ἑαυτοῦ. οἱ δὲ Βαβυλώνιοι, ὁρῶντες ἄνδρα τὸν ἐν Πέρσῃσι δοκιμώτατον ῥινός τε καὶ ὤτων ἐστερημένον, ἐπιτρέπεσθαι δὲ ἕτοιμοι ἦσαν ταῦτα ὧν ἐδέετο σφέων· ἐδέετο δὲ στρατιῆς.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀμείβω *change, alternate, respond*

ἀπεῖπε < **ἀπολέγω** *speak out, declare; pick out; forbid*

ἀσχάλλω *be vexed at*

αὐτομολέω *desert*

βαρέως *deeply, heavily*

βουλεύω *plan, plot, devise*

γέγονε < γίγνομαι

διελήλυθε < **διέρχομαι** *come, go, go through* or *across*

εἶδε < **ὁράω**

εἶπε < **λέγω**

ἑλεῖν < **αἱρέω**

ἐπιτρέπω *turn over to, entrust*

***ἐργάζομαι** *be busy, work at; make; perform; do* 'x' in acc. *to* 'y' in acc.

ἤνεικε < **φέρω**

θᾶσσον *more quickly*

κάρτα *even, especially*

κατατρέχω *run down*

κάτω *down*

λωβάομαι *treat with spite, outrage, maltreat, mutilate*

οἴμοι (interjection) *alas! oh dear!*

παρίστημι *make stand; surrender, submit*

πεπονθέναι < **πάσχω**

***τίκτω** *sire, give birth to, bear, produce*

***φράζω** *tell, show; advise;* (mid. and pass.) *suppose, believe*

Adjectives and Nouns and Pronouns

ἀλλότριος, -ᾱ, -ον *another foreign; hostile, ill-disposed*

ἀνήκεστος, -ον *not to be healed, incurable, irreparable, fatal*

ἀποταμών, -όντος ὁ *cutting off, having cut off*

Βαβυλώνιος, -ᾱ, -ον *Babylonian, of Babylon*, a city on the Euphrates river

βαλανάγρα, - ᾱς ἡ *key*

μαστιγώσᾱς, -αντος ὁ *whipping, having whipped*

μάταιος, -ᾱ, -ον *vain, empty, idle, trifling, frivolous*

Μεγάβυζος, -ου ὁ *Megabyzos*, a Persian, one of the conspirators, and father of Zopyros

μηχανή, -ῆς ἡ *machine, contrivance, device*

ὁρῶντες, ὁρώντων οἱ *seeing*

βρέφος, -ους (-εος) τό *foetus, new born*

Δαρεῖος, Δαρείου ὁ *Dareios* **I** (*Darius*) c. 550, *Dareios the Great*, third king of the Akhaimenids

δοκιμώτατος, -η, -ον *highly esteemed*

***δυνατός, -ή, -όν** *able, possible; powerful, strong, mighty*

εἰκοστός, -ή, -όν *twentieth*

ἐνιαυτός, ἐνιαυτοῦ ὁ *year*

ἐστερημένος, -ου ὁ *deprived of* + gen.

Ζώπυρος, -ου ὁ *Zopyros,* son of the conspirator Megabyzos and instrumental in the capture of Babylon c. 522 BCE

ἡμίονος, -ου ὁ *mule*

ἰδών, ἰδόντος ὁ *seeing, having seen*

κόμη, -ης ἡ *hair*

λελωβημένος, -ου ὁ *maltreated, mutilated*

λώβη, -ης ἡ *dishonor, outrage, mutilation*

περικείρᾱς, -αντος ὁ *shaving, having shaved*

***Πέρσης, -ου (-εω) ὁ** *a Persian*

πύλη, πύλης ἡ *gate*

πύργος, -ου ὁ *tower*

ῥίς, ῥινός ἡ *nose*

------, σαυτοῦ ὁ ἡ *yourself*

σῖτοφόρος, -ον *carrying corn* or *provisions*

σόφισμα, -ατος τό *acquired skill, method*

στρατιή, -ῆς ἡ *army*

τέρας, -ατος **(-εος)** τό *sign, wonder, marvel, portent*

τεταγμένοι, τεταγμένων οἱ *stationed, assigned* (here to guard duty)

φυλακή, -ῆς ἡ *watching, guarding; garrison*

ὦς, ὠτός τό *ear*

1. *Starred vocabulary is to be memorized and comes from the 251-550 most frequently occurring words in Ancient Greek. Vocabulary from the first 250 most commonly occurring words is not glossed. All other vocabulary is.

Euripides of Athens, Εὐριπίδης ὁ Ἀθηναῖος, c. 480–406 BCE. An innovator who did not gain wide acceptance until after his death, Euripides wrote satyr plays and tragedies. He introduced comedy into tragedy and presented the heroes and heroines of his plays as everyday people. He was a proponent of the new music, which broke with tradition and is a feature of his work that shocked some of his contemporaries. In several plays, (*Helen, Ion, Iphigeneia in*

Tauris), he created tragicomic plots that foreshadowed New Comedy. He wrote ninety-two plays and had four victories in the annual dramatic competition and festival in honor of Dionysos at Athens. Nineteen of his plays survive, more than any other tragedian.

Black Humor and Euripides' *Alkestis*

Like the Blues and life, black humor is a mixed-up thing. In his modest proposal Jonathan Swift uses black humor to fight against inequity, injustice, and prejudice. In *The Things They Carried*, Tim O'Brien argues that the brutality of war necessitates a black comic response. Barack Obama argues that calamities require us to respond with calm and optimism, a sense of humor, and sometimes gallows humor. Flannery O'Connor writes that everything funny she has written is more terrible than it is funny, or only funny because it is terrible, or only terrible because it is funny. In doing so she is inextricably linking horror with humor, just as pain and pleasure are linked. Euripides also links the two in his comic tragedies and does so to a great extent in his play the *Alkestis*, **Ἄλκηστις**, which was performed in the position of the satyr play, typically defined by its bawdy, comic, and ribald features. Though Euripides' *Alkestis* lacks the sexual humor of the satyr play, it maintains a steady black comic gaze on the tragedy of death, greed, and selfishness.

Euripides, *Alkestis*, Background to the Myth

Apollo, the god of music, prophecy, and healing, had a son, Asklepios, a healer like his father. Asklepios was so good at healing that he started resurrecting those who had already died, including Tyndareos, Kapaneus, Glaukos, Hippolytos, Hymenaios, Lykurgos and others. Hades, lord of the dead, complained to Zeus that Asklepios was robbing him of the dead who are rightfully his. Zeus thought that resurrecting the dead would cause many problems and so Zeus killed Asklepios. In anger Apollo killed the Kyklopes, the one-eyed creatures who gave Zeus his thunderbolts. As punishment Zeus demanded that Apollo serve Admetos, king of Pherai in Thessaly, as his slave for a year. Apollo and Admetos became fast friends and perhaps had a consensually intimate relationship.

> **Nota Bene:** Admetos went with Jason (Medeia's husband) as one of the Argonauts and he participated in the Kalydonian boar hunt. Admetos' son, Eumelos, fought in the Trojan War.

In gratitude for Admetos' hospitality and kind treatment, Apollo helped Admetos marry Alkestis, the daughter of Pelias, Jason's uncle and king of Iolkos.

> **A few words on Jason:** Jason was heir to throne of Iolkos. Before handing over the kingship to him, King Pelias ordered Jason to bring back the golden fleece from Kolkhis on the Black Sea. Medeia, daughter of Aietes, king of Kolkhis, helped Jason win the golden fleece and returned with him to Iolkos and King Pelias. Next

Medeia tricked Pelias' daughters into killing Pelias when he refused to hand over the kingdom to Jason after he gave him the golden fleece.

In gratitude to Admetos, Apollo also persuaded the Fates (**Μοῖραι**) to agree to extend Admetos' life—he was destined to die young—if another agreed to die in his place. His parents refused but his wife Alkestis agreed to do so. The play opens with Alkestis' day of death at hand. In the opening scene, tension is created when Death, **Θάνατος**, appears and argues with Apollo, declaring Alkestis and her shade as his rightful due. Apollo tells him that she is not his and that he, with Herakles' help, will save her from dying.

Module 31 Practice Translating

Translate the sentences below, which have been adapted from Euripides' *Alkestis* (**Ἄλκηστις** 244-80). As you read, be sensitive to the comic possibilities of the dialogue. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Ἄλκηστις
Ἧλιε καὶ φάος ἡμέρας,
οὐράνιαί τε δῖναι νεφέλης δρομαίου

Ἄδμητος
ὁρᾷ σὲ καὶ ἐμέ, δύο κακῶς πεπραγότας, ἡμᾶς
οὐδὲν θεοὺς δράσαντας ἀνθ' ὅτου θανῇ.

Ἄλκηστις
γαῖά τε καὶ μελάθρων στέγαι
νυμφίδιοί τε κοῖ-
ται πατρίας Ἰωλκοῦ.

Ἄδμητος
δεῖ ἐπαίρειν σαυτήν, ὦ τάλαινα, σοὶ κελεύω ἐμὲ μὴ προδιδόναι·
λίσσομαι δὲ τοὺς κρατοῦντας οἰκτῖραι θεούς.

Ἄλκηστις
ὁρῶ δίκωπον, ὁρῶ σκάφος ἐν
λίμνᾳ· νεκύων δὲ πορθμεὺς
ἔχων χεῖρα ἐπὶ κοντῷ, Χάρων
μ' ἤδη καλεῖ· Τί μέλλεις; δεῖ σὲ
ἐπείγεσθαι· σὺ κατείργεις. τάδε τοί με
σπερχόμενος ταχύνει.

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

Ἄλκηστις
ἄγει μ’ ἄγει τις· ἄγει μέ τις (οὐχ
ὁρᾷς;) νεκύων ἐς αὐλήν,
ὑπ’ ὀφρύσι κυαναυγέσι
βλέπων, πτερωτὸς Ἅιδης.
τί ῥέξεις; ἐμὲ δεῖ ἀφεῖναι. οἵαν ὁδὸν ἡ δει-
λαιοτάτη προβαίνω.

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

Ἄλκηστις
δεῖ μεθεῖναι, μεθεῖναι μ’ ἤδη,
κλῖναι δεῖ, οὐ σθένω ποσίν.
πλησίον Ἅιδης, σκοτία
δ’ ἐπ’ ὀφθαλμοῖς νὺξ ἐφέρπει.
τέκνα, τέκν’, οὐκέτι δὴ
οὐκέτι μήτηρ ὑμῖν ἔστιν. ὑμᾶς βούλομαι
χαίροντας, ὦ τέκνα, τόδε φάος ὁράειν.

Ἄδμητος
οἴμοι· τόδ’ ἔπος λυπρὸν ἀκούειν
καὶ παντὸς ἐμοὶ θανάτου μεῖζον. βούλομαι σὲ
μὴ πρὸς θεῶν τλάειν με προδοῦναι,
μὴ πρὸς παίδων, οὓς ὀρφανιεῖς.
ἀλλ’ ἄνα, τολμάειν σε δεῖ.
εἰ γὰρ σὺ φθίεις, οὐκέτ’ εἰμί·
ἐν σοὶ δ’ ἐσμὲν καὶ ζῆν καὶ μή·
σὴν γὰρ φιλίαν σεβόμεθα.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἄνα (adverb) *up! arise!*

ἀντί *against; opposite; instead of; in return for* + gen.

***ἀφίημι** *send forth, discharge; let go, call off; suffer, permit, neglect, fail* + inf. **αφῆκε τὸ πλοῖον φέρεσθαι** *he allowed the boat to be carried away*

οἴμοι (interjection) *alas! oh dear!*

ὀρφανίζω *make orphan, make destitute*

πάσχω *suffer, have done to one*

ἐπαίρω *lift up, raise*

ἐπείγω *press down, weigh down*; (mid.) *hasten*

ἐφέρπω *creep upon*

ζῆν < ζάω

θανῇ < θνῄσκω (ἀποθνῄσκω)

κατείργω *drive into, shut in; hinder, prevent*

κλίνω *cause to lean, slope, or lie down;* (pass.) *lie down, recline*

κρατέω *be strong, powerful, rule* + gen.

λίσσομαι *beg, pray, entreat, beseech*

μεθεῖναι < μεθίημι *allow, let go*

οἰκτίρω (οἰκτείρω) *pity*

προβαίνω *step forward, advance*

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

ῥέζω, ῥέξω *do, act, deal*

σέβομαι *feel awe; revere, worship, honor*

σθένω *have strength*

ταχύνω *make quickly, hasten*

τλάω *bear, suffer, undergo*

τοι *you know*

***τολμάω** *dare, be daring, undertake*

φθίω *decay, wane, dwindle*

***χαίρω** *rejoice in, take pleasure in, enjoy* + dat. or + participle; *be unpunished, be safe and sound; hail* or *farewell*

Adjectives and Nouns and Pronouns

Ἅιδης, Ἄιδου ὁ *Hades*

Ἅλιος (Ἥλιος), Ἁλίου ὁ *Helios*

ἀμέρᾱ (ἡμέρᾱ), ἀμέρᾱς ἡ *day*

αὐλή, αὐλῆς ἡ *open court, courtyard*

βλέπων, βλέποντος ὁ *look at, see*

γαῖα, γαίᾱς ἡ *land, earth*

δειλότατος, -η, -ον *most wretched*

δίκωπος, -ον *two-oared*

δίνη, δίνης ἡ *whirlpool, eddy; whirlwind; rotation*

νέκυς, νέκῠος ὁ *corpse*

νεφέλᾱ (νεφέλη), νεφέλᾱς ἡ *cloud*

νυμφίδιος, -ᾱ, -ον (-ος, -ον) *bridal, of a bride*

***νύξ, νυκτός ἡ** *night*

οἰκτρός, -ά, -όν *pitiable*

οὐράνιος, -ᾱ, -ον (-ος, -ον) *heavenly, of heaven*

***ὀφθαλμός, -οῦ ὁ** *eye*

ὀφρῦς, ὀφρύος ἡ *brow, eyebrow*

πάτριος, -ᾱ, -ον (-ος, -ον) *of one's father, ancestral, native*

δράσᾱς, δράσαντος ὁ *doing, having done*

δρομαῖος, -ᾱ, -ον (-ος, -ον) *running, swift, fleet*

δυσδαίμων, δυσδαῖμον *ill-fated*

***ἔπος, ἔπους (ἔπεος) τό** *word, speech; song*

ἔχων, ἔχοντος ὁ *having, holding*

***θάνατος, -ου ὁ** *death*

Ἰωλκός, Ἰωλκοῦ ἡ *Iolkos,* an ancient city (modern Volos)

κοινός, -ή, -όν *shared, common*

κοίτη, κοίτης ἡ *marriage-bed; coitus*

κοντός, κοντοῦ ὁ *pole, punting-pole*

κυαναυγής, κυαναυγές *dark-gleaming*

λίμνη, -ης ἡ *marshy lake, lake; sea*

λυπρός, -ά, -όν *wretched, poor, sorry*

μείζων (μέζων), μεῖζον (μέζον) *greater, bigger, stronger*

μέλαθρον, -ου τό *roof beam, roof, house*

ναυκληρία, ναυκληρίας ἡ *a seafaring life, ship-owning; voyage*

νέκυς, νέκῠος ὁ *corpse*

πένθος, πένθεος τό *grief, sadness, sorrow*

πεπραγώς, πεπραγότος ὁ + **κακῶς** *suffering*

πικρός, -ά, -όν *pointed, sharp, keen; bitter*

πλησίος, -α, -ον *near, close to* + gen. or dat.; **πλησίον** (adverb) *near, hard by*

πορθμεύς, πορθμέως ὁ *ferryman*

***πούς, ποδός ὁ** *foot*

πτερωτός, -ά, -όν (-ός, -όν) *feathered, winged*

------, σεαυτῆς ἡ yourself

σκάφος, σκάφεος (-ους) τό *hull of a ship, ship, boat*

σκότιος, -ᾱ, -ον (-ος, -ον) *dark*

σπερχόμενος, σπερχομένου ὁ *in a hurry*

στέγη, στέγης ἡ *roof, room;* (pl.) *dwelling*

τάλας, τάλαινα, τάλαν *wretched, unhappy*

***τέκνον, τέκνου τό** *child*

φάος (φῶς), φάεος (φωτός) τό *light, daylight*

***φιλίᾱ, -ᾱς ἡ** *affectionate regard, friendship*

Χάρων, Χάρωνος ὁ *Kharon*

1. ***Starred vocabulary is to be memorized and comes from the 251-550 most frequently occurring words in Ancient Greek. Vocabulary from the first 250 most commonly occurring words is not glossed. All other vocabulary is.

Module 31 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words: adjectives, adverbs, conjunctions, interjections, nouns and pronouns, prepositions, and verbs. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For interjections, identify them. For nouns and pronouns, give case and function. If an object, state of what. For prepositional phrases, give the preposition and the preposition's object. For verbs, give person, number, tense, mood, and voice. When parsing, remember to use the **Case and Function Chart** found in the back of the book.

ὁρῶντες δὲ αὐτόν, ἀπὸ τῶν πύργων οἱ τεταγμένοι κατέτρεχον κάτω.

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

Module 31 Top 251–550 Vocabulary to be Memorized

Adverbs and Verbs

ἀποδίδωμι *give back; allow, permit; pay; (mid.) sell*

αὖ, αὖθις (αὖτις) *again, in turn, hereafter, in the future*

ἦ *indeed, truly*

νῑκάω, νῑκήσω, ἐνίκησα, νενίκηκα, νενίκημαι, ἐνῑκήθην *win, conquer, prevail*

μένω, μενέω, ἔμεινα, μεμένηκα, ------, ------ *stay, remain, wait, await*

Adjectives and Nouns

αἰτῑ́ᾱ, αἰτῑ́ᾱς ἡ *reason, cause, responsibility, guilt, blame;* **αἰτία ἔχει** *there is an accusation that*

Ἀχαιός, Ἀχαιά, Ἀχαιόν *Akhaian*, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)

πολίτης (πολιήτης), πολίτου ὁ *citizen, freeman*

σχῆμα, σχήματος τό *form, figure, appearance, character*

χάρις, χάριτος ἡ ch*arm, grace, favor; gratitude;* **χάριν εἰδέναι** *feel grateful*; **χάριν** *for the sake of* + gen.

Module 31 Reading Morphologically by James Patterson

Noun Formation: Gender

Nouns with bases ending in **-α**/ are typically feminine. Those ending in **-ο**/ are typically masculine or neuter. Bases that end in other letters may be any of the three genders, feminine, masculine, or neuter.

Some nouns have bases ending in **-α**/ and are masculine in gender, such as:

ποιητά/	*maker, creator*
κλέπτα/	*thief*
ψεύστα/	*liar*

Each of these nouns is deverbal, meaning that it is derived from a verb. **-τα**/ is a suffix that indicates that a male agent performs the action of the verb base.

As expected, the final vowel of the base lengthens to form the nominative singular, like so:

ποιητά/L	>	*ποιητή
κλέπτα/L	>	*κλέπτη
ψεύστα/L	>	*ψεύστη

Each noun refers to an occupation or behavior often associated with males. And so an interesting addition was made to these first declension nouns so as to mark them as masculine: a sigma was also added. The final /**ς** was taken from grammatically and biologically masculine nouns like **ἀδελφεό**/**ς** *brother*, because speakers incorrectly believed that the /**ς** was a marker of the masculine gender.

ποιητά/Lς	>	*ποιητή	>	ποιητής
κλέπτα/Lς	>	*κλέπτη	>	κλέπτης
ψεύστα/Lς	>	*ψεύστη	>	ψεύστης

Remember that languages live and breathe and change based upon how people perceive the rules of intelligibility and how they speak and write them.

Noun Formation: Case

Nominative Singular, Feminine and Masculine

Grammatical gender is not strictly biological. While Greek usually identifies humans as feminine or masculine, it also identifies animals and inanimate objects as feminine or masculine.

There are two markers for feminine and masculine nouns (and adjectives) in the nominative singular. The rule is basically this: if you can lengthen the last vowel of the base, lengthen it. If you cannot, add /**ς**. Sadly, you cannot always tell when you can lengthen the last vowel of the base, so the following is a good place to begin.

For bases ending in **-α/, -ν/, -ρ/,** the marker of the nominative singular is usually **/L**. The notation **/L** stands for "lengthen" and means that you lengthen the last vowel of the base. When vowels lengthen, they do so as follows:

α	>	η or ᾱ*
ε	>	η
η	>	η
ι	>	ῑ
ο	>	ω
υ	>	ῡ
ω	>	ω

*see below for a special Attic rule

In Attic, **-α/** lengthens to long **ᾱ** after **ε, ι,** and **ρ**:

		Ionic	**Attic**	
οἰκία/L	>	οἰκίη	οἰκία	*household*
θεά/L	>	θεή	θεά	*goddess*
χώρα/L	>	χώρη	χώρα	*space, land*

Ancient Greek in the wild does not print macrons and so long and short iota and upsilon will look the same. The long vowels like **η** and **ω** cannot be lengthened further and so remain the same.

κεφαλά/L	>	κεφαλή	*head*
θυγάτερ/L	>	θυγάτηρ	*daughter*
πατέρ/L	>	πατήρ	*father*
ἡγεμόν/L	>	ἡγεμών	*leader*
φώρ/L	>	φώρ	*thief*

For bases ending in any other letter, the marker of the nominative singular is usually **/ς**:

ἄνθρωπο/ς	>	ἄνθρωπος	*person*
λόγο/ς	>	λόγος	*statement*
βασιλέϝ/ς	>	βασιλεύς	*king*

The letter digamma **ϝ**, representing the "w" sound mentioned briefly in Part I of the series, dropped out of the Greek alphabet; **υ** stands in for it. Thus **βασιλέϝς** is spelled **βασιλεύς** *king*.

The Nominative Singular and Consonant Clusters

At times, consonants interact. Note the changes that occur when these consonants cluster.

Labial Stops (because the lips compress in making the sound)

π, **β**, **φ** + **σ** = ψ ("ps")

κλώπ/ς	>	κλώψ	*thief*

Velar Stops (because the breath is held briefly on the roof of the mouth)

κ, **γ**, **χ** + **σ** = ξ ("ks")

μάστιγ/ς	>	μάστιξ	*whip*

Dental Stops (because the tongue is pressed against the front teeth when making the sound)

τ, **δ**, **θ** always drop before **σ**

γέλωτ/ς	>	γέλως	*laughter*

The Accusative Singular, Feminine and Masculine

/Ṇ represents the marker of the accusative singular case for feminine and masculine nouns. It is a vocalic nu sound and is not a letter in the Greek alphabet. After a vowel, **Ṇ** is written and pronounced ν. After a consonant, **Ṇ** is written and pronounced α.

Ṇ > ν, after a vowel

Ṇ > α, after a consonant

Note the following accusative singular forms:

ἄνθρωπο/Ṇ	>	ἄνθρωπον	
φυλακό/Ṇ	>	φυλακόν	
κεφαλά/Ṇ	>	κεφαλήν	
νύκτ/Ṇ	>	νύκτα	
πατέρ/Ṇ	>	πατέρα	
βασιλέϝ/Ṇ	>	βασιλέϝα >	βασιλέα
ἱρέϝ/Ṇ	>	ἱρέϝα >	ἱρέα

Digamma ϝ "w" is a consonant. Thus **-ϝ/Ṇ > -ϝα**. When digamma is intervocalic, it drops out: ***βασιλέϝα > βασιλέα**. Remember intervocalic sigma σ also drops out.

The Nominative Plural, Feminine and Masculine

There are two markers for the plural of feminine and masculine nouns: **/ι** and **/ες**. For bases in **-α/** and **-ο/**, add **/ι**. For bases in all other letters, add **/ες**:

κεφαλά/ι	>	κεφαλαί	*heads*
ποιητά/ι	>	ποιηταί	*makers*
ἄνθρωπο/ι	>	ἄνθρωποι	*people*
λόγο/ι	>	λόγοι	*statements*
φώρ/ες	>	φῶρες	*thieves*
παίδ/ες	>	παῖδες	*children*
βασιλέϝ/ ες	>	βασιλέες	*kings*

In Attic, **βασιλέες** contracts to **βασιλεῖς**.

Module 31 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **λύω, λύσω, ἔλυσα, λέλυκα, λέλυμαι, ἐλύθην**. The finite forms are all in the first-person singular.

	Active	**Middle**	**Passive**
Present Ind.	λύω	λύομαι	λύομαι
Imperfect Ind.	ἔλυον	ἐλυόμην	ἐλυόμην
Future Ind.	λύσω	λύσομαι	λυθήσομαι
Aorist Ind.	ἔλυσα	ἐλυσάμην	ἐλύθην
Perfect Ind.	λέλυκα	λέλυμαι	λέλυμαι
Pluperf. Ind.	ἐλελύκη	ἐλελύμην	ἐλελύμην
Present Inf.	λύειν	λύεσθαι	λύεσθαι
Future Inf.	λύσειν	λύσεσθαι	λυθήσεσθαι
Aorist Inf.	λῦσαι	λύσασθαι	λυθῆναι
Perfect Inf.	λελυκέναι	λελύσθαι	λελύσθαι

1. Note that there are fixed accents on the aorist infinitive, active and passive, and on the perfect infinitives, active, middle, and passive.

It is a good idea to do a synopsis as many times each week as you can. As you complete them be sure to switch up verbs and to change person and numbers. Also make sure that you are writing down the forms from memory.

Module 32

The Imperative · Consonant Stems · Enclitics

Module 32 Summary

In this module you learn the stems and endings for the imperative mood. You learn how the consonants of stems and endings interact in the perfect and pluperfect middle and passive voices. You learn how enclitics affect accents.

The Imperative Mood

The imperative is one of the five moods in Greek—imperative, indicative, infinitive (also classed as a verbal noun), optative, and subjunctive. It expresses commands and is hypothetical—the directive may or may not be realized. It is instructive to contrast the imperative with the indicative and infinitive moods. The imperative differs from the indicative, which is mainly factual with some exceptions, and is similar to the infinitive, which is often hypothetical and at times used to issue a command.

Since a command lies in the uncertain future, it is hypothetical. Consider these four English examples:

1. Those who believe in telekinetics, **raise** my hand.
2. **Wake** up, you idiots! Whatever made you think that money was so valuable?
3. **Live** by the harmless untruths that make you brave and kind and healthy and happy.
4. **Practice** an art and **make** your soul grow. **Sing**. **Dance**. **Tell** stories. **Write**.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.02

Note the imperative in each and how its action lives in the uncertain future. Also note that the subject of each imperative is an understood **you**, singular or plural:

1. (You reader or listener), **wake** up.
2. Someone, (you reader or listener), **turn** out the lights.

In Greek, the imperative occurs in both the second and third persons. In the second person, usage is the same in both languages. English does not have an equivalent of the imperative in the third person. And so when translating the third-person imperative into English, it is customary to use "let" in conjunction with the meaning of the verb, as in the following:

1. Let her **talk**.
2. Let him eat **cake**.
3. Let them **tattoo**.

Apply your understanding of the imperative in English to your understanding of the Greek imperative, which functions similarly.

Tense-Aspect

Remember that time (tense) refers to the past, present, and future and can be absolute to the time of speaking, or relative to the matrix (head or main) verb or some other fixed point. Aspect refers to whether an action is incomplete (imperfective), complete (perfective), or in a state (stative). The present tense stem, which is used to form the present and imperfect tenses, communicates an incomplete action. The beginnings and ends of the action are undefined. Thus, the tense-aspect for the present is present ongoing or repeated, and the tense-aspect for the imperfect is past ongoing or repeated (imperfective). The aorist tense stem communicates a completed action as a single whole. The boundaries of the action's beginning and end define the action as complete (perfective). The tense-aspect of the perfect, pluperfect, and future perfect (not covered in this text due to its rarity) have a completed state that results from a previous completed action or have a completed state (stative) whose effects are still relevant. The future tense stems have a temporal value but no aspect, showing no distinction between the imperfective (incomplete) and perfective (complete) aspect (*CGCG* 33.4-6).

Tense-Aspect Examples

The difference between the present and aorist imperatives is aspectual. Consider these examples from Homer's *Iliad*, 1.20-21, 1.32, 1.74-77:

1. παῖδα δ' ἐμοὶ **λῦσαί** τε φίλην, τὰ δ' ἄποινα **δέχεσθαι**,
   ἁζόμενοι Διὸς υἱὸν ἑκηβόλον Ἀπόλλωνα.

Release *my beloved daughter and* ***accept*** *the ransom,*
Honoring Zeus' son, far-shooting Apollo.

2. ἀλλ' **ἴθι** μή μ' **ἐρέθιζε** σαώτερος ὥς κε νέηαι.
   But ***go*** *and* ***stop angering*** *me so that you return more safely.*
3. ὦ Ἀχιλεῦ κέλεαί με Διῒ φίλε μυθήσασθαι
   μῆνιν Ἀπόλλωνος ἑκατηβελέταο ἄνακτος·
   τοὶ γὰρ ἐγὼν ἐρέω· σὺ δὲ **σύνθεο** καί μοι **ὄμοσσον**
   ἦ μέν μοι πρόφρων ἔπεσιν καὶ χερσὶν ἀρήξειν·

   Akhilleus, friend of Zeus, you are ordering me to explain
   The anger of Apollo, the lord who shoots from afar.
   And I will tell you. But ***take heed*** *and* ***swear*** *to me*
   That you will look out for me and offer your assistance in speech and deed.

In the first example, the emphasis is on the act of **releasing** the daughter (perfective aspect) and the continuation of the action of **accepting** the ransom (imperfective aspect). In the second, the emphasis is on the continuation of **leaving** and no longer **provoking** (imperfective aspect) Agamemnon. In the third, the emphasis is on the act of **listening** and **swearing** (perfective aspect) to fulfill a promise.

The Conjugation of the Imperative Mood of μι-Verbs

Stems for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, φημί

Remember that **μι-verbs** use a variety of long, short, mixed, and **ω-verb** stems. The imperative typically uses the short-vowel grade of the stem along with the athematic endings. For an accurate explanation of stems and word formation, see *Reading Morphologically* and *Gareth Morgan's Lexis* by James Patterson.

The aorist passive imperative is an ω-verb and forms its stem just like other **ω-verbs**.

Verb	Vowel Grade	Present Tense Stem
εἰμί (ἐσ/)	short	ἐ (σ)-
εἶμι (ἰ/, ῑ)	long, short, short	εἰ-, ἰ-, ἰε-
δείκνυμι (δεικ/)	long, short	δεικνῡ-, δεικνυ-
δίδωμι (δο/)	long, short	διδω- (διδου-), διδο-
ἵημι (Ϳε/)	long, short	ἱη- (ἱει-), ἱε-
ἵστημι (στα/)	long, short	ἱστη-, ἱστᾰ-
τίθημι (θε/)	long, short	τιθη- (τιθει-), τιθε-
φημί (φα)	long, short	φη-, φᾰ-

Verb	Vowel Grade	Aor. Act. Mid. Tense Stem
εἰμί (ἐσ/)	-------	-------
εἶμι (ἰ/, ī)	-------	-------
δείκνυμι (δεικ/)	regular first aorist	δειξ-
δίδωμι (δο/)	long, short, mixed	δω-, δο-, δωκ-
ἵημι (Jε/)	long, short, mixed	-ἡ-, -ἑ-, -ἡκ-
ἵστημι (στα/ ἔστησα)	regular first aorist	στησ-
ἵστημι (στα/ ἔστην)	long, short	στη-, στᾰ-
τίθημι (θε/)	long, short, mixed	θη-, θε-, θηκ-
φημί (φα/)	------	------

Endings for the Imperative of μι-Verbs

Add to the correct tense stem.

	Present Imperative Active		Present Imperative Middle and Passive	
	S	**Pl**	**S**	**Pl**
1st	---	---	---	---
2nd	---, -θι, -ε	-τε	-σο	-σθε
3rd	-τω	-ντων	-σθω	-σθων

1. Note that there is no first-person imperative.
2. Note that the second-person plural is often a lookalike form with the second-person plural indicative.

	Aorist Imperative Active		Aorist Imperative Middle	
	S	**Pl**	**S**	**Pl**
1st	---	---	---	---
2nd	-ς	-τε	-ο (-σο)	-σθε
3rd	-τω	-ντων	-σθω	-σθων

1. Note that there is no first-person imperative.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

	Aorist Imperative Passive	
	S	**Pl**
1st	---	---
2nd	-ηθι, ητι	-ητε
3rd	-ητω	-εντων

1. These are the same endings as are used for ω-verbs.
2. Note that there is no first-person imperative.
3. If the stem of the sixth principal part ends in a **φ**, **θ**, or **χ**, use **-ητι**. Otherwise use **-ηθι**: **παιδεύθ-ητι**, **βλάβ-ηθι**.
4. Note that the second-person plural is the same ending as the second-person plural indicative ending.

The Conjugation of the Imperative of εἰμί

The principal parts are these:

εἰμί, ἔσομαι, ------, ------, ------, ------ *be, be possible*

Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
ἴσθι	*be*	2nd singular
ἔστω	*let him, her,* or *it be*	3rd singular
---	---	1st plural
ἔστε	*be*	2nd plural
ἔστων, ἔστωσαν, ὄντων	*let them be*	3rd plural

1. Note that **εἰμί** has a conjugation that reflects an earlier stage of Ancient Greek and is thus considered irregular. Note instances where adding the endings to the stem does not result in the expected form: **ἴσθι, ἔστων, ἔστωσαν, ὄντων.**
2. Note that the second-person plural is a lookalike form with the second-person plural indicative EXCEPT that they differ in accentuation.

The Conjugation of the Imperative of εἶμι

The principal parts are these:

εἶμι, ------, ------, ------, ------, ------ *come, go*

Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
ἴθι	*go*	2nd singular
ἴτω	*let him, her,* or *it go*	3rd singular
---	---	1st plural
ἴτε	*go*	2nd plural
ἰόντων	*let them go*	3rd plural

1. Note the presence of the omicron in the third-person plural: **ἰόντων**.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

The Conjugation of the Imperative of δείκνυμι

The principal parts are these:

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

Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δείκνῡ	*show*	2nd singular
δεικνύτω	*let him, her,* or *it show*	3rd singular
---	---	1st plural
δείκνυτε	*show*	2nd plural
δεικνύντων	*let them show*	3rd plural

1. Note the long-vowel grade in the second-person singular and the short-vowel grade in the remaining forms.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δείκνυσο	*show*	2nd singular
δεικνύσθω	*let him, her,* or *it show*	3rd singular
---	---	1st plural
δείκνυσθε	*show*	2nd plural
δεικνύσθων	*let them show*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δείκνυσο	*be shown*	2nd singular
δεικνύσθω	*let him, her,* or *it be shown*	3rd singular
---	---	1st plural
δείκνυσθε	*be shown*	2nd plural
δεικνύσθων	*let them be shown*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Aorist Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δεῖξον	*show*	2nd singular
δειξάτω	*let him, her,* or *it show*	3rd singular
---	---	1st plural
δείξατε	*show*	2nd plural
δειξάντων	*let them show*	3rd plural

1. The aorist imperative active uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

Aorist Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δεῖξαι	*show*	2nd singular
δειξάσθω	*let him, her,* or *it show*	3rd singular
---	---	1st plural
δείξασθε	*show*	2nd plural
δειξάσθων	*let them show*	3rd plural

1. The aorist imperative middle uses regular ω-verb stems and endings.
2. Remember that final -αι and -οι are short for purposes of accentuation except in the optative.
3. Note that the second-person plural is the same ending as the second-person plural indicative ending.

Aorist Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δείχθητι	*be shown*	2nd singular
δειχθήτω	*let him, her,* or *it be shown*	3rd singular
---	---	1st plural
δείχθητε	*be shown*	2nd plural
δειχθέντων	*let them be shown*	3rd plural

1. The aorist imperative passive uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

The Conjugation of the Imperative of δίδωμι

The principal parts are these:

δίδωμι, δώσω, ἔδωκα, δέδωκα, δεδόμαι, ἐδόθην *give*

Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δίδου (δίδοε)	*give*	2nd singular
διδότω	*let him, her,* or *it give*	3rd singular

Verb Form	English Equivalent	Person and Number
---	---	1st plural
δίδοτε	*give*	2nd plural
διδόντων	*let them give*	3rd plural

1. Note the contraction in the second-person singular.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δίδοσο	*give*	2nd singular
διδόσθω	*let him, her,* or *it give*	3rd singular
---	---	1st plural
δίδοσθε	*give*	2nd plural
διδόσθων	*let them give*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δίδοσο	*be given*	2nd singular
διδόσθω	*let him, her,* or *it be given*	3rd singular
---	---	1st plural
δίδοσθε	*be given*	2nd plural
διδόσθων	*let them be given*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Aorist Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δός	*give*	2nd singular
δότω	*let him, her,* or *it give*	3rd singular

Verb Form	English Equivalent	Person and Number
---	---	1st plural
δότε	*give*	2nd plural
δόντων	*let them give*	3rd plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

Aorist Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δοῦ (δόο)	*give*	2nd singular
δόσθω	*let him, her,* or *it give*	3rd singular
---	---	1st plural
δόσθε	*give*	2nd plural
δόσθων	*let them give*	3rd plural

1. Note the contraction in the second-person singular.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

Aorist Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
δόθητι	*be given*	2nd singular
δοθήτω	*let him, her,* or *it be given*	3rd singular
---	---	1st plural
δόθητε	*be given*	2nd plural
δοθέντων	*let them be given*	3rd plural

1. The aorist imperative passive uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

The Conjugation of the Imperative of ἵημι

The principal parts are these:

ἵημι, -ἥσω, -ἧκα, -εἷκα, -εἷμαι, -εἵθην *release, hurl, send*

1. Note that the dashes on principal parts two through six indicate that in the wild the forms are found with prefixes.

Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
ἵει (ἵεε)	*send*	2nd singular
ἱέτω	*let him, her,* or *it send*	3rd singular
---	---	1st plural
ἵετε	*send*	2nd plural
ἱέντων	*let them give*	3rd plural

1. Note the contraction in the second-person singular.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1st singular
ἵεσο	*send*	2nd singular
ἱέσθω	*let him, her,* or *it send*	3rd singular
---	---	1st plural
ἵεσθε	*send*	2nd plural
ἱέσθων	*let them send*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
ἴεσο	*be sent*	2nd singular
ἰέσθω	*let him, her,* or *it be sent*	3rd singular
---	---	1st plural
ἴεσθε	*be sent*	2nd plural
ἰέσθων	*let them be sent*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Aorist Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
-ἔς	*send*	2nd singular
-ἔτω	*let him, her,* or *it send*	3rd singular
---	---	1st plural
-ἔτε	*send*	2nd plural
-ἔντων	*let them give*	3rd plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

Aorist Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1st singular
-οῦ (ἔο)	*send*	2nd singular
-ἔσθω	*let him, her,* or *it send*	3rd singular
---	---	1st plural
-ἔσθε	*send*	2nd plural
-ἔσθων	*let them send*	3rd plural

1. Note the contraction in the second-person singular.

Aorist Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
-ἔθητι	*be sent*	2nd singular
-ἐθήτω	*let him, her,* or *it be sent*	3rd singular
---	---	1st plural
-ἔθητε	*be sent*	2nd plural
-ἐθέντων	*let them be sent*	3rd plural

1. The aorist imperative passive uses regular ω-verb stems and endings
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

The Conjugation of the Imperative of ἵστημι

The principal parts are these:

ἵστημι, στήσω, ἔστησα (trans.) or **ἔστην** (intrans.)**, ἕστηκα** (intrans.)**, ἕσταμαι, ἐστάθην** *stand; make stand, place*

Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
ἵστη	*stand*	2nd singular
ἱστάτω	*let him, her,* or *it stand*	3rd singular
---	---	1st plural
ἵστατε	*stand*	2nd plural
ἱστάντων	*let them stand*	3rd plural

1. Note the long-vowel grade in the second-person singular and the short-vowel grade in the remaining forms.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1st singular
ἵστασο	*stand*	2nd singular
ἱστάσθω	*let him, her,* or *it stand*	3rd singular
---	---	1st plural
ἵστασθε	*stand*	2nd plural
ἱστάσθων	*let them stand*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
ἵστασο	*be stood*	2nd singular
ἱστάσθω	*let him, her,* or *it be stood*	3rd singular
---	---	1st plural
ἵστασθε	*be stood*	2nd plural
ἱστάσθων	*let them be stood*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Aorist Imperative Active of ἔστησα: the forms are regular and so are not given.

Aorist Imperative Active of ἔστην

Verb Form	English Equivalent	Person and Number
---	---	1st singular
στῆθι	*stand*	2nd singular
στήτω	*let him, her,* or *it stand*	3rd singular
---	---	1st plural
στῆτε	*stand*	2nd plural
στάντων	*let them stand*	3rd plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.
2. The long-vowel grade **στη-** is shortened before **-ντων**.

Aorist Imperative Middle of ἔστησα is regular and so is not given.

Aorist Imperative Middle of ἔστην: NONE

Verb Form	English Equivalent	Person and Number
---	---	1st singular
---	---	2nd singular
---	---	3rd singular
---	---	1st plural
---	---	2nd plural
---	---	3rd plural

Aorist Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
στάθητι	*be stood*	2nd singular
σταθήτω	*let him, her,* or *it be stood*	3rd singular
---	---	1st plural
στάθητε	*be stood*	2nd plural
σταθέντων	*let them be stood*	3rd plural

1. The aorist imperative passive uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

The Conjugation of the Imperative of τίθημι

The principal parts are these:

τίθημι, θήσω, ἔθηκα, τέθηκα, τέθειμαι, ἐτέθην *put, place; make, cause*

Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
τίθει (τίθεε)	*place*	2nd singular
τιθέτω	*let him, her,* or *it place*	3rd singular

Verb Form	English Equivalent	Person and Number
---	---	1st plural
τίθετε	*place*	2nd plural
τιθέντων	*let them place*	3rd plural

1. Note the contraction in the second-person singular.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1st singular
τίθεσο	*place*	2nd singular
τιθέσθω	*let him, her,* or *it place*	3rd singular
---	---	1st plural
τίθεσθε	*place*	2nd plural
τιθέσθων	*let them place*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
τίθεσο	*be placed*	2nd singular
τιθέσθω	*let him, her,* or *it be placed*	3rd singular
---	---	1st plural
τίθεσθε	*be placed*	2nd plural
τιθέσθων	*let them be placed*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Aorist Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
θές	*send*	2nd singular
θέτω	*let him, her,* or *it send*	3rd singular
---	---	1st plural
θέτε	*send*	2nd plural
θέντων	*let them give*	3rd plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

Aorist Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1st singular
θοῦ (θέο)	*send*	2nd singular
θέσθω	*let him, her,* or *it send*	3rd singular
---	---	1st plural
θέσθε	*send*	2nd plural
θέσθων	*let them send*	3rd plural

1. Note the contraction in the second-person singular.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

Aorist Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
τέθητι	*be sent*	2nd singular
τεθήτω	*let him, her,* or *it be sent*	3rd singular
---	---	1st plural
τέθητε	*be sent*	2nd plural
τεθέντων	*let them be sent*	3rd plural

1. The aorist imperative passive uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

The Conjugation of the Imperative of φημί

The principal parts are these:

φημί, φήσω, ἔφησα, ------, πέφαμαι, ἐφάθην *say, affirm, assert*

Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
φάθι, φαθί	*say*	2nd singular
φάτω	*let him, her,* or *it say*	3rd singular
---	---	1st plural
φάτε	*say*	2nd plural
φάντων	*let them say*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1st singular
φάσο	*say*	2nd singular
φάσθω	*let him, her,* or *it say*	3rd singular
---	---	1st plural
φάσθε	*say*	2nd plural
φάσθων	*let them say*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
φάσο	*be said*	2nd singular
φάσθω	*let him, her,* or *it be said*	3rd singular

Verb Form	English Equivalent	Person and Number
---	---	1st plural
φάσθε	*be said*	2nd plural
φάσθων	*let them be said*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Aorist Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1st singular
φῆσον	*stand*	2nd singular
φησάτω	*let him, her,* or *it stand*	3rd singular
---	---	1st plural
φήσατε	*stand*	2nd plural
φησάντων	*let them stand*	3rd plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

Aorist Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1st singular
φῆσαι	*say*	2nd singular
φησάσθω	*let him, her,* or *it say*	3rd singular
---	---	1st plural
φήσασθε	*say*	2nd plural
φησάσθων	*let them say*	3rd plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

Aorist Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1st singular
φάθητι	*be said*	2nd singular
φαθήτω	*let him, her,* or *it be said*	3rd singular

Verb Form	English Equivalent	Person and Number
---	---	1st plural
φάθητε	*be said*	2nd plural
φαθέντων	*let them be said*	3rd plural

1. The aorist imperative passive uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

The Conjugation of the Imperative Mood of ω-Verbs

Stems and Endings for the Imperative of ω-Verbs

Use the same stem as you would for the corresponding tense of the indicative. Add the following endings to the correct tense stem.

	Present Imperative Active		Present Imperative Middle and Passive	
	S	**Pl**	**S**	**Pl**
1st	---	---	---	---
2nd	-ε	-ετε	-ου (-εσο)	-εσθε
3rd	-ετω	-οντων	-εσθω	-εσθων

1. Note that there is no first-person imperative.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

	First Aorist Imperative Active		First Aorist Imperative Middle	
	S	**Pl**	**S**	**Pl**
1st	---	---	---	---
2nd	-ον	-ατε	-αι	-ασθε
3rd	-ατω	-αντων	-ασθω	-ασθων

1. Note that there is no first-person imperative.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

	Second Aorist Imperative Active		Second Aorist Imperative Middle	
	S	**Pl**	**S**	**Pl**
1st	---	---	---	---
2nd	-ε	-ετε	-οῦ (-έσο)	-εσθε
3rd	-ετω	-οντων	-εσθω	-εσθων

1. Note that there is no first-person imperative.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

Aorist Imperative Passive

	S	**Pl**
1st	---	---
2nd	-ηθι, ητι	-ητε
3rd	-ητω	-εντων

1. Note that there is no first-person imperative.
2. If the stem of the sixth principal part ends in a **φ**, **θ**, or **χ**, use **-ητι**. Otherwise use **-ηθι**: **παιδεύθητι**, **βλάβηθι**.
3. Note that the second-person plural is the same ending as the second-person plural indicative ending.

The Conjugation of the Imperative of λέγω

The principal parts are these:

λέγω, λέξω, ἔλεξα, ------, λέλεγμαι, ἐλέχθην *say, tell, speak*

Present Imperative Active

Stem: λεγ-

Verb Form	**English Equivalent**	**Person and Number**
---	---	1st singular
λέγε	*tell*	2nd singular
λεγέτω	*let him, her, or it tell*	3rd singular
---	---	1st plural
λέγετε	*tell*	2nd plural
λεγόντων	*let them tell*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Middle

Stem: λεγ-

Verb Form	English Equivalent	Person and Number
---	---	1st singular
λέγου	*tell*	2nd singular
λεγέσθω	*let him, her, or it tell*	3rd singular
---	---	1st plural
λέγεσθε	*tell*	2nd plural
λεγέσθων	*let them tell*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Present Imperative Passive

Stem: λεγ-

Verb Form	English Equivalent	Person and Number
---	---	1st singular
λέγου	*be told*	2nd singular
λεγέσθω	*let him, her, or it be told*	3rd singular
---	---	1st plural
λέγεσθε	*be told*	2nd plural
λεγέσθων	*let them be told*	3rd plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

First Aorist Imperative Active

Stem: λεξ-

Verb Form	English Equivalent	Person and Number
---	---	1st singular
λέξον	*tell*	2nd singular
λεξάτω	*let him, her, or it tell*	3rd singular

Verb Form	English Equivalent	Person and Number
---	---	1st plural
λέξατε	*tell*	2nd plural
λεξάντων	*let them tell*	3rd plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

First Aorist Imperative Middle

Stem: λεξ-

Verb Form	English Equivalent	Person and Number
---	---	1st singular
λέξαι	*tell*	2nd singular
λεξάσθω	*let him, her, or it tell*	3rd singular
---	---	1st plural
λέξασθε	*tell*	2nd plural
λεξάσθων	*let them tell*	3rd plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

Aorist Imperative Passive

Stem: λεχθ-

Verb Form	English Equivalent	Person and Number
---	---	1st singular
λέχθητι	*be told*	2nd singular
λεχθήτω	*let him, her,* or *it be told*	3rd singular
---	---	1st plural
λέχθητε	*be told*	2nd plural
λεχθέντων	*let them be told*	3rd plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

The Conjugation of the Imperative of the Second Aorist εἶπον

The principal parts are these:

ἔπω*, ἐρέω, εἶπον, εἴρηκα, εἴρημαι, ἐρρήθην *say, tell, speak*

Second Aorist Imperative Active

Stem: εἰπ-

Verb Form	English Equivalent	Person and Number
---	---	1st singular
εἰπέ	*tell*	2nd singular
εἰπέτω	*let him, her, or it tell*	3rd singular
---	---	1st plural
εἴπετε	*tell*	2nd plural
εἰπόντων	*let them tell*	3rd plural

1. Note the fixed accent on the ultima in εἰπέ.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

Second Aorist Imperative Middle

Stem: εἰπ-

Verb Form	English Equivalent	Person and Number
---	---	1st singular
εἰποῦ	*tell*	2nd singular
εἰπέσθω	*let him, her, or it tell*	3rd singular
---	---	1st plural
εἴπεσθε	*tell*	2nd plural
εἰπέσθων	*let them tell*	3rd plural

1. Note the fixed accent on the ultima in εἰποῦ.
2. Note that the second-person plural is a lookalike form with the second=person plural indicative.
3. Note that the translations for the aorist imperative are the same as they are for the present imperative. The difference is only in aspect. And so **λέγε** *say* has incomplete or imperfective aspect and **λέξον** *say* has complete or perfective aspect.

Consonant Stems

If the fifth principal ends in one of these letters—(1) **π, β, φ (labials)**; (2) **κ, γ, χ (velars)**; (3) **τ, δ, θ (dentals), σ (sibilant)**—it is called a consonant stem. Note that most fifth principal parts end in a vowel, not a consonant. Remember that labials make use of the lips; velars the roof of the mouth; and dentals the tongue touching against the teeth. Sigma is called a sibilant because air is forced through the mouth.

Perfect Indicative Middle and Passive. The consonant from the stem interacts with the initial letter of the endings in the following ways:

(1) π, β, φ +		**(2) κ, γ, χ +**		**(3) τ, δ, θ, σ +**	
-μαι	= -μμαι	-μαι	= -γμαι	-μαι	= -σμαι
-σαι	= -ψαι	-σαι	= -ξαι	-σαι	= -σαι
-ται	= -πται	-ται	= -κται	-ται	= -σται
-μεθα	= -μμεθα	-μεθα	= -γμεθα	-μεθα	= -σμεθα
-σθε	= -φθε	-σθε	= -χθε	-σθε	= -σθε
------	= ------	------	= ------	------	= ------

The Perfect Infinitive Middle and Passive. The interactions of the consonants are these:

(1) π, β, φ +	**(2) κ, γ, χ +**	**(3) τ, δ, θ, σ +**
-σθαι = -φθαι	-σθαι = -χθαι	-σθαι = -σθαι

1. Note that there is no third-person plural given. The form exists as a combination of the perfect participle + the third-person plural of **εἰμί**: **εἰσίν** for the perfect and **ἦσαν** for the pluperfect.

Pluperfect Indicative Middle and Passive. The consonant from the stem interacts with the initial letter of the ending in the following ways:

(1) π, β, φ +		**(2) κ, γ, χ +**		**(3) τ, δ, θ, σ +**	
-μην	= -μμην	-μην	= -γμην	-μην	= -σμην
-σο	= -ψο	-σο	= -ξο	-σο	= -σο
-το	= -πτο	-το	= -κτο	-το	= -στο
-μεθα	= -μμεθα	-μεθα	= -γμεθα	-μεθα	= -σμεθα
-σθε	= -φθε	-σθε	= -χθε	-σθε	= -σθε
------	= ------	------	= ------	------	= ------

1. Note that there is no third-person plural given. The form exists as a combination of the perfect participle + the third-person plural of **εἰμί**: **εἰσίν** for the perfect and **ἦσαν** for the pluperfect.

Conjugation of the Perfect and Pluperfect of Consonant Stems

Below you see the endings put on three different verbs that have a fifth principal part that ends in a consonant instead of a vowel.

λείπω	**φυλάττω**	**κελεύω**
λέλειμμαι	πεφύλαγμαι	κεκέλευσμαι
λέλειψαι	πεφύλαξαι	κεκέλευσαι
λέλειπται	πεφύλακται	κεκέλευσται
λελείμμεθα	πεφυλάγμεθα	κεκελεύσμεθα
λέλειφθε	πεφύλαχθε	κεκέλευσθε
---	---	---

The pluperfect is formed by adding the secondary middle passive endings on in accordance with the chart above.

λείπω	**φυλάττω**	**κελεύω**
ἐλελείμμην	ἐπεφυλάγμην	ἐκεκέλευσμην
ἐλέλειψο	ἐπεφύλαξο	ἐκεκέλευσο
ἐλέλειπτο	ἐπεφύλακτο	ἐκεκέλευστο
ἐλελείμμεθα	ἐπεφυλάγμεθα	ἐκεκελεύσμεθα
ἐλέλειφθε	ἐπεφυλάχθε	ἐκεκέλευσθε
---	---	---

The Perfect Infinitive Middle and Passive is formed by adding the secondary middle passive endings on in accordance with the chart below:

(1) π, β, φ +	**(2) κ, γ, χ +**	**(3) τ, δ, θ, σ +**
-σθαι = -φθαι	-σθαι = -χθαι	-σθαι = -σθαι
λελεῖφθαι	πεφυλάχθαι	κεκελεῦσθαι

Review of Contract Verbs

Remember that some verbs in principal parts I and II have a stem ending in **-ε, -α, -ο**. This stem vowel can remain uncontracted with the ending, or can contract. If contraction occurs, the vowels combine like so:

Epsilon Contracts: ἀγγέλλω, ἀγγελέω; ἀδικέω; ποιέω

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

1. Note that when epsilon **ε-** contracts with an ending that includes a long vowel or diphthong, the contraction is the same as the original long vowel or diphthong of the ending.

Alpha Contracts: ἐλαύνω, ἐλάω; ἐάω; ἐρωτάω

α + ε	>	ᾱ	α + ο	>	ω
α + ει	>	ᾳ	α + οι	>	ῳ
α + η	>	ᾱ	α + ου	>	ω
α + ῃ	>	ᾳ	α + ω	>	ω

1. Note that when alpha **α-** contracts with an ending that includes an epsilon or eta, the contraction is a long alpha, and if an iota is present it is a subscript. When alpha **α-** contracts with an ending that includes an o-micron or o-mega, the contraction is an omega, and if an iota is present it is a subscript.

Omicron Contracts: ἀξιόω; δηλόω

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

1. Note that when o-micron **ο-** contracts with a short vowel, the contraction is the diphthong **-ου**. When o-micron **ο-** contracts with an ending that includes an iota or iota subsript, the contraction is **-οι**. When o-micron **ο-** contracts with an ending that includes a long vowel with no iota subscript, the ending is **-ω**. When o-micron **ο-** contracts with **-ου**, the contraction is the same as the original long vowel or diphthong **-ου**.

Contraction Chart

The elementary textbook, *Reading Greek*, uses this chart. You may find it helpful. Note that it includes more contractions than those shown above. The **stem vowel** is in black. The **ending vowel** is in red and the **contracted vowel** is in blue.

Stem Vowel	Ending Vowel										
	-α	-ε	-ει	-ι	-η	-ῃ	-ο	-ου	-οι	-ω	-ῳ
α-	ᾱ	ᾱ	ᾷ	αι	ᾱ	ᾷ	ω	ω	ῳ	ω	ῳ
ε-	η	ει	ει	ει	η	ῃ	ου	ω	ῳ	ω	ῳ
ο-	ω	ου	οι	οι	ω	οι	ου	ου	οι	ω	ῳ

Non-Contract Verbs and Contract Verbs

Note the similarities and differences among the forms and accents.

Singular				
1st	βαίνω	ποιέω (ποιῶ)	ἐλάω (ἐλῶ)	δηλόω (δηλῶ)
2nd	βαίνεις	ποιέεις (ποιεῖς)	ἐλάεις (ἐλᾷς)	δηλόεις (δηλοῖς)
3rd	βαίνει	ποιέει (ποιεῖ)	ἐλάει (ἐλᾷ)	δηλόει (δηλοῖ)
Plural				
1st	βαίνομεν	ποιέομεν (ποιοῦμεν)	ἐλάομεν (ἐλῶμεν)	δηλόομεν (δηλοῦμεν)
2nd	βαίνετε	ποιέετε (ποιεῖτε)	ἐλάετε (ἐλᾶτε)	δηλόετε (δηλοῦτε)
3rd	βαίνουσι	ποιέουσι (ποιοῦσι)	ἐλάουσι (ἐλῶσι)	δηλόουσι (δηλοῦσι)
Singular				
1st	βαίνομαι	ποιέομαι (ποιοῦμαι)	ἐλάομαι (ἐλῶμαι)	δηλόομαι (δηλοῦμαι)
2nd	βαίνει,	ποιέει (ποιεῖ)	ἐλάει (ἐλᾷ)	δηλόει (δηλοῖ)
	βαινῃ	ποιέῃ (ποιῇ)	ἐλάῃ (ἐλᾷ)	δηλόῃ (δηλοῖ)
3rd	βαίνεται	ποιέεται (ποιεῖται)	ἐλάεται (ἐλᾶται)	δηλόεται (δηλοῦται)
Plural				
1st	βαινόμεθα	ποιεόμεθα (ποιούμεθα)	ἐλαόμεθα (ἐλώμεθα)	δηλοόμεθα (δηλούμεθα)
2nd	βαίνεσθε	ποιέεσθε (ποιεῖσθε)	ἐλάεσθε (ἐλᾶσθε)	δηλόεσθε (δηλοῦσθε)
3rd	βαίνονται	ποιέονται (ποιοῦνται)	ἐλάονται (ἐλῶνται)	δηλόονται (δηλοῦνται)

Remember that to contract correctly, accent the uncontracted form of the verb and then contract. The accent never moves from the contracted vowel, thus **ποιέω** becomes **ποιῶ** not **ποίω,** and **ποιέομεν** becomes **ποιοῦμεν** not **ποίουμεν**.

Epiktetos, Ἐπίκτητος from Hierapolis c. 50–135 CE. Born into slavery, Epiktetos was a Greek Stoic philosopher, whose writings survive because his pupil Arrian wrote them down in his *Discourses* and *Enkheiridion*. Epiktetos taught that we have control over nothing in this world except for our own minds.

Module 32 Practice Translating the Imperative Mood

Translate the below sentences, adapted from a variety of Ancient Greek writers. To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with the **Answer Key**. After you have read through all the sentences once, read them again two more times. In each subsequent reading your understanding will improve.

1. μὴ πᾶσι πίστευε (Thales of Miletos, Θαλῆς ὁ Μιλήσιος, c. 624 BCE, philosopher).
2. φίλων παρόντων καὶ ἀπόντων μίμνησκε (Thales of Miletos, Θαλῆς ὁ Μιλήσιος, c. 624 BCE, philosopher and one of the seven sages of Ancient Greece).
3. μὴ ψεύδου, ἀλλ᾽ ἀλήθευε (Solon, Σόλων ὁ Ἀθηναῖος, c. 630–c. 560 BC, poet, statesperson, and one of the seven sages of Ancient Greece).
4. τῷ δυστυχοῦντι μὴ ἐπιγέλα (Kheilon, Χείλων ὁ Λακεδαιμόνιος, c. 550, poet, statesperson, and one of the seven sages of Ancient Greece).
5. τὸν εὐτυχεῖν δοκοῦντα μὴ ζήλου πρὶν ἂν θανόντ᾽ ἴδῃς (Euripides of Athens, Εὐριπίδης ὁ Ἀθηναῖος, c. 480–406 BCE, playwright).
6. βληθήτω κύβος (Julius Caesar, 100-44 BCE, Roman author and general).
7. διαίρει καὶ βασίλευε.
8. ἀπὸ τοῦ ἡλίου μετάστηθι (Diogenes the Cynic of Sinope, Διογένης ὁ Κυνικός, Σινώπη, c. 412–323 BCE, cynic philosopher).
9. γνῶθι σεαυτόν (Inscription on the temple of Apollo, Delphi).
10. μνῆσαι τῶν Ἀθηναίων (Persian slave to Dareios).

11. δός μοι ποῦ στῶ* καὶ τὴν γῆν κινήσω (Arkhimedes of Syracuse, Ἀρχιμήδης ὁ Συρακόσιος, c. 287–c. 212 BCE, mathematician). *ποῦ στῶ *a place to stand*
12. μηδὲν ἄγαν ποίει (Inscription on the temple of Apollo, Delphi with ποίει added).
13. ξένος ὤν, ἀκολούθει τοῖς ἐπιχωρίοις νόμοις (Menandros (Menander) of Athens, Μένανδρος ὁ Ἀθηναῖος, c. 342–290 BCE, playwright).
14. πάντοτε ζήτει τὴν ἀλήθειαν.
15. σπεῦδε βραδέως.
16. ἀπόδοτε τὰ Καίσαρος Καίσαρι καὶ τὰ τοῦ θεοῦ τῷ θεῷ (Jesus).
17. ὦ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε κείμεθα τοῖς κείνων ῥήμασι πειθόμενοι (Simonides, Σιμωνίδης ὁ Κεῖος, c. 556–468 BCE, poet).
18. τίς εἶναι θέλεις, σαυτῷ πρῶτον εἰπέ· εἶθ' οὕτως ποίει ἃ ποιεῖς (Epiktetos, Ἐπίκτητος from Hierapolis, c. 50–135 CE, philosopher).
19. εἰ βούλει ἄλυπον βίον ζῆν, τὰ μέλλοντα συμβαίνειν ὡς ἤδη συμβεβηκότα λογίζου (Epiktetos, Ἐπίκτητος from Hierapolis, c. 50–135 CE, philosopher).
20. σεαυτοῦ κράτει, εἰ θέλεις εἶναι ἐλεύθερος (Epiktetos, Ἐπίκτητος from Hierapolis, c. 50–135 CE, philosopher).
21. φρόντιζε τάδε· τετραχῶς αἱ φαντασίαι γίνονται ἡμῖν. ἢ γὰρ ἔστι τινὰ καὶ οὕτως φαίνεται ἢ ἔστι καὶ οὐ φαίνεται ἢ οὐκ ἔστι καὶ φαίνεται ἢ οὐκ ὄντα οὐδὲ φαίνεται ὅτι ἔστιν (Epiktetos, Ἐπίκτητος from Hierapolis, c. 50–135 CE, philosopher).

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἄγαν *too much, in excess*

***ἀγγέλλω** *announce, bear a message, report*

ἀκολουθέω *follow* + dat.

ἀληθεύω *tell the truth*

***ἀποδίδωμι:** *give back; allow, permit; pay;* (mid.) *sell*

***βάλλω** *throw; hit*

ζῆν < **ζάω**

ζητέω *seek*

ἴδῃς *you see*

***κινέω** *move; set in motion; urge on*

λογίζομαι *think, consider, calculate*

μεθίστημι *place in another way, change, change one's position*

***βασιλεύω** *be king, rule, reign* + gen.

βληθήτω < **βάλλω**

βραδέως *slowly*

γνῶθι < **γιγνώσκω**

διαιρέω *divide, separate*

δός < **δίδωμι**

εἰπέ < **λέγω**

ἐπιγελάω *laugh at* + dat.

εὐτυχέω *be fortunate*

ζηλόω *vie with, emulate; envy; admire, praise* 'x' in acc. *because of* 'y' in gen.

μιμνήσκω *remember* + gen.

μνῆσαι < **μιμνήσκω**

πάντοτε *at all times, always*

πιστεύω *trust, believe, rely on* + dat.

ῥῆμα, ῥήματος τό *word, saying, verb*

σπεύδω *hasten*

τετραχῶς *in four ways*

τῇδε *here*

φροντίζω *think, consider, reflect, take thought; worry*

ψεύδω *lie*

Adjectives and Nouns and Pronouns

ἀλήθειαν < **ἀληθής**

ἄλυπος, -ον *without pain*

ἀπόντες, ἀπόντων οἱ *absent*

δοκῶν, δοκοῦντος ὁ *seeming*

δυστυχῶν, δυστυχοῦντος ὁ *unlucky*

***ἐλεύθερος, -ᾱ, -ον (-ος, -ον)** *free, independent* + gen.

ἐπιχώριος, -ᾱ, -ον (-ος, -ον) *in or of the country, local, native*

***ἥλιος, -ου ὁ** *sun*

θανών, θανόντος ὁ *dead*

Καῖσαρ, Καίσαρος ὁ Kaisar (Caesar), king

κύβος, -ου ὁ *die, cubical die*

Λακεδαιμόνιος, -ᾱ, -ον *Lakedaimonian, Spartan*

μέλλοντα, μελλόντων τά *being about to*

ξένος (ξεῖνος), -η, -ον *foreign, strange;* (n.) *guest-friend, host, stranger*

παρόντες, παρόντων οἱ *present*

πειθόμενοι, πειθομένων οἱ *obedient* + dat.

σεαυτοῦ, -ῆς, -ου *yourself*

συμβεβηκότα, συμβεβηκότων τά *having occurred*

φαντᾰσία, -ας ἡ *appearing, appearance, perception*

ὤν, ὄντος ὁ *being*

Enclitics

Enclitics are one or two syllable words that cohere closely in pronunciation with the word which precedes them and can modify the word that precedes them. The accent of the preceding word is often affected by the enclitic. The accent of both the preceding word and the enclitic is determined by the rules below.

Enclitics include the following:

the adverb γε

the conjunction τε

the emphatic suffix -περ

the indefinite adverbs ποθέν, ποι, ποτέ, που, πως, τοι

the indefinite pronoun and adjective τις, τι

the personal pronouns μου, μοι, με; σου, σοι, σε

the present indictive active of εἰμί and φημί (except for the second-person singular forms εἶ and φῄς)

(υ equals ultima; ω equals penult; α equals antepenult; η equals monosyllabic enclitic; η-η equals disyllabic enclitic)

1. A word with an acute accent on the ultima does not change its accent to a grave when followed by an enclitic.

   α-ω-ύ + η

   α-ω-ύ + η-η

2. A word with an acute accent on the penult, followed by an enclitic, does not alter its accent on the penult.

   If the enclitic is monosyllabic, it has no accent.

   α-ώ-υ + η

   If the enclitic is disyllabic, the enclitic takes an accent on the ultima: acute on a short vowel, circumflex on a long vowel *or* diphthong.

   α-ώ-υ + η-ή

   α-ώ-υ + η-ῆ

3. A word with an acute accent on the antepenult, followed by an enclitic, retains its accent and also receives an additional acute accent on the ultima. The enclitic does not take an accent.

   ά-ω-ύ + η

   ά-ω-ύ + η-η

4. A word with a circumflex on the ultima, followed by an enclitic, retains its accent. The enclitic does not take an accent.

   α-ω-ῦ + η

   α-ω-ῦ + η-η

5. A word with a circumflex on the penult, followed by an enclitic, retains its accent and also receives an additional acute accent on the ultima. The enclitic does not take an accent.

   α-ῶ-ύ + η

   α-ῶ-ύ + η-η

6. When a proclitic is followed by an enclitic *or* a series of enclitics, the proclitic takes an acute accent. The enclitic does not take an accent:.

   εἴ τι

   ὅ γε

7. If two *or* more enclitics follow each other, each enclitic except the last one receives an acute accent. The accent is on the ultima of disyllabic enclitics.

   εἴ τινές ποτέ τί φασιν.

Module 32 Practice Accenting Enclitics

Accent the following:

1. Κᾶρες εἰσι
2. ἄλλαι τε
3. συνέβαλον τε
4. ἐπιοῦσι τε
5. πρήγματα τινες
6. ὁδῷ σφεα
7. ἡ γε
8. εἰ νυν
9. ἄλλου ἐστι

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

Module 32 Practice Translating

Translate the sentences below, which have been adapted from Euripides' *Alkestis* (**Ἄλκηστις** 371-94). As you read, be sensitive to the comic possibilities of the dialogue. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Ἄλκηστις
ὦ παῖδες, αὐτοὶ δὴ τάδ' εἰσηκούσατε
πατρὸς λέγοντος μὴ γαμεῖν ἄλλην ποτὲ
γυναῖκ' ἐφ' ὑμῖν μηδ' ἀτιμάσειν ἐμέ.

Ἄδμητος
καὶ νῦν γέ φημι καὶ τελευτήσω τάδε.

Ἄλκηστις
ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου.

Ἄδμητος
δέχομαι φίλον γε δῶρον ἐκ φίλης χειρός.

Ἄλκηστις
σύ νυν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνοις.

Ἄδμητος
πολλή μ' ἔχει ἀνάγκη καὶ τέκνα σοῦ γ' ἀπεστερημένα.

Ἄλκηστις
ὦ τέκν', ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.

Ἄδμητος
οἴμοι, τί δράσω δῆτα σοῦ μονούμενος;

Ἄλκηστις
χρόνος μαλάξει σ'· οὐδέν ἐσθ' ὁ κατθανών.

Ἄδμητος
ἄγου με σὺν σοί, πρὸς θεῶν, ἄγου κάτω.

Ἄλκηστις
ἀρκοῦμεν ἡμεῖς οἱ προθνῄσκοντες σοῦ.

Ἄδμητος
ὦ δαῖμον, οἵας συζύγου μ' ἀποστερεῖς;

Ἄλκηστις
καὶ μὴν σκοτεινὸν ὄμμα μου βαρύνεται.

Ἄδμητος
ἀπωλόμην ἄρ’, εἴ με δὴ λείψεις, γύναι.

Ἄλκηστις
ὡς οὐκέτ’ οὖσαν οὐδὲν λέγεις ἐμέ.

Ἄδμητος
ὄρθου πρόσωπον, κελεύω μὴ λιπεῖν παῖδας σοῦ.

Ἄλκηστις
οὐ δῆθ’ ἑκοῦσά γ’· ἀλλὰ χαίρετ’, ὦ τέκνα.

Ἄδμητος
βλέψον πρὸς αὐτούς, βλέψον.

Ἄλκηστις
οὐδέν εἰμ’ ἔτι.

Ἄδμητος
τί δρᾷς; προλείπεις;

Ἄλκηστις
χαῖρ’.

Ἄδμητος
ἀπωλόμην τάλας.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀπέρχομαι < **ἔρχομαι**

ἀποστερέω *rob, deprive; detach, withdraw*

ἀρκέω *ward off; be sufficient*

ἀτιμάζω *fail to honor; slight; dishonor*

βαρύνω *weigh down, oppress by weight, depress*

***βλέπω** *see, look at*

γαμέω *marry*

εἰσηκούσατε < **ἀκούω**

ζάω (inf. = **ζῆν)** *live*

κάτω *below, downwards*

***λείπω** *leave, quit*

μᾰλάσσω *make soft*

οἴμοι (interjection) *alas! oh dear!*

ὀρθόω *set straight*

***δέχομαι** *take, accept, receive; welcome; meet, encounter; undertake* + inf.

δῆτα *then, indeeed*

***δράω** *do, act*

προλείπω *go forth and leave, leave behind, forsake, abandon*

***τελευτάω** *finish; die; bring about*

***χαίρω** *rejoice in, take pleasure in, enjoy* + dat. or + participle; *be unpunished, be safe and sound; hail* or *farewell*

Adjectives and Nouns and Pronouns

ἀπεστερημένα, ἀπεστερημένων τά *deprived of*

δῶρον, δώρου τό *gift, bribe*

ἑκοῦσα, ἑκούσης ἡ *willing*

κατθανών, κατθανόντος ὁ *dying, having perished*

λέγων, λέγοντος ὁ *saying*

μονούμενος, -μένου ὁ *made single, left alone, forsaken*

ὄμμα, ὄμματος τό *eye*

οὖσα, οὔσᾱς ἡ *being*

προθνῄσκοντες, προθνῃσκόντων οἱ *dying before, dying for*

***πρόσωπον, προσώπου τό** *face, mask, person*

σκοτεινός, -όν *dark*

σύζυγος, -ον *yoked together, paired*; (n.) *spouse*

τάλας, τάλαινα, τάλαν *wretched, unhappy*

***τέκνον, τέκνου τό** *child*

Module 32 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words: adjectives, adverbs, conjunctions, interjections, nouns and pronouns, prepositions, and verbs. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For interjections, identify them. For nouns and pronouns, give case and function. If an object, state

of what. For prepositional phrases, give the preposition and the preposition's object. For verbs, give person, number, tense, mood, and voice. When parsing, remember to use the **Case and Function Chart** found in the back of the book.

εἰ βούλει ἄλυπον βίον ζῆν, τὰ μέλλοντα συμβαίνειν ὡς ἤδη συμβεβηκότα λογίζου.

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

Module 32 Top 251–550 Vocabulary to be Memorized

Adverbs and Verbs

ἀναιρέω, ἀναιρήσω, ἀνεῖλον, ἀνῄρηκα, ἀνῄρημαι, ἀνῃρέθην *take up, pick up; make away with, destroy, kill; appoint, ordain; answer, give a response*

εἶτα *then, next, accordingly, therefore*

ἐνταῦθα (ἐνθαῦτα) *here, there, then*

κρίνω, κρινέω, ἔκρῑνα, κέκρικα, κέκριμαι, ἐκρίθην *judge, decide, pick out, separate*

πίνω, πίομαι or πιέομαι, ἔπιον, πέπωκα, ------, ἐπόθην *drink*

σῴζω, σώσω, ἔσωσα, σέσωκα, σέσωμαι or σέσωσμαι, ἐσώθην *save, keep*

Nouns

αἷμα, αἵματος τό *blood*

κόσμος, κόσμου ὁ *world, universe; order; ornament, decoration*

νύξ, νυκτός ἡ *night*

πρέσβυς, πρέσβεος (-εως) ὁ *old man, elder; ambassador, envoy*

Module 32 Reading Morphologically by James Patterson

The Accusative Plural, Feminine, and Masculine

There is one marker for the accusative plural of feminine and masculine nouns, /Ṇς.

Remember that /Ṇ is the marker of the accusative singular for feminine and masculine nouns. It is a vocalic nu sound and is not a letter in the Greek alphabet.

After a vowel, **Ṇ** is written and pronounced **ν**. After a consonant, **Ṇ** is written and pronounced **α**.

Ṇ > ν, after a vowel

Ṇ > α, after a consonant

Thus the accusative plural is either **-νς** or **-ας**. Consider these examples:

ἀνδριάντ/Ṇς	>	ἀνδριάντας	*statues*
φώρ/Ṇς	>	φῶρας	*thieves*
οἰκία/Ṇς	>	οἰκίανς > οἰκία_ς > οἰκίας	*houses*
λόγο /Ṇς	>	λόγονς > λόγο_ς > λόγους	*statements*
πόλι/Ṇς	>	πόλινς > πόλι_ς > πόλις	*city-states*

We will see that Attic acts as if the base for **πόλι/** is **πόλε/** outside the nominative and accusative singular. So in Attic the accusative plural is **πόλε/νς > πόλε_ς > πόλεις**.

When **ν** is followed by **σ**, a conflict of sounds results. In nouns and adjectives, **ν** drops out (the reverse happens in verbs). A letter that has dropped out is represented by _ . The vowel preceding the sigma stretches, called vowel stretching, to fill the gap left by the loss of **ν**. Vowels stretch in this way:

α > ᾱ

ε > ει

ι > ῑ

ο > ου

υ > ῡ

Review the nominative and accusative singular and plural endings for Noun Sets 1-10. As you review them, apply your new understanding of bases and markers to each.

The Nominative and Accusative Singular and Plural, Neuter Nouns

The neuter gender is used for animals, inanimate objects, and occasionally humans. Neuter nouns occur in the second and third declensions. When they are the subject of a verb, neuter nouns, both singular and plural, take a third person singular verb.

These two rules always apply.

1. The nominative and accusative of the same number are always the same.
2. The marker of the nominative plural is always /**α**. In the Attic dialect, however, this standard /**α** marker may be obscured by contraction (for instance **ὄρεσ/α** > **ὄρεα** [Ionic] but **ὄρη** [Attic] *mountains*).

Second Declension Neuter Nouns

The bases for neuter nouns of the second declension end in **-ο/**. The marker for the nominative and accusative singular is /**ν**.

Nominative and Accusative Singular:	**τέκνο/ν** > **τέκνον**	*child*
Nominative and Accusative Plural:	**τέκνο/α** > **τέκνα**	*children*

Note that the connective vowel **ο** is not present in the nominative and accusative plural.

Third Declension Neuter Nouns

The marker for the nominative and accusative singular is /**ø** and the marker for the nominative and accusative plural is /**α**:

πῦρ/ø >	πῦρ	*fire*
πῦρ/α >	πῦρα	*fires*

Greek words can only end in vowels, the glides **ι** and **υ**, and the consonants **ν**, **ρ**, and **ς** (including **ξ** and **ψ**). If a Greek word does not end in a vowel or in one of these consonants, then the consonant drops until a vowel or one of these consonants is reached:

θαύματ/ø >	θαῦμα	*amazement*
γάλακτ/ø >	γάλα	*milk*

Third Declension Neuter Nouns of the ὄρεσ/-Type

Third declension neuter nouns of the **ὄρεσ/-type** mark the nominative and accusative singular by switching the vowel grade of the base from **-εσ/** to **-ος**. So **ὄρεσ/** becomes **ὄρος**, *mountain*. The nominative and accusative plural is marked by /**α**: **ὄρεσ/α** > **ὄρεσα** > **ὄρεα** (intervocalic sigma drops). In Attic, **ὄρεα** contracts to **ὄρη**, obscuring the case

marker /**α**. Neuter nouns of this type are typically of two (rarely three) syllables with the accent on the first syllable and a base ending in **ες**/:

ἄγγεσ/ >	ἄγγος	*jar*
γένεσ/ >	γένος	*family*
ἔθνεσ/ >	ἔθνος	*group of people*
ἔτεσ/ >	ἔτος	*year*
εὔρεσ/ >	εὖρος	*width*
ἤθεσ/ >	ἦθος	*custom, character*
μέρεσ/ >	μέρος	*part*
μέγαθεσ/ >	μέγαθος	*magnitude*
μήκεσ/ >	μῆκος	*height*
ὄρεσ/ >	ὄρος	*mountain*
τείχεσ/ >	τεῖχος	*wall*
τέλεσ/ >	τέλος	*end, military unit*

Beware! These neuter nouns have a nominative and accusative singular ending that looks the same as the nominative singular of second declension masculine nouns, namely **-ος**. However, they belong to the third declension, not the second.

Module 32 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **θύω (ῡ), θύσω, ἔθῡσα, τέθυκα, τέθυμαι, ἐτύθην** *sacrifice*. The finite forms are all in the second-person singular.

	Active	**Middle**	**Passive**
Present Ind.	θύεις	θύει, θύῃ	θύει, θύῃ
Imperfect Ind.	ἔθῡες	ἐθύου	ἐθύου
Future Ind.	θύσεις	θύσει, θύσῃ	τυθήσει, -ῃ
Aorist Ind.	ἔθῡσας	ἐθύσω	ἐτύθης
Perfect Ind.	τέθυκας	τέθυσαι	τέθυσαι

Pluperf. Ind.	ἐτεθύκης	ἐτέθυσο	ἐτέθυσο
Pres. Imper.	θῦε	θύου	θύου
Aor. Imper.	θῦσον	θῦσαι	τύθητι
Present Inf.	θύειν	θύεσθαι	θύεσθαι
Future Inf.	θύσειν	θύσεσθαι	τυθήσεσθαι
Aorist Inf.	θῦσαι	θύσασθαι	τυθῆναι
Perfect Inf.	τεθυκέναι	τεθύσθαι	τεθύσθαι

1. Note that there are fixed accents on the aorist infinitive, active and passive, and on the perfect infinitives, active, middle, and passive.

It is a good idea to do a synopsis as many times each week as you can. As you complete them, be sure to switch up verbs and to change person and numbers. Also make sure that you are writing down the forms from memory.

Module 33

The Present, Future, and Aorist Active Participle · The Attributive Participle · The Future Participle of Purpose · The Genitive Absolute

Module 33 Summary

In this module you learn the stems and endings for the present, future, and aorist active participles for μι-verbs (εἰμί, εἶμι, δίδωμι, ἵστημι, τίθημι) and ω-verbs. You learn the definition of an attributive participle and how future participles show purpose. You learn the genitive absolute construction.

The Participle

Participles are adjectives with verbal qualities. Remember that adjectives are one of the eight parts of speech. In Ancient Greek, adverbs (1), conjunctions (2), interjections (3), and prepositions[1] (4) function just like their English counterparts. The Greek adjective (5) differs from the English adjective because it has endings and agrees in gender, case, and number with the noun or pronoun it modifies. Greek nouns (6), pronouns (7), and verbs (8) differ from their English counterparts in this fundamental way: they use endings to create meaning in a way that English does not.

1 Remember that the Greek preposition takes a noun or pronoun object, and that several functions that are served by prepositions in English are served by cases in Greek.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.03

As an adjective, a participle must modify a noun or pronoun. Like adjectives, participles may also function substantively as nouns. If you remember these key pieces of information when reading and translating, you will not struggle to understand how any participle in any context functions.

As a verb, a participle has an additional level of complexity that other adjectives do not. It has tense-aspect, it has voice, and it can take adverbial modifiers and direct and indirect objects.

Participles may be classed as serving four types of functions—attributive, circumstantial, substantive, and supplementary.[2] The future participle of purpose and the genitive absolute, both learned in this module, are classed as circumstantial participles.

Tense-Aspect

Remember that time (tense) refers to the past, present, and future and can be absolute to the time of speaking, or relative to the matrix (head or main) verb or some other fixed point. Aspect refers to whether an action is incomplete (imperfective), complete (perfective), or in a state (stative). The present tense stem, which is used to form the present and imperfect tenses, communicates an incomplete action. The beginnings and ends of the action are undefined. Thus, the tense-aspect for the present is present ongoing or repeated, and the tense-aspect for the imperfect is past ongoing or repeated (imperfective). The aorist tense stem communicates a completed action as a single whole. The boundaries of the action's beginning and end define the action as complete (perfective). The tense-aspect of the perfect, pluperfect, and future perfect (not covered in this text due to its rarity) have a completed state that results from a previous completed action or have a completed state (stative) whose effects are still relevant. The future tense stems have a temporal value but no aspect, showing no distinction between the imperfective (incomplete) and perfective (complete) aspect (*CGCG* 33.4-6).

Lucian of Samosata c. 125 CE. Born on the banks of the upper Euphrates River, Lucian was an Assyrian who wrote in ancient Greek but whose native language was probably Syriac, a dialect of Aramaic. What we know of Lucian comes from his own works. He was a satirist and rhetorician. He ridiculed hypocrisy, pedantry, religion, and superstition. Educated in Ionia, he lived in Athens for approximately ten years during which time it is surmised that he wrote many of his works. Of the over eighty writings attributed to him, Part II of this textbook series offers excerpts from *A True Story*, **Ἀληθῆ διηγήματα**; *Dialogue of the Courtesans*, **Ἑταιρικοὶ Διάλογοι**; *Zeus the Tragedian*, **Ζεὺς Τραγῳδός**; *The Lover*

2 In *CGCG* (52) the attributive and substantive participles are classed together, thus giving three types: attributive/substantive, circumstantial, and supplementary.

of Lies, **Φιλοψευδής**; and *The Ass*, **ὁ Ὄνος**, though it is not certain whether Lucian is the author of this last work. In his own day Lucian was very popular. Today his writings continue to exert influence.

Tense-Aspect Examples

Consider these examples taken from Lucian's *The Ass*.

Present Participle and Simultaneity. The present participle expresses an ongoing action **simultaneous** with the matrix (head or main) verb.

> τῷ ξύλῳ **τυπτόμενος** κρούω τὴν ὁπλὴν περὶ πέτραν ὀξεῖαν.
>
> ***Being beaten*** *by a club, I strike my hoof on a sharp rock.*

Aorist Participle and Anteriority. The aorist participle commonly expresses a perfective action **anterior** to that of the matrix (head or main) verb.

> τὰ μὲν σκεύη τῶν ἡμετέρων ὤμων **ἀφελόντες** εὖ κατέθηκαν.
>
> ***Removing*** *the bags from my haunches, they stowed them carefully away.*

Aorist Participle and Coincidence. The aorist participle may also refer to an action or state of being that coincides with the matrix (head or main) verb.

> ἐγὼ δὲ καὶ τοὺς φονεῖς τοὺς ἐμαυτοῦ φευξόμενος καὶ πολλὴν ἐπικουρίαν καὶ θεραπείαν ἐκ τῆς ἀνασωθείσης ἐμοὶ κόρης ἐλπίζων ἔθεον τοῦ τραύματος **ἀμελήσας**.
>
> *To escape my murderers and with the hope that I would receive much aid and care from the damsel I saved, I ran* ***with no regard*** *for my wound.*

Perfect Participle and Stasis. The perfect participle usually refers to a state (lasting effects) that is **simultaneous** with the matrix (head or main) verb.

> ἰδοῦσα γραῦν δίκην Δίρκης ἐξ ὄνου **ἡμμένην** τολμᾷ τόλμημα γενναῖον καὶ ἄξιον **ἀπονενοημένου** νεανίσκου.
>
> *Seeing the old lady* ***joined*** *to the ass, just as Dirke had been, she took a risk, both courageous and worthy of a youth who* ***had lost all sense.***

Future Participle and Posteriority. The future participle has relative-tense, indicating an action **posterior** to the matrix (head or main) verb.

> ἐγὼ δὲ καὶ τοὺς φονεῖς τοὺς ἐμαυτοῦ **φευξόμενος** καὶ πολλὴν ἐπικουρίαν καὶ θεραπείαν ἐκ τῆς ἀνασωθείσης ἐμοὶ κόρης ἐλπίζων ἔθεον τοῦ τραύματος ἀμελήσας.
>
> ***To escape*** *my murderers and with the hope that I would receive much aid and care from the damsel I saved, I ran with no regard for my wound.*

For a thorough presentation of the tense-aspect of participles, see *CGCG* 52.4-.6.

The English Participle in -ing

The English participle in **-ing** commonly occurs. Since a participle must modify a noun or pronoun, do not confuse the **adjective -ing** form—**skiing** down the hill, he fell—with the **noun -ing** form—**skiing** downhill is fun. In the first, **skiing** modifies the pronoun **he**. In the second, **skiing** is a verbal noun and functions as the subject. In the below excerpt from Kurt Vonnegut's *Slaughterhouse-Five*, note the **participles** and the nouns they modify.

> When the bombers got back to their base, the steel cylinders were taken from the racks and shipped back to the United States of America, where factories were **operating** night and day, **dismantling** the cylinders, **separating** the dangerous contents into minerals. Touchingly, it was mainly women **doing** this work. The minerals were then shipped to specialists in remote areas. It was their business to put them into the ground, **hiding** them cleverly, so they would never hurt anybody ever again.

Module 33 Practice Identifying English Participles in -ing

From Kurt Vonnegut's *Slaughterhouse-Five*, mark the participles and the nouns they modify. Check your answers with the **Answer Key**.

> But the subject of war never came up until Billy brought it up himself. Somebody in the zoo crowd asked him through the one interpreting what the most valuable thing he had learned on Tralfamadore was so far, and Billy spoke, replying, "How the inhabitants of a whole planet can live in peace! As you know, I am from a planet that has been engaged in senseless slaughter since the beginning of time. I myself have seen the bodies of schoolgirls who were boiled alive in a water tower by my own countrymen, proudly fighting pure evil at the time." This was true. Billy saw the bodies being boiled in Dresden. "And I have lit my way in a prison at night with candles from the fat of human beings who were butchered by the brothers and fathers of those schoolgirls who were boiled. Earthlings must be the terrors of the Universe! If other planets aren't now in danger from Earth, they soon will be. So tell me the secret so that I, taking it back to Earth, can save us all: How can a planet live at peace?"

The Declension of the Present, Future, and Aorist Active Participles of μι-Verbs

Stems and Endings for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, φημί

Stems. μι-verbs have a variety of long, short, mixed, and ω-verb stems in the present, imperfect, aorist, and sometimes perfect forms. For an accurate explanation of stems and word formation, see *Reading Morphologically* and *Gareth Morgan's Lexis* by James Patterson.

The forms for the participles of μι-verbs show variation, mainly due to the different stems and to contraction of the stem vowel with the vowel of the

participle ending. The future participle for μι-verbs declines like the future participle of ω-verbs. See the section on ω-verbs for how to form the future active participle for δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, and φημί.

Verb	**Vowel Grade**	**Present Tense Stem**
εἰμί (ἐσ/)	short	ἐ (σ)-
εἶμι (ἰ/, ῑ)	long, short, short	εἰ-, ἰ-, ἰε-
δείκνυμι (δεικ/)	long, short	δεικνῡ-, δεικνυ-
δίδωμι (δο/)	long, short	διδω- (διδου-), διδο-
ἵημι (Jε/)	long, short	ἱη- (ἱει-), ἱε-
ἵστημι (στα/)	long, short	ἱστη-, ἱστᾰ-
τίθημι (θε/)	long, short	τιθη- (τιθει-), τιθε-
φημί (φα)	long, short	φη-, φᾰ-

Verb	**Vowel Grade**	**Aor. Act. Mid. Tense Stem**
εἰμί (ἐσ/)	-------	-------
εἶμι (ἰ/, ῑ)	-------	-------
δείκνυμι (δεικ/)	regular first aorist	δειξ-
δίδωμι (δο/)	long, short, mixed	δω-, δο-, δωκ-
ἵημι (Jε/)	long, short, mixed	-ἡ-, -ἑ-, -ἡκ-
ἵστημι (στα/ ἔστησα)	regular first aorist	στησ-
ἵστημι (στα/ ἔστην)	long, short	στη-, στᾰ-
τίθημι (θε/)	long, short, mixed	θη-, θε-, θηκ-
φημί (φα/)	------	------

Endings. Endings for **εἰμί** and **εἶμι** are **-ων, -ουσα, -ον**. Endings for **δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι** and **φημί** are **-ς, -σα, -ν**.

In what follows, note carefully how the stems and endings combine.

The Declension of the Present Active Participles of εἰμί and εἶμι

εἰμί (ἐσ/): ὤν, οὖσα, ὄν being

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

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

1. Note that these forms, minus the accents and breathings, are similar to the present and second aorist active participle endings for ω-verbs: **λέγων, λέγουσα, λέγον** *speaking*.

εἶμι (ἰ/, ī): ἰών, ἰοῦσα, ἰόν coming, going

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

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

The Declension of the Present and Aorist Active Participles of δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, φημί

Present Active Participle of δείκνῡμι (δεικ/): δεικνύς, δεικνῦσα, δεικνύν showing

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	δεικνύς	δεικνῦσα	δεικνύν	δεικνύντες	δεικνῦσαι	δεικνύντα
A	δεικνύντα	δεικνῦσαν	δεικνύν	δεικνύντας	δεικνύσᾱς	δεικνύντα
G	δεικνύντος	δεικνύσης	δεικνύντος	δεικνύντων	δεικνυσῶν	δεικνύντων
D	δεικνύντι	δεικνύσῃ	δεικνύντι	δεικνῦσι (ν)	δεικνύσαις	δεικνῦσι (ν)
V	δεικνύς	δεικνῦσα	δεικνύν	δεικνύντες	δεικνῦσαι	δεικνύντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	δεικνύς	δεικνῦσα	δεικνύν	δεικνύντες	δεικνῦσαι	δεικνύντα
G	δεικνύντος	δεικνύσης	δεικνύντος	δεικνύντων	δεικνυσῶν	δεικνύντων
D	δεικνύντι	δεικνύσῃ	δεικνύντι	δεικνῦσι (ν)	δεικνύσαις	δεικνῦσι (ν)
A	δεικνύντα	δεικνῦσαν	δεικνύν	δεικνύντας	δεικνύσᾱς	δεικνύντα
V	δεικνύς	δεικνῦσα	δεικνύν	δεικνύντες	δεικνῦσαι	δεικνύντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

Aorist Active Participle of δείκνῡμι (δεικ/): δείξᾱς, δείξᾱσα, δεῖξαν showing, having shown

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	δείξᾱς	δείξᾱσα	δεῖξαν	δείξαντες	δείξασαι	δείξαντα
A	δείξαντα	δείξᾱσαν	δεῖξαν	δείξαντας	δειξάσᾱς	δείξαντα
G	δείξαντος	δειξάσης	δείξαντος	δειξάντων	δειξασῶν	δειξάντων
D	δείξαντι	δειξάσῃ	δείξαντι	δείξᾱσι (ν)	δειξάσαις	δείξᾱσι (ν)
V	δείξᾱς	δείξᾱσα	δεῖξαν	δείξαντες	δείξασαι	δείξαντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	δείξᾱς	δείξᾱσα	δεῖξαν	δείξαντες	δείξασαι	δείξαντα
G	δείξαντος	δειξάσης	δείξαντος	δειξάντων	δειξασῶν	δειξάντων
D	δείξαντι	δειξάσῃ	δείξαντι	δείξᾱσι (ν)	δειξάσαις	δείξᾱσι (ν)
A	δείξαντα	δείξᾱσαν	δεῖξαν	δείξαντας	δειξάσᾱς	δείξαντα
V	δείξᾱς	δείξᾱσα	δεῖξαν	δείξαντες	δείξασαι	δείξαντα

1. The aorist participle is a regular ω-verb form.
2. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

Present Active Participle of δίδωμι (δο/): διδούς, διδοῦσα, διδόν giving

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	διδούς	διδοῦσα	διδόν	διδόντες	διδοῦσαι	διδόντα
A	διδόντα	διδοῦσαν	διδόν	διδόντας	διδούσᾶς	διδόντα
G	διδόντος	διδούσης	διδόντος	διδόντων	διδουσῶν	διδόντων
D	διδόντι	διδούσῃ	διδόντι	διδοῦσι (ν)	διδούσαις	διδοῦσι (ν)
V	διδούς	διδοῦσα	διδόν	διδόντες	διδοῦσαι	διδόντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	διδούς	διδοῦσα	διδόν	διδόντες	διδοῦσαι	διδόντα
G	διδόντος	διδούσης	διδόντος	διδόντων	διδουσῶν	διδόντων
D	διδόντι	διδούσῃ	διδόντι	διδοῦσι (ν)	διδούσαις	διδοῦσι (ν)
A	διδόντα	διδοῦσαν	διδόν	διδόντας	διδούσᾶς	διδόντα
V	διδούς	διδοῦσα	διδόν	διδόντες	διδοῦσαι	διδόντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

Aorist Active Participle of δίδωμι (δο/): δούς, δοῦσα, δόν giving, having given

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	δούς	δοῦσα	δόν	δόντες	δοῦσαι	δόντα
A	δόντα	δοῦσαν	δόν	δόντας	δούσᾶς	δόντα
G	δόντος	δούσης	δόντος	δόντων	δουσῶν	δόντων
D	δόντι	δούσῃ	δόντι	δοῦσι (ν)	δούσαις	δοῦσι (ν)
V	δούς	δοῦσα	δόν	δόντες	δοῦσαι	δόντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	δούς	δοῦσα	δόν	δόντες	δοῦσαι	δόντα
G	δόντος	δούσης	δόντος	δόντων	δουσῶν	δόντων
D	δόντι	δούσῃ	δόντι	δοῦσι (ν)	δούσαις	δοῦσι (ν)
A	δόντα	δοῦσαν	δόν	δόντας	δούσᾱς	δόντα
V	δούς	δοῦσα	δόν	δόντες	δοῦσαι	δόντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. These forms are identical to the present participle minus the reduplication δι-.

Present Active Participle of ἵημι (Jε/): ἱείς, ἱεῖσα, ἱέν throwing

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	ἱείς	ἱεῖσα	ἱέν	ἱέντες	ἱεῖσαι	ἱέντα
A	ἱέντα	ἱεῖσαν	ἱέν	ἱέντας	ἱείσᾱς	ἱέντα
G	ἱέντος	ἱείσης	ἱέντος	ἱέντων	ἱεισῶν	ἱέντων
D	ἱέντι	ἱείσῃ	ἱέντι	ἱεῖσι (ν)	ἱείσαις	ἱεῖσι (ν)
V	ἱείς	ἱεῖσα	ἱέν	ἱέντες	ἱεῖσαι	ἱέντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	ἱείς	ἱεῖσα	ἱέν	ἱέντες	ἱεῖσαι	ἱέντα
G	ἱέντος	ἱείσης	ἱέντος	ἱέντων	ἱεισῶν	ἱέντων
D	ἱέντι	ἱείσῃ	ἱέντι	ἱεῖσι (ν)	ἱείσαις	ἱεῖσι (ν)
A	ἱέντα	ἱεῖσαν	ἱέν	ἱέντας	ἱείσᾱς	ἱέντα
V	ἱείς	ἱεῖσα	ἱέν	ἱέντες	ἱεῖσαι	ἱέντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

Aorist Active Participle of ἵημι (Jε/): -εἵς, -εἷσα, -ἕν throwing, having thrown

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-εἵς	-εἷσα	-ἕν	-ἕντες	-εἷσαι	-ἕντα
A	-ἕντα	-εἷσαν	-ἕν	-ἕντας	-εἵσᾱς	-ἕντα
G	-ἕντος	-εἵσης	-ἕντος	-ἕντων	-εἰσῶν	-ἕντων
D	-ἕντι	-εἵσῃ	-ἕντι	-εἷσι (ν)	-εἵσαις	-εἷσι (ν)
V	-εἵς	-εἷσα	-ἕν	-ἕντες	-εἷσαι	-ἕντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-εἵς	-εἷσα	-ἕν	-ἕντες	-εἷσαι	-ἕντα
G	-ἕντος	-εἵσης	-ἕντος	-ἕντων	-εἰσῶν	-ἕντων
D	-ἕντι	-εἵσῃ	-ἕντι	-εἷσι (ν)	-εἵσαις	-εἷσι (ν)
A	-ἕντα	-εἷσαν	-ἕν	-ἕντας	-εἵσᾱς	-ἕντα
V	-εἵς	-εἷσα	-ἕν	-ἕντες	-εἷσαι	-ἕντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. These forms are identical to the present participle minus the reduplication ἱ-.
3. The dash indicates that these forms are found in the wild with a prefix.

Present Active Participle of ἵστημι (στα/): ἱστάς, ἱστᾶσα, ἱστάν standing

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	ἱστάς	ἱστᾶσα	ἱστάν	ἱστάντες	ἱστᾶσαι	ἱστάντα
A	ἱστάντα	ἱστᾶσαν	ἱστάν	ἱστάντας	ἱστάσᾱς	ἱστάντα
G	ἱστάντος	ἱστάσης	ἱστάντος	ἱστάντων	ἱστασῶν	ἱστάντων
D	ἱστάντι	ἱστάσῃ	ἱστάντι	ἱστᾶσι (ν)	ἱστάσαις	ἱστᾶσι (ν)
V	ἱστάς	ἱστᾶσα	ἱστάν	ἱστάντες	ἱστᾶσαι	ἱστάντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	ἱστάς	ἱστᾶσα	ἱστάν	ἱστάντες	ἱστᾶσαι	ἱστάντα
G	ἱστάντος	ἱστάσης	ἱστάντος	ἱστάντων	ἱστασῶν	ἱστάντων
D	ἱστάντι	ἱστάσῃ	ἱστάντι	ἱστᾶσι (ν)	ἱστάσαις	ἱστᾶσι (ν)
A	ἱστάντα	ἱστᾶσαν	ἱστάν	ἱστάντας	ἱστάσᾱς	ἱστάντα
V	ἱστάς	ἱστᾶσα	ἱστάν	ἱστάντες	ἱστᾶσαι	ἱστάντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

Aorist Active Participle of ἵστημι (στα/): στάς, στᾶσα, στάν standing, having stood

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	στάς	στᾶσα	στάν	στάντες	στᾶσαι	στάντα
A	στάντα	στᾶσαν	στάν	στάντας	στάσᾱς	στάντα
G	στάντος	στάσης	στάντος	στάντων	στασῶν	στάντων
D	στάντι	στάσῃ	στάντι	στᾶσι (ν)	στάσαις	στᾶσι (ν)
V	στάς	στᾶσα	στάν	στάντες	στᾶσαι	στάντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	στάς	στᾶσα	στάν	στάντες	στᾶσαι	στάντα
G	στάντος	στάσης	στάντος	στάντων	στασῶν	στάντων
D	στάντι	στάσῃ	στάντι	στᾶσι (ν)	στάσαις	στᾶσι (ν)
A	στάντα	στᾶσαν	στάν	στάντας	στάσᾱς	στάντα
V	στάς	στᾶσα	στάν	στάντες	στᾶσαι	στάντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. These forms are identical to the present participle minus the reduplication ἱ-.

Present Active Participle of τίθημι (θε/): τιθείς, τιθεῖσα, τιθέν placing

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	τιθείς	τιθεῖσα	τιθέν	τιθέντες	τιθεῖσαι	τιθέντα
A	τιθέντα	τιθεῖσαν	τιθέν	τιθέντας	τιθείσᾱς	τιθέντα
G	τιθέντος	τιθείσης	τιθέντος	τιθέντων	τιθεισῶν	τιθέντων
D	τιθέντι	τιθείσῃ	τιθέντι	τιθεῖσι (ν)	τιθείσαις	τιθεῖσι (ν)
V	τιθείς	τιθεῖσα	τιθέν	τιθέντες	τιθεῖσαι	τιθέντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	τιθείς	τιθεῖσα	τιθέν	τιθέντες	τιθεῖσαι	τιθέντα
G	τιθέντος	τιθείσης	τιθέντος	τιθέντων	τιθεισῶν	τιθέντων
D	τιθέντι	τιθείσῃ	τιθέντι	τιθεῖσι (ν)	τιθείσαις	τιθεῖσι (ν)
A	τιθέντα	τιθεῖσαν	τιθέν	τιθέντας	τιθείσᾱς	τιθέντα
V	τιθείς	τιθεῖσα	τιθέν	τιθέντες	τιθεῖσαι	τιθέντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

Aorist Active Participle of τίθημι (θε/): θείς, θεῖσα, θέν placing, having placed

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	θείς	θεῖσα	θέν	θέντες	θεῖσαι	θέντα
A	θέντα	θεῖσαν	θέν	θέντας	θείσᾱς	θέντα
G	θέντος	θείσης	θέντος	θέντων	θεισῶν	θέντων
D	θέντι	θείσῃ	θέντι	θεῖσι (ν)	θείσαις	θεῖσι (ν)
V	θείς	θεῖσα	θέν	θέντες	θεῖσαι	θέντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	θείς	θεῖσα	θέν	θέντες	θεῖσαι	θέντα
G	θέντος	θείσης	θέντος	θέντων	θεισῶν	θέντων
D	θέντι	θείσῃ	θέντι	θεῖσι (ν)	θείσαις	θεῖσι (ν)
A	θέντα	θεῖσαν	θέν	θέντας	θείσᾱς	θέντα
V	θείς	θεῖσα	θέν	θέντες	θεῖσαι	θέντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. These forms are identical to the present participle minus the reduplication τι-.

Present Active Participle of φημί (φα/): φάς, φᾶσα, φάν saying

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	φάς	φᾶσα	φάν	φάντες	φᾶσαι	φάντα
A	φάντα	φᾶσαν	φάν	φάντας	φάσᾶς	φάντα
G	φάντος	φάσης	φάντος	φάντων	φασῶν	φάντων
D	φάντι	φάσῃ	φάντι	φᾶσι (ν)	φάσαις	φᾶσι (ν)
V	φάς	φᾶσα	φάν	φάντες	φᾶσαι	φάντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	φάς	φᾶσα	φάν	φάντες	φᾶσαι	φάντα
G	φάντος	φάσης	φάντος	φάντων	φασῶν	φάντων
D	φάντι	φάσῃ	φάντι	φᾶσι (ν)	φάσαις	φᾶσι (ν)
A	φάντα	φᾶσαν	φάν	φάντας	φάσᾶς	φάντα
V	φάς	φᾶσα	φάν	φάντες	φᾶσαι	φάντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

Aorist Active Participle of φημί (φα/): φησάς, φησᾶσα, φησάν saying, having said

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	φήσας	φήσασα	φῆσαν	φήσαντες	φήσασαι	φήσαντα
A	φήσαντα	φήσασαν	φῆσαν	φήσαντας	φησάσᾶς	φήσαντα
G	φήσαντος	φησάσης	φήσαντος	φησάντων	φησασῶν	φησάντων
D	φήσαντι	φησάσῃ	φήσαντι	φήσασι (ν)	φησάσαις	φήσασι (ν)
V	φήσας	φήσασα	φῆσαν	φήσαντες	φήσασαι	φήσαντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	φήσας	φήσασα	φῆσαν	φήσαντες	φήσασαι	φήσαντα
G	φήσαντος	φησάσης	φήσαντος	φησάντων	φησασῶν	φησάντων
D	φήσαντι	φησάσῃ	φήσαντι	φήσασι (ν)	φησάσαις	φήσασι (ν)
A	φήσαντα	φήσασαν	φῆσαν	φήσαντας	φησάσᾱς	φήσαντα
V	φήσας	φήσασα	φῆσαν	φήσαντες	φήσασαι	φήσαντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. φησάς, φησᾶσα, φησάν is an ω-verb first aorist.

The Declension of the Present, Future, and Aorist Active Participles of ω-Verbs

Present and Future Active Participles

For the present participle, add the participle endings to the present active, middle, and passive tense stem. For the future participle, add the participle endings to the future active and middle tense stem.

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-ων	-ουσα	-ον	-οντες	-ουσαι	-οντα
A	-οντα	-ουσαν	-ον	-οντας	-ουσᾱς	-οντα
G	-οντος	-ουσης	-οντος	-οντων	-ουσῶν	-οντων
D	-οντι	-ουσῃ	-οντι	-ουσι (ν)	-ουσαις	-ουσι (ν)
V	-ων	-ουσα	-ον	-οντες	-ουσαι	-οντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-ων	-ουσα	-ον	-οντες	-ουσαι	-οντα
G	-οντος	-ουσης	-οντος	-οντων	-ουσῶν	-οντων
D	-οντι	-ουσῃ	-οντι	-ουσι (ν)	-ουσαις	-ουσι (ν)
A	-οντα	-ουσαν	-ον	-οντας	-ουσᾱς	-οντα
V	-ων	-ουσα	-ον	-οντες	-ουσαι	-οντα

1. The masculine and neuter genders decline like nouns of Sets 9 and 10. The feminine declines like short-alpha nouns of Set 3, which you learned in Module 21.
2. Accent is **persistent** and is acquired from the masculine nominative singular.
3. There is a circumflex accent on the ultima of the genitive of the feminine plural.
4. Add these endings to the stems of the first and second principal parts of ω-verbs.
5. The letter nu in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.
6. These endings are also similar to the participle of **εἰμί (ἐς/): ὤν, οὖσα, ὄν** but without the breathings, **λέγων, λέγουσα, λέγον** *speaking*.

First Aorist Active Participle Endings

	Singular			**Plural**		
	M	**F**	**N**	**M**	**F**	**N**
N	-ᾱς	-ᾶσα	-αν	-αντες	-ᾶσαι	-αντα
A	-αντα	-ᾶσαν	-αν	-αντας	-ᾶσᾶς	-αντα
G	-αντος	-ᾶσης	-αντος	-αντων	-ᾶσῶν	-αντων
D	-αντι	-ᾶσῃ	-αντι	-ᾶσι (ν)	-ᾶσαις	-ᾶσι (ν)
V	-ᾱς	-ᾶσα	-αν	-αντες	-ᾶσαι	-αντα

	Singular			**Plural**		
	M	**F**	**N**	**M**	**F**	**N**
N	-ᾱς	-ᾶσα	-αν	-αντες	-ᾶσαι	-αντα
G	-αντος	-ᾶσης	-αντος	-αντων	-ᾶσῶν	-αντων
D	-αντι	-ᾶσῃ	-αντι	-ᾶσι (ν)	-ᾶσαις	-ᾶσι (ν)
A	-αντα	-ᾶσαν	-αν	-αντας	-ᾶσᾶς	-αντα
V	-ᾱς	-ᾶσα	-αν	-αντες	-ᾶσαι	-αντα

The masculine and neuter genders decline like nouns of Sets 9 and 10. The feminine declines like short-alpha nouns of Set 3.

1. The accent is **persistent** and is gotten from the masculine singular nominative.

2. There is a circumflex accent on the ultima of the genitive of the feminine plural.
3. After removing the past indicative augment, add these endings to the third principal parts of first aorist ω-verbs.
4. The letter nu in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.

Second Aorist Active Participle Endings

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-ών	-οῦσα	-όν	-όντες	-οῦσαι	-όντα
A	-όντα	-οῦσαν	-όν	-όντας	-ούσᾱς	-όντα
G	-όντος	-ούσης	-όντος	-όντων	-ουσῶν	-όντων
D	-όντι	-ούσῃ	-όντι	-οῦσι (ν)	-ούσαις	-οῦσι (ν)
V	-ών	-οῦσα	-όν	-όντες	-οῦσαι	-όντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-ών	-οῦσα	-όν	-όντες	-οῦσαι	-όντα
G	-όντος	-ούσης	-όντος	-όντων	-ουσῶν	-όντων
D	-όντι	-ούσῃ	-όντι	-οῦσι (ν)	-ούσαις	-οῦσι (ν)
A	-όντα	-οῦσαν	-όν	-όντας	-ούσᾱς	-όντα
V	-ών	-οῦσα	-όν	-όντες	-οῦσαι	-όντα

The masculine and neuter genders decline like nouns of Sets 9 and 10. The feminine declines like short-alpha nouns of Set 3.

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. After removing the past indicative augment, add these endings to the third principal parts of second aorist ω-verbs.
3. The letter nu in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.

4. The endings for the second aorist participle are the same as those for the present and future active participles. These endings are also similar to the participle of **εἰμί (ὤν, οὖσα, ὄν)** but without the breathings, **λιπών, λιποῦσα, λιπόν** *leaving, having left*.

Agreement and the Participle

The participle agrees in gender, case, and number with the noun or pronoun it modifies. Consider these examples from Lucian's *The Ass*. Participles are in bold and the nouns or pronouns they modify are underlined. If no noun or pronoun is present, the verb, whose ending indicates the subject, is underlined.

1. ἐπεὶ δὲ ἤκομεν ἔνθα ἐσχίζετο τριπλῆ ὁδός, οἱ πολέμιοι ἡμᾶς καταλαμβάνουσιν **ἀναστρέφοντες**.

   *When we came to where the road forked, the enemy overtook us, **turning** us **around**.*

2. σαρδώνιον γελῶντες ἔλεγον, κἀμὲ **ἀποστρέψαντες** εἷλκον ὀπίσω.

   ***Laughing** scornfully, they spoke and **turning** me about, they dragged me back.*

3. καὶ ἐγὼ περὶ τοῦ ποδὸς καὶ τοῦ τραύματος **ἀναμνησθεὶς** ἐχώλευον.

   ***Mindful** now of my foot and wound, I limped along.*

4. οἱ δέ, "Νῦν," ἔφασαν, "χωλὸς ὅτε **ἀποδιδράσκων** ἑάλωκας;"

   *They said, "now you are lame once you are caught **running away**?"*

5. "ἀλλ᾽ ὅτε φεύγειν ἐδόκει σοι, **ὑγιαίνων** ἵππου ὠκύτερος καὶ πετεινὸς ἦσθα."

   "*But when you wished to escape, then **healthy** you were faster than a horse and able to fly*."

In each, note the participle and the noun or pronoun it modifies. In numbers two, four, and five, the pronoun the participle modifies is present in the ending of the verb.

The Attributive Participle

Participles may be classed as serving four types of functions—attributive, circumstantial, substantive, and supplementary. The attributive participle, typically in attributive position with the article, modifies a noun by giving essential defining information about it. In *CGCG* (52.2), the attributive participle is classed with the substantive participle. In this text, the two are

classed separately. For detailed information on the attributive and substantive participle, see *CGCG* 52.46-50.

Consider its use as an attribute in the examples below.

Translating the Attributive Participle

- **αἱ ἀδικούμεναι πόλεις** *the cities being wronged*;
- **ἡ ὑπάρχουσα πολιτεία** *the existing government;*
- **ὁ κωπήρης ὁ ἐρέταις κατηρτυμένος** *the ship outfitted with oars;*
- **οἱ ἄγοντες** αὐτοὺς **Κορίνθιοι** *the Korinthians bringing them;*
- **οἱ κατιόντες Σάμιοι** *the Samians returning;*
- **οἱ Σάμιοι οἱ** ταῦτα **κτίσαντες** *the Samians (the ones) who had acquired these things;*
- **ὄρνεα τὰ εἰσπετόμενα** *the birds that flew in;*
- **τὰ γινόμενα** αὐτοῖς **χρήματα** *their current income;*
- **τὰ ἐωθότα νοήματα** *customary thought;*
- **τὰ ἱρά τὰ** ἐν Κυδωνίῃ **ὄντα** *the temples (the ones) in Kydonia;*
- **τὰ παρόντα** αὐτῇ **πρήγματα** *her present troubles;*
- **τὸ βυβλίον τὸ παρὰ τοῦ Πολυκράτεος ἦκον** *the letter (the one) having come from Polykrates;*
- **τὸ μέλλον γίνεσθαι πρῆγμα** *the event about to happen.*

The Genitive Absolute

At times a sentence will have a genitive noun or pronoun modified by a genitive participle where the two work together to create a genitive absolute. Consider this example:

ταῦτα <u>αὐτοῦ</u> πεμψάντος, δομόνδε ἀπερχόμεθα.

<u>him</u> ***sending*** *these things, we depart for home.*

The pronoun **αὐτοῦ** is in the genitive case and is modified by the participle **πεμψάντος**, which agrees with **αὐτοῦ** in gender, case, and number. The two work together to create what is called a genitive absolute, which may be translated into English in a variety of ways. Note these four possibilities:

(1) him sending,

(2) **with** him sending,

(3) **after** he sent,

(4) **since** he sent.

The first option is the most literal. The second adds the preposition **with** that is not present in Greek. The third turns the genitive absolute into a subordinate clause first by adding the temporal conjunction **after**, second by translating the genitive pronoun as a nominative subject, and third by translating the genitive participle as a finite verb. The fourth option is similar to the third but adds instead the causal conjunction **since**. In this textbook the genitive absolute is classed as a circumstantial participle, which is discussed in detail in Module 36.

Background to Euripides' *Medeia* (Μήδεια)

Medeia (Μήδεια) was produced in 431 B.C.E and, along with the other three plays, won third or last place. The character of Medeia (**Μήδεια**) was a subject of great interest to the ancient Greeks and their artists. She was not a Greek but a foreigner (**βάρβαρος**) and was born in Kolkhis at the eastern extremity of the Black Sea. Her father Aietes, **Αἰήτης**, a sorcerer and son of Helios, was king of Kolkhis and the keeper of the golden fleece. To Medeia and Kolkhis came Jason with the Argonauts, in the Argo, the first ship, to get the fleece so that he could take over as king of Iolkos. According to one version of the story, upon his arrival Medeia fell in love with him, betraying her family when she helped him win the golden fleece and escape. In their flight, Medeia killed her brother, Apsyrtos (**Ἄψυρτος**), and spread the chopped-up pieces of him over the sea so that her father's ship would be delayed in collecting the body parts. Medeia and Jason settled in Iolkos—Jason's hereditary land. Although Jason returned with the golden fleece as demanded, Jason's uncle Pelias, king of Iolkos, still cheated him of his right to the kingship. In revenge Medeia persuaded Pelias' daughters to kill their father by tricking them into thinking that they were rejuvenating—not killing—him. Jason and Medeia , along with their two to fourteen children, were exiled from Iolkos and took up residence in Korinth where Jason abandoned his wife Medeia, to marry King Kreon's daughter.

Many myths had variant accounts of Medeia 's life. In other versions of the Medeia myth, Aietes was warned by an oracle that a stranger would kill him and steal the golden fleece. To protect himself, Aietes decreed that all foreigners were to be sacrificed to Artemis and installed his daughter Medeia as the priestess of the cult. Medeia opposed the cruelty of human sacrifice and secretly used her position to rescue as many Greeks as she could. Her father found her out and so she sought asylum in the temple of Helios, her ancestor and family god. Here the Argonauts found her. She joined them. The Argonauts fought the Kolkhians and in the battle Aietes was killed. In another version Medeia willingly performed the killing of foreigners until Jason arrived. As she was about to kill him, Eros or Aphrodite intervened to save him. In another version, Jason sailed to Kolkhis to get the golden fleece. To assist him, Aphrodite gave him her iynx—a love charm he could use to take away Medeia 's respect for her parents and win her love.

There are different endings to the story of *Medeia* . Euripides may be the one who invented the version found in his play, *Medeia*, where Medeia kills her children so as to obtain revenge on her husband Jason's infidelity and to prevent anyone else from killing them. According to the poet Eumelos, to whom the fragmentary epic *Korinthiaka* is usually attributed, Medeia killed her children by accident: she buried them alive in the Temple of Hera, believing this would make them immortal. The poet Kreophylos, however, blamed their murders on the citizens of Korinth. In yet another version, the play ends with Medeia's killing Kreon and his daughter, the princess and Jason's new bride. In another, the play ends with Jason and Medeia's marriage. And finally, one play ends with Jason's abduction of Medeia from Kolkhis. When considering myth, be aware that the writers were free to reinvent and retell the stories as suited their fancy and needs.

Translating the Genitive Absolute

Read these examples from Euripides' *Medeia* 488-490, 671-672, 723-724, 878-879, 1229-1230 carefully, noting in each how the genitive absolute is translated. Note that genitive absolutes tend to come at the beginnings and ends of sentences.

1. ταῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθὼν προύδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη—**παίδων ὄντων**.

   *Worst of men, having enjoyed these things done by me, you betrayed me and took a new wife—**though we had children** (children being (to us)).*

2. **δάμαρτος οὔσης**, ἢ λέχους ἄπειρος ὢν ἄπαις εἶ;

   *Are you without child **because you do not have a wife** (a wife being (to you)) or because you are not married?*

3. **σοῦ** μὲν **ἐλθούσης** χθόνα, πειράσομαί σου προξενεῖν δίκαιος ὤν.

   ***When you reach** (you coming) my country, I will attempt to offer you xenia, since I am just.*

4. οὐκ ἀπαλλαχθήσομαι θυμοῦ; τί πάσχω, **θεῶν ποριζόντων** καλῶς;

   *Shall I not cease from anger? What do I suffer, **since the gods provide** (the gods providing) so well?*

5. **ὄλβου δ' ἐπιρρυέντος** εὐτυχέστερος ἄλλου ἐστί ἄλλος, εὐδαίμων δ' οὔ.

   ***When wealth streams** (wealth streaming) **in**, one is more fortunate than another but not god-blest.*

In each English translation, the connection between the genitive absolute and the main clause is explicit. In the Greek, this connection is implicit.

The Genitive Absolute in Summary

When translating the genitive absolute, note these three options.

1. noun or pronoun + participle: **rain falling**, we stayed indoors.
2. Add **with** + noun or pronoun + participle: **with rain falling**, we stayed indoors.
3. Add **although, because, by, if, though, when, while, since** + subject noun or pronoun + participle as a finite verb: **since it was raining**, we stayed indoors.

The Future Participle of Purpose

The future participle, often found with **ὡς**, may be used to express purpose. Consider this example:

ἦλθεν (ὡς) τὸν βασιλέα **πείσουσα**.

*She came **to persuade** the king.*

Note that the participle as an adjective must agree in case, gender, and number with the noun or pronoun that is to perform the participle's action. Here the participle **πείσουσα** agrees with the subject of the verb **ἦλθεν**, *she*. An effective way to translate the future participle into English is with the infinitive. The **future participle of purpose** is classed as a circumstantial participle, which will be discussed in detail in Module 36.

Translating the Future Participle of Purpose

Read these examples from Lucian's *The Ass* 3, 17, 23, 45, and 54 carefully, noting in each how the future participle is translated.

1. ταῦτα εἰπούσης, ἡμεῖς ἀπήειμεν **λουσόμενοι**, δόντες αὐτῇ κριθιδίων τιμὴν εἰς τὸν ἵππον.

   *After she said these things we left **to bathe** and gave her payment for barley to feed my horse.*

2. ἔρχομαι ἐπὶ τὸν κῆπον, τοῦτο μὲν ὠμῶν λαχάνων **ἐμπλησθησόμενος**, τοῦτο δὲ τῶν ῥόδων ἕνεκα.

   *I head to the garden **to become full on** raw vegetables and also for the roses.*

3. ἐγὼ δὲ καὶ τοὺς φονεῖς τοὺς ἐμαυτοῦ **φευξόμενος** ἔθεον, τοῦ τραύματος ἀμελήσας.

   *Without regard for my wound, I ran **to escape** my murderers.*

4. τὸν μὲν εἰς τὸ δεσμωτήριον ἔπεμψαν λόγον τῶν τετολμημένων **ὑφέξοντα**.

   *They sent him to prison **to await** an accounting for his outrageous conduct.*

5. καὶ οἱ μὲν ᾠοντό με ἀνίστασθαι **ὀρχησόμενον**.

   *They thought I stood up **to dance**.*

In each, the English infinitive translates the future participle.

Module 33 Practice Translating Participles

Translate the below excerpt, adapted from Herodotos' *Histories* (**Ἱστορίαι** 1.8-11). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with the **Answer Key**. Remember that participles agree in gender, case, and number with the nouns or pronouns they modify. After you have read through all the sentences once, read them again two more times. In each subsequent reading, your understanding improves. **Participles** and the noun or pronoun they modify are marked. If no noun or pronoun is present, the **participle** modifies the subject indicated by the ending of the verb.

οὗτος δὴ οὖν ὁ Κανδαύλης ἠράσθη τῆς ἑαυτοῦ γυναικός. ὁ δὲ ἐνόμιζε αὐτῷ εἶναι γυναῖκα πολὺ πασῶν καλλίστην. ὥστε δὲ ταῦτα **νομίζων**—ἦν γὰρ αὐτῷ τῶν αἰχμοφόρων Γύγης **ἀρεσκόμενος** μάλιστα—τούτῳ τῷ Γύγῃ καὶ τὰ σπουδαιέστερα τῶν πραγμάτων ὑπερετίθετο ὁ Κανδαύλης καὶ δὴ καὶ τὸ εἶδος τῆς γυναικὸς **ὑπερεπαινέων**. [2] τούτων δὲ **ὄντων** καὶ μετὰ ὀλίγον χρόνον—χρῆν γὰρ Κανδαύλῃ γενέσθαι κακῶς—ἔλεγε πρὸς τὸν Γύγην τάδε· Γύγη, οὔ σε δοκέω πείθεσθαι μοι **λέγοντι** περὶ τοῦ εἴδεος τῆς γυναικὸς ἐπεὶ ὦτα τυγχάνει ἀνθρώποις **ὄντα** ἀπιστότερα ὀφθαλμῶν. ποίεε ὡς ἐκείνην **βλέψων** γυμνήν. [3] ὁ δ' **ἀμβώσας** εἶπε· Δέσποτα, τίνα λέγεις λόγον εἶναι οὐκ ὑγιέα, **κελεύων** με δέσποιναν τὴν ἐμὴν θεήσασθαι γυμνήν. [4] τοὺς δὲ νόμους ἀνθρώποις εἶναι καλούς, ἐκ ὧν ἡμᾶς μανθάνειν δεῖ. ἐν τούτοις ἓν τόδε ἐστί· σκοπέειν τινὰ τὰ ἑαυτοῦ. ἐγὼ δὲ πείθομαι ἐκείνην εἶναι πασῶν γυναικῶν καλλίστην. καὶ σοῦ δέομαι μὴ δέεσθαι ἀνόμων. ὁ δ' ἀμείβετο τοῖσδε· Θάρσεε, Γύγη, καὶ μὴ φοβοῦ. οὐ τὶ σοι ἐξ αὐτῆς γιγνήσεται βλάβος. ἐγὼ γὰρ μηχανήσομαι οὕτω ὥστε μηδὲ μαθεῖν αὐτὴν **ὀφθεῖσαν** ὑπὸ σοῦ. ὁ μὲν δή, ὡς οὐκ ἐδύνατο διαφυγεῖν, ἦν ἑτοῖμος καὶ ταύτην γυμνὴν εἶδεν. μετὰ δὲ **ὑπεκδὺς** ἐχώρεε ἔξω καὶ ἡ γυνὴ ἐφορᾷ αὐτὸν **ἐξιόντα**. τότε μὲν δὴ οὕτω, οὐδὲν **δηλώσασα**, ἡσυχίην εἶχε. ὡς δὲ ἡμέρη τάχιστα ἐγεγόνεε, ἐκάλεε τὸν Γύγεα. τοῦ δὲ Γύγου **ἥκοντος**, ἔλεγε ἡ γυνὴ τάδε· Νῦν δυῶν ὁδῶν, Γύγη, δίδωμι σοὶ αἵρεσιν. ὁποτέρην βούλει τραπέσθαι; ἢ γὰρ Κανδαύλεα **ἀποκτείνας**, ἐμέ τε καὶ τὴν βασιληίην ἕξε τὴν Λυδῶν, ἢ αὐτόν σε αὐτίκα οὕτω ἀποθνήσκειν δεῖ, ὡς εἴδες ἃ μή σε δεῖ. αἱρέεται αὐτὸς περιεῖναι.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀμβοάω *shout aloud, utter a loud cry*

ἀμείβω *change, alternate, respond; pass, cross*

***ἀποκτείνω** *kill*

βλέπω *look at, see*

δέομαι *ask for* 'x' in gen. or acc. *from* 'y' in gen., **τοῦτο** (or **τούτου**) **ὑμῶν δέομαι** *I ask you for this*

δηλόω *make clear, show*

διαφεύγω *get away, flee*

δυῶν < **δύω**

ἔξειμι *depart, leave*

***ἔξω** *outside; beyond; except*

ἐφοράω *oversee, observe, survey*

ἠράσθη < **ἔραμαι** be in love with, desire + gen.

θαρσέω *be of good courage, take courage*

θηέομαι, θεήσομαι *watch, gaze at*

μηχανάομαι *contrive, devise*

περίειμι *be superior, survive, be left over*

σκοπέω *look at; examine, consider*

***τρέπω (τράπω)** *turn, rout*

ὑπεκδύομαι *slip out of, escape*

ὑπερεπαινέω *praise above measure*

ὑπερτίθημι *hand over, communicate;* (mid.) *surpass, defer*

***φοβέω** *fear, be afraid*

χωρέω *go, come; accommodate; intervene*

Adjectives and Nouns and Pronouns

αἵρεσις, -ιος (-ηος, -εως) ἡ *a taking; choice*

αἰχμοφόρος, -ου ὁ *spearman, bodyguard*

ἄνομος, ἄνομον *lawless, impious*

ἀπιστότεροι, -αι, -α *more untrustworthy*

ἡμέρη, -ης ἡ *day*

ἡσυχίη, -ης ἡ *quiet, rest, calm*

κάλλιστος, -η, -ον *most beautiful*

Κανδαύλης, -ου (-εω) ὁ *Kandaules*, king of Lydia c. 735–718 BCE; member of the Heraklid dynasty

ἀρεσκόμενος, -η, -ον *pleasing* + dat.

βασιληίη, -ης ἡ *kingdom*

βλάβος, -εος (-ους) τό *hurt, harm, damage*

Γύγης, -ου (-εω) ὁ *Gyges*, king of Lydia c. 687–652 BCE

γυμνός, -ή, -όν *naked; unarmed*

δέσποινα, -ης ἡ *mistress*

δεσπότης, –ου ὁ *master, lord, ruler*

***εἶδος, -ους (-εος) τό** *form, shape; beauty*

ἑτοῖμος, -η, -ον *at hand, prepared, ready* + inf.

Λυδός, -ή, -όν *Lydian*

ὁπότερος, -ᾱ, -ον *whichever*

***ὀφθαλμός, -οῦ ὁ** *eye*

ὀφθεῖσα, ὀφθείσᾱς ἡ *seen, having been seen*

------, ------, ------, σεαυτοῦ, -ῆς, -οῦ *yourself*

σπουδαιέστεροι, -αι, -α *more important*

ὑγιής, ὑγιές *healthy, sound*

ὦς, ὠτός τό *ear*

Module 33 Practice Translating

Translate the sentences below, which have been adapted from Euripides' *Alkestis* (**Ἄλκηστις** 708–731). As you read, be sensitive to the comic possibilities of the dialogue. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Ἄδμητος

λέγε καὶ δὸς ἐμοὶ λέξαι· εἰ δ' ἀλγεῖς κλύων
τὸ ἀληθές, οὐ χρῆν σ' εἰς ἔμ' ἐξαμαρτάνειν.

Φέρης

σοῦ δὲ προθνῄσκων μᾶλλον ἐξαμαρτήσομαι.

Ἄδμητος

τὸ αὐτὸ γὰρ ἠβῶντ' ἄνδρα καὶ πρέσβυν θανεῖν;

Φέρης

ψυχὴν μιὰν Ἅιδῃ, οὐ δύο, ὀφείλομεν.

Ἄδμητος
καὶ μὴν Διός γε βούλῃ μείζονα ζῆν χρόνον.

Φέρης
ἀρᾷ γονεῦσιν, οὐδὲν ἔκδικον παθών;

Ἄδμητος
μακροῦ βίου γὰρ ᾐσθόμην ἐρῶντά σε.

Φέρης
ἀλλ’ οὐ σὺ νεκρὸν ἀντὶ σοῦ τόνδ’ ἐκφέρεις;

Ἄδμητος
σημεῖα τῆς σῆς γ’, ὦ κάκιστ’, ἀψυχίας.

Φέρης
οὗτοι πρὸς ἡμῶν γ’ ὤλετο· οὐκ ἐρεῖς τόδε.

Ἄδμητος
φεῦ· ἀνδρός εἶ τοῦδέ γ’ ἐς χρείαν ποτέ.

Φέρης
μνήστευε πολλάς, αἳ πρὸς σοῦ θανέονται.

Ἄδμητος
σοὶ τοῦτ’ ὄνειδος· οὐ γὰρ ἤθελες θανεῖν.

Φέρης
φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.

Ἄδμητος
κακὸν τὸ λῆμα καὶ οὐκ ἐν ἀνδράσιν τὸ σόν.

Φέρης
οὐκ ἐγγελᾷς ἐμοί, γέροντα βαστάζων νεκρόν.

Ἄδμητος
θανῇ γε μέντοι δυσκλεής, ὅτε Θάνατος ἥκει.

Φέρης
κακῶς ἀκούειν οὐ μέλει θανόντι μοι.

Ἄδμητος
φεῦ, φεῦ· τὸ γῆρας ὡς ἀναιδείας πλέων.

Φέρης
ἥδ’ οὐκ ἀναιδής· τήνδ’ ἐφηῦρες ἄφρονα.

Ἄδμητος
ἄπελθε κἀμὲ τόνδ’ ἔα θάψαι νεκρόν.

Φέρης
ἄπειμι· θάψεις δ’ αὐτὸς ὢν αὐτῆς φονεύς,
δίκας δὲ δώσεις σοῖς κηδεσταῖς ἔτι.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰσθάνομαι *perceive, apprehend, take notice of* + gen. or acc.

ἀλγέω *feel bodily pain, suffer*

ἀπέρχομαι *depart, go away, leave*

ἀράομαι *pray to, curse* + dat.

βαστάζω *lift, lift up, raise*

ἐάω *permit, allow* + inf.; *let go, dismiss*

ἐγγελάω *laugh at, mock* + dat.

εἶ < **εἶμι**

ἐκφέρω *carry out*

ἐξαμαρτάνω *err, fail*

ἐράω *be in love with, desire* + gen.

ἐφευρίσκω *light upon, discover*

ἠβάω *attain* or *have attained puberty*; *be in the prime of youth*

θάπτω *bury*

κλύω *hear*

μέλω *be a concern to* + dat.; *take care of, care for* + gen.

μνηστεύω *woo, court, seek in marriage*

οὔτοι *indeed not*

ὀφείλω *owe; be obliged to* + inf.

προθνῄσκω *die before, die for*

φεῦ *ah, alas, woe*

ὤλετο < **ὄλλυμι**

Adjectives and Nouns and Pronouns

Ἅιδης, -ου ὁ *Hades*

ἀναίδεια, -ᾱς ἡ *shamelessness, impudence, effrontery*

ἀναιδής, -ές *shameless*

ἄφρων, -ονος; -ον, -ονος *senseless, foolish; crazed, frantic*

ἀψυχία, -ας ἡ *want of life, want of spirit, faint-heartedness*

γέρων, -οντος ὁ *old man*

γῆρας, -αος τό *old age*

κηδεστής, -οῦ ὁ *relation by marriage*

λῆμα, -ατος τό *will, desire, purpose*

μᾰκρός, -ά, -όν *long*

μείζων (μέζων), μεῖζον (μέζον) *greater, bigger, stronger*

***νεκρός, -οῦ ὁ** *corpse*

ὄνειδος, -εος (-ους) τό *reproach, rebuke, censure, blame*

πλέως, -ᾱ, -ων *full, filled* + gen.

γονεύς, -ῆος (-έως) ὁ *father, parent*

δυσκλεής, -ές *inglorious, infamous, shameful*

ἔκδῐκος, -ον *lawless, unjust*

***θάνατος, -ου ὁ** *death*

κάκιστος, -η, -ον *most bad, evil, cowardly*

***πρέσβυς, -εως (-εος) ὁ** *old man, elder; ambassador, envoy*

***σημεῖον, -ου τό** *sign, signal, mark*

φέγγος, -εος (-ους) τό *light, splendor; moonlight; day*

φονεύς, -ῆος (-έως) ὁ *murderer, killer*

χρεία, -ας ἡ *need, want; use, advantage, service*

Module 33 Practice Parsing Greek Sentences

Parse each word of the below sentences.

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

Ἄδμητος
καὶ μὴν Διός γε βούλῃ μείζονα ζῆν χρόνον.

Φέρης
ἀρᾷ γονεῦσιν, οὐδὲν ἔκδικον παθών;

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

Module 33 Top 251–550 Vocabulary to be Memorized

Adverbs and Verbs

διαφέρω *carry over or across; carry different ways; make a difference; be different from, excel* + gen.

ἔοικα (perf. with pres. sense), **εἴξω, ------, ------, ------, ------** *be like, look like* + dat.*; be likely, seem probable*

που *anywhere, somewhere, I suppose*

πυνθάνομαι, πεύσομαι, ἐπυθόμην, ------, πέπυσμαι, ------ *inquire, learn from inquiry; hear* or *inquire concerning* + gen.; *find out* 'y' in acc. *from* 'x' in gen.

Adjectives and Nouns

ἄριστος, ἀρίστη, ἄριστον *best, bravest, excellent*

κύριος, κυρίᾱ, κύριον *with power, able, sovereign; appointed, fixed;* (n.) *lord, ruler*

ὁδός, ὁδοῦ ἡ ***road, way, journey, voyage***

οἰκεῖος, οἰκείᾱ, οἰκεῖον ***related, domestic, belonging to the house; one's own***

οἶκος, οἴκου ὁ *house, dwelling place; household*

πολῑτείᾱ, πολῑτείᾱς ἡ *government, constitution, commonwealth*

Module 33 Reading Morphologically by James Patterson

The Genitive Singular and Plural, All Genders and Declensions

The genitive often indicates source, separation, or possession. Most of the time you will need to supply the English preposition "of" and then the meaning of the Greek noun or pronoun.

First Declension Feminine Nouns

For feminine nouns of the first declension with bases ending in **-α**/, the genitive singular marker is /**Lς** (the **L** indicates that the **α** lengthens to **η**, to which **ς** is added):

οἰκία/Lς > οἰκίης *of a household*

Remember that **-α/** lengthens to **ᾱ** before **ε, ι,** and **ρ**. So **οἰκίης** in Ionic is **οἰκίας** in Attic.

κεφαλά/Lς > κεφαλῆς *of a head*

The genitive plural marker is **/ων**. Variants are possible when **/ων** is added to a base in **-α/**. The fully uncontracted **-άων** is attested but rare:

οἰκία/ων > οἰκιάων *of households*

κεφαλά/ων > κεφαλάων *of heads*

In Ionic, the **α** regularly weakens to **ε**:

οἰκία/ων > οἰκιάων > οἰκιέων *of households*

κεφαλά/ων > κεφαλάων > κεφαλέων *of heads*

In Attic, **-άων** fully contracts to **-ῶν**:

οἰκία/ων > οἰκιάων > οἰκιῶν *of households*

κεφαλά/ων > κεφαλάων > κεφαλῶν *of heads*

Second Declension (Mostly) Masculine and Neuter Nouns

For bases of the second declension that end in **-ο/**, the genitive singular marker is **/ο**. **/ο** from the base contracts with **/ο** from the genitive singular ending to produce **-ου**:

ἄνθρωπο/ο > ἀνθρώπου (always contracted) *of a person*

The genitive plural marker is **/ων**:

ἀνθρωπο/ων > ἀνθρώπων (always contracted) *of people*

Here the genitive plural /**ων** replaces the **-ο**/ of the base, which explains why the accent does not move as far forward on the word as it does in the first declension.

First Declension Masculine Nouns

Masculine nouns of the first declension with bases ending in **-α**/ borrow the genitive singular of the second declension, **-ου**. They do this because speakers associated **-ου** with masculine (and neuter) nouns. Recall that the nominative singular of these nouns also borrowed the /**ς** from the second declension for the same reason:

κλέπτα/ου > κλέπτου	*of a thief*
ὁπλίτα/ου > ὁπλίτου	*of a hoplite*
ποιητά/ου > ποιητοῦ	*of a maker*

Again, the genitive plural marker is /**ων**, and **-άων** fully contracts in Attic:

κλέπτα/ων > κλεπτάων (uncontracted) or κλεπτῶν (contracted)	*of thieves*
ὁπλίτα/ων > ὁπλιτάων (uncontracted) or ὁπλιτῶν (contracted)	*of hoplites*
ποιητά/ων > ποιητάων (uncontracted) or ποιητῶν (contracted)	*of makers*

And in Ionic the α weakens to ε:

κλέπτα/ων > κλεπτάων, κλεπτέων (Ionic), or κλεπτῶν	*of thieves*
ὁπλίτα/ων > ὁπλιτάων, ὁπλιτέων (Ionic), or ὁπλιτῶν	*of hoplites*
ποιητά/ων > ποιητάων, ποιητέων (Ionic), or ποιητῶν	*of makers*

Third Declension Nouns, Genitive Singular and Plural

For bases that end in letters other than **-α**/ and **-ο**/, the marker for the genitive singular is /**ος**:

νύκτ/ος > νυκτός	*of night*
νέκυ/ος > νέκυος	*of a corpse*

πόλι/ος > πόλιος	*of a city-state* (Attic πόλεως)
βασιλέϝ/ος > βασιλέος (intervocalic ϝ drops)	*of a king* (Attic *βασιλέως*)
ὄρεσ/ος > ὄρεος (intervocalic σ drops)	*of a mountain* (Attic *ὄρους*)

The genitive plural marker is /**ων**. No contraction occurs with the vowels **ε, ι,** or **υ**:

νύκτ/ων > νυκτῶν	*of night*
νέκυ/ων > νεκύων	*of a corpse*
πόλι/ων > πόλιων	*of a city-state* (Attic *πόλεων*)
βασιλέϝ/ων > βασιλέων (intervocalic ϝ drops)	*of a king*
ὄρεσ/ων > ὀρέων (intervocalic σ drops)	*of a mountain*

Module 33 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **ἄγω, ἄξω, ἤγαγον, ἦχα, ἦγμαι ἤχθην** *lead, carry;* **χάριν ἄγω** *I give thanks*. The finite forms are all in the third-person singular. The participles give you the information you need to produce the correct forms for the cases.

	Active	**Middle**	**Passive**
Pres Ind.	ἄγει	ἄγεται	ἄγεται
Imp. Ind.	ἦγε (ν)	ἤγετο	ἤγετο
Fut. Ind.	ἄξει	ἄξεται	ἀχθήσεται
Aor. Ind.	ἤγαγε (ν)	ἠγάγετο	ἤχθη
Perf. Ind.	ἦχε (ν)	ἦκται	ἦκται
Plu. Ind.	ἤχει (ν)	ἦκτο	ἦκτο

	Active	Middle	Passive
Pres. Imper.	ἀγέτω	ἀγέσθω	ἀγέσθω
Aor. Imper.	ἀγαγάτω	ἀγαγάσθω	ἀχθήτω
Pres. Inf.	ἄγειν	ἄγεσθαι	ἄγεσθαι
Fut. Inf.	ἄξειν	ἄξεσθαι	ἀχθήσεσθαι
Aor. Inf.	ἀγαγεῖν	ἀγαγέσθαι	ἀχθῆναι
Perf. Inf.	ἠχέναι	ἦχθαι	ἦχθαι
Pres. Part.	ἄγων, ἄγοντος ἄγουσα, ἀγούσης ἄγον, ἄγοντος		
Fut. Part.	ἄξων, ἄξοντος ἄξουσα, ἀξούσης ἄξον, ἄξοντος		
Aor. Part.	ἀγαγών, ἀγαγόντος ἀγαγοῦσα, ἀγαγούσης ἀγαγόν, ἀγαγόντος		

Module 34

The Present, Future, Aorist Middle and Passive Participle · The Perfect Active, Middle, and Passive Participle · The Substantive Participle

Module 34 Summary

In this module you learn more stems and endings for forming participles. You learn the substantive participle and how it functions similarly to the substantive adjective.

The Participle

Participles are adjectives with verbal qualities. Remember that adjectives are one of the eight parts of speech. In Ancient Greek adverbs (1), conjunctions (2), interjections (3), and prepositions[1] (4) function just like their English counterparts. The Greek adjective (5) differs from the English adjective because it has endings and agrees in gender, case, and number with the noun or pronoun it modifies. Greek nouns (6), pronouns (7), and verbs (8) differ from their English counterparts in this fundamental way: they use endings to create meaning in a way that English does not.

1 Remember that the Greek preposition takes a noun or pronoun object, and several functions that are served by prepositions in English are served by cases in Greek.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.04

As an adjective, a participle must modify a noun or pronoun. Like adjectives, participles may also function substantively as nouns. If you remember these key pieces of information when reading and translating, you will not struggle with understanding how any participle in any context functions.

As a verb, a participle has an additional level of complexity that other adjectives do not. It has tense-aspect, it has voice, and it can take adverbial modifiers and direct and indirect objects.

Participles may be classed as serving four types of functions—attributive, circumstantial, substantive, and supplementary.[2] The future participle of purpose and the genitive absolute, both learned in this module, are classed as circumstantial participles.

The Declension of the Present, Future, and Aorist Middle and Passive Participles of μι-Verbs

Stems and Endings for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, φημί

Stems. μι-verbs have a variety of long, short, mixed, and ω-verb stems. For an accurate explanation of stems and word formation, see *Reading Morphologically* and *Gareth Morgan's Lexis* by James Patterson.

The forms for the present middle and passive participles of μι-verbs use the short vowel grade of the stem. The forms for the aorist middle participles of μι-verbs use the short vowel grade of the stem. The aorist passive participles of μι-verbs decline like the participles of ω-verbs. The future participle for μι-verbs declines the same way, as does the future participle of ω-verbs.

Verb	Vowel Grade	Present Tense Stem
εἰμί (ἐσ/)	short	ἐ (σ)-
εἶμι (ἰ/, ῑ)	long, short, short	εἰ-, ἰ-, ἰε-
δείκνυμι (δεικ/)	long, short	δεικνῡ-, δεικνυ-
δίδωμι (δο/)	long, short	διδω- (διδου-), διδο-
ἵημι (Ϳε/)	long, short	ἱη- (ἱει-), ἱε-
ἵστημι (στα/)	long, short	ἱστη-, ἱστᾰ-
τίθημι (θε/)	long, short	τιθη- (τιθει-), τιθε-
φημί (φα/)	long, short	φη-, φᾰ-

2 In *CGCG* (52) the attributive and substantive participles are classed together, thus giving three types: attributive/substantive, circumstantial, and supplementary.

Verb	Vowel Grade	Aor. Act. Mid. Tense Stem
εἰμί (ἐσ/)	-------	-------
εἶμι (ἰ/, ῑ)	-------	-------
δείκνυμι (δεικ/)	regular first aorist	δειξ-
δίδωμι (δο/)	long, short, mixed	δω-, δο-, δωκ-
ἵημι (Jε/)	long, short, mixed	-ἡ-, -ἑ-, -ἡκ-
ἵστημι (στα/ ἔστησα)	regular first aorist	στησ-
ἵστημι (στα/ ἔστην)	long, short	στη-, στᾰ-
τίθημι (θε/)	long, short, mixed	θη-, θε-, θηκ-
φημί (φα/)	------	------

Endings. To the short vowel grade of the stem, add these endings:
-μενος, -μένη, -μενον

The Declension of the Future Middle Participle of εἰμί

εἰμί (ἐς/), ἔσομαι has a present active participle, **ὤν, οὖσα, ὄν** (already learned) and a future middle participle:
ἐσόμενος, ἐσομένη, ἐσόμενον

1. Note that the participle declines like first and second declension adjectives. For this reason, the full paradigm is not present.

The other participle forms do not exist.

The Declension of the Future Middle Participle of εἶμι

εἶμι (ἰ/, ῑ) has a present active participle **ἰών, ἰοῦσα, ἰόν,** already learned. It does not have any other participle forms.

The Declension of the Present and Aorist Middle and Passive Participles of δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, φημί

Note that these participles decline just like first and second declension adjectives. For this reason, the declensions are not given in full.

Present Participle Middle and Passive

δείκνυμι (δεικ/): δεικνύμενος, δεικνυμένη, δεικνύμενος

δίδωμι (δο/): διδόμενος, διδομένη, διδόνεμον

ἵημι (Jε/): ἱέμενος, ἱεμένη, ἱέμενον

ἵστημι (στα/): ἱστάμενος, ἱσταμένη, ἱστάμενον

τίθημι (θε/): τιθέμενος, τιθεμένη, τιθέμενον

φημί (φα/): φάμενος, φαμένη, φάμενον

Future Participle Middle

δείκνυμι (δεικ/): δειξόμενος, δειξομένη, δειξόμενος

δίδωμι (δο/): δωσόμενος, δωσομένη, δωσόμενον

ἵημι (Ϳε/): -ἡσόμενος, -ἡσομένη, -ἡσόμενον

ἵστημι (στα/): στησόμενος, στησομένη, στησόμενον

τίθημι (θε/): θησόμενος, θησομένη, θησόμενον

φημί (φα/): φησόμενος, φησομένη, φησόμενον

1. Note that these participles are **ω-verbs**.
2. Note that the dash on **ἵημι** indicates that it is found in the wild with a prefix.

Future Participle Passive

δείκνυμι (δεικ/): δειχθησόμενος, δειχθησομένη, δειχθησόμενος

δίδωμι (δο/): δοθησόμενος, δοθησομένη, δοθησόμενον

ἵημι (Ϳε/): -ἑθησόμενος, -ἑθησομένη, -ἑθησόμενον

ἵστημι (στα/): σταθησόμενος, σταθησομένη, σταθησόμενον

τίθημι (θε/): τεθησόμενος, τεθησομένη, τεθησόμενον

φημί (φα/): φαθησόμενος, φαθησομένη, φαθησόμενον

1. Note that these participles are **ω-verbs**.
2. Note that the dash on **ἵημι** indicates that it is found in the wild with a prefix.

Aorist Participle Middle

Note that these participles decline just like first and second declension adjectives. For this reason, the declensions are not given in full.

δείκνυμι (δεικ/): δειξάμενος, δειξαμένη, δειξάμενος

δίδωμι (δο/): δόμενος, δομένη, δόμενον

ἵημι (Ϳε/): -ἕμενος, -ἑμένη, -ἕμενον

ἵστημι (στα/: ἔστησα): στησάμενος, στησαμένη, στησάμενον

ἵστημι (στα/: ἔστην): none

τίθημι (θε/): θέμενος, θεμένη, θέμενον

φημί (φα/): φησάμενος, φησαμένη, φησάμενον

1. Note that **δείκνυμι, ἵστημι,** and **φημί** have **ω-verb** first aorists.
2. Note that the dash on **ἵημι** indicates that it is found in the wild with a prefix.

Aorist Participle Passive

Note that these participles decline just like the aorist participle of **ω-verbs**. For the full declension of the aorist participle, see the section on the aorist passive participle of **ω-verbs** or the **Verb Chart** in the back of the book.

		M	**F**	**N**
δείκνυμι (δεικ/):	**N**	δειχθείς	δειχθεῖσα	δειχθέν
	G	δειχθέντος	δειχθείσης	δειχθέντος
δίδωμι (δο/):	**N**	δοθείς	δοθεῖσα	δοθέν
	G	δοθέντος	δοθείσης	δοθέντος
ἵημι (Ϳε/):	**N**	-ἑθείς	-ἑθεῖσα	-ἑθέν
	G	-ἑθέντος	-ἑθείσης	-ἑθέντος
ἵστημι (στα/):	**N**	σταθείς	σταθεῖσα	σταθέν
	G	σταθέντος	σταθείσης	σταθέντος
τίθημι (θε/):	**N**	τεθείς	τεθεῖσα	τεθέν
	G	τεθέντος	τεθείσης	τεθέντος
φημί (φα/):	**N**	φαθείς	φαθεῖσα	φαθέν
	G	φαθέντος	φαθείσης	φαθέντος

1. Note that these participles are **ω-verbs**.
2. Note that the dash on **ἵημι** indicates that it is found in the wild with a prefix.

The Declension of the Present, Future, and Aorist Middle and Passive Participles of ω-Verbs

Stems of the Present, Future, and Aorist Middle and Passive Participles of ω-Verbs

Present Middle and Passive. To form the present participle middle and passive, add the present middle and passive endings to the stem of principal part I.

Future Middle and Passive. To form the future participle middle, add the middle and passive endings to the stem of principal part II. To form the future

participle passive, add the middle and passive endingsto the unaugmented stem of principal part VI + -**ησ**-.

Aorist Middle and Passive. To form the first aorist participle middle, add the middle first aorist endings to the unaugmented stem of principal part III. To form the second aorist participle middle, add the middle second aorist endings to the unaugmented stem of principal part III. To form the aorist participle passive, add the aorist passive endings to the unaugmented stem of principal part VI.

Endings of the Present, Future, and Aorist Middle and Passive Participles of ω-Verbs

Most endings decline like first and second declension three termination adjectives. The aorist passive endings are a mixture of endings from Set 9 for the masculine, Set 3 for the feminine, and Set 10 for the neuter.

Add these endings to the correct stem. For an example, see the Module 34 Synopsis.

Present Participle Middle

	M	**F**	**N**
N	-όμενος	-ομένη	-όμενον

Present Participle Passive

	M	**F**	**N**
N	-όμενος	-ομένη	-όμενον

Future Participle Middle

	M	**F**	**N**
N	-όμενος	-ομένη	-όμενον

Future Participle Passive

	M	**F**	**N**
N	-όμενος	-ομένη	-όμενον

First Aorist Participle Middle

	M	**F**	**N**
N	-άμενος	-αμένη	-άμενον

Second Aorist Participle Middle

	M	**F**	**N**
N	-όμενος	-ομένη	-όμενον

Aorist Participle Passive

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-είς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα
A	-έντα	-εῖσαν	-έν	-έντας	-είσᾱς	-έντα
G	-έντος	-είσης	-έντος	-έντων	-εισῶν	-έντων
D	-έντι	-είσῃ	-έντι	-εῖσι (ν)	-είσαις	-εῖσι (ν)
V	-είς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-είς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα
G	-έντος	-είσης	-έντος	-έντων	-εισῶν	-έντων
D	-έντι	-είσῃ	-έντι	-εῖσι (ν)	-είσαις	-εῖσι (ν)
A	-έντα	-εῖσαν	-έν	-έντας	-είσᾱς	-έντα
V	-είς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα

1. Note the fixed accent throughout and the circumflex on the genitive of the feminine plural.

The Declension of the Perfect Participles of μι-Verbs

In the perfect and pluperfect tenses, most μι-verbs conjugate like ω-verbs and most perfect participles decline like those of ω-verbs. The perfect active participle of ἵστημι does not decline like the participles of ω-verbs.

Stems and Endings of the Perfect Participle of ἵστημι (στα/)

1. To the perfect active stem **ἑστ-** add the endings **-ώς, -ῶσα, -ός,** which differ from **ω-verbs** in the feminine forms. Note that the declension is mixed. The masculine and neuter **(-ώς, -ός)** decline like third declension nouns (Sets 9 and 10) and the feminine declines like short alpha nouns (Set 3).

The Declension of the Perfect Participle of ἵστημι (στα/)

Perfect Active Participle of ἵστημι: ἑστώς, ἑστῶσα, ἑστός *having stood*

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	ἑστώς	ἑστῶσα	ἑστός	ἑστῶτες	ἑστῶσαι	ἑστῶτα
A	ἑστῶτα	ἑστῶσαν	ἑστός	ἑστῶτας	ἑστώσᾶς	ἑστῶτα
G	ἑστῶτος	ἑστώσης	ἑστῶτος	ἑστώτων	ἑστωσῶν	ἑστώτων
D	ἑστῶτι	ἑστώσῃ	ἑστῶτι	ἑστῶσι (ν)	ἑστώσαις	ἑστῶσι (ν)
V	ἑστώς	ἑστῶσα	ἑστός	ἑστῶτες	ἑστῶσαι	ἑστῶτα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	ἑστώς	ἑστῶσα	ἑστός	ἑστῶτες	ἑστῶσαι	ἑστῶτα
G	ἑστῶτος	ἑστώσης	ἑστῶτος	ἑστώτων	ἑστωσῶν	ἑστώτων
D	ἑστῶτι	ἑστώσῃ	ἑστῶτι	ἑστῶσι (ν)	ἑστώσαις	ἑστῶσι (ν)
A	ἑστῶτα	ἑστῶσαν	ἑστός	ἑστῶτας	ἑστώσᾶς	ἑστῶτα
V	ἑστώς	ἑστῶσα	ἑστός	ἑστῶτες	ἑστῶσαι	ἑστῶτα

1. Note the fixed accent and the circumflex on the ultima of the genitive of the feminine plural.

Perfect Middle and Passive Participle of ἵστημι: ἑσταμένος, ἑσταμένη, ἑσταμένον *having stood, having been stood up*

The participle declines just like first and second declension adjectives of three terminations. For this reason, the declension is not given in full.

Middle	**Passive**
ἵστημι: ἑσταμένος, ἑσταμένη, ἑσταμένον	ἑσταμένος, ἑσταμένη, ἑσταμένον

The Declension of the Perfect Participles of ω-Verbs

Stems and Endings of the Perfect Participles of ω-Verbs

To form the perfect participle active, add the active endings **-ώς, -υῖα, -ός** to the stem of principal part IV. To form the perfect participle middle and passive, add the middle and passive endings **-μένος, -μένη, -μένον** to the stem of principal part V.

The Perfect Participle Active

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα
A	-ότα	-υῖαν	-ός	-ότας	-υίᾶς	-ότα
G	-ότος	-υίᾶς	-ότος	-ότων	-υιῶν	-ότων
D	-ότι	-υίᾷ	-ότι	-όσι (ν)	-υίαις	-όσι (ν)
V	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα
G	-ότος	-υίᾶς	-ότος	-ότων	-υιῶν	-ότων
D	-ότι	-υίᾷ	-ότι	-όσι (ν)	-υίαις	-όσι (ν)
A	-ότα	-υῖαν	-ός	-ότας	-υίᾶς	-ότα
V	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα

1. Note the fixed accent and the circumflex on the ultima of the genitive of the feminine plural.

Perfect Participle Middle and Passive

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-μένος	-μένη	-μένον	-μένοι	-μέναι	-μένα
A	-μένον	-μένην	-μένον	-μένους	-μένᾱς	-μένα
G	-μένου	-μένης	-μένου	-μένων	-μένων	-μένων
D	-μένῳ	-μένῃ	-μένῳ	-μένοις	-μέναις	-μένοις
V	-μένε	-μένη	-μένον	-μένοι	-μέναι	-μένα

	Singular			Plural		
	M	**F**	**N**	**M**	**F**	**N**
N	-μένος	-μένη	-μένον	-μένοι	-μέναι	-μένα
G	-μένου	-μένης	-μένου	-μένων	-μένων	-μένων
D	-μένῳ	-μένῃ	-μένῳ	-μένοις	-μέναις	-μένοις
A	-μένον	-μένην	-μένον	-μένους	-μένᾱς	-μένα
V	-μένε	-μένη	-μένον	-μένοι	-μέναι	-μένα

1. Note the fixed accent and that the accent is NOT fixed on the ultima of the genitive in the feminine plural.

The Substantive Participle

Like a substantive adjective, the substantive participle functions as a noun. For detailed information on the substantive participle, see *CGCG* 52.46-50.

Translating the Substantive Participle

Since the substantive participle functions similarly to the substantive adjective, it is worthwhile to review the substantive adjective, learned in Module 20 of Part I of the *21st-Century* series.

(1) The noun or pronoun is supplied based upon the gender and number of the adjective:

ὁ καλός *the good man*	**οἱ καλοί** *the good men*
ἡ καλή *the good woman*	**αἱ καλαί** *the good women*
τὸ καλόν *the good thing*	**τὰ καλά** *the good things*

or is left understood:

ὁ καλός *the good*	**οἱ καλοί** *the good*
ἡ καλή *the good*	**αἱ καλαί** *the good*
τὸ καλόν *the good*	**τὰ καλά** *the good things*

(2) The noun or pronoun is supplied from context.

In a conversation between Herakles and Admetos (Euripides, *Alkestis* 1035-36), Herakles tries to hand a woman (Alkestis) to Admetos for safekeeping until he returns from capturing the Thrakian mares. He tells Admetos that the woman is to be his concern.

ἀλλ’, ὥσπερ εἶπον, σοὶ μέλειν γυναῖκα χρή.

As I said, you must take care of the woman.

And he reassures him that he won her fairly at an athletic contest.

οὐ γὰρ **κλοπαίαν** ἀλλὰ σὺν πόνῳ λαβὼν
ἥκω· χρόνῳ δὲ καὶ σύ μ’ αἰνέσεις ἴσως.

*For I am here having won **her** by toil and not theft,*
Perhaps in time you will praise me.

The adjective **κλοπαίαν** modifies an understood **γυναῖκα** that must be supplied from context.

In these ways, the substantive participle functions like a substantive adjective.

(1) The noun or pronoun is supplied based upon the gender and number of the participle or is left understood; or the participle is turned into a noun:

1. **αἱ λέγουσαι** *the women speaking, the speakers*;
2. **ἡ κεκτημένη** *the woman having acquired, the mistress;*
3. **ὁ ἐμβαλών** *the man attacking, the attacker*;
4. **οἱ ἀπολωλότες** *those having died, the dead;*
5. **οἱ δεόμενοι** *those being in need, the needy;*
6. **οἱ ἔχοντες** *those having, the wealthy*;
7. **οἱ κρατοῦντες** *those having power, the rulers;*
8. **οἱ οὐκέτ' ὄντες** *those being no longer, the dead;*
9. **οἱ σωθέντες** *those having been saved, the rescued;*
10. **τὰ ἀκουόμενα** *the things being heard, the sounds;*
11. **τὰ βλεπόμενα** *the things being seen, the sights;*
12. **τὰ γιγνόμενα** *the things happening, the events;*
13. **τὰ δεόμενα** *the things being needed, the necessities*;
14. **τὰ δέοντα** *the necessary things, the obligations;*
15. **τὰ ἐπιφερόμενα** *the things coming, future events;*
16. **τὰ εὑρεθέντα** *the things having been found, the discoveries;*
17. **τὰ μέλλοντα** *the things upcoming, the future*;
18. **τὰ νομιζόμενα** *the things being practiced, customs*;
19. **τὰ ὄντα** *the things being, reality*;
20. **τὰ ὀφθέντα** *the things having been seen, the sights*;
21. **τὰ παραλαμβανόμενα** *the things being undertaken, the undertakings*;
22. **τὰ συμβάντα** *the things having come to pass, the past*;
23. **τὸ γεγονός** *the one having been born, the child.*

(2) The noun or pronoun the participle modifies is supplied from context:

In a conversation between Lamon and his wife, Lamon explains to his wife how he found a child abandoned,

πάντα αὐτῇ διηγεῖται· πῶς εὗρεν **ἐκκείμενον**.

He explains everything to her: how he found (the child) ***abandoned****.*

There is no noun or pronoun present for the participle **ἐκκείμενον** to modify. Context makes it clear that we are to supply the noun **παιδίον** *child* for the participle **ἐκκείμενον** to agree in case, gender, and number.

Hekabe (Ἑκάβη). After the fall of Troy, Hekabe, the wife of Priam, was captured and enslaved by the Greeks. Hekabe gave birth to nineteen children, many of whom perished in the Trojan War. Priam was the father of most and Apollo in some versions was the father of Hektor and Troilos. In Euripides' play, *Hekabe*, Akhilleus has demanded the sacrifice of her daughter Polyxena and her son Polydoros has been killed by the Thrakian king, Polymestor, who was his host and was entrusted with keeping him and Trojan gold safe from the hands of the Greeks.

Module 34 Practice Translating the Substantive Participle

Translate the below sentences, adapted from Euripides' *Hekabe* (**Ἑκάβη** 272–295). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with those in the **Answer Key**. After you have read through all the sentences once, read them again two more times. In each subsequent reading, your understanding improves. In the excerpt **substantive participles** are in **bold**.

Ἑκάβη
ἃ δ᾽ ἀντιδοῦναι δεῖ σε, ἀπαιτούσης ἐμοῦ,
ἄκουσον. ἧψω τῆς ἐμῆς, ὡς φῄς, χερὸς
καὶ τῆσδε γραίας προσπίτνων παρηίδος.
ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγὼ
χάριν τ᾽ ἀπαιτῶ τὴν τότε, ἱκετεύω τέ σε·
μή μου **τὸ γεγονὸς** ἐκ χερῶν ἀπόσπασον,
μηδὲ κτάνε. **τῶν τεθνηκότων** ἅλις.
ταύτῃ γέγηθα κἀπιλήθομαι κακῶν.
ἥδ᾽ ἀντὶ πολλῶν ἐστί μοι παραψυχή,
πόλις, τιθήνη, βάκτρον, ἡγεμὼν ὁδοῦ.
οὐ **τοὺς κρατοῦντας** χρὴ κρατεῖν ἃ μὴ χρεών,
οὐδὲ **τοὺς εὐτυχοῦντας** εὖ χρὴ δοκεῖν πράξειν ἀεί·
κἀγὼ γὰρ ἦ ποτ᾽, ἀλλὰ νῦν οὐκ εἰμ᾽ ἔτι.
τὸν πάντα δ᾽ ὄλβον ἦμαρ ἕν ἀφείλετό μου.
ἀλλ᾽, ὦ φίλον γένειον, αἰδέσθητί με,
οἴκτιρον. ἐλθὼν δ᾽ εἰς Ἀχαιικὸν στρατὸν
παρηγόρησον, ὡς ἀποκτείνειν φθόνος
γυναῖκας, ἃς τὸ πρῶτον οὐκ ἐκτείνατε,

βωμῶν ἀποσπάσαντες, ἀλλ᾽ ἅς ᾠκτίρατε.
τὰ δὲ νομιζόμεν᾽ ἐν ὑμῖν τοῖς τ᾽ ἐλευθέροις ἴσα
καὶ τοῖσι δούλοις αἵματος κεῖται πέρι.
τὸ δ᾽ ἀξίωμα, κἂν κακῶς λέγῃ, τὸ σὸν
πείσει· λόγος γὰρ **τῶν** ἔκ τ᾽ **ἀδοξούντων** ἰὼν
κἀκ **τῶν δοκούντων** ὁ αὐτὸς οὐ ταὐτὸν σθένει.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀδοξέω *be held in no esteem, stand in ill repute*

αἰδέομαι *be ashamed; stand in awe of, fear, respect*

ἅλις *sufficiently, enough of* + gen.

ἀνθάπτομαι *lay hold of in turn, grapple with, engage in* + gen.

ἀντιδίδωμι *give in return, repay*

ἀπαιτέω *demand, demand* 'x' in acc. from 'y' in acc., *demand to have returned*

***ἀποκτείνω** *kill*

ἀποσπάω *tear from, drag away*

ἅπτω *fasten* or *bind to*; (middle) *fasten oneself to, grasp, touch* + gen.

ἀφείλετο < **ἀφαιρέω** *take from*

γηθέω *rejoice, delight in* + acc. or dat.

ἐπιλήθω *cause to forget;* (mid.) *forget, lose thought of* + gen.

εὐτυχέω *be well off, successful, prosperous*

ἱκετεύω *beg, supplicate, beseech*

κἄν *and if, even if, although*

***κτείνω** *kill*

οἰκτίρω (οἰκτείρω) *pity*

παρηγορέω *address, exhort*

προσπίτνω *fall upon, embrace*

σθένω *have strength, be strong*

Adjectives and Nouns and Pronouns

***αἷμα, -ατος τό** *blood*

ἀξίωμα, -ατος τό *honor, reputation, worth*

Ἀχαικός, ή, όν *of the Akhaians*

ἦμαρ, ἤματος τό *day*

ὄλβος, -ου ὁ *happiness, bliss*

παραψυχή, -ῆς ἡ *cooling, refreshment, consolation*

βάκτρον, ου τό *stick, cudgel, staff*

βωμός, -οῦ ὁ *altar, platform, stand, base*

γένειον, ου τό chin, beard

γραῖα, -ᾱς ἡ *old woman;* (adj.) *old*

***δοῦλος, -ου ὁ** *slave*

ἐλεύθερος, -ᾱ, -ον *free* + gen.

***ἡγεμών, -όνος ὁ** *leader, commander, guide*

πᾰρηΐς, πᾰρηΐδος ἡ *cheek*

***στρατός, -οῦ ὁ** *army*

τιθήνη, -ης ἡ *nurse*

φθόνος, -ου ὁ *ill-will, malice; envy, jealousy*

***χάρις, -ιτος ἡ** *charm, grace, favor; graditude*; **χάριν εἰδέναι** *feel grateful*; **χάριν** *for the sake of* + gen.

χρεών (χρειών), χρεών τό *necessity, fate; it is necessary* + inf.

Xenophon of Athens Ξενοφῶν ὁ Ἀθηναῖος, c. 430–355 BCE. Xenophon was a soldier and military commander, a philosopher, and a historian. When the Ten Thousand marched to assist the Persian satrap Kyros in his attempt to overthrow the Persian king Artaxerxes II, his brother, Xenophon was present. The coup failed. In fear for their lives, the Ten Thousand elected Xenophon as commander of the forces in their successful attempt to escape from Persia. Xenophon was a student and friend of Sokrates and authored several Sokratic dialogues. Xenophon also wrote the *Hellenika*, a history that picks up where Thoukydides' *The Peloponnesian War* abruptly ends and covers the remaining seven years of the war. The Roman writer and statesman Cicero has high praise for Xenophon as an author.

Module 34 Practice Translating

Translate the below sentences, adapted from Xenophon's *Anabasis* (**Ἀνάβασις** 3.1.38–43). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with those in the **Answer Key**. After you have read through all the sentences once, read them again two more times. In each subsequent reading, your understanding improves. In the excerpt, **participles** which require you to

supply an implied noun are in bold. Otherwise participles are highlighted in grey and the nouns they modify are underlined.

ἐκ τούτου ἔφη τάδε Ξενοφῶν ὁ Αθηναῖος· Ὑμεῖς γάρ ἐστε στρατηγοί, ὑμεῖς ταξίαρχοι καὶ λοχαγοί. καὶ ὅτε εἰρήνη ἦν, ὑμεῖς καὶ χρήμασι καὶ τιμαῖς τούτων ἐπλεονεκτεῖτε. καὶ νῦν τοίνυν ἐπεὶ πόλεμός ἐστιν, ἀξιοῦν δεῖ ὑμᾶς αὐτοὺς ἀμείνους τε τῶν στρατιωτῶν εἶναι καὶ προβουλεύειν τούτων καὶ προπονεῖν. 3.1.38 καὶ νῦν πρῶτον μὲν οἶομαι ὑμᾶς μέγα ὠφελήσειν τὸ στράτευμα, ἐπιμεληθέντας ὅπως ἀντὶ **τῶν ἀπολωλότων** ὡς τάχιστα στρατηγοὺς καὶ λοχαγοὺς ἀντικαταστήσετε. ἄνευ γὰρ **ἀρχόντων** οὐδὲν οὔτε καλὸν οὔτε ἀγαθὸν γενήσεται—ὡς μὲν **συνελόντι** εἰπεῖν—οὐδαμοῦ, ἐν δὲ δὴ τοῖς πολεμικοῖς. ἡ μὲν γὰρ εὐταξία σῴζειν δοκεῖ· ἡ δὲ ἀταξία πολλοὺς ἤδη ἀπολώλεκεν. 3.1.39 ἐπεὶ δὲ καταστήσεσθε **τοὺς ἄρχοντας**, καὶ τοὺς ἄλλους στρατιώτας συλλέγετε καὶ παραθαρσύνετε. τότε δὲ οἶμαι ὑμᾶς πάνυ ἐν καιρῷ ποιήσειν. 3.1.40 νῦν γὰρ ἴσως καὶ ὑμεῖς αἰσθάνεσθε ὡς ἀθύμως μὲν ἦλθον ἐπὶ τὰ ὅπλα, ἀθύμως δὲ πρὸς τὰς φυλακάς· ὥστε ἐπεὶ ταῦτα οὕτω γ’ ἔχουσι**, τῶν δεομένων** οὐδὲν ποιήσουσιν, εἴτε νυκτὸς δεῖ εἴτε καὶ ἡμέρας. 3.1.41 εἰ δέ τις αὐτῶν τρέψει τὰς γνώμας, ὡς μὴ τοῦτο μόνον ἐννοούντων, τί πείσονται, ἀλλὰ καὶ τί ποιήσουσι, πολὺ εὐθυμότεροι ἔσονται. 3.1.42 ἐπίστασθε γὰρ δὴ ὅτι οὔτε πλῆθός ἐστιν οὔτε ἰσχὺς ἡ ἐν τῷ πολέμῳ τὰς νίκας ποιοῦσα. ἀλλ’ ὁπότεροι σὺν τοῖς θεοῖς ταῖς ψυχαῖς ἐρρωμενέστεροι ἴασιν ἐπὶ τοὺς πολεμίους, τούτους ὡς ἐπὶ τὸ πολὺ οἱ ἀντίοι οὐ δέχονται. 3.1.43 ἐντεθύμημαι δ’ ἔγωγε, ὦ ἄνδρες, καὶ τοῦτο, ὅτι **οἱ μὲν μαστεύοντες** ζῆν ἐκ παντὸς τρόπου ἐν τοῖς πολεμικοῖς, οὗτοι μὲν κακῶς τε καὶ αἰσχρῶς ὡς ἐπὶ τὸ πολὺ ἀποθνῄσκουσιν. **οἱ δὲ** τὸν μὲν θάνατον **ἐγνωκότες** πᾶσι κοινὸν εἶναι καὶ ἀναγκαῖον ἀνθρώποις, περὶ δὲ τοῦ καλῶς ἀποθνῄσκειν **ἀγωνιζόμενοι**, τούτους ὁρῶ μᾶλλόν πως εἰς τὸ γῆρας ἀφικνουμένους καὶ εὐδαιμονέστερον διάγοντας. 3.1.44 καὶ ὑμᾶς δεῖ νῦν—ἐν τοιούτῳ γὰρ καιρῷ ἐσμεν—αὐτούς τε ἄνδρας ἀγαθοὺς εἶναι καὶ τοὺς ἄλλους παρακαλεῖν. 3.1.45 ὁ μὲν ταῦτα εἰπὼν ἐπαύσατο.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀγωνίζομαι *contest; go to law*

ἀθύμως *dejectedly*

***αἰσθάνομαι** *perceive, apprehend, take notice of* + gen. or acc.

αἰσχρῶς *shamefully, basely*

μαστεύω *seek, search*

οὐδαμοῦ *nowhere*

παραθαρσύνω *embolden, cheer on, encourage*

παρακαλέω *call to, summon; encourage*

***ἄνευ** *without, away from, from afar* + gen.

ἀντικαθίστημι *replace, substitute; set against, oppose*

***δέχομαι** *take, accept, receive; welcome; meet, encounter; undertake* + inf.

διάγω *carry over*; (intrans.) *pass time, live*

***εἴτε** *either, whether*

ἐνθυμέομαι *take to heart; be angry at*

ἐννοέω *have in one's thoughts, to think, consider, reflect*

ἐπιμελέομαι *take care of* or *that, have charge of* + gen.

***ἐπίσταμαι** *know*

ἴσως *equally; perhaps*

***παύω** *make to end, stop;* (middle and passive) *rest* or *cease from* + gen.

πλεονεκτέω *have* or *claim more than one's share; have an advantage* + acc. or gen.

προβουλεύω *contrive; deliberate for one* + gen.

προπονέω *work* or *labor beforehand*; *work for* or *instead of another* + gen. or dat.

***πως** *in any way, in some way*

συλλέγω *gather, bring together, collect*

συναιρέω *grasp* or *seize together*; + **εἰπεῖν** *speaking concisely, briefly*

***σῴζω** *save, keep*

***τρέπω (τράπω)** *turn, rout*

ὠφελέω *help, aid; help* 'x' in dat.

Adjectives and Nouns and Pronouns

ἀγωνιζόμενοι < **ἀγωνίζομαι**

***ἀμείνων, ἄμεινον** *better, braver, more capable*

ἀναγκαῖος, -ᾱ, -ον (-ος, -ον) *of, with,* or *by force*; *necessary*

ἀντίος, -ᾱ, -ον *set against; face to face, opposite*

ἀπολωλός, ἀπολωλότος ὁ *dead, having died*

ἄρχων, ἄρχοντος ὁ *the one ruling, ruler*

ἰσχύς, ἰσχύος ἡ *strength*

λοχᾱγός, -ου ὁ *leader* of an armed band, *commander* of a company (100 men)

μαστεύοντες < **μαστεύω**

***νίκη, νίκης ἡ** *victory*

***νύξ, νυκτός ἡ** *night*

Ξενοφῶν, Ξενοφῶντος ὁ *Xenophon*, an Athenian, pupil of Socrates, and writer

ἀταξία, -ας ἡ *disorderliness, disorder, confusion*

γῆρας, γήραος, γήραϊ (γήρᾳ) τό *old age*

δεόμενα, -ων τά *being necessary*

ἐγνωκότες, ἐγνωκότων οἱ *knowing, having known*

***εἰρήνη, εἰρήνης ἡ** *peace*

ἐρρωμένος, -η, -ον *in good health, stout, vigorous*

εὐδαίμων, -ονος; εὔδαιμον, -ονος *fortunate, wealthy, happy*

εὐθῡμότερος, -ᾱ, -ον *kind, generous*

εὐταξία, -ας ἡ *good arrangement*

***θάνατος, -ου ὁ** *death*

***ὅπλον, -ου τό** *tool*; (pl.) *weapons*

ὁπότερος, -ᾱ, -ον *whichever* of two

πολεμικός, -ή, -όν *of* or *for war*

στράτευμα [ᾰ], -ατος τό *expedition, campaign; army*

***στρατιώτης, -ου ὁ** *soldier*

συνελών < **συναιρέω**

ταξίαρχος, -ου ὁ *commander* of a corps or squadron

***τιμή, τιμῆς ἡ** *honor; cost, price; esteem, respect; office*

φύλαξ, φύλακος ὁ *guard*

Module 34 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> καὶ ὑμᾶς δεῖ νῦν—ἐν τοιούτῳ γὰρ καιρῷ ἐσμεν—αὐτούς τε ἄνδρας ἀγαθοὺς εἶναι καὶ τοὺς ἄλλους παρακαλεῖν.

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

Module 34 Top 251–550 Vocabulary to be Memorized

Verb

τελευτάω, τελευτήσω, ἐτελεύτησα, τετελεύτηκα, τετελεύτημαι, ἐτελευτήθην
finish; die; bring about

Adjectives and Nouns

βελτίων, βελτίον *better, more virtuous*

γνώμη, γνώμης ἡ *judgment, thought, opinion, purpose*

δῆλος, δήλη, δῆλον *clear, visible, conspicuous*

εἰκός, εἰκότος τό (adj.) *likely, reasonable;* (n.) *likelihood, probability*

ἐλάσσων, ἐλάσσον *less, fewer, smaller*

ἐχθρός, ἐχθρά, ἐχθρόν *hated, hostile, inimical* + gen. or dat.; (n.) *enemy*

ὅπλον, -ου τό *tool*; (pl.) *weapons*

ὄρος, ὄρεος (-ους) τό *mountain, hill*

φωνή, φωνῆς ἡ *sound, voice*

Module 34 Reading Morphologically by James Patterson

The Dative Case

The Dative Singular

The marker of the dative singular for all declensions is **/ι**.

First and Second Declensions

In the first and second declensions, the base vowel lengthens when the dative marker **/ι** is added:

κεφαλά/ι > κεφαλῆι	*to* or *for a head*
ποιητά/ι > ποιητῆι	*to* or *for a maker*

λόγο/ι > λόγωι	*to* or *for a statement*
ἔργο/ι > ἔργωι	*to* or *for a deed*

In the third declension, the dative singular is generally straightforward:

πυραμίδ/ι > πυραμίδι	*to* or *for a pyramid*
παίδ/ι > παιδί	*to* or *for a child*
χείρ/ι > χειρί	*to* or *for a hand*

Recall that intervocalic **ϝ** and **σ** drop:

βασιλέϝ/ι > βασιλέ_ι > βασιλέϊ (Ionic) or βασιλεῖ (Attic)	*to* or *for a king*
ὄρεσ/ι > ὄρε_ι > ὄρεϊ (Ionic) or ὄρει (Attic)	*to* or *for a mountain*

Ionic does not contract the epsilon and iota in **βασιλέϊ** and **ὄρεϊ**, but Attic does **(βασιλεῖ, ὄρει)**.

The Dative Plural

The marker of the dative plural for all declensions is /**σι**. Because sigma is integral to the interpretation of the form, when intervocalic, it does not drop.

First and Second Declension Nouns

The dative plural of the first and second declensions is built off the nominative plural marker /ι, regardless of gender. In the first declension, Ionic lengthens the **-α**/ of the base. In both declensions, Attic drops the word-final **-ι**:

μάχα/ι/σι > μάχαισι > μάχηισι (Ionic) or μάχαις (Attic)	*to* or *for battles*
λόγο/ι/σι > λόγοισι (Ionic) or λόγοις (Attic)	to or *for statements*
τέκνο/ι/σι > τέκνοισι (Ionic) or τέκνοις (Attic)	to or *for children*

Third Declension Nouns

For third declension nouns, add /**σι** directly to the base:

βασιλέϝ/σι > βασιλεῦσι	*to* or *for kings*
κύκλωπ/σι > κύκλωψι	*to* or *for* Kyklopes
πάντ/σι > πά_σι > πᾶσι	*to* or *for all, everyone*

πόδ/σι > ποσί	*to* or *for feet*
φύλακ/σι > φύλαξι	*to* or *for guards*

For bases that end in **σ**, the two sigmas become one through a process called geminate reduction:

ὄρεσ/σι > ὄρεσσι > ὄρεσι	*to* or *for mountains*

For bases that end in **ν**, the **ν** drops but the preceding vowel does not stretch. It seems that Greek used a separate base without the **ν** for the dative plural (for instance, **δαίμο/** instead of **δαίμον/**):

ἡγεμόν/σι > ἡγεμό_σι > ἡγεμόσι	*to* or *for leaders*
δαίμον/σι > δαίμο_σι > δαίμοσι	*to* or *for spirits*

When the base ends in a cluster of consonants, **α** can break up the cluster:

θυγάτερ/	θυγάτρ/σι > θυγατράσι	*to* or *for daughters*

Recall that δ is inserted in Merlin clusters. Thus **ἀνρ/** becomes **ἀνδρ/**:

ἀνερ/	ἀνδρ/σι > ἀνδράσι	*to* or *for men*

An alternate form of the third declension dative plural exists and follows the pattern of the first and second declensions, where /**σι** is added to the nominative plural:

ἄνδρ/εσ/σι > ἄνδρεσσι > ἄνδρεσι (geminate reduction)	*to* or *for men*
πόδ/εσ/σι > πόδεσσι > πόδεσι (geminate reduction)	*to* or *for feet*

Module 34 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **βουλεύω, βουλεύσω, ἐβούλευσα, βεβούλευκα, βεβούλευμαι, ἐβουλεύθην** *deliberate on, plan;* (mid.) *take counsel with oneself.* The finite forms are all in the second-person singular. The participles give you the information you need to produce the correct forms for the cases.

	Active	**Middle**	**Passive**
Pres. Ind.	βουλεύεις	βουλεύει, βουλεύῃ	βουλεύει, βουλεύῃ
Imp. Ind.	ἐβούλευες	ἐβουλεύου	ἐβουλεύου
Fut. Ind.	βουλεύσεις	βουλεύσει, βουλεύσῃ	βουλευθήσει, βουλευθήσῃ
Aor. Ind.	ἐβούλευσας	ἐβουλεύσω	ἐβουλεύθης
Perf. Ind.	βεβούλευκας	βεβούλευσαι	βεβούλευσαι
Plu. Ind.	ἐβεβουλεύκης	ἐβεβούλευσο	ἐβεβούλευσο
Pres. Imper.	βούλευε	βουλεύου	βουλεύου
Aor. Imper.	βούλευσον	βούλευσαι	βουλεύθητι
Pres. Inf.	βουλεύειν	βουλεύεσθαι	βουλεύεσθαι
Fut. Inf.	βουλεύσειν	βουλεύσεσθαι	βουλευθήσεσθαι
Aor. Inf.	βουλεῦσαι	βουλεύσασθαι	βουλευθῆναι
Perf. Inf.	βεβουλευκέναι	βεβουλεῦσθαι	βεβουλεῦσθαι
Pres. Part.	βουλεύων, -οντος βουλεύουσα, -ούσης βουλεῦον, -οντος	βουλευόμενος, -η, -ον	βουλευόμενος, -η, -ον
Fut. Part.	βουλεύσων, -οντος βουλεύσουσα, -ούσης βουλεῦσον, -οντος	βουλευσόμενος, -η, -ον	βουλευθησόμενος, -η, -ον

Aor. Part.	βουλεύσᾱς, -αντος	βουλευσάμενος, -η, -ον	βουλευθείς, -έντος
	βουλεύσᾱσα, -άσης		βουλευθεῖσα, -είσης
	βουλεῦσαν, -αντος		βουλευθέν, -έντος
Perf. Part.	βεβουλευκώς, -ότος	βεβουλευμένος, -η, -ον	βεβουλευμένος, -η, -ον
	βεβουλευκυῖα, -υίας		
	βεβουλευκός, -ότος		

Module 35

The Participle Cont.: The Supplementary Participle

Module 35 Summary

In this module you learn the supplementary participle and how to translate it into English.

The Supplementary Participle

Participles are adjectives with verbal qualities. Remember that adjectives are one of the eight parts of speech. In Ancient Greek, adverbs (1), conjunctions (2), interjections (3), and prepositions[1] (4) function just like their English counterparts. The Greek adjective (5) differs from the English adjective because it has endings, and agrees in gender, case, and number with the noun or pronoun it modifies. Greek nouns (6), pronouns (7), and verbs (8) differ from their English counterparts in this fundamental way: they use endings to create meaning in a way that English does not.

As an adjective, a participle must modify a noun or pronoun. Like adjectives, participles may also function substantively as nouns. If you remember these key pieces of information when reading and translating, you will not struggle with understanding how any participle in any context functions.

As a verb, a participle has additional level of complexity that other adjectives do not. It has tense-aspect, it has voice, and it can take adverbial modifiers and direct and indirect objects.

1 Remember that the Greek preposition takes a noun or pronoun object, and that several functions that are served by prepositions in English are served by cases in Greek.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.05

Participles may be classed as serving four types of functions—attributive, circumstantial, substantive, and supplementary. The future participle of purpose and the genitive absolute, both learned in Module 33, are classed as circumstantial participles. In Modules 33 and 34 you learned that the attributive participle gives essential defining information about a noun or pronoun and that the substantive participle functions as a noun. In this module you learn that the supplementary participle serves as a verb's complement, expressing information that is obligatory to the meaning of the verb—**ἥδεται γραφομένη** *she enjoys writing*.

Translating the Supplementary Participle

It is worthwhile to review Modules 17 and 24 from Part I of the *21st-Century* series, where you learned that there are two types of infinitives, the declarative and the dynamic. Recall the way in which infinitives serve as obligatory complements by reviewing these examples.

1. As a complement to modal verbs:

δεῖ *it is necessary*	**δεῖ ποιέειν**	*It is necessary to create.*

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

αἱρέομαι *choose*	**αἱρέομαι ὀρχέεσθαι**	*I choose to dance.*

3. As a complement to knowledge verbs:

μανθάνω *learn, learn how*	**μανθάνω πείθειν**	*I learn how to persuade.*

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

ποιέω *cause*	**ποιέω σὲ ἔρχεσθαι**	*I cause you to go.*

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

ἄρχομαι *begin*	**ἄρχομαι εἰδέναι**	*I begin to know.*

6. Epexegetically as a complement to adjectives and nouns:

ὥρα *time*	**ὥρα ἄρχειν**	*It is time to begin.*

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

ἔρχομαι *go, come*	**σῖτον ἐσθίειν ἐρχόμεθα**	*We go to eat food.*

Just as the infinitive may serve as an obligatory complement to a verb—**ταῦτα δύναμαι ποιέειν** *I am able to do these things*—so may the supplementary participle serve as a verb's obligatory complement. Unlike the potential meaning that the declarative and dynamic infinitives convey, the supplementary

participle specifies that the action is realized or that the knowledge or emotion of propositional content is presented as true. For more information on the supplementary participle, see *CGCG* 52.8-27.

Consider these examples:

1. as a complement to sensory verbs:

αἰσθάνομαι	ἀισθάνομαι τινὸς ὑποστένοντος	*I notice someone moaning*
ἀκούω	ἀκούω τῆς θανούσης	*I hear of her death*
ὁράω	ὁράω σὲ κρυπτομένην	*I see you hiding*

2. as a complement to knowledge verbs:

ἀγγέλλω	αὐτὸν ἐπιστρατεύοντα ἤγγειλεν	*he reported his attacking*
αἰσθάνομαι	αὐτὴν αἰσθάνομαι οὖσαν σοφήν	*I am aware of her being wise*
ἀκούω	αὐτοὺς ἠκούσατε πτώσσοντας	*you learned of them crouching*
γιγνώσκω	ἔγνωκα ἠπατημένη	*I realized I was deceived*
δείκνυμι	ἀξίαν δείξω αὐτὴν οὖσαν	*I will prove that she is worthy*
δῆλός εἰμι	δῆλός εἰμι ἀπολείπων	*I am clearly leaving*
ἐπίσταμαι	ταῦτα ἐπίστασο αὐτὴ σχήσουσα	*you knew you will have these things*
μανθάνω	ἔμαθον τὴν νέα ἐμβαλοῦσαν	*I learned of the attacking ship*
μέμνημαι	μεμνήμεθα ἐλθόντες	*we remember going*
οἶδα	ταῦτα οἶσθά μοι δώσουσα	*you know you will give me these things*
ὁράω	καπνὸν ὁρῶμεν ἀΐσσοντα	*we see smoke rising*
πυνθάνομαι	αὐτῆς ἐπυθόμην θανούσης	*I learned of her death*
συνίημι	συνίησι τὸ γενόμενον	*he understands what happened*
φαίνομαι	εὔνοος ἐφαίνετο οὖσα σοί	*she was clearly friendly toward you*
φανερός εἰμι	φανερὰ ὑποψία εἰς ἐμὲ ἰοῦσα	*suspicion clearly falls upon me*

3. as a complement to emotional-state verbs:

αἰσχύνομαι	ταῦτα δράων αἰσχύνομαι	*I am ashamed at doing these things*
ἀλγέω	ἀλγεῖς κλύων τὸ ἀληθές	*you are in pain hearing the truth*
ἀσχάλλω	ἀσχάλλει πεσών	*he is vexed at having fallen*
ἄχθομαι	ἄχθομαί σ' ἰδοῦσα	*I am annoyed at seeing you*
ἥδομαι	ταῦτα ἥδομαι ἀκούσας	*I am glad to have heard these things*
μεταμέλομαι	αὐτοὺς μεταμέλῃ οὐ δεξαμένη	*you regret not welcoming them*
χαίρω	χαίρεις ὁρῶσα φάος	*you enjoy seeing the sun's light*

4. as a complement to phase verbs (**begin, continue, stop**) and to verbs with the English equivalents, **allow, continue, endure, give up, grow weary, permit, persist:**

ἀνέχω	σὲ στέρξας ἀνέχει	*he continues loving you*
ἀνέχομαι	οὐκ ἀνεχόμαι ἡμένη	*I do not endure sitting*
ἀπαγορεύω	θεώμενος ἀπαγορεύει	*he gives up watching*
ἄρχω	ἦρχε χαλεπαίνων	*he began being angry*
ἄρχομαι	ἄρχεται ἀπολείπουσα	*she begins leaving*
διατελέω	διετέλεσε πειρωμένη	*she continued trying*
κάμνω	κάμνεις πολεμίζων	*you weary of fighting*
λιπαρέω	ἐλιπάρεέ τε ἱστορέων	*he kept asking*
λήγω	λήγει ἀείδων	*he stops singing*
παύω	ἔπαυσε ταῦτα ποιοῦσαν	*she stopped her doing these things*
παύομαι	ἐπαύσατο νηπιαχεύουσα	*she stopped playing*
περιοράω	αὐτὴν περιεῖδες περιελθοῦσαν	*you permitted her going about*

5. as a complement to verbs that express a certain manner of acting or being:

λανθάνω	αὐτὴν ἔλαθον μαρνάμενος	*I escaped her notice fighting* *I fought without her knowing*
τυγχάνω	ἐρχομένη ναῦς ἔτυχε	*a ship happened to be coming*
φθάνω	φθάνει αὐτοὺς βλάπτουσα	*she anticipates them doing harm, she harms them first*

Module 35 Practice Translating the Supplementary Participle

Translate the below sentences, adapted from Xenophon's *Anabasis* (**Ἀνάβασις** 3.2.18-20). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with the answers in the **Answer Key**. After you have read through all the sentences once, read them again two more times. In each subsequent reading your understanding improves. Supplementary participles are in bold.

εἰ δέ τις ὑμῶν ἀθυμεῖ **ὁρῶν** ὅτι ἡμῖν μὲν οὐκ εἰσὶν ἱππεῖς, τοῖς δὲ πολεμίοις πολλοὶ πάρεισιν, ἐνθυμήθητε ὅτι οἱ μύριοι ἱππεῖς οὐδὲν ἄλλο ἢ μύριοί εἰσιν ἄνθρωποι· ἡμεῖς μὲν γὰρ πεπύσμεθα ὑπὸ ἵππου ἐν μάχῃ οὐδένα πώποτε, οὔτε δηχθέντα οὔτε λακτισθέντα, **ἀποθανόντα**. οἱ δὲ ἄνδρες εἰσὶν οἱ **ποιοῦντες** ταῦτα ἃ ἐν ταῖς μάχαις γίγνεται. 3.2.19 οὐκοῦν τῶν ἱππέων πολὺ ἡμεῖς ἐπ' ἀσφαλεστέρου ὀχήματός ἐσμεν· οἱ μὲν γὰρ ἐφ' ἵππων κρέμανται καὶ ἀνέχονται **φοβούμενοι** οὐχ ἡμᾶς μόνον ἀλλὰ καὶ τὸ καταπεσεῖν. ἡμεῖς δ' ἐπὶ γῆς βεβηκότες πολὺ μὲν ἰσχυρότερον παίσομεν τὸν ἐμβαλόντα, πολὺ δὲ μᾶλλον τούτου ἡμᾶς προσιόντος τευξόμεθα. ἐνὶ δὲ μόνῳ προέχουσιν οἱ ἱππεῖς ἡμᾶς· φεύγειν αὐτοῖς ἀσφαλέστερόν ἐστιν ἢ ἡμῖν. 3.2.20 εἰ δὲ δὴ τὰς μὲν μάχας θαρσεῖτε, ὅτι δὲ οὐκέτι ὑμῖν Τισσαφέρνης ἡγήσεται οὐδὲ βασιλεὺς ἀγορὰν **παρέχων** διατελεῖ, τοῦτο ἄχθεσθε, σκέψασθε πότερον κρεῖττον Τισσαφέρνην ἡγεμόνα ἔχειν, ὃς **ἐπιβουλεύων** ἡμῖν φανερός ἐστιν, ἢ κρεῖττον τούτους, οὓς ἡμεῖς ληψόμεθα, ἡγεῖσθαι ἡμῖν κελεύειν, οἳ εἴσονται περὶ ἡμᾶς τι **ἁμαρτάνοντες,** περὶ τὰς ἑαυτῶν ψυχὰς καὶ σώματα **ἁμαρτησόμενοι**.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀθυμέω *be downhearted, gloomy*

ἁμαρτάνω *miss, miss the mark of* + gen.; *make a mistake, do wrong; fail*

ἀνέχομαι *endure*

ἄχθομαι *be loaded; be annoyed, vexed, grieved* + dat.

βεβηκότες < **βαίνω** *step, walk, go*; (perf.) *stand*

διατελέω, διατελῶ *continue, persevere, live*

δηχθείς < **δάκνω** *bite, sting, worry*

εἴσονται < **οἶδα**

ἐμβάλλω *throw in, put in; attack*

ἐνθυμέομαι *take to heart, be angry at*

θαρσέω *be of good courage, take courage, have no fear of*

ἰσχυρότερον *more forcefully*

κρέμανται < **κρεμάννυμι** (pres. mid./pass. stem **κρεμα-**) *hang, hang up*

λακτισθείς < **λακτίζω** *kick with the heel*

ληψόμεθα < **λαμβάνω**

***οὔκουν** *certainly not, at any rate . . . not, therefore . . . not*

παίω *strike, beat*

προέχω *hold before, pretend; jut out, excel*

πέπυσμαι < **πυνθάνομαι** *learn, learn by inquiry; hear*

πρόσειμι *approach, attack*

πώποτε *ever, yet*

σκέπτομαι *view, examine, consider*

τευξόμεθα < **τυγχάνω**

***φοβέω** *fear, be afraid*

Adjectives and Nouns and Pronouns

***ἀγορά, ἀγορᾶς ἡ** *market-place, assembly*

ἀσφαλής, ἀσφαλής *steadfast; safe, secure; trustworthy*

ἐμβαλών < **ἐμβάλλω**

***ἡγεμών, -όνος ὁ** *leader, commander, guide*

***κρείττων, κρεῖττον** *better, mightier, stronger*

μῡρίος [ĭ], -ᾱ, -ον *numberless, countless, infinite*

ὄχημα, -ατος τό *anything that bears or supports; carriage, chariot; ship*

προσιών < **πρόσειμι**

***ἰσχυρός, -ά, -όν** *strong, forceful, violent*	**Τισσαφέρνης, -ους ὁ** *Tissaphernes* (445– 395 BCE), Persian soldier and statesman, satrap of Lydia
καταπεσεῖν τό, καταπεσεῖν τοῦ *falling*	**φανερός, -ά, -όν** *visible, clear, conspicuous*

Longos, Λόγγος dates uncertain. Longos is credited with writing the Greek novel, *Daphnis and Chloe*. Very little is known about him. It is assumed that his native land is the island of Lesbos and that he lived during the second century BCE.

Module 35 Practice Translating

Translate the sentences below, which have been adapted from Longos' *Daphnis and Khloe* (**Δάφνις καὶ Χλόη** 1-3). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

πόλις ἐστὶ τῆς Λέσβου Μιτυλήνη, μεγάλη καὶ καλή· διείληπται γὰρ εὐρίποις ὑπεισρεούσης τῆς θαλάσσης, καὶ κεκόσμηται γεφύραις ξεστοῦ καὶ λευκοῦ λίθου. νομίσεις οὐ πόλιν ὁρᾶν ἀλλὰ νῆσον. πλησίον ταύτης τῆς πόλεως ἀγρὸς ἦν ἀνδρὸς εὐδαίμονος, κτῆμα κάλλιστον· ὄρη θηροτρόφα, πεδία πυροφόρα, γήλοφοι κλημάτων, νομαὶ ποιμνίων. καὶ ἡ θάλασσα προσέκλυζεν ἠϊόνος ἐκτεταμένης ψάμμῳ μαλθακῇ. ἐν τῷδε τῷ ἀγρῷ νέμων αἰπόλος, Λάμων τὸ ὄνομα, παιδίον εὗρεν ὑπὸ αἰγὸς τρεφόμενον. δρυμὸς ἦν καὶ λόχμη βάτων καὶ κιττὸς ἐπιπλανώμενος καὶ πόα μαλθακή, καθ᾽ ἧς ἔκειτο τὸ παιδίον. ἐνταῦθα ἡ αἴξ θέουσα συνεχὲς ἀφανὴς ἐγίγνετο πολλάκις. καὶ τὸν ἔριφον ἀπολιποῦσα, τῷ βρέφει παρέμενε. φυλάττει τὰς διαδρομὰς ὁ Λάμων οἰκτείρας ἀμελούμενον τὸν ἔριφον. καὶ κατ᾽ ἴχνος ἐλθών, ὁρᾷ τὴν μὲν αἶγα πεφυλαγμένως περιβεβηκυῖαν· ἡ γὰρ οὐ βούλεται ταῖς χηλαῖς βλάπτειν πατοῦσα. καὶ ὁρᾷ τὸ δέ, ὥσπερ ἐκ μητρῴας θηλῆς, τὴν ἐπιρροὴν ἕλκον τοῦ γάλακτος. καὶ θαυμάσας, ὥσπερ εἰκὸς ἦν, πρόσεισιν ἐγγὺς καὶ εὑρίσκει παιδίον ἄρσεν, μέγα καὶ καλὸν καὶ τῆς κατὰ τὴν ἔκθεσιν τύχης ἐν σπαργάνοις κρείττοσι· χλαμύδιόν τε γὰρ ἦν ἁλουργὲς καὶ πόρπη χρυσῆ καὶ ξιφίδιον ἐλεφαντόκωπον. τὸ μὲν οὖν πρῶτον ἐβουλεύσατο, μόνα τὰ γνωρίσματα βαστάσας, ἀμελῆσαι τοῦ βρέφους. ἔπειτα αἰδεσθεὶς εἰ μηδὲ αἰγὸς φιλανθρωπίαν μιμήσεται, νύκτα φυλάξας, κομίζει πάντα πρὸς τὴν γυναῖκα Μυρτάλην· καὶ τὰ γνωρίσματα καὶ τὸ παιδίον καὶ τὴν αἶγα αὐτήν. πάντα αὐτῇ, ἐκπλαγείσῃ εἰ παιδία τίκτουσιν αἶγες, διηγεῖται· πῶς εὗρεν ἐκκείμενον,

πῶς εἶδε τρεφόμενον, πῶς ᾐδέσθη καταλιπεῖν ἀποθανούμενον. ἐπεὶ δὲ δοκεῖ δὴ ἐκείνῃ, τὰ μὲν συνεκτεθέντα κρύπτουσι. τὸ δὲ παιδίον ἑαυτῶν νομίζουσι. τῇ δὲ αἰγὶ τὴν τροφὴν ἐπιτρέπουσιν. ὡς δὲ καὶ τὸ ὄνομα τοῦ παιδίου ποιμενικὸν δοκεῖ, Δάφνιν αὐτὸν ἔγνωσαν καλεῖν.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰδέομαι *be ashamed*

ἀκμάζω *be in full bloom, be at one's prime*

ἀμελέω *have no care for, be neglectful of*

ἀπολείπω *leave over* or *behind*

βαστάζω *lift, lift up, raise; carry off*

βλάπτω *hurt, harm*

***βουλεύω** *deliberate, plan, plot, devise*; *resolve* + inf.

διείληπται < **διαλαμβάνω** *take* or *receive, divide, intercept*

διηγέομαι *explain, relate, go through*

ἐγγύς *near, hard by, next to, close to* + gen.

ἔκκειμαι *be cast out*

ἐκπλαγείσης < **ἐκπλήσσω** *strike out of, drive away or out, expel; amaze, astound*

ἐκτείνω *stretch out*

ἕλκω *draw, drag*

ἔνδοθεν *from within, from inside, within* + gen.

καταλείπω *leave behind, abandon*

***κομίζω** *take care of; take, carry, convey*; *carry away; bring;* (mid.) *acquire*; (pass.) *come* or *go back, return*

κοσμέω *order, arrange; adorn*

κρύπτω *hide, cover, conceal*

μιμέομαι *mimic, imitate, represent, portray*

νέμω *distribute, allot, assign; pasture, graze;* (middle) *possess, administer*

οἰκτίρω (**οἰκτείρω**) *pity*

ὀρχέομαι *dance*

παραμένω *stay beside* or *near, stand by*

πατέω *tread, walk*

περιβαίνω *go round*

πεφυλαγμένως *cautiously*

***πολλάκις** *many times; often*

πρόσειμι *go to* or *towards, approach*

προσκλύζω *wash with waves*

ἔξωθεν *from without* + gen.

ἐπιπλανάομαι *wander about and over*

ἐπιτρέπω *turn over to, entrust*

ᾐδέσθη < **αἰδέομαι**

***θαυμάζω** *wonder, marvel; admire; wonder at* + gen.

θέω *run*

συνεκτίθημι *put on shore along with*

***τίκτω** *sire, give birth to, bear, produce*

***τρέφω** *bring up, rear; nourish; thicken; cause to grow*

ὑπεισρέω *flow in gradually*

***φυλάσσω** *guard, keep watch; preserve, keep, maintain, watchfully await*

Adjectives and Nouns and Pronouns

ἀγρός, -οῦ ὁ *field, land, country*

αἴξ, αἰγός ὁ or ἡ *goat*

αἰπόλος, -ου ὁ *goatherd*

ἀλουργής, -ες *wrought in the sea, sea-purple*

ἄρσην, ἄρσεν *male*

ἀφανής, -ές *unseen, invisible, viewless*

βάτον, -ου τό *blackberry*

βρέφος, -εος (-ους) τό *foetus, new born*

γάλα, γάλακτος τό *milk*

γέφῡρα, -ᾱς ἡ *bridge*

γήλοφος, -ου ὁ *hill*

γνώρισμα, -ατος τό *mark, token*

Δάφνις, -ιδος ὁ *Daphnis*

***κρείττων, κρεῖττον** *better, mightier, stronger*

κτῆμα, -ατος τό *anything acquired, piece of property, possession*

Λάμων, -ονος ὁ *Lamon*

λευκός, -ή, -όν *light, bright, clear*

λόχμη, -ης ἡ *thicket, copse, lair*

μαλθᾰκός, -ή, -όν *soft*

μητρῷος, -η, -ον *of a mother, maternal*

Μυρτάλη, -ης ἡ *Myrtale*

νομή, -ῆς ἡ *pasture*

ξεστός, -ή, -όν *smoothed, polished, wrought*

ξῐφίδιον, -ου τό *dagger*

***ὄρος, -εος (-ους) τό** *mountain, hill*

παιδίον, -ου τό *child*

διαδρομή, -ῆς ἡ *running to and fro*

διετής, ές *of* or *lasting two years*

δρῡμός, -ου ὁ *copse, thicket*

***εἰκός, εἰκότος τό** (adj.) *likely, reasonable;* (n.) *likelihood, probability*

ἔκθεσις, -ιος (-ηος, -εως) ἡ *putting out, exposure*

ἐλεφαντόκωπος, -ον *ivory-hilted*

ἐπιρροή, -ῆς ἡ *flow; stream, channel*

ἔριφος, -ου ὁ *young goat, kid*

εὔριπος, -ου ὁ *strait, canal, ditch*

εὐδαίμων, -ονος; εὔδαιμον, -ονος *fortunate, wealthy, happy*

ἠϊών, -όνος ἡ *shore, beach*

θηλή, -ῆς ἡ *teat, nipple*

θηροτρόφος, -ον *feeding wild beasts*

ἴχνος, -εος (-ους) τό *track, footstep*

κισσός, -οῦ ὁ *ivy*

κλῆμα, -ατος τό *twig, branch;* (pl.) *vineyard*

***πεδίον, -ου τό** *plain*

πλησίος, -α, -ον *near, close to* + gen. or dat.; **πλησίον** (adverb) *near, hard by* + gen.

πόα, -ᾶς ἡ *grass, herb*

ποιμενικός, -ή, -όν *of* or *for a shepherd*

ποίμνιον, -ου τό *flock, herd, head*

πόρπη, -ης ἡ *brooch, clasp*

πῡροφόρος, -ον *wheat-bearing*

σπάργᾰνον, -ου τό *band* for swathing infants; (pl.) *swaddling-clothes*

συνεχής, -ές *holding together, continuous*

τροφή, -ῆς ἡ *food, nourishment*

***τύχη, -ης ἡ** *fortune, luck; fate, necessity*

φιλανθρωπία, -ας ἡ *humanity, benevolence, kindliness*

χηλή, -ῆς ἡ *hoof*

χλαμύδιον, -ου τό *cloak*

χρύσεος, -η, -ον (-οῦς, -ῆ, -οῦν) (-ος, -ον) *of gold*

ψάμμος, -ου ἡ *sand*

Module 35 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions,

identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** found in the back of the book.

> ἔπειτα αἰδεσθεὶς εἰ μηδὲ αἰγὸς φιλανθρωπίαν μιμήσεται, νύκτα φυλάξας κομίζει πάντα πρὸς τὴν γυναῖκα Μυρτάλην.

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

Module 35 Top 251–550 Vocabulary to be Memorized

Conjunction and Verbs

ἀφίημι *send forth, discharge; let go, call off; suffer, permit, neglect, fail* + inf. **αφῆκε τὸ**

πλοῖον φέρεσθαι *he allowed the boat to be carried away*

ἐάω (imperfect εἴων < εἴαον), ἐάσω, εἴασα, εἴακα, εἴαμαι, εἰάθην *suffer, permit, allow, leave, let go*

εἴτε *either, whether*

σφάλλω, σφαλέω, ἔσφηλα, ἔσφαλκα, ἔσφαλμαι, ἐσφάλην *make to fall, throw down, overthrow*

Adjectives and Nouns

διαφορά, διαφορᾶς ἡ *difference, distinction; disagreement*

δυνατός, δυνατή, δυνατόν *able, possible; powerful, strong, mighty*

θάνατος, θανάτου ὁ *death*

θυγάτηρ, θυγατέρος or **θυγατρός ἡ** *daughter*

ἱκανός, ἱκανή, ἱκανόν *sufficient, capable; enough; able*

φανερός, φανερά, φανερόν *clear, plain*

Module 35 Reading Morphologically by James Patterson

Iota Adscript and Subscript

When the consonant glide **ι** of a long diphthong **(ᾱι, ηι, ωι)** is written below the line **(ᾳ, ῃ, ῳ)**, it is called an iota subscript. When written on the line, it is called an iota adscript. Papyri and inscriptions used iota adscript. But by the end of the 2nd century BCE, the glide **ι** following the long vowels **ᾱ, η, ω** was no longer pronounced or written. For example:

ἐν ἀρχῆι ἦν ὁ λόγος, regularly translated *in the beginning was the Word,*

is written in the 4th century CE Codex Sinaïticus like this:

ΕΝΑΡΧΗΗΝΟΛΟΓΟΣ

Notice the capital letters and the lack of the dative singular marker **ι**. Manuscripts written without the ι were corrected to include it. Due to lack of space, the marker was written below the **ᾱ, η, ω** instead of beside. This is how the iota subscript developed.

ἦισαν is the third person plural past progressive of **ἰ**/ *go* which looks like ***εἶμι*** *I go* in the first person singular present progressive active indicative. It is the result of past time marker **ἐ**/ and base **ἰ**/ (where **ι** is long) undergoing quantitative metathesis. In Ionic, **ἦισαν** is three syllables **(ἦ-ι-σαν)**, while in Attic it is two. The iota dropped so is written subscript: **ᾖσαν (ᾖ-σαν)**.

The Vocative Case

The vocative plural of all nouns looks the same as the nominative plural.

The vocative singular of most first declension nouns looks the same as the nominative singular.

The vocative singular of second declension neuter nouns looks the same as the nominative singular.

The vocative singular of second declension masculine nouns shifts the vowel grade of the base from **ο** to **ε**.

ὦ ἄνθρωπε	(ἄνθρωπο/)	*O human!*
ὦ Εὐφίλητε	(Εὐφίλητο/)	*O Euphiletos!*

The vocative singular of first declension masculine nouns ending in **-ης** and third declension nouns is the bare base:

ὦ βασιλεῦ	(βασιλέϝ/)	*O king!*
ὦ παῖ	(παίδ/)	*O child! O slave!*
ὦ ποιητά	(ποιητά/)	*O maker!*
ὦ ἄνερ	(ἀνέρ/)	*O man!*

Recall that the only consonants that can end a Greek word are **ν, ρ, ς** (including **ξ, ψ**), and the glides **ι** and **υ**. The preposition **ἐκ** ends in a kappa, but since it is proclitic, acquiring its accent from the word that follows, **ἐκ** forms part of a complete utterance and is pronounced with what directly follows: **ἐκ τοῦ παιδός** = **ἐκτοῦ παιδός** *from the child*. If a base ends in any other consonant, like **παίδ**/, the consonant drops.

Resultative Nouns and the Suffix /ματ/

When added to a verb base, the neuter noun-forming suffix /**ματ**/ marks the concrete result of a verb:

οἰκε/ (inhabit) + /ματ/ = οἰκήματα	*buildings*
ποιε/ (make, do) + /ματ/ = ποιήματα	*deeds, acts*
χρα/ (need, acquire) + /ματ/ = χρήματα	*possessions, money*

Process Nouns and the Suffix /σι/

When you add the suffix /**σι**/ to a verb base, the new word is a called a process noun. The verb base **βα**/ means *walk*. The suffix /**σι**/ creates the process noun **βάσις**, engaging in the process of walking. The addition of the prefixes **ἀνά** or **κατά** changes the meaning to *walking up*, **ἀνάβασις**, or *walking down*, **κατάβασις**. In mythology, **κατάβασις** refers to a journey down to Hades and **ἀνάβασις** to a return to life on Earth.

Module 35 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **γράφω, γράψω, ἔγραψα, γέγραφα, γέγραμμαι, ἐγράφην** *write*. The finite forms are all in the first-person plural. The participles give you the information you need to produce the correct forms for the cases.

	Active	Middle	Passive
Present Ind.	γράφομεν	γραφόμεθα	γραφόμεθα
Imperfect Ind.	ἐγράφομεν	ἐγραφόμεθα	ἐγραφόμεθα
Future Ind.	γράψομεν	γραψόμεθα	γραφησόμεθα
	Active	**Middle**	**Passive**
Aorist Ind.	ἔγράψαμεν	ἐγράψάμεθα	ἐγράφημεν
Perfect Ind.	γεγράφαμεν	γεγράμμεθα	γεγράμμεθα
Pluperf. Ind.	ἐγεγράφεμεν	ἐγεγράμμεθα	ἐγεγράμμεθα
Present Inf.	γράφειν	γράφεσθαι	γράφεσθαι
Future Inf.	γράψειν	γράψεσθαι	γραφήσεσθαι
Aorist Inf.	γράψαι	γράψασθαι	γραφῆναι
Perfect Inf.	γεφραφέναι	γεγράφθαι	γεγράφθαι
Present Part.	γράφων, -οντος γράφουσα, -ούσης γράφον, -οντος	γραφόμενος, -η, -ον	γραφόμενος, -η, -ον
Future Part.	γράψων, -οντος γράψουσα, -ούσης γράψον, -οντος	γραψόμενος, -η, -ον	γραφησόμενος, -η, -ον
Aorist Part.	γράψᾶς, -αντος γράψᾶσα, λυσάσης γράψαν, λύσαντος	γραψάμενος, -η, -ον	γραφείς, γραφέντος γραφεῖσα, γραφείσης γραφέν, γραφέντος
Perfect Part.	γεγραφώς, -ότος γεγραφυῖα, -υίας γεγραφός, -ότος	γεγραμμένος, -η, -ον	γεγραμμένος, -η, -ον

Module 36

The Participle Cont.: The Circumstantial Participle

Module 36 Summary

In this module you learn the circumstantial participle and a variety of ways to translate it into English.

The Circumstantial Participle

Participles are adjectives with verbal qualities. Remember that adjectives are one of the eight parts of speech. In Ancient Greek, adverbs (1), conjunctions (2), interjections (3), and prepositions[1] (4) function just like their English counterparts. The Greek adjective (5) differs from the English adjective because it has endings, and agrees in gender, case, and number with the noun or pronoun it modifies. Greek nouns (6), pronouns (7), and verbs (8) differ from their English counterparts in this fundamental way: they use endings to create meaning in a way that English does not.

As an adjective, a participle must modify a noun or pronoun. Like adjectives, participles may also function substantively as nouns. If you remember these key pieces of information when reading and translating, you will not struggle with understanding how any participle in any context functions.

As a verb, a participle has an additional level of complexity that other adjectives do not. It has tense-aspect, it has voice, and it can take adverbial modifiers and direct and indirect objects.

1 Remember that the Greek preposition takes a noun or pronoun object, and that several functions that are served by prepositions in English are served by cases in Greek.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.06

Participles may be classed as serving four types of functions—attributive, circumstantial, substantive, and supplementary. The future participle of purpose and the genitive absolute, both learned in Module 33, are classed as circumstantial participles. In Modules 33 and 34 you learned that the attributive participle gives essential defining information about a noun or pronoun, and that the substantive participle functions as a noun. In Module 35 you learned that the supplementary participle works in conjunction with a finite verb to express information that is obligatory to the meaning of the verb—**ἥδεται γραφομένη** *she enjoys writing*.

The circumstantial participle adds information to a clause that expresses important contextual information such as cause, concession, condition, motivation, purpose, time, etc., that is not tied to a verb's meaning in the same way that supplementary participles are. As you read more and work your way through this text, you will come to understand better the difference between the classifications of the participle. For detailed information on the circumstantial participle, see *CGCG* 52.29-45.

Translating the Circumstantial Participle

In the examples below, taken from Longos' *Daphnis and Khloe* and Herodotos' *Histories*, read each sentence carefully, noting the circumstantial participle and the important contextual information it adds to the sentence. For each, consider what the relationship is between the participle and the rest of the sentence—cause, concession, condition, motivation, purpose, time, etc, and how you would capture the participle's meaning in a literal and in a polished English translation. The circumstantial **participle** is in bold and the noun or pronoun it modifies is underlined.

1. ὅϊς ἀρτιτόκος συχνὰ **φοιτῶσα** δόξαν πολλάκις ἀπωλείας παρεῖχε.

   *A sheep **going to and fro** for long periods of time often gave the impression of being lost.*

2. κολάσαι δὴ **βουλόμενος** ὅϊν, προσῆλθεν.

   ***Wishing** to punish the sheep, he approached.*

3. λειμὼν ἐκτέτατο, πολλῆς πόας ὑπὸ τῆς νοτίδος **τρεφομένης**.

   *The meadow unfolded, its thick grasses **fed** by the dampness.*

4. **διδασκόμενος** παρὰ τῆς ὄϊος ἐλεεῖν τὸ παιδίον, ἀναιρεῖται τὸ βρέφος.

   ***Being instructed** by the sheep to pity the child, he picked up the infant.*

5. **ἐλθὼν** εἰς τὴν ἔπαυλιν, τῇ γυναικὶ διηγεῖται τὰ ὀφθέντα.

   ***Coming** into the homestead, he told his wife what he saw.*

6. τῆς ὄϊος τῇ γλώττῃ τὸ πρόσωπον **ἀπολιχμωμένης**, τὸ παιδίον γελάει.

   *As the sheep **licks** her face with his tongue, the child laughs.*

7. ὅϊν προσῆλθεν, ὡς **συλληψόμενος** αὐτήν.
   *He approached the sheep **to capture** her.*
8. καὶ ἑαυτὸν **μαστιγώσας**, ἦλθε παρὰ Δαρεῖον.
   *And **having whipped** himself, he went to Dareios.*
9. **ὁρῶντες** δὲ αὐτόν, ἀπὸ τῶν πύργων κατέτρεχον κάτω.
   ***Seeing** him, they ran down from the towers.*
10. Κανδαύλεα **ἀποκτείνας**, ἐμέ τε καὶ τὴν βασιληίην σχήσεις.
    *After **killing** Kandaules, you will possess me and the empire.*

For each, consider what type of circumstantial information the participle provides. For example, in sentence three the genitive absolute explains why the meadow is full of much grass. In sentence nine the participle gives the reason why the soldiers run down from the towers, and in ten the participle states what must happen for Gyges to become king and marry the queen. It should be emphasized that with this type of participle the Greek is not distinguishing between various semantic relationships. Rather, the semantic relationship remains implicit. As you read consider different possible ways that you can make the implicit meaning explicit.

Module 36 Practice Translating Circumstantial Participles

Translate the below sentences, adapted from Xenophon's *Anabasis* (**Ἀνάβασις** 3.2.21-28). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. Circumstantial **participles** are in bold.

3.2.21 τὰ δὲ ἐπιτήδεια σκέψασθε πότερον ὠνεῖσθαι κρεῖττον ἐκ τῆς ἀγορᾶς ἢν οὗτοι παρεῖχον, **δίδοντες** μικρὰ μέτρα πολλοῦ ἀργυρίου ἡμῖν, οἳ μηδὲ τοῦτο ἔτι ἔχουσιν. ἢ πότερον κρεῖττον ταῦτα ἡμῖν λαμβάνειν εἴπερ τούτων κρατοῦμεν, μέτρῳ **χρωμένοις** ὃ ἡμῖν ἀνδάνει. 3.2.22 εἰ δὲ ταῦτα μὲν γιγνώσκετε ὅτι κρείττονα, τοὺς δὲ ποταμοὺς ἀπόρους νομίζετε εἶναι ἀλλὰ ἴστε τοῦτο οὐδὲν ἀληθὲς ὄντα· πάντες γὰρ ποταμοὶ τοῖς προσιοῦσι πρὸς τὰς πηγὰς διαβατοὶ γίγνονται οὐδὲ τὸ γόνυ βρέχοντες.

. . . 3.2.27 τοῦτο δὴ δεῖ λέγειν ὅτι δοκεῖ μοι κατακαῦσαι τὰς ἁμάξας ἃς ἔχομεν—ἡμεῖς γὰρ **κατακαύσαντες** ταύτας δυνησόμεθα πορεύεσθαι ὅπῃ βουλόμεθα—ἔπειτα καὶ τὰς σκηνὰς συγκατακαῦσαι. αὖται γὰρ αὖ ὄχλον μὲν παρέχουσιν ἄγειν· συνωφελοῦσι δ' οὐδὲν οὔτε εἰς τὸ μάχεσθαι οὔτ' εἰς τὸ τὰ ἐπιτήδεια ἔχειν. 3.2.28 ἔτι δὲ καὶ βέλτιστα τῶν ἄλλων σκευῶν τὰ περιττὰ ἀπαλλάξαι πλὴν ὅσα πολέμου ἕνεκεν ἢ σίτων ἢ ποτῶν ἔχομεν. ταῦτα **ποιοῦντες** πλεῖστοι μὲν ἡμῶν ἐν τοῖς ὅπλοις ἔσονται καὶ ὡς ἐλάχιστοι δὲ σκευοφορήσουσι. κρατούμενοι μὲν γὰρ ἐπίστασθε πάντα ἀλλότρια ὄντα· εἰ δὲ **κρατοῦμεν**, καὶ τοὺς πολεμίους δεῖ σκευοφόρους ἡμετέρους νομίζειν.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀνδάνω *please, delight, gratify* + dat.

***ἀπαλλάττω** *set free, release, deliver from; escape; depart*

***αὖ, αὖθις (αὖτις)** *again, in turn, hereafter, in the future*

βρέχω *wet; get wet*

ἴστε < **οἶδα**

κατακαῦσαι < **κατακαίω** *burn down, burn completely*

ὅπῃ *wherever*

***πορεύω** *bring, carry, convey, supply; go*

σκευοφορέω *carry baggage*

συγκατακαῦσαι = **συν-** + **κατακαῦσαι**

συνωφελέω *join in aiding*

ὠνέομαι *buy*

Adjectives and Nouns and Pronouns

***ἀγορά, ἀγορᾶς ἡ** *market-place, assembly*

ἀλλότριος, -ος *belonging to another; foreign; hostile, ill-disposed*

ἅμαξα, -ᾱς ἡ *wagon*

ἄπορος, -ον *without passage, having no way in, out, through; impassable; impracticable, difficult*

μάχεσθαι τό, μάχεσθαι τοῦ *fighting*

μέτρον, -ου τό *measure, size, distance; moderate amount, proportion*

***ὅπλον, -ου τό** *tool*; (pl.) *weapons*

ὄχλος, -ου ὁ *crowd, a throng, mob; burden; annoyance*

***ἀργύριον, ἀργυρίου τό** *coin, money; silver*

βέλτιστος, -η, -ον *best*

γόνῠ, -ατος τό *knee*

διαβᾰτός, -ή, -όν *crossed* or *passed, fordable*

ἐλάχιστος [ᾰ], -η, -ον *smallest, least*

ἐπιτήδειος, -ᾱ, -ον *made for a purpose, suitable; useful, necessary*

ἔχειν τό, ἔχειν τοῦ *having; obtaining*

***ἡμέτερος, -ᾱ, -ον** *our*

κρατούμενοι < ***κρατέω**

***κρείττων, κρεῖττον** *better, mightier, stronger*

περιττός, -ή, -όν *beyond the regular, extraordinary, superfluous, odd*

πηγή, -ῆς ἡ *running water, stream*; *spring, well*

πλεῖστος, -η, -ον *most, greatest, largest*

***ποταμός, ποταμοῦ ὁ** *river*

ποτόν, -οῦ τό *drink*

προσιών, -όντος ὁ *attacking*

σῖτα, -ων τά *food, provisions*

σκευή, -ῆς ἡ *equipment, attire, apparel*

σκευοφόρος, -ον *carrying baggage*

σκηνή, -ῆς ἡ *tent, booth; stage building, stage*

Module 36 Practice Translating

Translate the sentences below, which have been slightly adapted from Longos' *Daphnis and Khloe* (**Δάφνις καὶ Χλόη** 4-6.2). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

διετὴς δὲ χρόνος διελήλυθε ἤδη καὶ ποιμήν, ἐξ ἀγρῶν ὁμόρων νέμων, Δρύας τὸ ὄνομα, καὶ αὐτὸς ὁμοίοις ἐπιτυγχάνει καὶ εὑρήμασι καὶ θεάμασι. νυμφῶν ἄντρον ἦν, πέτρα μεγάλη, τὰ ἔνδοθεν κοίλη, τὰ ἔξωθεν περιφερής. τὰ ἀγάλματα τῶν νυμφῶν αὐτῶν λίθοις ἐπεποίητο· πόδες ἀνυπόδητοι, χεῖρες εἰς ὤμους γυμναί, κόμαι μέχρι

τῶν αὐχένων λελυμέναι, ζῶμα περὶ τὴν ἰξύν, μειδίαμα περὶ τὴν ὀφρύν· τὸ πᾶν σχῆμα χορεία ἦν ὀρχουμένων.

ἡ ὦα τοῦ ἄντρου τῆς μεγάλης πέτρας ἦν τὸ μεσαίτατον. ἐκ δὲ τῆς πηγῆς ἀναβλύζον ὕδωρ ῥεῖθρον ἐποίει χεόμενον, ὥστε καὶ λειμὼν πάνυ γλαφυρὸς ἐκτέτατο πρὸ τοῦ ἄντρου, πολλῆς καὶ μαλακῆς πόας ὑπὸ τῆς νοτίδος τρεφομένης. ἀνέκειντο δὲ καὶ γαυλοὶ καὶ αὐλοὶ πλάγιοι καὶ σύριγγες καὶ καλαύροπες, πρεσβυτέρων ποιμένων ἀναθήματα. εἰς τοῦτο τὸ νυμφαῖον ὅϊς ἀρτιτόκος συχνὰ φοιτῶσα δόξαν πολλάκις ἀπωλείας παρεῖχε. κολάσαι δὴ βουλόμενος αὐτὴν καὶ εἰς τὴν προτέραν εὐνομίαν καταστῆσαι, δεσμὸν ῥάβδου χλωρᾶς λυγίσας ὅμοιον βρόχῳ, τῇ πέτρᾳ προσῆλθεν, ὡς ἐκεῖ συλληψόμενος αὐτήν.

ἐπιστὰς δὲ οὐδὲν εἶδεν τούτων ἃ ἤλπισεν, ἀλλὰ τὴν μὲν διδοῦσαν πάνυ ἀνθρωπίνως τὴν θηλὴν εἰς ἄφθονον τοῦ γάλακτος ὀλκήν. καὶ εἶδεν τὸ δὲ παιδίον ἀκλαυτὶ λάβρως εἰς ἀμφοτέρας τὰς θηλὰς μεταφέρον τὸ στόμα καθαρὸν καὶ φαιδρόν, οἷα τῆς ὅϊος τῇ γλώττῃ τὸ πρόσωπον ἀπολιχμωμένης μετὰ τὸν κόρον τῆς τροφῆς. θῆλυ ἦν τοῦτο τὸ παιδίον, καὶ παρέκειτο καὶ τούτῳ γνωρίσματα· μίτρα διάχρυσος, ὑποδήματα ἐπίχρυσα, περισκελίδες χρύσεαι.

θεῖον δή τι νομίσας τὸ εὕρημα καὶ διδασκόμενος παρὰ τῆς ὅϊος ἐλεεῖν τε τὸ παιδίον καὶ φιλεῖν, ἀναιρεῖται μὲν τὸ βρέφος ἐπ᾽ ἀγκῶνος· ἀποτίθεται δὲ τὰ γνωρίσματα κατὰ τῆς πήρας. εὔχεται δὲ ταῖς Νύμφαις ἐπὶ τύχῃ χρηστῇ θρέψαι τὴν ἱκέτιν αὐτῶν. καὶ ἐπεὶ καιρὸς ἦν ἀπελαύνειν τὴν ποίμνην, ἐλθὼν εἰς τὴν ἔπαυλιν τῇ γυναικὶ διηγεῖται τὰ ὀφθέντα, δείκνυσι τὰ εὑρεθέντα, κελεύεται θυγάτριον νομίζειν καὶ λανθάνουσαν ὡς ἴδιον τρέφειν.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀκλαυτί *without crying*

ἀναβλύζω *spout up*

ἀνάκειμαι *be laid up, be dedicated*

ἀνθρωπίνως *like a person, anthropinely*

ἀπελαύνω *drive away, expel from*

ἀπολιχμάομαι *lick off*

ἐπιτυγχάνω *hit the mark, light* or *fall upon, meet with* + dat.

λάβρως *eagerly, greedily*

***λανθάνω** *escape notice* + ‘x’ in acc. + participle; *do* (the action of the participle) + **λανθάνω** *secretly, without being seen*

λὔγίζω *bend, twist*

***λύω (ῡ)** *loose, free, destroy; (mid.) ransom*

μεταφέρω *carry across* or *over, transfer*

ἀποτίθημι *put away, stow away*

διελαύνω *drive away, expel from a place; march, depart*

διελήλυθε < **διέρχομαι** *come, go, go through* or *across*

διηγέομαι *explain, relate, go through*

***ἐκεῖ** *there, in that place*

ἐκτέτατο < **ἐκτείνω** *stretch out*

ἐλεέω *have pity on, show mercy upon*

ἐλπίζω *expect; hope for, hope*

ἔνδοθεν *from within*

ἔξωθεν *from without*

ἐπιστάς < **ἐφίστημι** (trans.) *set upon; cause to stop*; (intrans.) *stand upon, by*

νέμω *distribute, allot, assign; pasture, graze;* (middle) *possess, administer*

ὀρχέομαι *dance*

παράκειμαι *lie beside, be placed beside*

***πολλάκις** *many times; often*

προσέρχομαι *come* or *go to, approach*

συλληψόμενος = **συν-** + **λαμβάνω**

συχνά *for a long time*

***τρέφω** *bring up, rear; nourish; thicken; cause to grow*

φιλέω *love, regard with affection*

φοιτάω *go to and fro; stalk*

χέω *pour*

Adjectives and Nouns and Pronouns

***ἄγαλμα, -ατος τό** *image, statue; glory, delight*

ἀγκών, -ῶνος ὁ *bend of the arm, elbow*

ἀγρός, -οῦ ὁ *field, land, country*

ἀνάθημα, -ατος τό *offering*

ἄντρον, -ου τό *cave, grot, cavern*

ἀνυπόδητος, -ον *unshod, barefoot*

ἀπώλεια, -ᾱς ἡ *destruction, loss*

ἀρτίτοκος, -ον *new-born; just having given birth*

λελυμέναι < **λύω**

***λίθος, -ου ὁ** *rock, stone*

μᾰλᾰκός, -ή, -όν *soft*

μειδίᾱμα, -ατος τό *smile*

μεσαίτατον < **μέσος**

μίτρα, -ας ἡ *belt, girdle; headband; a bandage*

νοτίς, -ίδος ἡ *moisture*

νύμφαιον, -ου τό *temple of the nymphs*

αὐλός, -οῦ ὁ *pipe, flute*

αὐχήν, -ένος ὁ *neck, throat*

ἄφθονος, -ον *without envy; plentiful*

βρέφος, -εος (-ους) τό *foetus, new born*

βρόχος, -ου ὁ *noose, slip-knot*

γάλα, γάλακτος τό *milk*

γαυλός, -οῦ ὁ *milk-pail*

γλᾰφῠρός, -ά, -όν *hollow, hollowed, deep*

***γλῶττα, -ης ἡ** *tongue, language*

γνώρισμα, -ατος τό *mark, token*

γυμνός, -ή, -όν, *naked, unclad; unarmed*

δεσμός, -οῦ ὁ *band, bond, leash*

διάχρῡσος, -ον *interwoven with gold*

****διδοῦσα < δίδωμι**

διετής, ές *of* or *lasting two years*

Δρύας, -αντος ὁ *Dryas*

ἔπαυλις, -ιος (-ηος, -εως) ἡ *steading, house*

ἐπίχρῡσος, -ον *overlaid with gold*

εὑρεθέντα < εὑρίσκω

εὐνομία, -ας ἡ *good order, order*

εὕρημα, -ατος, τό *invention, discovery*

ζῶμα, -ατος τό *loin-cloth; girdle*

θέᾱμα, -ατος τό *show, sight, spectacle*

νύμφη, -ης ἡ *young wife, bride; nymph*

ὄϊς, ὄϊος ὁ, ἡ *sheep*

ὁλκή, -ῆς ἡ *drawing, trailing, dragging*

ὅμορος, -ον *bordering, neighboring*

ὀρχούμενοι < ὀρχέομαι

***ὀφθέντα < ὁράω**

ὀφρύς, -ύος ἡ *brow*

παιδίον, -ου τό *child*

περισκελίς, -ίδος ἡ *leg-band, anklet*

περιφερής, -ές *revolving, rounded, curved*

πέτρα, -ας ἡ *rock, a ledge*

πηγή, -ῆς ἡ *running water, stream; spring, well*

πήρα, -ας ἡ *leather pouch, a wallet*

πόα, -ας ἡ *grass, herb*

ποιμήν, -ένος ὁ *herdsman, shepherd*

ποίμνη, -ης ἡ *flock*

***πούς, ποδός ὁ** *foot*

***πρέσβυς, -εως (-εος) ὁ** *old man, elder; ambassador, envoy*

***πρόσωπον, -ου τό** *face, mask, person*

ῥάβδος, -ου ἡ *rod, wand*

ῥεῖθρον, -ου τό *river, stream*

στόμα, -ατος τό *mouth*

σῦριγξ, -ιγγος ἡ *shepherd's pipe*

***θεῖος, -ᾱ, -ον** *divine, sacred*

θηλή, -ῆς ἡ *teat, nipple*

θῆλυς, -εια, -υ *female*

θυγάτριον, -ου τό *daughter*

ἱκέτις, -ιδος ἡ *suppliant*

ἰξύς, -ύος ἡ *waist*

κᾰθᾰρός, -ά, -όν *clean, spotless, clear*

κᾰλαῦροψ, -οπος ἡ *shepherd's staff*

κοῖλος, -η, -ον *hollow, hollowed*

κόμα, -ας ἡ *hair*

κόρος -ου ὁ *satiety, surfeit*

λειμών, -ῶνος ὁ *grassy place, meadow*

***σχῆμα, -ατος τό** *form, figure, appearance, character*

τροφή, -ῆς ἡ *food, nourishment*

***τύχη, -ης ἡ** *fortune, luck; fate, necessity*

***ὕδωρ, ὕδατος τό** *water*

ὑπόδημα, -ατος τό *sandal*

φαιδρός, -ά, -όν *bright, beaming*

χλωρός, -ά, -όν *greenish-yellow, pale green*

χορείᾱ, -ᾱς ἡ *dance*

χρηστός, -ή, -όν *useful; good, worthy*

χρύσεος, -η, -ον (-ος, -ον) *golden*

ᾠᾱ, -ᾱς ἡ *sheepskin; border, edge; mouth*

ὦμος, -ου ὁ *shoulder*

Module 36 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> καὶ ἐπεὶ καιρὸς ἦν ἀπελαύνειν τὴν ποίμνην, ἐλθὼν εἰς τὴν ἔπαυλιν τῇ γυναικὶ διηγεῖται τὰ ὀφθέντα, δείκνυσι τὰ εὑρεθέντα, κελεύεται θυγάτριον νομίζειν καὶ λανθάνουσαν ὡς ἴδιον τρέφειν.

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

Module 36 Top 251–550 Vocabulary to be Memorized

Adverbs and Preposition and Verbs

ἀντί *against; opposite; instead of; in return for* + gen.

ἀποκτείνω, ἀποκτενέω, ἀπέκτεινα (ἀπεκτάνην), ἀπέκτονα ------, ------ *kill*

δέω, δήσω, ἔδησα, δέδεκα, δέδεμαι, ἐδέθην *bind, tie, fetter; bind* 'x' in acc. *by* 'y' in gen.

ἔνθα *there, where; then, when*

Adjectives and Nouns

αἴτιος, αἰτίᾱ, αἴτιον *responsible for, the cause of, guilty of* + gen.

δεύτερος, δευτέρᾱ, δεύτερον *second*; (adv.) *next*

ἡδύς, ἡδεῖα, ἡδύ *pleasant, glad*

κίνδυνος, κινδύνου ὁ *danger*

ξένος (ξεῖνος), ξένη, ξένον *foreign, strange; (n.) guest-friend, host, stranger*

οὐρανός, οὐρανοῦ ὁ *sky, heaven*

Module 36 Reading Morphologically by James Patterson

Ablaut and Nouns Made from Verbs

Sometimes a shift in vowel quality or quantity marks morphological change. For example, when "foot" changes to "feet" in English, the qualitative shift of the vowels from oo to ee changes the word from singular to plural. Note further how a regular shift in the base vowel of these verbs changes the tense:

come (present)	came (past)
run (present)	ran (past)
sing (present)	sang (past)
give (present)	gave (past)

The lengthening of the last vowel of bases that end in **-ν**/, like **ἡγεμών** *leader*, or in **-ρ**/ like **θυγάτηρ** *sister*, to mark the nominative singular are examples of ablaut, or vowel gradation. Ablaut helps make sense of otherwise unexpected vowel changes in dictionary entries and paradigms. Although you may not always be able to predict

when ablaut will occur, seeing it operate should help you see regularity underlying otherwise unpredictable word forms.

When a vowel participates in ablaut, it appears in one of five ways:

basic (or full) e-grade	ε
full o-grade	ο
lengthened e-grade	η
lengthened o-grade	ω
zero-grade	ø (no vowel at all)

Vowels shift according to patterns we will identify when they become relevant, like the lengthening to form the nominative of many feminine and masculine nouns in Greek. To return to the example of "foot : feet" in English, this is one way to mark plurality. Thus we also find "tooth : teeth," and once upon a time the plural of "book" was "beek."

Back to Greek. A convenient way to make a noun or adjective from a verb is by making the base o-grade. Take, for instance, the verb **λέγω** *I speak* from base **λεγ**/. If I go o-grade, I create the noun **λόγος** *speech, statement*.

In the below, nouns and adjectives are created from verb bases, called deverbal nouns or adjectives, which typically exhibit the full o-grade of the base.

Verb Base	**English Equivalent**	**Noun** or **Adjective Base**	**English Equivalent**
λεγ/	*say, speak*	λόγο/	*statement*
λιπ/	*leave*	λοιπό/	*remaining*
ἐχ/	*have, hold*	ὄχο/	*carriage*
πεμπ/	*send*	πομπό/	*conductor, guide*
φερ/	*carry*	φορά/	*escort, procession*
φερ/	*carry*	φώρ/	*thief*
σκεπ/	*watch*	σκοπό/	*watcher, lookout*

In each instance but one, the full e-grade of the base changes to the full o-grade. But **φερ**/ *carry* changes to the lengthened o-grade to form the noun **φώρ**/ *thief*, not to ***φόρ**. When reading and unsure of what a word means, try changing the omicron to an epsilon or an epsilon to an omicron to see if you then remember the base. For example, I may forget that **φώρ** means *thief* but if I switch the vowel to **φερ**, I may remember that a thief carries away another's property.

Note the presence of the connecting vowel **ο** in many noun and adjective bases. The **ο** connects the root of the base to a case marker.

Module 36 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **δίδωμι, δώσω, ἔδωκα, δέδωκα, δέδομαι, ἐδόθην** *give; allow* 'x' in dat. or acc. + inf., **ἐμὲ (ἐμοί) εὐτυχέειν δίδως** *you allow me to prosper*. The finite forms are all in the second-person plural. The participles give you the information you need to produce the correct forms for the cases.

	Active	**Middle**	**Passive**
Present Ind.	δίδοτε	δίδοσθε	δίδοσθε
Imperfect Ind.	ἐδίδοτε	ἐδίδοσθε	ἐδίδοσθε
Future Ind.	δώσετε	δώσεσθε	δοθήσεσθε
Aorist Ind.	ἔδοτε	ἔδοσθε	ἐδόθητε
Perfect Ind.	δεδώκατε	δέδοσθε	δέδοσθε
Pluperf. Ind.	ἐδεδώκετε	ἐδέδοσθε	ἐδέδοσθε
Present Inf.	διδόναι	δίδοσθαι	δίδοσθαι
Future Inf.	δώσειν	δώσεσθαι	δοθήσεσθαι
Aorist Inf.	δοῦναι	δόσθαι	δοθῆναι
Perfect Inf.	δεδωκέναι	δεδόσθαι	δεδόσθαι
Present Part.	διδούς , -όντος διδοῦσα, -ούσης διδόν, -όντος	διδόμενος, -η, -ον	διδόμενος, -η, -ον
Future Part.	δώσων, -οντος δώσουσα, -ούσης δῶσον, -οντος	δωσόμενος, -η, -ον	δοθησόμενος, -η, -ον
Aorist Part.	δούς, δόντος δοῦσα, δούσης δόν, δόντος	δόμενος, -η, -ον	δοθείς, δοθέντος δοθεῖσα, δοθείσης δοθέν, δοθέντος
Perfect Part.	δεδωκώς, -ότος δεδωκυῖα, -υίας δεδωκός, -ότος	δεδομένος, -η, -ον	δεδομένος, -η, -ον

Module 37

The Subjunctive: The Present and Aorist Subjunctive

Module 37 Summary

In this module you learn the endings for the subjunctive mood and how to translate the subjunctive mood into English.

The Subjunctive Mood

The subjunctive is one of the five moods in Greek—imperative, indicative, infinitive (also classed as a verbal noun), optative, and subjunctive. The subjunctive and the optative, learned in Modules 39 and 40, are hypothetical. Remember that the imperative expresses commands and is also hypothetical—the directive may or may not be realized. The infinitive is often hypothetical and at times is used to issue a command. The indicative is mainly factual, though there are some exceptions.

When considered in the big picture, the subjunctive expresses hypothetical or potential actions or states of being. These potentialities lie in the unforeseeable future and the possibility of their occuring is typically uncertain. When translating the subjunctive into English, be sure to do so in a way that maintains the potentiality of the mood.

Tense-Aspect

Remember that time (tense) refers to the past, present, and future and can be absolute to the time of speaking or relative to the matrix (head or main) verb or some other fixed point. Aspect refers to whether an action is incomplete (imperfective), complete (perfective), or in a state (stative). The present tense stem, which is used to form the present and imperfect tenses, communicates an

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.07

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

Tense-Aspect Examples

The subjunctive has future time, referring to a hypothetical situation. The difference between the present and aorist subjunctives is aspectual, not temporal. The present has imperfective aspect, and the aorist has perfective aspect. The perfect subjunctive (not covered in this text due to its rarity) has stative aspect. Consider these examples from Homer's *Odyssey* 6.158-59, 6.259-61, 8.523-24.

1. κεῖνος δ᾽ αὖ περὶ κῆρι μακάρτατος ἔξοχον ἄλλων,
   ὅς κέ σ᾽ ἐέδνοισι βρίσας οἶκόνδ᾽ **ἀγάγηται**.

   Most blessed of all in his heart is the one
   *Who with his dowry wins your hand **takes** you home.*

2. ὄφρ᾽ ἂν μέν κ᾽ ἀγροὺς **ἴωμεν** καὶ ἔργ᾽ ἀνθρώπων
   τόφρα σὺν ἀμφιπόλοισι μεθ᾽ ἡμιόνους καὶ ἅμαξαν
   καρπαλίμως ἔρχεσθαι· ἐγὼ δ᾽ ὁδὸν ἡγεμονεύσω.

   *While we **pass by** people's fields and homes,*
   With the girls behind the mules and wagon,
   Walk quickly. I will lead the way.

3. ὡς δὲ γυνὴ **κλαίῃ** φίλον πόσιν ἀμφιπεσοῦσα,
   ὅς τε τῆς πρόσθεν πόλιος λαῶν τε **πέσῃ**.

   *As a wife **mourns** her beloved husband, holding tightly to him,*
   *Who **perishes** for their city and people.*

In example one, the action of **taking** (aorist) presents a completed act which is anterior to the matrix (head or main) verb. In the second, the **passing by** (present) emphasizes the action in progress, with the **passing by** happening simultaneously with the walking. And in the last, the **mourning** (present) is ongoing, and the **death** (aorist) is a complete irrevocable action anterior to the **mourning**.

Translating the Subjunctive Mood

The Hypothetical in English

When learning the Greek subjunctive, it is helpful to consider how English expresses hypotheses or potentialities. Consider these sentences in English. In each the verb in bold has an action or state of being that is hypothetical.

Well, he **may be** a fool, but he's our fool.
It **would make** me so glad.
But if you **don't**, that's alright too.
Cold, gray buildings where a hill **should be**.
Let's play checkers all day until we **pass** away.
I **must be** 'bout my business.
May the trees **sing** when the wind **blows**.

As you consider how verbs function in English and in Greek, reflect on whether a sentence is stating something that is factually true, that is potentially true, or that is purely hypothetical, imagining what could or should or must be so.

The Hypothetical in Greek

Consider these examples from Homer's *Odyssey* 17.549-550 and Euripides' *Alkestis* 848-849.

1. αἴ κ᾽ αὐτὸν **γνώω** νημερτέα πάντ᾽ ἐνέποντα,
   ἕσσω μιν χλαῖνάν τε χιτῶνά τε, εἵματα καλά.

   *If I **observe** him telling a tale all true*
   I will give cloak and tunic to him, beautiful clothes.

2. οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται
   μογοῦντα πλευρά, πρὶν γυναῖκ᾽ ἐμοὶ **μεθῇ**.

   There is no one who will take him,
   *Held tight around the waist, before he **releases** the woman to me.*

The verbs in bold are in the subjunctive mood. The first example offers an action expressed in a condition that proposes the potential gift Penelope will give to the beggar should he speak true. The second gives a prediction of what Herakles thinks will happen when he goes to steal Alkestis from Death. In the translations, the subordinating conjunction **if** tells the reader that the imagined scene is hypothetical, as does (in the second) the temporal subordinating conjunction **before**.

The Conjugation of the Present and Aorist Subjunctives of μι-Verbs

Stems for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, φημί

μι-verbs have a variety of long, short, mixed, and **ω-verb** stems. For an accurate explanation of stems and word formation, see *Reading Morphologically* and *Gareth Morgan's Lexis* by James Patterson.

The subjunctive forms for **μι-verbs** show variation, mainly when the vowel of the stem and the vowels of the endings have undergone contraction.

Verb	**Vowel Grade**	**Present Tense Stem**
εἰμί (ἐσ/)	short	ἐ (σ)-
εἶμι (ἰ/, ī)	long, short, short	ει-, ι-, ιε-
δείκνυμι (δεικ/)	long, short	δεικνῡ-, δεικνυ-
δίδωμι (δο/)	long, short	διδω- (διδου-), διδο-
ἵημι (Ϳε/)	long, short	ιη- (ιει-), ιε-
ἵστημι (στα/)	long, short	ιστη-, ιστᾰ-
τίθημι (θε/)	long, short	τιθη- (τιθει-), τιθε-
φημί (φα)	long, short	φη-, φᾰ-

Verb	**Vowel Grade**	**Aor. Act. Mid. Tense Stem**
εἰμί (ἐσ/)	-------	-------
εἶμι (ἰ/, ī)	-------	-------
δείκνυμι (δεικ/)	regular first aorist	δειξ-
δίδωμι (δο/)	long, short, mixed	δω-, δο-, δωκ-
ἵημι (Ϳε/)	long, short, mixed	-ή-, -ἑ-, -ήκ-
ἵστημι (στα/ ἔστησα)	regular first aorist	στησ-
ἵστημι (στα/ ἔστην)	long, short	στη-, στᾰ-
τίθημι (θε/)	long, short, mixed	θη-, θε-, θηκ-
φημί (φα/)	------	------

Endings for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, φημί

The endings, for the most part, are identical to the subjunctive endings of ω-verbs.

The Conjugation of the Present Subjunctive of εἰμί

The Present Active Subjunctive of εἰμί

Verb Form	English Equivalent	Person and Number
ὦ	*requires a context*	1st singular
ᾖς	*requires a context*	2nd singular
ᾖ	*requires a context*	3rd singular
ὦμεν	*requires a context*	1st plural
ἦτε	*requires a context*	2nd plural
ὦσι (ν)	*requires a context*	3rd plural

The Aorist Active Subjunctive of εἰμί

There is no aorist subjunctive.

The Conjugation of the Present Subjunctive of εἶμι

The Present Active Subjunctive of εἶμι

Verb Form	English Equivalent	Person and Number
ἴω	*requires a context*	1st singular
ἴῃς	*requires a context*	2nd singular
ἴῃ	*requires a context*	3rd singular
ἴωμεν	*requires a context*	1st plural
ἴητε	*requires a context*	2nd plural
ἴωσι (ν)	*requires a context*	3rd plural

The Aorist Active Subjunctive of εἶμι

There is no aorist subjunctive.

The Conjugation of the Present and Aorist Subjunctive of δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, and φημί

The Present Subjunctive of δείκνυμι

Active

Verb Form	English Equivalent	Person and Number
δεικνύω	*requires a context*	1st singular
δεικνύῃς	*requires a context*	2nd singular
δεικνύῃ	*requires a context*	3rd singular
δεικνύωμεν	*requires a context*	1st plural
δεικνύητε	*requires a context*	2nd plural
δεικνύωσι (ν)	*requires a context*	3rd plural

Middle and Passive

Verb Form	English Equivalent	Person and Number
δεικνύωμαι	*requires a context*	1st singular
δεικνύῃ	*requires a context*	2nd singular
δεικνύηται	*requires a context*	3rd singular
δεικνυώμεθα	*requires a context*	1st plural
δεικνύησθε	*requires a context*	2nd plural
δεικνύωνται	*requires a context*	3rd plural

The Aorist Subjunctive of δείκνυμι

Active

Verb Form	English Equivalent	Person and Number
δείξω	*requires a context*	1st singular
δείξῃς	*requires a context*	2nd singular
δείξῃ	*requires a context*	3rd singular
δείξωμεν	*requires a context*	1st plural
δείξητε	*requires a context*	2nd plural
δείξωσι (ν)	*requires a context*	3rd plural

1. The aorist subjunctive of **δείκνυμι** is a first aorist **ω-verb**.

Middle

Verb Form	English Equivalent	Person and Number
δείξωμαι	*requires a context*	1st singular
δείξῃ	*requires a context*	2nd singular
δείξηται	*requires a context*	3rd singular
δειξώμεθα	*requires a context*	1st plural
δείξησθε	*requires a context*	2nd plural
δείξωνται	*requires a context*	3rd plural

1. The aorist subjunctive of **δείκνυμι** is a first aorist **ω-verb**.

Passive

Verb Form	English Equivalent	Person and Number
δειχθῶ	*requires a context*	1st singular
δειχθῇς	*requires a context*	2nd singular
δειχθῇ	*requires a context*	3rd singular
δειχθῶμεν	*requires a context*	1st plural
δειχθῆτε	*requires a context*	2nd plural
δειχθῶσι (ν)	*requires a context*	3rd plural

1. The aorist subjunctive of **δείκνυμι** is an aorist **ω-verb**.

The Present Subjunctive of δίδωμι

Active

Verb Form	English Equivalent	Person and Number
διδῶ	*requires a context*	1st singular
διδῷς	*requires a context*	2nd singular
διδῷ	*requires a context*	3rd singular
διδῶμεν	*requires a context*	1st plural
διδῶτε	*requires a context*	2nd plural
διδῶσι (ν)	*requires a context*	3rd plural

Middle and Passive

Verb Form	English Equivalent	Person and Number
διδῶμαι	*requires a context*	1st singular
διδῷ	*requires a context*	2nd singular
διδῶται	*requires a context*	3rd singular
διδώμεθα	*requires a context*	1st plural
διδῶσθε	*requires a context*	2nd plural
διδῶνται	*requires a context*	3rd plural

The Aorist Subjunctive of δίδωμι

Active

Verb Form	English Equivalent	Person and Number
δῶ	*requires a context*	1st singular
δῷς	*requires a context*	2nd singular
δῷ	*requires a context*	3rd singular
δῶμεν	*requires a context*	1st plural
δῶτε	*requires a context*	2nd plural
δῶσι (ν)	*requires a context*	3rd plural

1. Note that the forms are the same as the present subjunctive active without the reduplication **δι-**.

Middle

Verb Form	English Equivalent	Person and Number
δῶμαι	*requires a context*	1st singular
δῷ	*requires a context*	2nd singular
δῶται	*requires a context*	3rd singular
δώμεθα	*requires a context*	1st plural
δῶσθε	*requires a context*	2nd plural
δῶνται	*requires a context*	3rd plural

1. Note that the forms are the same as the present subjunctive middle and passive without the reduplication **δι-**.

Passive

Verb Form	English Equivalent	Person and Number
δοθῶ	*requires a context*	1st singular
δοθῇς	*requires a context*	2nd singular
δοθῇ	*requires a context*	3rd singular
δοθῶμεν	*requires a context*	1st plural
δοθῆτε	*requires a context*	2nd plural
δοθῶσι (ν)	*requires a context*	3rd plural

1. The aorist subjunctive of **δείκνυμι** is an aorist **ω-verb**.

The Present Subjunctive of ἵημι

Active

Verb Form	English Equivalent	Person and Number
ἱῶ	*requires a context*	1st singular
ἱῇς	*requires a context*	2nd singular
ἱῇ	*requires a context*	3rd singular
ἱῶμεν	*requires a context*	1st plural
ἱῆτε	*requires a context*	2nd plural
ἱῶσι (ν)	*requires a context*	3rd plural

Middle and Passive

Verb Form	English Equivalent	Person and Number
ἱῶμαι	*requires a context*	1st singular
ἱῇ	*requires a context*	2nd singular
ἱῆται	*requires a context*	3rd singular
ἱώμεθα	*requires a context*	1st plural
ἱῆσθε	*requires a context*	2nd plural
ἱῶνται	*requires a context*	3rd plural

The Aorist Subjunctive of ἵημι

Active

Verb Form	English Equivalent	Person and Number
-ῶ	*requires a context*	1st singular
-ῇς	*requires a context*	2nd singular
-ῇ	*requires a context*	3rd singular
-ῶμεν	*requires a context*	1st plural
-ῆτε	*requires a context*	2nd plural
-ῶσι (ν)	*requires a context*	3rd plural

1. Note that the forms are the same as the present subjunctive active without the reduplication **ἰ-**.
2. Note that the dash on **ἵημι** indicates that it is found in the wild with a prefix.

Middle

Verb Form	English Equivalent	Person and Number
-ῶμαι	*requires a context*	1st singular
-ῇ	*requires a context*	2nd singular
-ῆται	*requires a context*	3rd singular
-ώμεθα	*requires a context*	1st plural
-ῆσθε	*requires a context*	2nd plural
-ῶνται	*requires a context*	3rd plural

1. Note that the forms are the same as the present subjunctive middle and passive without the reduplication **ἰ-**.
2. Note that the dash on **ἵημι** indicates that it is found in the wild with a prefix.

Passive

Verb Form	English Equivalent	Person and Number
-ἐθῶ	*requires a context*	1st singular
-ἐθῇς	*requires a context*	2nd singular
-ἐθῇ	*requires a context*	3rd singular

-ἐθῶμεν	*requires a context*	1st plural
-ἐθῆτε	*requires a context*	2nd plural
-ἐθῶσι (ν)	*requires a context*	3rd plural

1. The aorist subjunctive of **ἵημι** is an aorist **ω-verb**.
2. Note that the dash on **ἵημι** indicates that it is found in the wild with a prefix.

The Present Subjunctive of ἵστημι

Active

Verb Form	English Equivalent	Person and Number
ἱστῶ	*requires a context*	1st singular
ἱστῇς	*requires a context*	2nd singular
ἱστῇ	*requires a context*	3rd singular
ἱστῶμεν	*requires a context*	1st plural
ἱστῆτε	*requires a context*	2nd plural
ἱστῶσι (ν)	*requires a context*	3rd plural

Middle and Passive

Verb Form	English Equivalent	Person and Number
ἱστῶμαι	*requires a context*	1st singular
ἱστῇ	*requires a context*	2nd singular
ἱστῆται	*requires a context*	3rd singular
ἱστώμεθα	*requires a context*	1st plural
ἱστῆσθε	*requires a context*	2nd plural
ἱστῶνται	*requires a context*	3rd plural

The Aorist Subjunctive of ἵστημι's root aorist ἔστην

Active

Verb Form	English Equivalent	Person and Number
στῶ	*requires a context*	1st singular
στῇς	*requires a context*	2nd singular
στῇ	*requires a context*	3rd singular

στῶμεν	*requires a context*	1st plural
στῆτε	*requires a context*	2nd plural
στῶσι (ν)	*requires a context*	3rd plural

1. Note that the forms are the same as the present subjunctive active without the reduplication **ἱ-**.

Middle of ἔστησα

Same as other first aorists.

Middle of ἔστην

None

Passive

Verb Form	English Equivalent	Person and Number
σταθῶ	*requires a context*	1st singular
σταθῇς	*requires a context*	2nd singular
σταθῇ	*requires a context*	3rd singular
σταθῶμεν	*requires a context*	1st plural
σταθῆτε	*requires a context*	2nd plural
σταθῶσι (ν)	*requires a context*	3rd plural

1. The aorist subjunctive of **ἵστημι** is an aorist **ω-verb**.

The Present Subjunctive of τίθημι

Active

Verb Form	English Equivalent	Person and Number
τιθῶ	*requires a context*	1st singular
τιθῇς	*requires a context*	2nd singular
τιθῇ	*requires a context*	3rd singular
τιθῶμεν	*requires a context*	1st plural
τιθῆτε	*requires a context*	2nd plural
τιθῶσι (ν)	*requires a context*	3rd plural

Middle and Passive

Verb Form	English Equivalent	Person and Number
τιθῶμαι	*requires a context*	1st singular
τιθῇ	*requires a context*	2nd singular
τιθῆται	*requires a context*	3rd singular
τιθώμεθα	*requires a context*	1st plural
τιθῆσθε	*requires a context*	2nd plural
τιθῶνται	*requires a context*	3rd plural

The Aorist Subjunctive of τίθημι

Active

Verb Form	English Equivalent	Person and Number
θῶ	*requires a context*	1st singular
θῇς	*requires a context*	2nd singular
θῇ	*requires a context*	3rd singular
θῶμεν	*requires a context*	1st plural
θῆτε	*requires a context*	2nd plural
θῶσι (ν)	*requires a context*	3rd plural

1. Note that the forms are the same as the present subjunctive active without the reduplication **τι-**.

Middle

Verb Form	English Equivalent	Person and Number
θῶμαι	*requires a context*	1st singular
θῇ	*requires a context*	2nd singular
θῆται	*requires a context*	3rd singular
θώμεθα	*requires a context*	1st plural
θῆσθε	*requires a context*	2nd plural
θῶνται	*requires a context*	3rd plural

1. Note that the forms are the same as the present subjunctive middle and passive without the reduplication **τι-**.

Passive

Verb Form	English Equivalent	Person and Number
τεθῶ	*requires a context*	1st singular
τεθῇς	*requires a context*	2nd singular
τεθῇ	*requires a context*	3rd singular
τεθῶμεν	*requires a context*	1st plural
τεθῆτε	*requires a context*	2nd plural
τεθῶσι (ν)	*requires a context*	3rd plural

1. The aorist subjunctive of **τίθημι** is an aorist **ω-verb**.

The Present Subjunctive of φημί

Active

Verb Form	English Equivalent	Person and Number
φῶ	*requires a context*	1st singular
φῇς	*requires a context*	2nd singular
φῇ	*requires a context*	3rd singular
φῶμεν	*requires a context*	1st plural
φῆτε	*requires a context*	2nd plural
φῶσι (ν)	*requires a context*	3rd plural

The Aorist Subjunctive of φημί

Active

Verb Form	English Equivalent	Person and Number
φήσω	*requires a context*	1st singular
φήσῃς	*requires a context*	2nd singular
φήσῃ	*requires a context*	3rd singular
φήσωμεν	*requires a context*	1st plural
φήσητε	*requires a context*	2nd plural
φήσωσι (ν)	*requires a context*	3rd plural

1. Note that the aorist subjunctive of **φημί** is an **ω-verb** aorist.

Middle

Verb Form	English Equivalent	Person and Number
φήσωμαι	*requires a context*	1st singular
φήσῃ	*requires a context*	2nd singular
φήσηται	*requires a context*	3rd singular
φησώμεθα	*requires a context*	1st plural
φήσησθε	*requires a context*	2nd plural
φήσωνται	*requires a context*	3rd plural

1. Note that the aorist subjunctive of **φημί** is an **ω-verb** aorist.

Passive

Verb Form	English Equivalent	Person and Number
φαθῶ	*requires a context*	1st singular
φαθῇς	*requires a context*	2nd singular
φαθῇ	*requires a context*	3rd singular
φαθῶμεν	*requires a context*	1st plural
φαθῆτε	*requires a context*	2nd plural
φαθῶσι (ν)	*requires a context*	3rd plural

1. The aorist subjunctive of **φημί** is an aorist **ω-verb**.

The Conjugation of the Present and Aorist (first and second) Subjunctive Active of ω-verbs

Stems and Endings of the Present and Aorist Subjunctive Active of ω-verbs

The present and aorist subjunctive active is formed by adding the following endings to the present active, middle, and passive stem *or* to the active and middle aorist tense stem:

-ω	-ωμεν
-ῃς	-ητε
-ῃ	-ωσι (ν)

1. Note that the first-person singular of the present subjunctive is a lookalike form with the indicative.

The present middle and passive subjunctive and aorist middle subjunctive are formed by adding the following endings to the present active, middle, and passive stem *or* to the active and middle aorist tense stem:

-ωμαι	-ωμεθα
-ῃ (ησαι)	-ησθε
-ηται	-ωνται

1. Note that the second-person singular of the present subjunctive is a lookalike form with the indicative.

The aorist subjunctive passive is formed by adding the following endings to the aorist passive tense stem with the past indicative augment removed:

-ω̃	-ω̃μεν
-ῇς	-ῆτε
-ῇ	-ω̃σι(ν)

1. Note that the endings are the same as the present active subjunctive but with a fixed accent.

Endings for Ω-Verbs in Summary

This chart gives the same information as the above:

Subjunctive Endings for ω-Verbs

	Active		**Middle**		**Passive**	
Present: principal part I	ω	ωμεν	ωμαι	ωμεθα	ωμαι	ωμεθα
	ῃς	ητε	ῃ	ησθε	ῃ	ησθε
	ῃ	ωσι(ν)	ηται	ωνται	ηται	ωνται
Aorist: principal parts III and VI	ω	ωμεν	ωμαι	ωμεθα	ω̃	ω̃μεν
	ῃς	ητε	ῃ	ησθε	ῇς	ῆτε
	ῃ	ωσι (ν)	ηται	ωνται	ῇ	ω̃σι (ν)

Make sure that you know how to read the chart, noting the similarities and differences between the endings of the present and aorist indicatives and subjunctives. Remember that in all subjunctive endings the initial vowel is long, that if an iota is present in the indicative, it becomes a subscript, and that the past indicative augment is only present in the indicative forms of the imperfect, aorist, and pluperfect.

Sophokles (Sophocles) of Athens, Σοφοκλῆς ὁ Ἀθηναῖος, c. 497–406 BCE. Sophokles wrote satyr plays and tragedies. He composed over 120 plays and seven have survived, the most famous being *Oidipous Tyrannos* (Oedipus Rex) and *Antigone*. He is said to have won twenty-four of the thirty competitions he entered. Of him it is said that he portrayed people as better than they are in reality.

Oidipous (Οἰδίπους). Fated to marry his mother and kill his father, Oidipous seeks to identify the murderer of Laios, king of Thebes, so that he can end the plague afflicting the Thebans. He succeeds and discovers that he is the murderer and son of king Laios.

Module 37 Practice Translating the Subjunctive

Translate the below sentences, adapted from Sophokles' *Oidipous Tyrannos* (**Οἰδίπους Τύραννος** 280-81), Euripides' *Alkestis* (**Ἄλκηστις** 1020-22, 1145-47), and Euripides' *Medeia* (**Μήδεια** 28-32, 125-130, 241-45, 263-66, 184-89, 274-76, and 328-331). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. **Subjunctive** forms are in bold.

1. **Οἰδίπους**: δίκαι᾽ ἔλεξας· ἀλλ᾽ ἀναγκάσαι θεοὺς ἃ ἂν μὴ **θέλωσι** ποιεῖν οὐδ᾽ εἷς δύναται ἀνήρ.
2. **Ἡρακλῆς:** γυναῖκα τήνδε μοι σῶσον λαβών, ἕως ἂν ἵππους δεῦρο Θρῃκίας ἄγων **ἔλθω**, τύραννον Βιστόνων κατακτανών.
3. **Ἡρακλῆς:** οὔπω θέμις σοι τῆσδε προσφωνημάτων κλύειν, πρὶν ἂν θεοῖς τοῖς νερτέροις **ἀφαγνίσηται** καὶ τρίτον **μόλῃ** φάος. ἀλλ᾽ εἴσαγ᾽ εἴσω τήνδε.
4. **Τροφός:** ὡς δὲ πέτρος ἢ θαλάσσιος κλύδων, ἀκούει, νουθετουμένη, φίλων, ἢν μή ποτε αὐτὴ πρὸς αὐτὴν πατέρ᾽ **ἀποιμώξῃ** φίλον καὶ γαῖαν οἴκους θ᾽.
5. **Τροφός:** τοῖς μετρίοις χρῆσθαί τε μακρῷ λῷστα βροτοῖσιν· τὰ δ᾽ ὑπερβάλλοντ᾽ οὐδένα καιρὸν δύναται θνητοῖς· μείζους δ᾽ ἄτας, ὅταν **ὀργισθῇ** δαίμων οἴκοις, ἀπέδωκεν.
6. **Μήδεια:** ἐὰν μὲν τάδ᾽ ἡμεῖς **ἐκπονώμεθα** καὶ εὖ πόσις **συνοικῇ**, μὴ βίᾳ φέρων ζυγόν, ζηλωτὸς αἰών· εἰ δὲ μή, θανεῖν χρεών. ἀνὴρ δ᾽, ὅταν τοῖς ἔνδον **ἄχθηται** ξυνών, ἔξω μολὼν ἔπαυσε καρδίαν ἄσης.

7. **Μήδεια:** γυνὴ γὰρ τἄλλα μὲν φόβου πλέα κακή τ᾽ ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν· ὅταν δ᾽ ἐς εὐνὴν ἠδικημένη **κυρῇ**, οὐκ ἔστιν ἄλλη φρὴν μιαιφονωτέρα.
8. **Τροφός:** δράσω τάδ᾽· ἀτὰρ φόβος εἰ πείσω δέσποιναν ἐμήν· μόχθου δὲ χάριν τήνδ᾽ ἐπιδώσω σοί, καίτοι ἀποταυροῦται δμωσίν, ὅταν τις μῦθον προφέρων πέλας **ὁρμηθῇ**.
9. **Κρέων:** καὶ δεῖ μή τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγου τοῦδ᾽ εἰμί, κοὐκ ἄπειμι πρὸς δόμους πάλιν, πρὶν ἄν σε γαίας τερμόνων ἔξω **βάλω**.
10. **Μήδεια:** ὦ πατρίς, ὡς σου κάρτα νῦν μνείαν ἔχω.
11. **Κρέων:** πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολύ.
12. **Μήδεια:** φεῦ φεῦ, βροτοῖς ἔρωτες ὡς κακὸν μέγα.
13. **Κρέων:** ὅπως ἄν, οἶμαι, καὶ **παραστῶσιν** τύχαι.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

***ἀναγκάζω, ἀναγκάσω, ἠνάγκασα** *force, constrain, compel*

***ἀποδίδωμι** *give back; allow, permit; pay;* (mid.) *sell*

ἀποιμώζω *bewail loudly*

ἀποταυρόομαι *be like a bull*

ἀφαγνίζω *purify*

ἄχθομαι *be annoyed, be vexed, be grieved* + dat.

***βάλλω, βαλέω, ἔβαλον** *throw, hit;* (mid.) **ἐπ᾽ ἐαυτῶν βαλλόμενοι** *acting on their own*

βλώσκω, μολέομαι, ἔμολον *come, go*

δεῦρο *here, over here*

***δράω, δράσω, ἔδρᾱσα** *do, act*

κλύω *hear* + gen.

κῡρέω *hit, light upon; meet with, fall in with* + dat.; *experience* + part.

μόλῃ < **βλώσκω**

νουθετέω *put in mind, admonish, warn, advise, rebuke*

ξυνοικέω *dwell* or *live together*

ὀργίζω *make angry, provoke, irritate;* (pass.) *grow angry, be wroth* + dat.

ὁρμάω *set in motion;* (intrans. act. or mid.) *start off, go; rush*

οὔπω *not yet*

παρίστημι *make to stand*

***παύω** *make to end, stop;* (middle and passive) *rest* or *cease from* + gen.

εἰσάγω *bring in*

εἰσοράω *look into, look upon, view, behold*

εἴσω *inside*

ἐκπονέω *work out, finish off*

ἔνδον *inside, within*

***ἔξω** *outside; beyond; except*

ἐπιδίδωμι *give besides*

κατακτείνω *kill, slay, murder*

πέλας *near* + gen.; *near*

***πλήν** *except, save* + gen.; (conj.) *but;* (adv.) *and yet, however*

προφέρω *bring before*

σύνειμι, -έσομαι *be with, be joined with*

σῴζω, σώσω, ἔσωσα *save, keep*

ὑπερβάλλω *throw over*

φεῦ *ah, alas, woe*

χρῆσθαι < χράομαι

Adjectives and Nouns and Pronouns

αἰών, -ῶνος ὁ *lifetime, life*

ἀλκή, -ῆς ἡ *strength, courage; battle, fight*

ἄση, -ης ἡ *distress, nausea*

ἄτη, -ης ἡ *folly, blindness, delusion; ruin, destruction*

***βία, -ας ἡ** *strength, force, power, might, violence*

Βίστων, Βίστονος ὁ a *Biston*, one of the Bistones of Bithynia

βρᾰβεύς, -ῆος (-έως) ὁ *judge, chief, leader*

βροτός, -οῦ ὁ, ἡ *a mortal*

γαῖα, -ᾶς ἡ *earth, land, country*

***δαίμων, -ονος ἡ, ὁ** *spirit, god, demon*

δέσποινα, -ης ἡ *mistress, lady of the house*

δμώς, -ώός ὁ *slave* (taken in war)

***δόμος, -ου ὁ** *house*

μέτριος, -ᾱ, -ον *fair, moderate, reasonable*

μῐαιφόνος, -ον *bloody; bloodthirsty, murderous*

μνείᾱ, -ᾱς ἡ *remembrance, mention*

μόχθος, -ου ὁ *toil, hard work, hardship, distress, trouble*

μῦθος, -ου ὁ *word, speech; tale, story*

νέρτερος, -α, -ον *lower, nether*

***οἶκος, -ου ὁ** *house, dwelling place; household*

***πατρίς, -ίδος ἡ** *fatherland*

πέτρος, -ου ὁ a *stone*

πλέως, πλέᾱ, πλέων *full, filled* + gen.

πόσις, -ιος ὁ *husband, spouse*

προσφώνημα, -ατος τό *an address, speech; words*

σίδηρος, -ου ὁ *iron*

ἔρως, -ωτος ὁ *love*

εὐνή, -ῆς ἡ *bed, marriage-bed*

ζηλωτός, -ή, -όν (-ός, -όν) *enviable, blessed*

ζυγόν, -οῦ τό *yoke, pair*

θαλάσσιος, -ᾱ, -ον (-ος, -ον) *of, in, on,* or *from the sea*

θέμις, θέμιστος ἡ *established as custom; justice, right*

θνητός, -ή, -όν *mortal*

Θρῃκία, -ας ἡ *Thrakia (Thrace)*

καρδία, -ας ἡ *heart*

κάρτα *very, very much, extremely*

κλύδων [ŭ], -ωνος ὁ *wave, billow; surf, rough water*

λῷστος, -η, -ον *best*

μείζων (μέζων), μεῖζον (μέζον) *greater, bigger, stronger*

τἄλλα = τὰ ἄλλα

***τέκνον, -ου τό** *child*

τέρμων, -ονος ὁ *boundary*

***τρίτος, -η, -ον** *third*

***τύραννος, -ου ὁ** *tyrant, absolute ruler*

***τύχη, -ης ἡ** *fortune, luck; fate, necessity*

φάος (φῶς), φάεος (φωτός) τό *light, daylight*

φίλτᾰτος, -η, -ον *most dear*

***φόβος, -ου ὁ** *fear*

φρήν, φρενός ἡ *the midriff; heart, mind*

***χάρις, -ιτος ἡ** *charm, grace, favor; graditude;* **χάριν εἰδέναι** *feel grateful;* **χάριν** *for the sake of* + **gen.**

χρεών (χρειών), χρεών τό *necessity, fate; it is necessary* + inf.

Module 37 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (**Δάφνις καὶ Χλόη** 6.3-9.1). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart in** Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

ἡ μὲν δὴ Νάπη (τοῦτο γὰρ ἐκαλεῖτο) μήτηρ εὐθὺς ἦν καὶ ἐφίλει τὸ παιδίον, ὥσπερ ὑπὸ τῆς ὄϊος παρευδοκιμηθῆναι δεδοικυῖα. καὶ τίθεται καὶ αὐτὴ ποιμενικὸν ὄνομα

αὐτῷ, Χλόην, πρὸς πίστιν. ταῦτα τὰ παιδία ταχὺ μάλα ηὔξησε. καὶ κάλλος αὐτοῖς ἐξεφαίνετο κρεῖττον ἀγροικίας. ἦδη τε ἦν ὁ μὲν πέντε καὶ δέκα ἐτῶν ἀπὸ γενεᾶς· ἡ δὲ τρισκαίδεκα ἐτῶν. καὶ ὁ Δρύας καὶ ὁ Λάμων ἐπὶ μιᾶς νυκτὸς ὁρῶσιν ὄναρ τοιόνδε τι.

τὰς νύμφας ἐδόκουν ἐκείνας—τὰς ἐν τῷ ἄντρῳ ἐν ᾧ ἡ πηγή, ἐν ᾧ τὸ παιδίον ηὗρεν ὁ Δρύας—τὸν Δάφνιν καὶ τὴν Χλόην παραδιδόναι παιδίῳ μάλα σοβαρῷ καὶ καλῷ, πτερὰ ἐκ τῶν ὤμων ἔχοντι, βέλη μικρὰ ἅμα τοξαρίῳ φέροντι. τὸ δὲ παιδίον, ἐφαψάμενον ἀμφοτέρων ἑνὶ βέλει, κελεῦσαι αὐτοῖς λοιπὸν νέμειν· τὸν μὲν τὸ αἰπόλιον, τὴν δὲ τὸ ποίμνιον. τοῦτο τὸ ὄναρ ἰδόντες, ἦχθοντο μὲν εἰ ποιμένες ἔσονται καὶ αἰπόλοι. οἱ τύχην ἐκ σπαργάνων ἐπαγγελλόμενοι κρείττονα, δι᾽ ἣν αὐτοὺς καὶ τροφαῖς ἔτρεφον ἀβροτέραις καὶ γράμματα ἐπαίδευον καὶ πάντα ὅσα καλὰ ἦν ἐπ᾽ ἀγροικίας. ἐδόκει δὲ πείθεσθαι θεοῖς περὶ τῶν σωθέντων προνοίᾳ θεῶν.

καὶ κοινώσαντες ἀλλήλοις τὸ ὄναρ καὶ θύσαντες τῷ τὰ πτερὰ ἔχοντι παιδίῳ παρὰ ταῖς Νύμφαις—τὸ γὰρ ὄνομα λέγειν οὐκ εἶχον—ὡς ποιμένας ἐκπέμπουσιν αὐτοὺς ἅμα ταῖς ἀγέλαις ἐκδιδάξαντες ἕκαστα· πῶς δεῖ νέμειν πρὸ μεσημβρίας, πῶς ἐπινέμειν κοπάσαντος τοῦ καύματος, πότε ἄγειν ἐπὶ ποτόν, πότε ἀπάγειν ἐπὶ κοῖτον, ἐπὶ τίσι καλαύροπι χρηστέον, ἐπὶ τίσι μόνῃ φωνῇ.

οἱ δὲ μάλα χαίροντες ὡς ἀρχὴν μεγάλην παρελάμβανον καὶ ἐφίλουν τὰς αἶγας καὶ τὰ πρόβατα μᾶλλον ἢ ποιμέσιν ἔθος· ἡ μὲν ἐς ποίμνιον ἄγουσα τῆς σωτηρίας τὴν αἰτίαν, ὁ δὲ μεμνημένος ὡς ἐκκείμενον αὐτὸν αἶξ ἀνέθρεψεν. ἦρος ἦν ἀρχὴ καὶ πάντα ἤκμαζεν ἄνθη, τὰ ἐν δρυμοῖς, τὰ ἐν λειμῶσι καὶ ὅσα ὄρεια. βόμβος ἦν ἤδη μελιττῶν, ἦχος ὀρνίθων μουσικῶν, σκιρτήματα ποιμνίων ἀρτιγεννήτων· ἄρνες ἐσκίρτων ἐν τοῖς ὄρεσιν, ἐβόμβουν ἐν τοῖς λειμῶσιν αἱ μέλιτται, τὰς λόχμας κατῇδον ὄρνιθες.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀκμάζω *be in full bloom, be at one's prime*

ἀνατρέφω see **τρέφω**

ἀπάγειν (ἀπο ἄγω) see **ἄγω**

αὐξάνω *make large, increase, augment*

ἄχθομαι *be loaded; be annoyed, vexed, grieved* + dat.

βομβέω *make a booming, humming noise, sound deep*

***δέδοικα** < **δείδω** *fear, be afraid, dread; fear to* + inf.

ἐκδιδάσκω *teach, instruct*

κοινόω *make common, communicate, impart*

κοπάζω *grow weary*

***μάλα** *very*

μιμνήσκω *remind* 'x' in acc. of 'y'; *recall*; (mid. or pass.) *remember* + gen. or + acc., *make mention of* (+ gen.)

νέμω *distribute, allot, assign; pasture, graze;* (middle) *possess, administer*

***παιδεύω** *educate, teach*

***παραδίδωμι** *hand over, surrender; hand down; betray*

παρελάμβανον see **λαμβάνω**

ἔκκειμαι *be cast out*

ἐκπέμπουσιν < πέμπω

ἐκφαίνω *show forth, bring to light, reveal*

ἐπαγγέλλω *tell, proclaim, announce; give orders, command*

ἐπινέμω see **νέμω**

ἐφάπτω *bind on*; (mid.) *touch* + gen.

θύω *sacrifice*

κατᾴδω *sing to*

παρευδοκιμέω *surpass in reputation*

σκιρτάω *spring, leap, bound*

***σῴζω** *save, keep*

***τρέφω** *bring up, rear; nourish; thicken; cause to grow*

φιλέω *love, regard with affection*

***χαίρω** *rejoice in, take pleasure in, enjoy* + dat. or + participle; *be unpunished, be safe and sound; hail* or *farewell*

χρηστέον *one must use* + dat.

Adjectives and Nouns and Pronouns

ἁβρός, -ά, -όν (-ός, -όν) *graceful, delicate, pretty*

ἀγέλη, -ης ἡ *herd*

ἀγροικία, -ας ἡ *rusticity, coarseness; the country*

αἴξ, αἰγός ὁ or ἡ *goat*

αἰπόλιον, -ου τό *herd of goats*

αἰπόλος, -ου ὁ *a goatherd*

***αἴτιος, αἰτίᾱ, αἴτιον** *responsible for, the cause of, guilty of* + gen.; (f.) *responsibility, guilt; cause*

ἄνθος, -εος (-ους) τό *blossom, flower*

ἄντρον, -ου τό *cave, grot, cavern*

ἀρήν, ἀρνός ὁ *lamb*

ἀρτιγέννητος, -ον *just born*

βέλος, -εος (-ους) τό *projectile; arrow, weapon*

μεσημβρία, -ας ἡ *mid-day, noon; south*

μουσῐκός, -ή, -όν *musical*

Νάπη, -ης ἡ *Nape*

νύμφη, -ης ἡ *young wife, bride; nymph*

***νύξ, νυκτός ἡ** *night*

ὄϊς, ὄϊος ὁ, ἡ *sheep*

ὄναρ, ὀνείρου τό *dream*

ὄρειος, -α, -ον (-ος, -ον) *of* or *from the mountains*

ὄρνις, -ιθος ὁ *bird; omen*

***ὄρος, -εος (-ους) τό** *mountain, hill*

παιδίον, -ου τό *child*

***πέντε** *five*

βόμβος, -ου ὁ *booming, humming*

γενεά, -ᾶς ἡ *race, stock, family; birth*

***γράμμα, γράμματος τό** *letter, written character*; (pl.) *piece of writing, document*

Δάφνις, -ιδος ὁ *Daphnis*

***δέκα** *ten*

δρῡμός, -οῦ ὁ *copse, thicket*

Δρύας, -αντος ὁ *Dryas*

ἔαρ, ἦρος τό *spring*

ἔθος, -εος (-ους) τό *custom, habit, manner*

ἔτος, -εος (-ους) τό *year*

ἦρος < **ἔαρ**

ἦχος, -ου ὁ *sound*

κᾰλαῦροψ, -οπος ἡ *shepherd's staff* or *crook*

κάλλος, -εος (-ους) τό *beauty*

καῦμα, -ατος τό *burning heat*

κοῖτος, -ου ὁ *resting-place, bed; sleep*

***κρείττων, κρεῖττον** *better, mightier, stronger*

Λάμων, -ονος ὁ *Lamon*

λειμών, -ῶνος ὁ *grassy place, meadow*

λόχμη, -ης ἡ *thicket, copse, lair*

μέλισσα, -ᾶς ἡ *a bee*

πηγή, -ῆς ἡ *running water, stream*; *spring, well*

πίστις, -ιος (-ηος, -εως) ἡ *faith, honesty, trust; pledge*

ποιμενικός, -ή, -όν *of* or *for a shepherd*

ποιμήν, -ένος ὁ *herdsman, shepherd*

ποίμνιον, -ου τό *flock, herd, head*

ποτός, -ή, -όν *drunk, for drinking*; (n.) *drink*

πρόβατον, -ου τό *sheep*

πρόνοια, -ᾱς ἡ *foresight, foreknowledge*

πτερόν, -οῦ τό *feather; feathers, wing*

σκίρτημα, -ατος τό *bound, leap*

σοβᾰρός, -ά, -όν *rushing, violent; pompous, proud*

σπάργᾰνον, -ου τό *band* for swathing infants; (pl.) *swaddling-clothes*

σωθέντες, -ων οἱ *saved*

σωτηρία, -ας ἡ *safety, preservation; salvation*

τοξάριον, -ου τό *bow*

τρισκαίδεκα *thirteen*

τροφή, -ῆς ἡ *food, nourishment*

***τύχη, -ης ἡ** *fortune, luck; fate, necessity*

φωνή, -ῆς ἡ *sound, voice*

Χλόη, -ης ἡ *Khloe*

ὦμος, -ου ὁ *shoulder*

Module 37 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> βόμβος ἦν ἤδη μελιττῶν, ἦχος ὀρνίθων μουσικῶν, σκιρτήματα ποιμνίων ἀρτιγεννήτων· ἄρνες ἐσκίρτων ἐν τοῖς ὄρεσιν, ἐβόμβουν ἐν τοῖς λειμῶσιν αἱ μέλιτται, τὰς λόχμας κατῆδον ὄρνιθες.

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

Module 37 Top 251–550 Vocabulary to be Memorized

Verbs

βουλεύω, βουλεύσω, ἐβούλευσα, βεβούλευκα, βεβούλευμαι, ἐβουλεύθην *deliberate on, plan; (mid.) take counsel with oneself*

παραδίδωμι *hand over, surrender; hand down; betray*

προσήκω *have come, be near; belong to, be related to* + dat.

Adjectives and Nouns

βάρβαρος, βαρβάρου ὁ *barbarian, foreigner, non-Greek speaker*

ἡδονή, ἡδονῆς ἡ *pleasure*

Πέρσης, Πέρσου ὁ *a Persian,* believed to be Indo-European in origin and comprised of two major groups, the Persians and the Medes; in the 6th century the Akhaimenid empire stretched from Greece to India, c. 550-330 BCE

πρόσωπον, προσώπου τό *face, mask, person*

ῥᾴδιος, ῥᾳδία, ῥᾴδιον *easy*

τιμή, τιμῆς ἡ *honor; cost, price; esteem, respect; office*

χωρίον, χωρίου τό *place, spot, district*

Module 37 Reading Morphologically by James Patterson

Adjective Formations

Adjectives with bases ending in **-ο**/ decline according to the second declension in the masculine and neuter and, after changing **-ο**/ to **-α**/, first declension in the feminine:

πολλό/ς > πολλός	*much, many*
πολλά/Lø > **πολλή**	
πολλό/ν > πολλόν	

These are sometimes called "2-1-2 adjectives" because the masculine declines according to the second declension, the feminine the first declension, and the neuter the second declension.

There is a special rule of 2-1-2 adjectives when the base is a compound or comprised of more than one base or a base and a prefix. For instance, **ἄθεο**/ *godless*, is a compound of alpha privative (**ἀ**/ *a-, un-, -less*) and base **θεο**/ *god*. Likewise **βάρβαρο**/ is a compound of **βαρ**/ repeated twice—a derogatory term for non-Greek speakers, because Greeks thought foreign languages sounded like "bar bar bar." Anyway, the feminine of compound adjectives of the 2-1-2 sort look the same as the masculine:

ὁ ἄθεος ἀνήρ	*the godless man*
ἡ ἄθεος γυνή	*the godless woman*
τὸ ἄθεον παίδιον	*the godless child*

There are also adjectives of the third declension, like **σώφρον**/ *balanced, measured*. Expectedly, **ο** lengthens in the feminine and masculine to mark nominative singular:

ὁ σώφρων ἀνήρ	*the balanced man*
ἡ σώφρων γυνή	*the balanced woman*
τὸ σῶφρον παίδιον	*the balanced child*

Some common third declension adjectives have bases that end in **-εσ**/, which poses a problem when case markers are added and σ becomes intervocalic. Take **ἀληθέσ**/ *true*. The feminine and masculine nominative singular forms as expected:

Nominative singular	**ἀληθέσ**/Lø > **ἀληθής**

Elsewhere in the paradigm, however, σ drops, and the case marker is obscured, especially in the Attic dialect:

Genitive singular	**ἀληθέσ/ος** > **ἀληθέος** (Attic **ἀληθοῦς**)
Accusative singular	**ἀληθέσ/Ṇ** > **ἀληθέσα** > **ἀληθέα** (Attic **ἀληθῆ**)

Many third declension adjectives form the feminine by adding the marker **/Jα/**. This marker makes the feminine decline according to the first declension, so sometimes this type of adjective is called a "3-1-3 adjective."

/Jα/ is a common marker used to create feminine adjectives (and participles), so its peculiarities are worth studying carefully.

First, the symbol **J** is a non-Greek letter used to represent the sound **/y/**. As we will see elsewhere, this sound interacts with other consonants in weird ways. For instance, when **τJ** combine, the result is **σ**, like how the "ti" in the English word "nation" is pronounced "sh." Take πάντ/, an adjective meaning *every, all*. To make this feminine, add **/Jα/**:

πάντ/Jα/

The combination of **τJ** produces **σ**, and **ν** drops before σ leaving a quantitative gap that is filled by stretching the previous vowel:

πάντ/Jα/ > **πάνσα/** > **πά_σα/** > **πάσα/** (where the first **α** is long)

This will occur in all active participles as well as the aorist passive participle, so the details are worth learning now.

There is a second notable thing about the feminine **/Jα/** marker. Namely, the α does not lengthen to form the nominative singular or accusative singular. So **πᾶσα/** is declined as follows:

πάσα/ø > **πᾶσα**	**πάσα/ι** > **πᾶσαι**
πάσα/Lς > **πάσης**	**πάσα/ων** > **πασάων** or **πασέων** or **πασῶν**
πάσα/ι > **πάσῃ**	**πάσα/ι/σι** > **πάσαισι** or **πάσῃσι** or **πάσαις**
πάσα/Ṇ > **πᾶσαν**	**πάσα/Ṇς** > **πάσανς** > **πάσα_ς** > **πάσας**

Module 37 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb. Consider the below synopsis of **τίθημι, θήσω, ἔθηκα, τέθηκα, τέθειμαι, ἐτέθην** *put, place; make, cause*. The finite forms are all in the third-person plural. The participles give you the information you need to produce the correct forms for the cases.

	Active	**Middle**	**Passive**
Present Ind.	τιθέᾶσιν	τίθενται	τίθενται
Imperfect Ind.	ἐτίθεσαν	ἐτίθεντο	ἐτίθεντο
Future Ind.	θήσουσι(ν)	θήσονται	τεθήσονται
Aorist Ind.	ἔθεσαν	ἔθεντο	ἐτέθησαν
Perfect Ind.	τεθήκᾶσι(ν)	τέθεινται	τέθεινται
Pluperf. Ind.	ἐτεθήκεσαν	ἐτέθεντο	ἐτέθεντο
Present Subj.	τιθῶσι(ν)	τιθῶνται	τιθῶνται
Aorist Subj.	θῶσι(ν)	θῶνται	τεθῶσι(ν)
Present Inf.	τιθέναι	τίθεσθαι	τίθεσθαι
Future Inf.	θήσειν	θήσεσθαι	τεθήσεσθαι
Aorist Inf.	θεῖναι	θέσθαι	τεθῆναι
Perfect Inf.	τεθηκέναι	τεθεῖσθαι	τεθεῖσθαι
Present Imper.	τιθέντων	τιθέσθων	τιθέσθων
Aorist Imper.	θέντων	θέσθων	τεθέντων
Present Part.	τιθείς, τιθέντος τιθεῖσα, τιθείσης τιθέν, τιθέντος	τιθέμενος, -η, -ον	τιθέμενος, -η, -ον
Future Part.	θήσων, θήσοντος θήσουσα, θησούσης θῆσον, θήσοντος	θησόμενος, -η, -ον	τεθησόμενος, -η, -ον

Aorist Part.	θείς, θέντος θεῖσα, θείσης θέν, θέντος	θέμενος, -η, -ον	τεθείς, τεθέντος τεθεῖσα, τεθείσης τεθέν, τεθέντος
Perfect Part.	τεθηκώς, τεθηκότος τεθηκυῖα, τεθηκυίᾱς τεθηκός, τεθηκότος	τεθεμένος, -η, -ον	τεθεμένος, -η, -ον

Module 38

The Subjunctive Cont.: Hortatory · Prohibitive · Deliberative · Emphatic Denial · Tentative Assertion

Module 38 Summary

In this module you learn five specific uses—hortatory, prohibitive, deliberative, emphatic denial, tentative assertion—of the subjunctive mood and how to translate each into English.

The Subjunctive Mood

Remember that the subjunctive is one of the five moods in Greek—imperative, indicative, infinitive (also classed as a verbal noun), optative, and subjunctive—and that it and the optative, learned in Modules 39 and 40, are hypothetical. The imperative expresses commands and is also hypothetical—the directive may or may not be realized. The infinitive is often hypothetical and at times is used to issue a command. The indicative is mainly factual, though there are some exceptions.

When considered in the big picture, the subjunctive expresses hypothetical or potential actions or states of being. These potentialities lie in the unforeseeable future and the possibility of their occuring is typically uncertain. When translating the subjunctive into English, be sure to do so in a way that maintains the potentiality of the mood in these specific instances—hortatory, prohibitive, deliberative, emphatic denial, and tentative assertion.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.08

The Hortatory Subjunctive

Usually in the first-person plural, the hortatory subjunctive expresses a request or a proposal. In this sentence:

Fill me up; **let's take** a ride.

Let's take would be translated into Greek by the subjunctive. Since the action has not yet occurred, it is considered hypothetical, **let's take a ride** and you decide whether you wish to or not. If you wish to negate the subjunctive, **let's not take a ride**, use the negative μή.

Consider the following examples from Homer's *Odyssey* 6.31 and 7.190-92 with the verb in the **subjunctive** mood bolded:

1. ἀλλ᾽ **ἴωμεν** πλυνέουσαι ἅμ᾽ ἠοῖ φαινομένηφι.

   Let us go *to launder at daybreak.*

2. ξεῖνον ἐνὶ μεγάροις **ξεινίσσωμεν** ἠδὲ θεοῖσιν **ῥέξωμεν** ἱερὰ καλά, ἔπειτα δὲ καὶ περὶ πομπῆς **μνησώμεθα**.

   Let's entertain *our guest in the great hall,* ***make*** *grand sacrifices to the gods, and then* ***think*** *about his return home.*

In each the subjunctive mood indicates a request for particular actions to take place.

Translating the Hortatory Subjunctive

Read each example, carefully noting the mood of the verb in Greek and its English equivalent.

1. **παυσώμεθα** μηδὲ κακῶν **μεμνώμεθα** χρηστὰ ἔχοντες πρήγματα ἐν χερσί (Herodotos, *Histories* 7.48).
   Let's stop *and* ***not bring to mind*** *our sufferings when we hold prosperity in our hands.*
2. νῦν δ᾽ **ἐξέλθωμεν** καὶ ἀέθλων **πειρηθῶμεν** (Homer, *Odyssey* 100).
   And now ***let's go outside*** *and* ***compete*** *in games.*
3. μὴ ἀλλ᾽ **ἴωμεν** ἐς δόμους (Sophokles, *Oidipous Tyrannos* 861).
   But ***let's not go*** *home.*
4. χάριν τ᾽ ἄνακτι **θώμεθα** (Euripides, *Bakkhai* 721).
   Let's give *thanks to the king.*
5. **στείχωμεν** καὶ ἐν πυρᾷ **θῶμεν** νεκρόν (Euripides, *Alkestis* 740).
   Let's go *and* ***place*** *the corpse on the fire.*
6. **φέρωμεν** τὸ ἐν ποσὶν κακόν (Euripides, *Alkestis* 739).
   Let's endure *the evil at our feet.*
7. μὴ **ὀφλῶμεν** δέ αὐτὸν γέλωτα Θηβαίοις ὀφλεῖν (Euripides, *Bakkhai* 854).
   Let's not make *him laughable to the Thebans.*

The Prohibitive Subjunctive

The prohibitive subjunctive expresses a negative command in the second or third person. Consider this example:

> The Yellow one says, "**Don't accept** the Red one."

If we translate this sentence into Greek, **accept** can be translated with the aorist subjunctive and the negative is μή. Note again that a command is hypothetical in nature because the directive may or may not be heeded and so there is no certainty as to what actually will happen.

Consider the following examples from Euripides, *Alkestis* 388, 1047-48 and Plato, *Hippias Major* 303a.

1. ὄρθου πρόσωπον, **μὴ λίπῃς** παῖδας σέθεν.
   *Lift your head, **don't leave** your children.*
2. μὴ νοσοῦντί μοι νόσον **προσθῇς**· ἅλις γὰρ συμφορᾷ βαρύνομαι.
   ***Don't add** another sickness to my current one. For I am weighed down with misfortune enough.*

In each, **μή** and the subjunctive mood indicate a request for prohibiting particular actions.

Translating the Prohibitive Subjunctive

Read the following examples from Sophokles, *Oidipous Tyrannos* 326, 606, 860, 975, 1060-61, carefully noting the mood of the verb in Greek and its English equivalent.

1. **μὴ** πρὸς θεῶν φρονῶν γ' **ἀποστραφῇς**.
   *By the gods **don't turn away** if you know.*
2. **μή** μ' ἁπλῇ **κτάνῃς** ψήφῳ, διπλῇ δέ, τῇ τ' ἐμῇ καὶ σῇ.
   ***Don't kill** me by a single vote but by a double, mine and yours.*
3. πέμψον τινὰ στελοῦντα **μηδὲ** τοῦτ' **ἀφῇς**.
   *Send someone to fetch him; **don't neglect** this.*
4. **μὴ** νῦν ἔτ' αὐτῶν μηδὲν ἐς θυμὸν **βάλῃς**.
   ***Don't** now **take** any of these things to heart.*
5. **μὴ** πρὸς θεῶν, εἴπερ τι τοῦ σαυτοῦ βίου κήδει, **ματεύσῃς** τοῦτο.
   *By the gods if you have any regard for your own life, **don't pursue** this.*

The Deliberative Subjunctive

You will encounter the deliberative subjunctive when a subject questions what she is to do or what is to happen. In wondering the subject entertains

a hypothetical or a potential question. The negative for the deliberative subjunctive is **μή**.

Consider this example:

Am I to stop to think?

Note the difference between the deliberative subjunctive and an indicative question:

Am I stopping?

or,

Am I thinking?

In the following examples from Euripides, *Alkestis* 912-913 and Sophokles, *Oidipous Tyrannos* 364, note the potentiality of the questions.

1. ὦ δόμοι, πῶς **εἰσέλθω**, πῶς δ' **οἰκήσω**;

   *Oh house, how **am I to enter**, how **dwell** in you?*

2. **εἴπω** τι δῆτα κἄλλ', ἵν' ὀργίζῃ πλέον;

   ***Am I to tell** you even more to increase your anger?*

3. **φῶμεν** οὖν ἀμφότερα μὲν καλὰ εἶναι, ἑκάτερον δὲ **μὴ φῶμεν**;

   Are we to say then that both are good and deny that each is?

The subjunctive mood indicates a questioning of what the subject is to do or what is to happen.

Translating the Deliberative Subjunctive

Read the following examples from Euripides' *Alkestis* 130, 215, 1055, 1056, 1131, carefully noting the mood of the verb in Greek and its English equivalent.

1. νῦν δὲ βίου τίν' ἔτ' ἐλπίδα **προσδέχωμαι;**

   *And now **am I to admit** any hope of living?*

2. **τέμω** τρίχα καὶ μέλανα στολμὸν πέπλων **ἀμφιβαλώμεθ'** ἤδη;

   ***Am I to cut** my hair **and outfit** myself in the black rig of a dress?*

3. τῆς θανούσης ἐν θαλάμῳ **τρέφω**;

   ***Am I to keep** her in my dead wife's chamber?*

4. πῶς **ἐπεσφρῶ** τήνδε τῷ κείνης λέχει;

   *How **am I to put** her in that one's bed?*

5. **θίγω** καὶ **προσείπω** ζῶσαν ὡς δάμαρτ' ἐμήν;

   ***Am I to touch** and **address** her as my living spouse?*

In each, the subjunctive mood indicates an interrogation of an action the subject is considering.

The Subjunctive of Emphatic Denial

When speakers wish to make an assertion of strong belief that something will not be the case, they use **οὐ μή** plus the subjunctive.

Consider the following example from Aristophanes' *Peace* 1301-1304:

ἀλλ᾽ εἰσίωμεν· εὖ γὰρ οἶδ᾽ ἐγὼ σαφῶς ὅτι ταῦθ᾽ ὅσ᾽ ᾔσας ἄρτι περὶ τῆς ἀσπίδος **οὐ μὴ** ᾽**πιλάθῃ** ποτ᾽ ὢν ἐκείνου τοῦ πατρός.

*Let's enter. For I am quite confident that **you will never forget** what you recently sang about the shield, since you are the son of that great man.*

The subjunctive mood indicates the subject's certain prediction of what will not take place in the future.

Translating the Subjunctive of Emphatic Denial

Read each example, carefully noting the mood of the verb in Greek and its English equivalent.

1. λέγε θαρρήσας· ὡς τὰς σπονδὰς **οὐ μὴ** πρότερον **παραβῶμεν** (Aristophanes, *Ornithes* 461).

   *Take heart and speak first and **we will not break** the truce.*

2. φρονῶν μὲν εὖ, **οὐ μὴ θελήσῃ** θῆλυν ἐνδῦναι στολήν (Euripides, *Bakkhai* 851-852).

   *If he is sane, he **will not be willing** to put on women's clothing.*

3. **οὐ μὴ** δάκρυά αὐτὸν **σώσῃ** τὰ σά· τίμα δὲ τὸν παρόντα δεσπότην σέθεν (Euripides, *Trojan Women* 698-700).

   *Your tears **will not save** him. Honor your present master.*

4. **οὐ μή** ποτε χώρας φυγόντες τῆσδ᾽ **ἐπεύξωνται** θεοῖς (Sophokles, *Oidipous at Kolonos* 1023-24).

   *For having escaped this land **they will never thank** their gods.*

5. **οὐ μὴ πίθηται·** πρὸς βίαν δ᾽ οὐκ ἂν λάβοις (Sophokles, *Philoktetes* 103).

   ***He will not agree** and you can't take him by force.*

The subjunctive mood indicates the subject's denial of an event that has yet to take place.

Platon (Plato) of Athens, Πλάτων ὁ Ἀθηναῖος, c. 428–424 BCE. Platon was a student of Sokrates and a philosopher. Best known for his theory of forms and highly influential in his own day, Plato's works continue to be read and studied.

The Subjunctive of Tentative Assertion

When speakers wish to make a statement in an anxious, cautious, or quiet manner, they may use the subjunctive of tentative assertion. **μή** is always present; the negative is **μὴ οὐ**. This construction occurs mainly in Plato.

μὴ ἀγροικότερον **ᾖ** τὸ ἀληθὲς εἰπεῖν (Plato, *Gorgias* 462e).

*It **may be** rather rude to speak the truth.*

The subjunctive mood indicates the subject's cautious assertion of what may be true.

Translating the Subjunctive of Tentative Assertion

Read each example, carefully noting the mood of the verb in Greek and its English equivalent.

1. ἀλλὰ **μὴ οὐ** τοῦτ᾽ **ᾖ** χαλεπόν, ὦ ἄνδρες, θάνατον ἐκφυγεῖν (Plato, *Apology* 39a).

   *But it **is perhaps**, men, not difficult to escape death.*

2. ἆρα **μὴ** ἄλλο τι **ᾖ** ὁ θάνατος ἢ τοῦτο (Plato, *Phaedo* 64c);

   ***Maybe** death **is** nothing other than this?*

3. **μὴ** οὐδὲν ἄλλο σκεπτέον **ᾖ** ἢ ὅπερ νυν δὴ ἐλέγομεν (Plato, *Crito* 48c).

   ***Perhaps** nothing else **must be** examined except what we are now discussing?*

4. μεθύοντα δὲ ἄνδρα παρὰ νηφόντων λόγους παραβάλλειν **μὴ οὐκ** ἐξ ἴσου **ᾖ** (Plato, *Symposium* 214c).

   ***Perhaps it is** not fair to pit a drunk man against the minds of the sober.*

5. δοκῶ μέν, ἐβούλετο, ἀλλὰ ἀρετὴ **μὴ οὐκ ᾖ** διδακτόν (Plato, *Meno* 94b).

   *I think he wanted to but **perhaps** virtue **is not** teachable.*

The subjunctive mood indicates the subject's caution about something she thinks may be true. In the above translations, **maybe** and **perhaps** render this caution.

Alkiphron, Ἀλκίφρων (dates uncertain). Alkiphron wrote fictional letters in three books. Nothing for certain is known about him.

Module 38 Practice Translating the Subjunctive

Translate the sentences below, which have been adapted slightly from Alkiphron's *Letters of Fishermen* (**Ἐπιστολαὶ Ἁλιευτικαί 8**). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. **Subjunctives** are in bold.

Εὐκόλυμβος Γλαύκῃ: **νομίσωμεν** ἃ ἄριστα ἡμῖν ποιεῖν. **μὴ ἀφῇς** σκοπεῖν πάντα. εὖ γὰρ οἶδ᾽ ἐγὼ ὅτι ταῦθ᾽ ἃ πάλαι συνεπάθομεν **οὐ μὴ ἐπιλάθῃς**. **μὴ** τὰ τότε ἡμᾶς **ὠφελῇ** νῦν. τὰ ἡμέτερα, ὡς οἶσθα, παντελῶς ἐστιν ἄπορα καὶ βίος μάλιστα στενός· τρέφει γὰρ οὐδὲν ἡ θάλαττα. ὁ μὲν λέμβος οὖν οὗτος, ὃν ὁρᾷς, ὁ κωπήρης, ὁ τοῖς πολλοῖς ἐρέταις κατηρτυμένος, Κωρύκιον τὸ σκάφος. λῃσταὶ δ᾽ Ἀτταλῆς τὸ ἐν αὐτῷ σύστημα. οὗτοί με κοινωνὸν ἐθέλουσι λαβεῖν τοῦ τολμήματος, πόρους ἐκ πόρων εὐμεγέθεις ὑπισχνούμενοι. πρὸς μὲν οὖν τὸν χρυσὸν, ὃν ἐπαγγέλλονται, καὶ τὴν ἐσθῆτα κέχηνα. ἀνδροφόνος δὲ οὐχ ὑπομένω γενέσθαι οὐδὲ μιᾶναι λύθρῳ τὰς χεῖρας, ἃς ἡ θάλαττα ἐκ παιδὸς εἰς δεῦρο καθαρὰς ἀδικημάτων ἐφύλαξε. ἀλλὰ τὸ μένειν ἐν πενίᾳ χαλεπὸν καὶ **μὴ οὐκ ᾖ** φορητόν. οὐκ οἶδ᾽ ἃ ἐγὼ **εἴπω** ἢ **πράξω**. τούτων σὺ τὴν αἵρεσιν ταλάντευε, Γλαύκη. ὅπου γὰρ ἂν **ῥέψῃς**, ὦ γύναι, ἅπαξ ἐκεῖσε ἀκολουθήσω· ἀποκόπτειν γὰρ εἴωθε τῆς γνώμης ἡ τῶν φίλων συμβουλὴ τὸ ἀμφίβολον.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀκολουθέω *follow, accompany* + dat.

ἅπαξ [ἄπ] *once, once only, once and for all*

ἀποκόπτω *cut off, hew off*

***ἀφίημι** *send forth, discharge, let go, call off; suffer, permit, neglect, fail* + inf.

εἴωθα *be accustomed*

ἐκεῖσε *thither, to that place*

ἐπαγγέλλω *tell, proclaim, announce; promise, offer*

***ὅπου** *where, wherever*

πάλαι *long ago*

παντελῶς *completely, entirely*

ῥέπω *incline downwards, sink, fall*

συμπάσχω *suffer together*

τἄλαντεύω *weigh, balance, sway*

***τρέφω** *rear, nourish; thicken; cause to grow*

ἐπιλήθω *cause to forget*; (mid. and pass.) *forget lose*

καταρτύω *prepare, dress; equip*

κέχηνα < **χάσκω**

***μένω** *stay, remain, wait, await*

μιαίνω *stain, defile*

ὑπισχνέομαι *undertake* + inf.; *promise, profess*

ὑπομένω *await; stand firm; endure; submit, bear, dare* + inf.

***φυλάσσω** *guard, keep watch; preserve, keep, maintain, watchfully await*

χάσκω *yawn, gape*

ὠφελέω *help, aid*

Adjectives and Nouns and Pronouns

ἀδίκημα, -ατος τό *wrong, error*

αἵρεσις, -ιος (-ηος, -εως) ἡ *taking; choice*

ἀμφίβολος, -ον *put round, encompassing; doubtful, ambiguous*

ἀνδροφόνος, -ον *murderous*

ἄπορος, -ον *without passage, having no way in, out, through; impassable; impracticable, difficult*

***ἄριστος, -η, -ον** *best, bravest, excellent*

Ἀτταλεύς, -ῆος (-έως) ὁ *of Attalos, Attalian*

Γλαύκη, -ης ἡ *Glauke*, woman's name

δεῦρο *here, over here*

ἐρέτης, -ου ὁ *rower*; (pl.) *oars*

ἐσθής, -ῆτος ἡ *clothing, raiment*

κωπήρης, -ες *furnished with oars*

Κωρύκιος [ῠ], -α, -ον *Korykian (Corycian)*

λέμβος, -ου ὁ *boat, life-boat; fishingboat; galley*

λῃστής, -οῦ ὁ *robber, pirate*

λύθρον (λύθρος, -ου ὁ), -ου τό *defilement from blood, gore*

πενία, -ας ἡ *poverty*

πόρος, -ου ὁ *means of passing, pathway, way; ford, ferry; narrow part of the sea, strait;* (pl.) *resources, revenue*

σκάφος [ᾰ], -εος τό *hull of a ship, ship*

στενός (στεινος) -ή, -όν *narrow; close, confined*

συμβουλή, -ῆς ἡ *counsel, consultation, deliberation, debate*

σύστημα, -ατος τό *whole system; government, constitution; crew; flock, herd*

εὐμεγέθης, -ες *large*

κᾰθᾰρός, -ά, -όν *clean, spotless, clear, pure*

κοινωνός, -οῦ ἡ, ὁ *companion, partner*

τόλμημα, -ατος τό *adventure, enterprise, daring* or *shameless act*

φορητός, -ή, -όν (-ός, -όν) *borne, carried; bearable, endurable*

χρῡσός, -οῦ ὁ *gold*

Module 38 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (**Δάφνις καὶ Χλόη** 9.2-12.1). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

πάντα κατεχούσης εὐωρίας οἷα ἀπαλοὶ καὶ νέοι ὄντες, μιμηταὶ τῶν ἀκουομένων ἐγίγνοντο καὶ βλεπομένων. ἀκούοντες μὲν τῶν ὀρνίθων ἀειδόντων, ἤειδον. βλέποντες δὲ σκιρτῶντας τοὺς ἄρνας, ἤλλοντο κοῦφα. καὶ τὰς μελίττας δὲ μιμούμενοι, τὰ ἄνθη συνέλεγον. καὶ τὰ μὲν εἰς τοὺς κόλπους ἔβαλλον, τὰ δέ, στεφανίσκους πλέκοντες, ταῖς νύμφαις ἐπέφερον. ἔπραττον δὲ κοινῇ πάντα, πλησίον ἀλλήλων νέμοντες. καὶ πολλάκις μὲν ὁ Δάφνις τῶν προβάτων τὰ ἀποπλανώμενα συνέστελλε· πολλάκις δὲ ἡ Χλόη τὰς θρασυτέρας τῶν αἰγῶν ἀπὸ τῶν κρημνῶν κατήλαυνεν. ἤδη δέ τις καὶ τὰς ἀγέλας ἀμφοτέρας ἐφρούρησε, ἑτέρου προσλιπαρήσαντος ἀθύρματι.

ἀθύρματα δὲ ἦν αὐτοῖς ποιμενικὰ καὶ παιδικά. ἡ μὲν ἀνθερίκους ἀνελομένη ποθὲν ἀκριδοθήραν ἔπλεκε. καὶ περὶ τοῦτο πονουμένη, τῶν ποιμνίων ἠμέλησεν. ὁ δὲ καλάμους ἐκτεμὼν λεπτοὺς καὶ τρήσας τὰς τῶν γονάτων διαφυὰς ἀλλήλοις τε κηρῷ μαλθακῷ συναρτήσας, μέχρι νυκτὸς συρίζειν ἐμελέτησε. καὶ ποτοῦ δὲ ἐκοινώνουν γάλακτος ἢ οἴνου. καὶ τροφάς, ἃς οἴκοθεν ἔφερον, εἰς κοινὸν ἔφερον. θᾶττον **ἄν τις εἶδε*** τὰ ποίμνια καὶ τὰς αἶγας ἀπ᾽ ἀλλήλων μεμερισμένας ἢ Χλόην καὶ Δάφνιν. τοιαῦτα δὲ αὐτῶν παιζόντων, τοιάνδε σπουδὴν Ἔρως ἀνέπλασε. λύκαινα τρέφουσα σκύμνους νέους ἐκ τῶν πλησίον ἀγρῶν ἐξ ἄλλων ποιμνίων πολλὰ ἥρπαζε, πολλῆς τροφῆς ἐς ἀνατροφὴν τῶν σκύμνων δεομένη.

συνελθόντες οὖν οἱ κωμῆται νύκτωρ σιροὺς ὀρύττουσι, τὸ εὖρος ὀργυίας, τὸ βάθος τεττάρων. τὸ μὲν δὴ χῶμα τὸ πολὺ σπείρουσι κομίσαντες μακράν. ξύλα δὲ ξηρὰ μακρὰ τείναντες ὑπὲρ τοῦ χάσματος, τὸ περιττὸν τοῦ χώματος κατέπασαν, τῆς πρότερον γῆς εἰκόνα, ὥστε καὶ ἐὰν λαγὼς ἐπιδράμῃ, κατακλᾶν τὰ ξύλα καρφῶν ἀσθενέστερα ὄντα καὶ τότε παρέχειν τούτῳ μαθεῖν ὅτι γῆ οὐκ ἦν ἀλλὰ μεμίμητο γῆν. τοιαῦτα

πολλὰ ὀρύγματα καὶ ἐν τοῖς ὄρεσι καὶ ἐν τοῖς πεδίοις ὀρύξαντες, τὴν μὲν λύκαιναν οὐκ εὐτύχησαν λαβεῖν—αἰσθάνεται γὰρ καὶ γῆς σεσοφισμένης—πολλὰς δὲ αἶγας καὶ ποίμνια διέφθειραν, καὶ Δάφνιν παρ᾽ ὀλίγον ὦδε.

τράγοι παροξυνθέντες εἰς μάχην συνέπεσον. τῷ οὖν ἑτέρῳ τὸ ἕτερον κέρας βιαιοτέρας γενομένης συμβολῆς θραύεται. καὶ ἀλγήσας φριμαξάμενος ἐς φυγὴν ἐτρέπετο· ὁ δὲ νικῶν κατ᾽ ἴχνος ἐπόμενος ἄπαυστον ἐποίει τὴν φυγήν. ἀλγεῖ Δάφνις, περὶ τῷ κέρατι καὶ τῇ θρασύτητι ἀχθεσθείς. ξύλον καὶ τὴν καλαύροπα λαβὼν ἐδίωκε τὸν διώκοντα.

Note

1. **ἄν τις εἶδε** *one would have seen*

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀείδω *sing*

αἰσθάνομαι *perceive, apprehend, take notice of* + gen. or acc.

ἀλγέω *feel pain, suffer*

ἅλλομαι *spring, leap, bound*

ἀμελέω *have no care for, be neglectful of*

ἀναπλάσσω *form anew; fashion, invent*

ἀνελομένη < **ἀναιρέω** *pick up; kill*

ἁρπάζω *snatch away, carry off; seize*

ἄχθομαι *be loaded; be annoyed* + dat.

***βλέπω** *see, look at*

***διαφθείρω** *destroy, corrupt, bribe; seduce; be ruined, perish*

διώκω *pursue, chase, drive; sue, prosecute*

ἐκτέμνω *cut out*

ἐπιδράμῃ < **ἐπιτρέχω** *run upon*

μιμέομαι *mimic, imitate, portray*

νέμω *distribute, allot, assign; pasture, graze;* (middle) *possess, administer*

νύκτωρ *at* or *by night*

οἷα *because* (often + part.)

οἴκοθεν *from home*

ὀρύττω *dig*

παίζω *play; joke*

παροξύνω *urge, prick*

πλέκω *plait, twine, twist, weave, braid*

***πολλάκις** *many times; often*

πονέω *work hard, do work, suffer, toil*

προσλῑπᾰρέω *keep close to, engage in* + dat.*; persevere, continue* + part.

σκιρτάω *spring, leap, bound*

σοφίζω *make wise, instruct;* (pass.) *craftily devised*

ἐπιφέρω *bring, put*

***ἔπομαι (imp. εἱπόμην)** *follow, pursue* + dat.

εὐτυχέω *be well off, successful, prosperous; succeed in* + inf. or part.

θᾶττον *more quickly*

θραύω *break, shatter, shiver*

κατακλάω *break short, snap off*

καταπάσσω *besprinkle, bespatter with*

***κατέχω** *hold fast; detain, hold back, withhold; possess* + gen.

κοινῇ *together*

κοινωνέω *have* or *do with; share* + gen.

***κομίζω** *take care of; take, carry, convey*; *carry away; bring;* (mid.) *acquire*; (pass.) *come* or *go back, return*

κοῦφα *lightly, nimbly*

μελετάω *care for, attend to*

μερίζω *divide, distribute*

σπείρω *sow, seed, scatter*

συλλέγω *gather, bring together, collect*

συμπίπτω *fall together, come to blows*

συναρτάω *knit* or *join together*

συρίζω *play the syrinx*

συνελθόντες < **ἔρχομαι**

συστέλλω *draw together, draw in*

τείνω *stretch*

***τρέπω (τράπω)** *turn, rout*

***τρέφω** *bring up, rear; nourish; thicken*

τρήσας < **τετραίνω** *bore through, pierce*

φριμάσσομαι *snort and leap about*

***ὧδε** *in this way, thus, so very*

Adjectives and Nouns and Pronouns

ἀγέλη, -ης ἡ *herd*

ἀγρός, -οῦ ὁ *field, land, country*

ἄθυρμα, -ατος τό *toy*; *delight, joy*

αἴξ, αἰγός ὁ or **ἡ** *goat*

ἀκρῐ̆δοθήρᾱ, -ᾱς ἡ *locust-trap*

ἀνατροφή, -ῆς ἡ *education, feeding*

ἀνθέρῐ̆κος, -ου ὁ *asphodel*

λεπτός, -ή, -όν *fine, thin, delicate, subtle*

λύκαινα [ŭ], -ης ἡ *she-wolf*

μαλθακός, -ή, -όν *soft*

μέλιττα, -ης ἡ *bee*

μῑμητής, -οῦ ὁ *imitator, artist*

νύμφη, -ης ἡ *young wife, bride; nymph*

***νύξ, νυκτός ἡ** *night*

ἄνθος, -εος (-ους) τό *blossom, flower*

ἁπᾰλός, -ή, -όν *soft to the touch, tender*

ἄπαυστος, -ον *unceasing, never-ending*

ἀποπλανώμενα, -ων τά *wandering*

ἀρήν, ἀρνός ὁ *lamb*

ἀσθενής, ές *without strength, weak; feeble, sickly*

βάθος [ᾰ], -εος (-ους) τό *depth* or *height*

γάλα, γάλακτος τό *milk*

γόνῠ, γόνατος τό *knee, joint*

διαφῠή, -ῆς ἡ *natural break, joint, suture*

εἰκών, -όνος ἡ *likeness, image*

Ἔρως, -ωτος ὁ *Eros*

εὖρος, -εος (-ους) τό *breadth, width*

εὐωρία, -ας ἡ *fineness of the season*

θρᾰσύς, -εῖα, -ύ *bold*

θρᾰσύτης, -ητος ἡ *over-boldness*

ἴχνος, -εος (-ους) τό *track, footstep*

κάλᾰμος [κᾰ], -ου ὁ *reed*

κάρφος, -εος (-ους) τό *dry stalk, stick*

κᾰλαῦροψ, -οπος ἡ *shepherd's staff*

κέρᾰς, -αος τό *horn* (animal); *wing* (army)

ξηρός, -ά, -όν *dry*

ξύλον, -ου τό *wood, log, beam, post; bench, table; club*

οἶνος, -ου ὁ *wine*

ὄργυιᾰ, -ας ἡ *length of the arms* (about six feet)

***ὄρος, -εος (-ους) τό** *mountain, hill*

ὄρυγμα, -ατος τό *trench, ditch, moat*

ὄρνις, -ιθος ὁ *bird; omen*

παιδικός, -ή, -όν *of a child*

***πεδίον, -ου τό** *plain*

περιττός,-ή, -όν *prodigious, strange; excessive, superfluous*

πλησίος, -α, -ον *near, close to* + gen. or dat.; **πλησίον** (adverb) *near, hard by* + gen.

ποιμενικός, -ή, -όν *of* or *for a shepherd*

ποίμνιον, -ου τό *flock, herd, head*

ποτός, -ή, -όν *for drinking*; (n.) *drink*

πρόβατον, -ου τό *sheep*

σιρός, -οῦ ὁ *pit*

σκύμνος, -ου ὁ, ἡ *cub, whelp*

σπουδή, -ῆς ἡ *haste, speed*

στεφανίσκος, -οῦ ὁ *crown, wreath*

συμβολή, -ῆς ἡ *coming together, meeting, joining*

***τέσσαρες, τέσσαρα** *four*

κηρός, -οῦ ὁ *bees-wax*

κόλπος, -ου ὁ *bosom, lap*

κρημνός, -οῦ ὁ *bank, edge, cliff, crag*

κωμήτης, -ου ὁ *villager, countryman*

λᾰγώς, λαγώ ὁ *hare*

τράγος, -ου ὁ *he-goat*

τροφή, -ῆς ἡ *food, nourishment*

φυγή, -ῆς ἡ *running away, flight; exile*

χάσμα, -ατος τό *yawning hollow, chasm, gulf*

χῶμα, -ατος τό *earth thrown up, bank, mound*

Module 38 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> τράγοι παροξυνθέντες εἰς μάχην συνέπεσον. τῷ οὖν ἑτέρῳ τὸ ἕτερον κέρας βιαιοτέρας γενομένης συμβολῆς θραύεται.

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

Module 38 Top 251–550 Vocabulary to be Memorized

Adverbs and Verbs

ἄνω *up, upwards, above*

ζητέω, ζητήσω, ἐζήτησα, ἐζήτηκα, ------, ἐζητήθην *seek, seek for*

οὔκουν (οὔκων) *certainly not, at any rate . . . not, therefore . . . not*

παιδεύω, παιδεύσω, ἐπαίδευσα, πεπαίδευκα, πεπαίδευμαι, ἐπαιδεύθην

educate, teach; (mid.) *cause* 'x' in acc. *to be educated* or *taught*

Nouns

οὐσίᾱ, οὐσίᾱς ἡ *property; being, essence, reality*

ὀφθαλμός, ὀφθαλμοῦ ὁ *eye*

πατρίς, πατρίδος ἡ *fatherland*

στρατιώτης, στρατιώτου ὁ *soldier*

στρατός, στρατοῦ ὁ *army, host*

ὕδωρ, ὕδατος τό *water*

Module 38 Reading Morphologically by James Patterson

Participle Formation

Participles are adjectives derived from verbs and express a verbal action, like "dancing" from "dance" and "painted" from "paint." As adjectives they agree in gender, number, and case with the nouns and pronouns they modify. They may also be used substantively as nouns.

Participles are formed by adding case markers to verb stems. The verb stem is the base plus progressive, aorist, or perfect aspect markers—or, in the case of the future, a future time marker. Past time markers are *never* added to participles. In fact, you will *only* find past time markers on finite verbs in the indicative.

A connecting vowel may intervene between the verb stem and the case marker. If one does, it will be either **ε** or **ο**, which are called theme vowels, or **α**. If no vowel intervenes, the formation is called athematic.

The progressive participle is formed with the theme vowel **ο** connecting the progressive verb stem and the case marker.

The Progressive Stem

The progressive stem is formed by combining one or more of the following progressive aspect markers with the verb base:

- Some bases are by default progressive and so add nothing to mark progressive aspect: **λεγ/ø/ω** > **λέγω** *I speak*.
- Some bases add **J**, a symbol representing the sound /**y**/, that often turns a noun into a verb and means *being in the state of [noun]*. **J** combines with consonants in sometimes unpredictable ways: **θαυματ/J/ω** > **θαυμάζω** *I am amazed*.
- Some bases add a nu suffix **(ν, αν, υν,** or **νυ)** to mark progressive aspect: **τεμ/**

ν/ω > τέμνω *I cut*, **ἐλα/υν/ω > ἐλαύνω** *I drive*, **δεικ/νυ/μι > δείκνυμι** *I show*.

- Some bases add a nu infix and a nu suffix: **πυ[ν]θ/αν/ομαι (base πυθ/) > πυνθάνομαι**, *I learn by hearsay*, **λα[ν]β/αν/ω (base λαβ/) > λαμβάνω** *I take*.
- Some bases add **τ: κοπ/τ/ω > κόπτω** *I strike*.
- Some bases go basic (short) e-grade to mark progressive aspect, like **πείθω** *I persuade*, from **πιθ/** and **λείπω** *I leave* from **λιπ/**.
- Some bases reduplicate the first consonant of the base, like **γίγνομαι** *I become*, from base **γεν/** and **πίπτω** *I fall* from base **πετ/**. When bases reduplicate like this, they also go zero-grade.
- Some bases add the incipient or iterative **/(ι)σκ/** progressive aspect marker, like **ἀποθνῄσκω** *I die* from **θαν/**.
- Some bases use several progressive aspect markers, like **γιγνώσκω** *I come to know* from **γνο/**.

Sadly, you cannot always predict which progressive aspect marker(s) a given base will take. This is why you must learn the first principal part of each verb, because this shows you how the verb regularly forms the progressive aspect.

The Progressive Active Participle

To form the progressive active participle, take the verb stem, add the theme vowel **ο**, and then add the default participle marker **/ντ/**. The result is the participle stem:

θησαυριδ/J/ο/ντ/ > θησαυρίζοντ/ *storing money*

βαλ/J/ο/ντ/ > βάλλοντ/ *throwing*

λεγ/ø/ο/ντ/ > λέγοντ/ *speaking*

Note that the accent falls on the last syllable of the verb stem.

In the masculine and neuter, the progressive active participle declines like an ordinary third declension adjective. For instance:

βαλ/J/ο/ντ/ι > βάλλοντι *to* or *for the person throwing*

λεγ/ø/ο/ντ/ων > λεγόντων *of those speaking*

The masculine nominative singular follows the Lion Rule. This means that the last vowel of the stem lengthens, and **-τ** drops because it cannot end a Greek word:

θησαυριδ/J/ο/ντ/Lø > θησαυρίζων *the one storing money*

The feminine of all active participles is formed with the **/Jα/** marker:

λεγ/ø/ο/ντ/Jα/ø > λέγονσα > λέγο_σα > λέγουσα *the one speaking*

λεγ/ø/ο/ντ/Jα/Lς > λεγόνσης > λεγό_σης > λεγούσης *of the one speaking*

The Progressive Middle and Passive Participle

The suffix that makes a middle participle from a verb stem is /**μενο**/ (for masculine and neuter) and /**μενα**/ (for feminine):

λεγ/ø/ό/μενο/ς > λεγόμενος

λεγ/ø/ό/μενα/Lø > λεγομένη

λεγ/ø/ό/μενο/ν > λεγόμενον

This is your standard 2-1-2 adjective formation. The accent of the progressive middle/passive participle falls on the theme vowel.

The progressive middle participle looks the same as the progressive passive participle. For instance, **λεγόμενος** can be a middle participle meaning, *say*, *speaking to himself* or a passive participle meaning *being spoken to*. It is context that tells you which is correct.

Module 38 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **ἵστημι, στήσω, ἔστησα** or **ἔστην, ἕστηκα, ἕσταμαι, ἐστάθην** *place, stand, make stand*. The finite forms are all in the first-person singular. The participles give you the information you need to produce the correct forms for the cases.

Synopsis:

	Active	**Middle**	**Passive**
Pres Ind	ἵστημι	ἵσταμαι	ἵσταμαι
Imp Ind (ῑ)	ἵστην	ἱστάμην	ἱστάμην
Fut Ind	στήσω	στήσομαι	σταθήσομαι
1st Aor Ind	ἔστησα	ἐστησάμην	ἐστάθην
Root Aor	ἔστην	----	ἐστάθην
Perf Ind	ἕστηκα	ἕσταμαι	ἕσταμαι
Pluperf Ind	εἱστήκη	ἐστάμην	ἐστάμην

Pres Subj	ἱστῶ	ἱστῶμαι	ἱστῶμαι
1st Aor Subj	στήσω	στήσωμαι	σταθῶ
Root Aor	στῶ	----	σταθῶ
Pres Opt	ἱσταίην	ἱσταίμην	ἱσταίμην
Fut Opt	στήσοιμι	στησοίμην	σταθήσοιμι
1st Aor Opt	στήσαιμι	στησαίμην	σταθείην
Root Aor	σταίην	----	σταθείην
Pres Inf	ἱστάναι	ἵστασθαι	ἵστασθαι
Fut Inf	στήσειν	στήσεσθαι	σταθήσεσθαι
1st Aor Inf	στῆσαι	στήσασθαι	σταθῆναι
Root Aor Inf	στῆναι	------	σταθῆναι
Perf Inf	ἑστάναι	ἑστάσθαι	ἑστάσθαι
Pres Imp	------	------	------
Aor Imp	------	------	------
Pres Part	ἱστάς, ἱστάντος ἱστᾶσα, ἱστάσης ἱστάν, ἱστάντος	ἱστάμενος, -η, -ον	ἱστάμενος, -η, -ον
Fut Part	στήσων, στήσοντος στήσουσα, στησούσης στῆσον, στήσοντος	στησόμενος, -η, -ον	σταθησόμενος, -η, -ον
1st Aor Part	στήσᾱς, στήσαντος στήσᾱσα, στησάσης στῆσαν, στήσαντος	στησάμενος, -η, ον σταθεῖσα, σταθείσης σταθέν, σταθέντος	σταθείς, σταθέντος
Root Aor	στάς, στάντος στᾶσα, στάσης στάν, στάντας	------	σταθείς, σταθέντος σταθεῖσα, σταθείσης σταθέν, σταθέντος
Perf Part	ἑστώς, ἑστότος ἑστῶσα, ἑστώσης ἑστός, ἑστότος	ἑσταμένος, η, ον	ἑσταμένος, η, ον

Module 39

The Optative

Module 39 Summary

In this module you learn the endings for the optative mood and how to translate the optative into English.

The Optative Mood

The optative is one of the five moods in Greek—imperative, indicative, infinitive (also classed as a verbal noun), optative, and subjunctive. It and the subjunctive are hypothetical. The imperative expresses commands and is also hypothetical—the directive may or may not be realized. The infinitive is often hypothetical and at times is used to issue a command. The subjunctive, learned in Modules 37 and 38, is hypothetical. The indicative is mainly factual, though there are some exceptions.

When considered in the big picture, the optative expresses hypothetical or potential actions or states of being. These potentialities lie in the unforeseeable future and the possibility of their occuring is typically uncertain. When translating the optative into English, be sure to do so in a way that maintains the potentiality of the mood.

Tense-Aspect

Remember that time (tense) refers to the past, present, and future and can be absolute to the time of speaking, or relative to the matrix (head or main) verb or some other fixed point. Aspect refers to whether an action is incomplete (imperfective), complete (perfective), or in a state (stative). The present tense stem, which is used to form the present and imperfect tenses, communicates an incomplete action. The beginnings and ends of the action are undefined. Thus, the tense-aspect for the present is present ongoing or repeated, and the tense-aspect for the imperfect is past ongoing or repeated (imperfective). The aorist

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.09

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

Tense-Aspect Examples

The difference between the present and aorist optative is aspectual. The present has imperfective aspect, and the aorist has perfective aspect. The perfect optative (not covered in this text due to its rarity) has stative aspect. Consider these examples from Homer's *Odyssey* 6.49-51, 7.319-20, 8.136-138:

1. ἄφαρ δ᾽ ἀπεθαύμασ᾽ ὄνειρον,
   βῆ δ᾽ ἴμεναι διὰ δώμαθ᾽, ἵν᾽ **ἀγγείλειε** τοκεῦσι,
   πατρὶ φίλῳ καὶ μητρί· κιχήσατο δ᾽ ἔνδον ἐόντας·

   At once she marveled at the dream
   *And she went walking through the house **to tell** her parents,*
   Her dear father and mother. And she found them inside.

2. ἡ δὲ μάλ᾽ ἡνιόχευεν, ὅπως ἅμ᾽ **ἕποίατο** πεζοὶ
   ἀμφίπολοί τ᾽ Ὀδυσεύς τε, νόῳ δ᾽ ἐπέβαλλεν ἱμάσθλην.

   *She drove the mule so that they **could follow** along on foot,*
   The slaves and Odysseus, cracking the whip thoughtfully.

3. εὗρε δὲ Φαιήκων ἡγήτορας ἠδὲ μέδοντας
   σπένδοντας δεπάεσσιν ἐϋσκόπῳ ἀργειφόντῃ,
   ᾧ πυμάτῳ σπένδεσκον, ὅτε **μνησαίατο** κοίτου.

   He found the lords and leaders of the Phaiakians
   Offering libations from their goblets to keen-eyed Hermes,
   *To whom they pour last, when **reminded** of sleep.*

In the first, the **telling** (aorist perfective) is presented as a complete whole. In the second, the progress of **following** (present imperfective) is communicated and occurs simultaneous to the **driving** of the mule. And in the third, the **bringing to mind** of sleep (aorist perfective) is an action presented as a complete whole and is anterior to the offering of libations.

Translating the Optative Mood

The Hypothetical in English

When learning the optative, it is helpful to consider how English expresses hypotheses and potentialities. Consider these sentences in English. In each, the words in bold indicate that an action or state of being is hypothetical.

Once I get to Bimbombey I'll settle down.

Send me a letter **if** you go at all.

The dance delights, **be** it sacrifice or romance.

Come away where they **can't** tempt us.

I wanna go to a place I **can** hide.

Once, if, be, and **can** help situate the events as possibly taking place in a hypothetical future space-time.

The Hypothetical in Greek

When translating the optative into English, be sure to do so in a way that maintains the potentiality of the mood. Consider these examples, slightly adapted, from Homer's *Odyssey* 9.313-314, 9.316-317, and 9.384-385.

1. **Ὀδυσσεύς**
   αὐτὰρ ἔπειτα
   ἄψ ἐπέθηκε, ὡς εἴ τε φαρέτρῃ πῶμα **ἐπιθείη**.

   *Then he put it back as if **he were placing** a cap on a quiver.*

2. **Ὀδυσσεύς**
   αὐτὰρ ἐγὼ λιπόμην κακὰ βυσσοδομεύων,
   εἴ πως **τισαίμην**, **δοίη** δέ μοι εὖχος Ἀθήνη.

   And I was left devising evil,
   *if I **might somehow get revenge** and Athene **grant** my prayer.*

3. **Ὀδυσσεύς**
   δίνεον μοχλόν, ὡς ὅτε τις **τρυπάοι** δόρυ νήιον ἀνὴρ
   τρυπάνῳ.

   *I twisted the wood, just like one who **bores** through a ship's timber*
   With a drill.

Note how the optative indicates an event that takes place as a hypothetical or potentiality that may or may not come true.

The Conjugation of the Optative of μι-Verbs

Stems for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, φημί

μι-verbs have a variety of long, short, mixed, and ω-verb stems. For an accurate explanation of stems and word formation, see *Reading Morphologically* and *Gareth Morgan's Lexis* by James Patterson.

The optative forms for μι-verbs show variation, mainly when the vowel of the stem and the vowels of the endings have undergone contraction. In many cases the athematic optative endings are added to the short-vowel grade of the stem.

Verb	**Vowel Grade**	**Present Tense Stem**
εἰμί (ἐσ/)	short	ἐ (σ)-
εἶμι (ἰ/, ῑ)	long, short, short	εἰ-, ἰ-, ἰε-
δείκνυμι (δεικ/)	long, short	δεικνῡ-, δεικνυ-
δίδωμι (δο/)	long, short	διδω- (διδου-), διδο-
ἵημι (Ϳε/)	long, short	ἰη- (ἰει-), ἰε-
ἵστημι (στα/)	long, short	ἱστη-, ἱστᾰ-
τίθημι (θε/)	long, short	τιθη- (τιθει-), τιθε-
φημί (φα)	long, short	φη-, φᾰ-
Verb	**Vowel Grade**	**Aor. Act. Mid. Tense Stem**
εἰμί (ἐσ/)	-------	-------
εἶμι (ἰ/, ῑ)	-------	-------
δείκνυμι (δεικ/)	regular first aorist	δειξ-
δίδωμι (δο/)	long, short, mixed	δω-, δο-, δωκ-
ἵημι (Ϳε/)	long, short, mixed	-ἡ-, -ἑ-, -ἡκ-
ἵστημι (στα/ ἔστησα)	regular first aorist	στησ-
ἵστημι (στα/ ἔστην)	long, short	στη-, στᾰ-
τίθημι (θε/)	long, short, mixed	θη-, θε-, θηκ-
φημί (φα/)	------	------

Endings for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, φημί

The endings are identical or similar to the optative endings of ω-verbs.

	Present Optative Active		**Present Optative Middle and Passive**	
	(athematic endings)		**(athematic endings)**	
	S	**Pl**	**S**	**Pl**
1st	-ιην	-ιμεν, -ιημεν	-ιμην	-ιμεθα
2nd	-ιης	-ιτε, -ιητε	-ιο (-ισο)	-ισθε
3rd	-ιη	-ιεν, -ιησαν	-ιτο	-ιντο

	Aorist **Optative Active**		**Aorist Optative Middle**	
	(athematic endings)		**(athematic endings)**	
	S	**Pl**	**S**	**Pl**
1st	-ιην	-ιμεν, -ιημεν	-ιμην	-ιμεθα
2nd	-ιης	-ιτε, -ιητε	-ιο (-ισο)	-ισθε
3rd	-ιη	-ιεν, -ιησαν	-ιτο	-ιντο

The Conjugation of the Optative of εἰμί

The Present Optative Active

Verb Form	**English Equivalent**	**Person and Number**
εἴην	*requires a context*	1st singular
εἴης	*requires a context*	2nd singular
εἴη	*requires a context*	3rd singular
εἶμεν, εἴημεν	*requires a context*	1st plural
εἶτε, εἴητε	*requires a context*	2nd plural
εἶεν, εἴησαν	*requires a context*	3rd plural

1. These forms correspond to the endings of the aorist optative passive.

The Aorist Optative

None

The Conjugation of the Optative of εἶμι

The Present Optative Active

Verb Form	English Equivalent	Person and Number
ἴοιμι, ἴοιην	*requires a context*	1st singular
ἴοις	*requires a context*	2nd singular
ἴοι	*requires a context*	3rd singular
ἴοιμεν	*requires a context*	1st plural
ἴοιτε	*requires a context*	2nd plural
ἴοιεν	*requires a context*	3rd plural

The Aorist Optative

None

The Conjugation of the Optative of δείκνυμι

The Present Optative Active

Verb Form	English Equivalent	Person and Number
δεικνύοιμι	*requires a context*	1st singular
δεικνύοις	*requires a context*	2nd singular
δεικνύοι	*requires a context*	3rd singular
δεικνύοιμεν	*requires a context*	1st plural
δεικνύοιτε	*requires a context*	2nd plural
δεικνύοιεν	*requires a context*	3rd plural

The Present Optative Middle and Passive

Verb Form	English Equivalent	Person and Number
δεικνυοίμην	*requires a context*	1st singular
δεικνύοιο	*requires a context*	2nd singular
δεικνύοιτο	*requires a context*	3rd singular
δεικνυοίμεθα	*requires a context*	1st plural
δεικνύοισθε	*requires a context*	2nd plural
δεικύοιντο	*requires a context*	3rd plural

The Future Optative Active

Verb Form	English Equivalent	Person and Number
δείξοιμι	*requires a context*	1st singular
δείξοις	*requires a context*	2nd singular
δείξοι	*requires a context*	3rd singular
δείξοιμεν	*requires a context*	1st plural
δείξοιτε	*requires a context*	2nd plural
δείξοιεν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Future Optative Middle

Verb Form	English Equivalent	Person and Number
δειξοίμην	*requires a context*	1st singular
δείξοιο	*requires a context*	2nd singular
δείξοιτο	*requires a context*	3rd singular
δειξοίμεθα	*requires a context*	1st plural
δείξοισθε	*requires a context*	2nd plural
δείξοιντο	*requires a context*	3rd plural

1. Note that the future is an **ω-verb.**

The Future Optative Passive

Verb Form	English Equivalent	Person and Number
δειχθησοίμην	*requires a context*	1st singular
δειχθήσοιο	*requires a context*	2nd singular
δειχθήσοιτο	*requires a context*	3rd singular
δειχθησοίμεθα	*requires a context*	1st plural
δειχθήσοισθε	*requires a context*	2nd plural
δειχθήσοιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Aorist Optative Active

Verb Form	English Equivalent	Person and Number
δείξαιμι	*requires a context*	1st singular
δείξαις, δείξειας	*requires a context*	2nd singular
δείξαι, δείξειε (ν)	*requires a context*	3rd singular
δείξαιμεν	*requires a context*	1st plural
δείξαιτε	*requires a context*	2nd plural
δείξαιεν, δείξειαν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Aorist Optative Middle

Verb Form	English Equivalent	Person and Number
δειξαίμην	*requires a context*	1st singular
δείξαιο	*requires a context*	2nd singular
δείξαιτο	*requires a context*	3rd singular
δειξαίμεθα	*requires a context*	1st plural
δείξαισθε	*requires a context*	2nd plural
δείξαιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
δειχθείην	*requires a context*	1st singular
δειχθείης	*requires a context*	2nd singular
δειχθείη	*requires a context*	3rd singular
δειχθεῖμεν, δειχθείημεν	*requires a context*	1st plural
δειχθεῖτε, δειχθείητε	*requires a context*	2nd plural
δειχθεῖεν, δειχθείησαν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Conjugation of the Optative of δίδωμι

The Present Optative Active

Verb Form	English Equivalent	Person and Number
διδοίην	*requires a context*	1st singular
διδοίης	*requires a context*	2nd singular
διδοίη	*requires a context*	3rd singular
διδοῖμεν, διδοίημεν	*requires a context*	1st plural
διδοῖτε, διδοίητε	*requires a context*	2nd plural
διδοῖεν, διδοίησαν	*requires a context*	3rd plural

The Present Optative Middle and Passive

Verb Form	English Equivalent	Person and Number
διδοίμην	*requires a context*	1st singular
διδοῖο	*requires a context*	2nd singular
διδοῖτο	*requires a context*	3rd singular
διδοίμεθα	*requires a context*	1st plural
διδοῖσθε	*requires a context*	2nd plural
διδοῖντο	*requires a context*	3rd plural

The Future Optative Active

Verb Form	English Equivalent	Person and Number
δώσοιμι	*requires a context*	1st singular
δώσοις	*requires a context*	2nd singular
δώσοι	*requires a context*	3rd singular
δώσοιμεν	*requires a context*	1st plural
δώσοιτε	*requires a context*	2nd plural
δώσοιεν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Future Optative Middle

Verb Form	English Equivalent	Person and Number
δωσοίμην	*requires a context*	1st singular
δώσοιο	*requires a context*	2nd singular
δώσοιτο	*requires a context*	3rd singular
δωσοίμεθα	*requires a context*	1st plural
δώσοισθε	*requires a context*	2nd plural
δώσοιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Future Optative Passive

Verb Form	English Equivalent	Person and Number
δοθησοίμην	*requires a context*	1st singular
δοθήσοιο	*requires a context*	2nd singular
δοθήσοιτο	*requires a context*	3rd singular
δοθησοίμεθα	*requires a context*	1st plural
δοθήσοισθε	*requires a context*	2nd plural
δοθήσοιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Aorist Optative Active

Verb Form	English Equivalent	Person and Number
δοίην	*requires a context*	1st singular
δοίης	*requires a context*	2nd singular
δοίη	*requires a context*	3rd singular
δοῖμεν, δοίημεν	*requires a context*	1st plural
δοῖτε, δοίητε	*requires a context*	2nd plural
δοῖεν, δοίησαν	*requires a context*	3rd plural

1. Note that the forms are the same as the present optative active minus the reduplication **δι/**.

The Aorist Optative Middle

Verb Form	English Equivalent	Person and Number
δοίμην	*requires a context*	1st singular
δοῖο	*requires a context*	2nd singular
δοῖτο	*requires a context*	3rd singular
δοίμεθα	*requires a context*	1st plural
δοῖσθε	*requires a context*	2nd plural
δοῖντο	*requires a context*	3rd plural

1. Note that the forms are the same as the present optative middle and passive minus the reduplication **δι/**.

The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
δοθείην	*requires a context*	1st singular
δοθείης	*requires a context*	2nd singular
δοθείη	*requires a context*	3rd singular
δοθεῖμεν, δοθείημεν	*requires a context*	1st plural
δοθεῖτε, δοθείητε	*requires a context*	2nd plural
δοθεῖεν, δοθείησαν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Conjugation of the Optative of ἵημι

The Present Optative Active

Verb Form	English Equivalent	Person and Number
ἱείην	*requires a context*	1st singular
ἱείης	*requires a context*	2nd singular
ἱείη	*requires a context*	3rd singular
ἱεῖμεν, ἱείημεν	*requires a context*	1st plural
ἱεῖτε, ἱείητε	*requires a context*	2nd plural
ἱεῖεν, ἱείησαν	*requires a context*	3rd plural

The Present Optative Middle and Passive

Verb Form	English Equivalent	Person and Number
ἰείμην	*requires a context*	1st singular
ἰεῖο	*requires a context*	2nd singular
ἰεῖτο	*requires a context*	3rd singular
ἰείμεθα	*requires a context*	1st plural
ἰεῖσθε	*requires a context*	2nd plural
ἰεῖντο	*requires a context*	3rd plural

The Future Optative Active

Verb Form	English Equivalent	Person and Number
-ἥσοιμι	*requires a context*	1st singular
-ἥσοις	*requires a context*	2nd singular
-ἥσοι	*requires a context*	3rd singular
-ἥσοιμεν	*requires a context*	1st plural
-ἥσοιτε	*requires a context*	2nd plural
-ἥσοιεν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**
2. The dash indicates that these forms are found in the wild with a prefix.

The Future Optative Middle

Verb Form	English Equivalent	Person and Number
-ἠσοίμην	*requires a context*	1st singular
-ἥσοιο	*requires a context*	2nd singular
-ἥσοιτο	*requires a context*	3rd singular
-ἠσοίμεθα	*requires a context*	1st plural
-ἥσοισθε	*requires a context*	2nd plural
-ἥσοιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

2. The dash indicates that these forms are found in the wild with a prefix.

The Future Optative Passive

Verb Form	English Equivalent	Person and Number
-ἐθησοίμην	*requires a context*	1st singular
-ἐθήσοιο	*requires a context*	2nd singular
-ἐθήσοιτο	*requires a context*	3rd singular
-ἐθησοίμεθα	*requires a context*	1st plural
-ἐθήσοισθε	*requires a context*	2nd plural
-ἐθήσοιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**
2. The dash indicates that these forms are found in the wild with a prefix.

The Aorist Optative Active

Verb Form	English Equivalent	Person and Number
-εἵην	*requires a context*	1st singular
-εἵης	*requires a context*	2nd singular
-εἵη	*requires a context*	3rd singular
-εἶμεν, -εἵημεν	*requires a context*	1st plural
-εἶτε, -εἵητε	*requires a context*	2nd plural
-εἶεν, -εἵησαν	*requires a context*	3rd plural

1. Note that the forms are the same as the present optative active minus the **ι-**.
2. The dash indicates that these forms are found in the wild with a prefix.

The Aorist Optative Middle

Verb Form	English Equivalent	Person and Number
-εἵμην	*requires a context*	1st singular
-εἶο	*requires a context*	2nd singular
-εἶτο	*requires a context*	3rd singular

Verb Form	English Equivalent	Person and Number
-εἵμεθα	*requires a context*	1st plural
-εἶσθε	*requires a context*	2nd plural
-εἶντο	*requires a context*	3rd plural

1. Note that the forms are the same as the present optative middle minus the **ι-**.
2. The dash indicates that these forms are found in the wild with a prefix.

The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
-ἐθείην	*requires a context*	1st singular
-ἐθείης	*requires a context*	2nd singular
-ἐθείη	*requires a context*	3rd singular
-ἐθεῖμεν, -ἐθείημεν	*requires a context*	1st plural
-ἐθεῖτε, -ἐθείητε	*requires a context*	2nd plural
-ἐθεῖεν , -ἐθείησαν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**
2. The dash indicates that these forms are found in the wild with a prefix.

The Conjugation of the Optative of ἵστημι

Present Optative Active

Verb Form	English Equivalent	Person and Number
ἱσταίην	*requires a context*	1st singular
ἱσταίης	*requires a context*	2nd singular
ἱσταίη	*requires a context*	3rd singular
ἱσταῖμεν, ἱσταίημεν	*requires a context*	1st plural
ἱσταῖτε, ἱσταίητε	*requires a context*	2nd plural
ἱσταῖεν, ἱσταίησαν	*requires a context*	3rd plural

Present Optative Middle and Passive

Verb Form	English Equivalent	Person and Number
ἱσταίμην	*requires a context*	1st singular
ἱσταῖο	*requires a context*	2nd singular
ἱσταῖτο	*requires a context*	3rd singular
ἱσταίμεθα	*requires a context*	1st plural
ἱσταῖσθε	*requires a context*	2nd plural
ἱσταῖντο	*requires a context*	3rd plural

The Future Optative Active

Verb Form	English Equivalent	Person and Number
στήσοιμι	*requires a context*	1st singular
στήσοις	*requires a context*	2nd singular
στήσοι	*requires a context*	3rd singular
στήσοιμεν	*requires a context*	1st plural
στήσοιτε	*requires a context*	2nd plural
στήσοιεν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Future Optative Middle

Verb Form	English Equivalent	Person and Number
στησοίμην	*requires a context*	1st singular
στήσοιο	*requires a context*	2nd singular
στήσοιτο	*requires a context*	3rd singular
στησοίμεθα	*requires a context*	1st plural
στήσοισθε	*requires a context*	2nd plural
στήσοιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Future Optative Passive

Verb Form	English Equivalent	Person and Number
σταθησοίμην	*requires a context*	1st singular
σταθήσοιο	*requires a context*	2nd singular
σταθήσοιτο	*requires a context*	3rd singular
σταθησοίμεθα	*requires a context*	1st plural
σταθήσοισθε	*requires a context*	2nd plural
σταθήσοιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Aorist Optative Active of ἵστημι's Root Aorist ἔστην

Verb Form	English Equivalent	Person and Number
σταίην	*requires a context*	1st singular
σταίης	*requires a context*	2nd singular
σταίη	*requires a context*	3rd singular
σταῖμεν, σταίημεν	*requires a context*	1st plural
σταῖτε, σταίητε	*requires a context*	2nd plural
σταῖεν, σταίησαν	*requires a context*	3rd plural

1. Note that the forms are the same as the present optative active minus the reduplication **ἱ-**.

The Aorist Optative Middle of ἵστημι's Root Aorist ἔστην

None

The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
σταθείην	*requires a context*	1st singular
σταθείης	*requires a context*	2nd singular
σταθείη	*requires a context*	3rd singular
σταθεῖμεν, σταθείημεν	*requires a context*	1st plural
σταθεῖτε, σταθείητε	*requires a context*	2nd plural
σταθεῖεν, σταθείησαν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Conjugation of the Optative of τίθημι

The Present Optative Active

Verb Form	English Equivalent	Person and Number
τιθείην	*requires a context*	1st singular
τιθείης	*requires a context*	2nd singular
τιθείη	*requires a context*	3rd singular
τιθεῖμεν, τιθείημεν	*requires a context*	1st plural
τιθεῖτε, τιθείητε	*requires a context*	2nd plural
τιθεῖεν, τιθείησαν	*requires a context*	3rd plural

The Present Optative Middle and Passive

Verb Form	English Equivalent	Person and Number
τιθείμην	*requires a context*	1st singular
τιθεῖο	*requires a context*	2nd singular
τιθεῖτο	*requires a context*	3rd singular
τιθείμεθα	*requires a context*	1st plural
τιθεῖσθε	*requires a context*	2nd plural
τιθεῖντο	*requires a context*	3rd plural

The Future Optative Active

Verb Form	English Equivalent	Person and Number
θήσοιμι	*requires a context*	1st singular
θήσοις	*requires a context*	2nd singular
θήσοι	*requires a context*	3rd singular
θήσοιμεν	*requires a context*	1st plural
θήσοιτε	*requires a context*	2nd plural
θήσοιεν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Future Optative Middle

Verb Form	English Equivalent	Person and Number
θησοίμην	*requires a context*	1st singular
θήσοιο	*requires a context*	2nd singular
θήσοιτο	*requires a context*	3rd singular
θησοίμεθα	*requires a context*	1st plural
θήσοισθε	*requires a context*	2nd plural
θήσοιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Future Optative Passive

Verb Form	English Equivalent	Person and Number
τεθησοίμην	*requires a context*	1st singular
τεθήσοιο	*requires a context*	2nd singular
τεθήσοιτο	*requires a context*	3rd singular
τεθησοίμεθα	*requires a context*	1st plural
τεθήσοισθε	*requires a context*	2nd plural
τεθήσοιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Aorist Optative Active

Verb Form	English Equivalent	Person and Number
θείην	*requires a context*	1st singular
θείης	*requires a context*	2nd singular
θείη	*requires a context*	3rd singular
θεῖμεν, θείημεν	*requires a context*	1st plural
θεῖτε, θείητε	*requires a context*	2nd plural
θεῖεν, θείησαν	*requires a context*	3rd plural

1. Note that the forms are the same as the present optative active minus the reduplication **τι-**.

The Aorist Optative Middle

Verb Form	English Equivalent	Person and Number
θείμην	*requires a context*	1st singular
θεῖο	*requires a context*	2nd singular
θεῖτο	*requires a context*	3rd singular
θείμεθα	*requires a context*	1st plural
θεῖσθε	*requires a context*	2nd plural
θεῖντο	*requires a context*	3rd plural

1. Note that the forms are the same as the present optative middle and passive minus the reduplication **τι-**.

The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
τεθείην	*requires a context*	1st singular
τεθείης	*requires a context*	2nd singular
τεθείη	*requires a context*	3rd singular
τεθεῖμεν, τεθείημεν	*requires a context*	1st plural
τεθεῖτε, τεθείητε	*requires a context*	2nd plural
τεθεῖεν, τεθείησαν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Conjugation of the Optative of φημί

Present Optative Active

Verb Form	English Equivalent	Person and Number
φαίην	*requires a context*	1st singular
φαίης	*requires a context*	2nd singular
φαίη	*requires a context*	3rd singular
φαῖμεν, φαίημεν	*requires a context*	1st plural
φαῖτε, φαίητε	*requires a context*	2nd plural
φαῖεν, φαίησαν	*requires a context*	3rd plural

The Future Optative Active

Verb Form	English Equivalent	Person and Number
φήσοιμι	*requires a context*	1st singular
φήσοις	*requires a context*	2nd singular
φήσοι	*requires a context*	3rd singular
φήσοιμεν	*requires a context*	1st plural
φήσοιτε	*requires a context*	2nd plural
φήσοιεν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Future Optative Middle

Verb Form	English Equivalent	Person and Number
φησοίμην	*requires a context*	1st singular
φήσοιο	*requires a context*	2nd singular
φήσοιτο	*requires a context*	3rd singular
φησοίμεθα	*requires a context*	1st plural
φήσοισθε	*requires a context*	2nd plural
φήσοιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Future Optative Passive

Verb Form	English Equivalent	Person and Number
φαθησοίμην	*requires a context*	1st singular
φαθήσοιο	*requires a context*	2nd singular
φαθήσοιτο	*requires a context*	3rd singular
φαθησοίμεθα	*requires a context*	1st plural
φαθήσοισθε	*requires a context*	2nd plural
φαθήσοιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Aorist Optative Active

Verb Form	English Equivalent	Person and Number
φήσαιμι	*requires a context*	1st singular
φήσαις, φήσειας	*requires a context*	2nd singular
φήσαι, φήσειε (ν)	*requires a context*	3rd singular
φήσαιμεν	*requires a context*	1st plural
φήσαιτε	*requires a context*	2nd plural
φήσαιεν, φήσειαν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Aorist Optative Middle

Verb Form	English Equivalent	Person and Number
φησαίμην	*requires a context*	1st singular
φήσαιο	*requires a context*	2nd singular
φήσαιτο	*requires a context*	3rd singular
φησαίμεθα	*requires a context*	1st plural
φήσαισθε	*requires a context*	2nd plural
φήσαιντο	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
φαθείην	*requires a context*	1st singular
φαθείης	*requires a context*	2nd singular
φαθείη	*requires a context*	3rd singular
φαθεῖμεν, φαθείημεν	*requires a context*	1st plural
φαθεῖτε, φαθείητε	*requires a context*	2nd plural
φαθεῖεν, φαθείησαν	*requires a context*	3rd plural

1. Note that the optative is an **ω-verb.**

The Conjugation of the Optative of ω-verbs

Stems and Endings of the Optative of ω-verbs

Present Optative Active of ω-verbs. Add to the present active, middle, and passive stem.

-οιμι	-οιμεν
-οις	-οιτε
-οι	-οιεν

Present Middle and Passive Optative of ω-verbs. Add to the present active, middle, and passive stem.

-οιμην	-οιμεθα
-οιο (οισο)	-οισθε
-οιτο	-οιντο

Future Optative Active of ω-verbs. Add to the future active and middle stem.

-οιμι	-οιμεν
-οις	-οιτε
-οι	-οιεν

Future Middle Optative of ω-verbs. Add to the future active and middle stem.

-οιμην	-οιμεθα
-οιο (οισο)	-οισθε
-οιτο	-οιντο

Future Passive Optative of ω-verbs. Add to the passive stem (the unaugmented stem of principal part VI + **-ησ-**.

-οιμην	-οιμεθα
-οιο (οισο)	-οισθε
-οιτο	-οιντο

First Aorist Optative Active of ω-verbs. Add to the active and middle aorist tense stem with the past indicative augment removed.

-αιμι	-αιμεν
-αις, ειας	-αιτε
-αι, ειε (ν)	-αιεν, ειαν

Second Aorist Optative Active of ω-verbs. Add to the active and middle aorist tense stem with the past indicative augment removed.

-οιμι	-οιμεν
-οις	-οιτε
-οι	-οιεν

First Aorist Optative Middle of ω-verbs. Add to the active and middle aorist tense stem with the past indicative augment removed.

-αιμην	-αιμεθα
-αιο (αισο)	-αισθε
-αιτο	-αιντο

Second Aorist Optative Middle of ω-verbs. Add to the active and middle aorist tense stem with the past indicative augment removed.

-οιμην	-οιμεθα
-οιο (οισο)	-οισθε
-οιτο	-οιντο

Aorist Optative Passive of ω-verbs. Add to the passive aorist tense stem with the past indicative augment removed.

-ειην	-εῖμεν, -είημεν
-ειης	-εῖτε, -είητε
-ειη	-εῖσαν, -είησαν

Alternate Endings for the Present and Future Optative Active of Contract Verbs. Add to the present active, middle, and passive tense stem or to the future active and middle tense stem.

-οιην	-οιημεν
-οιης	-οιητε
-οιη	-οιησαν

Endings for Ω-Verbs in Summary

This chart gives the same information as the above.

Optative

	Active		Middle		Passive	
Present (pp. I) & Future (pp. II and VI + -ησ-)	οιμι	οιμεν	οιμην	οιμεθα	οιμην	οιμεθα
	οις	οιτε	οιο	οισθε	οιο	οισθε
	οι	οιεν	οιτο	οιντο	οιτο	οιντο
1 Aorist (pp. III and VI)	αιμι	αιμεν	αιμην	αιμεθα	είην	εῖμεν, είημεν
	αις, ειας	αιτε	αιο	αισθε	είης	εῖτε, είητε
	αι, ειε (ν)	αιεν, ειαν	αιτο	αιντο	είη	εῖεν, είησαν
2 Aorist (pp. III and VI)	οιμι	οιμεν	οιμην	οιμεθα	είην	εῖμεν, είημεν
	οις	οιτε	οιο	οισθε	είης	εῖτε, είητε
	οι	οιεν	οιτο	οιντο	είη	εῖεν, είησαν

Alternate Present and Future Optative for Contract Verbs

Active	
οιην	οιημεν
οιης	οιητε
οιη	οιησαν

The Potential Optative

The potential optative states the possibility of an event occuring, **it could happen** or **we would go**. The potential optative is always found with **ἄν** and the negative is **οὐ**.

Consider the following examples from Euripides' *Alkestis* 864 and 1085 and Lucian's *True Story* 1.36. Note that there is no English equivalent for ἄν, which often emphasizes the uncertainty of a verb's action or state of being.

1. πῶς **ἂν ὀλοίμην**;
   *How **might I die**?*
2. χρόνον **λέγοις ἄν**, εἰ χρόνος τὸ κατθανεῖν.
   *You **can speak** of time if time means death.*
3. ἄριστα **ἂν ἔχοι** διὰ μάχης ἐλθεῖν αὐτοῖς.
   *It **would be best** to engage them in battle.*

In each the optative indicates actions that are hypothetical or potential.

Translating the Potential Optative

Read each example, taken from Euripides' *Alkestis* 1045-47, 1049-50, 1070-71, 1079-80, 1100-02, carefully noting the mood of the verb in Greek and its English equivalent.

1. **Ἄδμητος**
   μή μ' ἀναμνήσῃς κακῶν.
   οὐκ ἂν δυναίμην, τήνδ' ὁρῶν ἐν δώμασιν,
   ἄδακρυς εἶναι.

   Don't remind me of my sufferings.
   ***I could not,** upon setting eyes upon her in my house,*
   Remain tearless.

2. **Ἄδμητος**
   ποῦ καὶ **τρέφοιτ' ἂν** δωμάτων νέα γυνή;
   νέα γάρ, ὡς ἐσθῆτι καὶ κόσμῳ πρέπει.

   *Where in the house **could** a young woman **be kept**?*
   For she is young, judging by her dress and jewelry.

3. **Χορός**
   ἐγὼ μὲν **οὐκ ἔχοιμ' ἂν** εὖ λέγειν τύχην·
   χρὴ δ', ἥτις ἐστί, καρτερεῖν θεοῦ δόσιν.

   ***I cannot speak** well of fate*
   But we must endure whatever fortune god gives.

4. **Ἡρακλῆς**
   τί δ' **ἂν προκόπτοις**, εἰ θέλεις ἀεὶ στένειν;
   Ἄδμητος
   ἔγνωκα καὐτός, ἀλλ' ἔρως τις ἐξάγει.

   Herakles
   *How **can you move on** if you wish always to mourn?*
   Admetos
   I am aware but love is a powerful force.

5. **Ἄδμητος**
   καὶ δρῶν γε, λύπῃ καρδίαν δηχθήσομαι.
   Ἡρακλῆς
   πιθοῦ· τάχ' **ἂν** γὰρ ἐς δέον **πέσοι** χάρις.

   Admetos
   If I do this, grief will take a bite out of my heart.
   Herakles
   *Obey. Perhaps grace **will befall** you at your time of need.*

The Optative of Wish

The optative can be used to express a subject's desire for something to happen:

I **hope** it rains.

May it rain.

Would that it rain.

Greek uses the optative to express a wish for something to happen at some time in the future. **εἴθε** or **εἰ γάρ** may introduce the wish but need not be present.

Consider these examples from Euripides' *Alkestis* 743-44 and 746:

1. πρόφρων σε χθόνιός θ' Ἑρμῆς
   Ἄιδης τε **δέχοιτο**.

   ***May** Hermes of the Underworld and Hades **receive** you well.*

2. Ἄιδου νύμφῃ **παρεδρεύοις**.

   ***May you sit** beside Hades' bride.*

Take note of the optative and its English equivalent.

Translating the Optative of Wish

Read each example, taken from Euripides' *Alkestis* 976-77, 1095-96, 1133-35, 1140-43, and 1155, carefully noting the mood of the verb in Greek and its English equivalent.

1. **Χορός**
   μή μοι, πότνια Ἀνάγκη, μείζων
   ἔλθοις ἢ τὸ πρὶν ἐν βίῳ.

   *Queen Anagke, **may you not press** me any harder*
   than you have in times before.

2. **Ἡρακλῆς**
   ἐπῄνεσ', ἀλόχῳ πιστὸς οὕνεκ' εἶ φίλος.
   Ἄδμητος
   θάνοιμ' ἐκείνην, καίπερ οὐκ οὖσαν, προδούς.

   Herakles
   I praised you since you are a trusted friend to your spouse.
   Admetos
   ***May I die** if I betray her although she is dead.*

3. **Ἄδμητος**
   ὦ φιλτάτης γυναικὸς ὄμμα καὶ δέμας,
   ἔχω σ' ἀέλπτως, οὔποτ' ὄψεσθαι δοκῶν.

Ἡρακλῆς
ἔχεις· φθόνος δὲ **μὴ γένοιτό** τις θεῶν.

Admetos
Eye and figure of my beloved wife,
I hold you unexpectedly thinking never to see you again.
Herakles
You hold her. ***May no*** *jealousy from the gods* ***come about****.*

4. **Ἄδμητος**
ὦ τοῦ μεγίστου Ζηνὸς εὐγενὲς τέκνον,
εὐδαιμονοίης καί σ' ὁ φιτύσας πατὴρ
σῴζοι· σὺ γὰρ δὴ τἄμ' ἀνώρθωσας μόνος.
πῶς τήνδ' ἔπεμψας νέρθεν ἐς φάος τόδε;

Ἄδμητος
Well born child of greatest Zeus,
May you prosper *and may the father who bore you* ***protect*** *you*
For you alone stood me back up
How did you send one from the underworld back into the light?

5. **Ἄδμητος**
ἀλλ' **εὐτυχοίης** , νόστιμον δ' **ἔλθοις** δρόμον.

But ***may you fare well*** *and* ***walk*** *your return trip.*

In each the optative expresses the subject's wish that a particular action or state of being come true.

Module 39 Practice Translating the Optative

Translate the sentences below, which have been adapted slightly from Alkiphron's *Letters of Fishermen* (**Ἐπιστολαὶ Ἁλιευτικαί** 11). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. **Optatives** are in bold.

Γλαυκίππη Χαρόπῃ: εἰ γὰρ μετακοίμιος ἄλγους, ὦ Παιάν, **φανείης**· οὐκέτ' γὰρ εἰμὶ ἐν ἐμαυτῇ. ὦ μῆτερ, οὐδὲ ἀνέχομαι γήμασθαι τούτῳ, ᾧ με κατεγγυήσειν ἐπηγγείλατο ἔναγχος ὁ πατήρ, τῷ Μηθυμναίῳ μειρακίῳ, τῷ παιδὶ τοῦ κυβερνήτου. ἐξ ὅτου τὸν ἀστικὸν ἔφηβον ἐθεασάμην τὸν ὠσχοφόρον, ὅτε με ἄστυδε προὔτρεψας ἀφικέσθαι, Ὠσχοφορίων ὄντων, ἄλλου οὐκ **ἂν θίγοιμι**. καλὸς γάρ ἐστι, καλός, ὦ μῆτερ,

καὶ ἥδιστος. καὶ βοστρύχους ἔχει βρύων οὐλοτέρους. καὶ μειδιᾷ τῆς θαλάττης γαληνιώσης χαριέστερον. καὶ τὰς βολὰς τῶν ὀφθαλμῶν ἐστι κυαναυγής, ὡς ὅτε τὸ πρῶτον ὑπὸ τῶν ἀκτίνων τῶν ἡλιακῶν ὁ πόντος καταλαμπόμενος **φαίνοιτο**. ὅτι μὲν εἴπω περὶ τοῦ ὅλου προσώπου; αὐτὰς ἐνορχεῖσθαι ταῖς παρειαῖς **εἴποις ἄν** τὰς Χάριτας, τὸν Ὀρχομενὸν ἀπολιπούσας καὶ τῆς Ἀργαφίας κρήνης ἀπονιψαμένας. περὶ τῶν δε χειλῶν; τὰ δὲ ῥόδα τῆς Ἀφροδίτης ἀποσυλήσας τῶν κόλπων, διήνθισται ἐπὶ τῶν ἄκρων ἐπιθέμενος. φθόνος δὲ μὴ **γένοιτό** τις θεῶν. ἢ τούτῳ μιγήσομαι ἢ τὴν Λεσβίαν μιμησαμένη Σαπφὼ οὐκ ἀπὸ τῆς Λευκάδος πέτρας, ἀλλ᾽ ἀπὸ τῶν Πειραϊκῶν προβόλων ἐμαυτὴν εἰς τὸ κλυδώνιον ὥσω. ἀλλ᾽ **εὐτυχοίην**, οἰκίαν δ᾽ εἰς καλλίστην **ἔλθοιμι** τοῦ μάλιστα φιλουμένου.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀνέχω *hold up;* (intrans.) *rise up;* (mid.) *bear up, endure, put up with* + part.

ἀπολείπω *leave over* or *behind*

ἀπονίπτω *wash off, wash clean*

ἀποσῡλάω *strip off; take away from; rob, defraud*

ἄστυδε *to town*

γαληνιάω *be calm*

γαμέω *take as wife, marry a woman;* (mid.) *give in marriage, give self in marriage, marry a man*

διανθίζω *adorn with flowers*

ἔναγχος *just now, lately*

ἐνορχέομαι *dance, dance upon* + dat.

ἐπαγγέλλω *tell, proclaim, announce; order, command; promise, offer*

ἐπιτίθημι *place upon; add to;* (mid.) *make an attempt upon, attack* + dat.

εὐτυχέω *be well off, successful, prosperous*

θεάομαι *observe, watch*

θιγγάνω (aorist: **ἔθιγον**) *touch, handle, take hold of* + gen.

καταλάμπω *shine upon*

κατεγγῠάω *pledge, betroth; demand securities from*

μειδιάω *smile*

μίγνυμι *mix, mingle; marry* + dat.

μιμέομαι *mimic, imitate, represent, portray*

προτρέπω *urge on, impel* + inf.

***φιλέω** *love*

χαριέστερον *more pleasantly*

ὠθέω *push, shove*

Adjectives and Nouns and Pronouns

ἄκρος, -α, -ον *at the farthest point, topmost, outermost, inmost*

ἀκτίς, -ῖνος ἡ *ray, beam*

ἄλγος, -εος (-ους)τό *pain*

Ἀργαφία, -ας ἡ *Argaphia*

ἀστικός, -ή, -όν *of a city* or *town*

Ἀφροδίτη, ης ἡ *Aphrodite*

βολή, -ῆς ἡ *throw, stroke; wound; glance*

βόστρυχος, -ου ὁ *a curl*

βρύον, -ου τό *mossy sea-weed*

***ἐμαυτοῦ, ἐμαυτοῦ, ἐμαυτῆς** myself

ἔφηβος, -ου ὁ *one arrived at puberty*

ἥδιστος see **ἡδύς**

ἡλιακός, -ή, -όν *of the sun, solar*

κλυδώνιον, -ου τό *a little wave, ripple*

κόλπος, -ου ὁ *bosom, lap; gulf*

κρήνη, -ης ἡ *well, spring, fountain*

κὔαναυγής, -ές *dark-gleaming*

κυβερνήτης, -ου ὁ *captain, helmsman*

Λέσβιος, -ᾱ, -ον *Lesbian, of Lesbos*

Λευκάς πέτρη *white rock*, at the entrance of the Underworld

μειράκιον, -ου τό *a boy, lad, stripling*

μετακοίμιος *bringing respite* + gen.

Μηθυμναῖος, -α, -ον *of Methymna*

***οἰκίᾱ, -ᾱς ἡ** *house*

οὐλότερος, -α, -ον *more curly*

Ὀρχομενός, -οῦ ὁ ἡ *Orkhomenos*

Παιάν, -ᾶνος ὁ *Paian (Paion)*, the physician of the gods; *Apollo*

παρειά, -ᾶς ἡ *the cheek*

Πειραϊκός, -ή, -όν *of the Peiraios*

πέτρη see **Λευκάς πέτρη**

πόντος, -ου ὁ *sea*

πρόβολος, -ου ὁ *jutting rock, foreland*

***πρόσωπον, -ου τό** *face, mask, person*

ῥόδον, -ου τό *the rose*

Σαπφώ, -οῦς ἡ *Sappho*

φθόνος, -ου ὁ *ill-will, malice, envy, jealousy*

Χάρις, -ιτος ἡ *Kharis, Grace*

χεῖλος, -εος τό *lip*

Ὠσχοφόρια, -ων τά *Oskhophoria festival*

ὠσχοφόρος, -ου ὁ *carry a vine-branch*

Module 39 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (**Δάφνις καὶ Χλόη** 12.2-13.4). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

12.2. οἷα δὲ τοῦ μὲν ὑπεκφεύγοντος, τοῦ δὲ ὀργῇ διώκοντος, οὐκ ἀκριβὴς τῶν ἐν ποσὶν ἡ πρόσοψις ἦν. ἀλλὰ κατὰ χάσματος ἄμφω πίπτουσιν· ὁ τράγος πρότερος, ὁ Δάφνις δεύτερος. τοῦτο μὲν ἔσωσε Δάφνιν· χρήσασθαι τῆς καταφορᾶς ὀχήματι τῷ τράγῳ. 3. ὁ μὲν δὴ τὸν ἀνιμησόμενον, εἴ τις ἄρα γένοιτο, δακρύων ἀνέμενεν. ἡ δὲ Χλόη, θεασαμένη τὸ συμβάν, δρόμῳ παραγίνεται πρὸς τὸν σιρόν. καί, μαθοῦσα ὅτι ζῇ, καλεῖ τινα βουκόλον ἐκ τῶν ἀγρῶν τῶν πλησίον εἰς ἐπικουρίαν. 4. ὁ δὲ ἐλθὼν σχοῖνον ἐζήτει μακράν, ἧς ἐχόμενος ἀνιμώμενος ἐκβήσεται. καὶ σχοῖνος μὲν οὐκ ἦν. ἡ δὲ Χλόη, λυσαμένη ταινίαν, δίδωσι καθεῖναι τῷ βουκόλῳ. καὶ οὕτως οἱ μέν, ἐπὶ τοῦ χείλους ἑστῶτες, εἵλκον. ὁ δὲ ἀνέβη, ταῖς τῆς ταινίας ὁλκαῖς ταῖς χερσὶν ἀκολουθῶν. 5. ἀνιμήσαντο δὲ καὶ τὸν ἄθλιον τράγον, συντεθραυσμένον ἄμφω τὰ κέρατα. τοσοῦτον ἄρα ἡ δίκη μετῆλθε τοῦ νικηθέντος τράγου. τοῦτον μὲν δὴ τυθησόμενον χαρίζονται σῶστρα τῷ βουκόλῳ. καὶ ἔμελλον ψεύδεσθαι πρὸς τοὺς οἴκοι λύκων ἐπιδρομήν, εἴ τις αὐτὸν ἐπόθησεν.

αὐτοὶ δὲ ἐπανελθόντες ἐπεσκοποῦντο τὴν ποίμνην καὶ τὸ αἰπόλιον. καὶ ἐπεὶ κατέμαθον ἐν κόσμῳ νομῆς καὶ τὰς αἶγας καὶ τὰ πρόβατα, καθίσαντες ἐπὶ στελέχει δρυὸς ἐσκόπουν μή τι μέρος τοῦ σώματος ὁ Δάφνις ᾔμαξε καταπεσών. 6. τέτρωτο μὲν οὖν οὐδὲν οὐδὲ ᾔμακτο οὐδέν. χώματος δὲ καὶ πηλοῦ πέπαστο καὶ τὰς κόμας καὶ τὸ ἄλλο σῶμα. ἐδόκει δὲ λούσασθαι πρὶν αἴσθησιν γενέσθαι τοῦ συμβάντος Λάμωνι καὶ Μυρτάλῃ. 13.1 καὶ ἐλθὼν ἅμα τῇ Χλόῃ πρὸς τὸ νυμφαῖον, τῇ μὲν ἔδωκε καὶ τὸν χιτωνίσκον καὶ τὴν πήραν φυλάττειν. αὐτὸς δέ, τῇ πηγῇ προστάς, τήν τε κόμην καὶ τὸ σῶμα πᾶν ἀπελούετο. 2. ἦν δὲ ἡ μὲν κόμη μέλαινα καὶ πολλή. τὸ δὲ σῶμα ἐπίκαυτον ἡλίῳ. εἴκασεν ἄν τις αὐτὸ χρῴζεσθαι τῇ σκιᾷ τῆς κόμης. ἐδόκει δὲ τῇ Χλόῃ θεωμένῃ καλὸς ὁ Δάφνις. ὅτι πρῶτον αὐτῇ καλὸς ἐδόκει, τὸ λουτρὸν ἐνόμιζε τοῦ κάλλους αἴτιον. καὶ τὰ νῶτα δὲ ἀπολουούσης, ἡ σὰρξ ὑπέπιπτε μαλθακή, ὥστε λαθοῦσα ἑαυτῆς ἥψατο πολλάκις, εἰ τρυφερώτερος εἴη πειρωμένη. 3. καὶ τότε μὲν (ἤδη γὰρ ἐπὶ δυσμαῖς ἦν ὁ ἥλιος) ἀπήλασαν τὰς ἀγέλας οἴκαδε. καὶ ἐπεπόνθει Χλόη περιττὸν οὐδὲν ὅτι μὴ Δάφνιν ἐπεθύμει λουόμενον ἰδεῖν πάλιν.

4. τῆς δὲ ἐπιούσης ὡς ἦκον εἰς τὴν νομήν, ὁ μὲν Δάφνις, ὑπὸ τῇ δρυῒ τῇ συνήθει καθεζόμενος, ἐσύριττε. καὶ ἅμα τὰς αἶγας ἐπεσκόπει κατακειμένας καὶ ὥσπερ τῶν μελῶν ἀκροωμένας. ἡ δὲ Χλόη, πλησίον καθημένη, τὴν ἀγέλην μὲν τῶν προβάτων ἐπέβλεπε. τὸ δὲ πλέον εἰς Δάφνιν ἐώρα. καὶ ἐδόκει καλὸς αὐτῇ συρίττων πάλιν. καὶ αὖθις αἰτίαν ἐνόμιζε τὴν μουσικὴν τοῦ κάλλους. ὥστε μετ᾽ ἐκεῖνον καὶ αὐτὴ τὴν σύριγγα ἔλαβεν, εἴ πως γένοιτο καὶ αὐτὴ καλή.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἱμάσσω *make bloody, stain with blood*

ἀκολουθέω *follow, accompany* + dat.

ἀκροάομαι *hearken to, listen to* + gen.

ἄμφω *both*

ἀναβαίνω *go up, go upland; board, mount*

ἀναμένω *wait, hold on*

ἀνιμάω *draw up*

ἀπελαύνω *drive away, expel from*

ἀπολούω *wash off*

ἅπτω *fasten* or *bind to*; (middle) *fasten oneself to, grasp, touch* + gen.

***αὖ, αὖθις (αὖτις)** *again, in turn, hereafter, in the future*

ἐκβαίνω *step out of*

δακρύω *weep, cry*

*__διώκω__ *pursue, chase, drive; sue, prosecute*

εἰκάζω *represent* (by an image or likeness), *portray; liken, compare*; *infer;* (pass.) *be like, resemble*

ἕλκω *draw, drag*

ἐπανέρχομαι *return*

καθίζω *sit down*

κατάκειμαι *lie down, lie outstretched*

καταμανθάνω *observe well, examine closely*

καταπίπτω *fall*

***λανθάνω** *escape notice* + 'x' in acc. + participle; *do* (the action of the participle) + **λανθάνω** *secretly, without being seen*

λούω *wash*; (middle) *wash oneself, bathe oneself*

μετέρχομαι *send for, chase after; pursue, punish* + gen.

νῑκάω *win, conquer, prevail*

οἷα *because* (often + part.)

οἴκαδε *to home, homewards*

παραγίγνομαι *be present, be with* + dat.

***πάσσω** *sprinkle, besprinkle* + gen.

***πειράω** *make trial of* + gen.; *try* + inf.

***πίπτω** *fall*

ποθέω *long for, yearn after*

***πολλάκις** *many times, often*

προΐστημι *set before, stand before*

ἔπειμι *go, come upon, approach, attack*

ἐπεπόνθει < πάσχω *suffer, have done to one*

ἐπιβλέπω *look upon, look attentively*

***ἐπιθυμέω** *long for, desire + gen.*

ἐπιούσης supply **ἡμέρας**

ἐπισκοπέω *look upon*

***ζητέω** *seek, seek for*

θεάομαι *observe, watch*

***θύω** *sacrifice*

ἰδεῖν < ὁράω

καθέζομαι *sit down, take one's seat*

κάθημαι *be seated, sit*

συνθραύω *break in pieces, shiver*

συρίττω *play the syrinx*

***σῴζω** *save, keep*

τέτρωτο < τιτρώσκω

τιτρώσκω *wound*

***τυθησόμενον < θύω**

ὑπεκφεύγω *flee away*

ὑποπίπτω *fall under*

***φυλάσσω** *guard, keep watch; preserve, keep, maintain, watchfully await*

χαρίζω *do a favor, oblige, please; give freely*

χρῴζω *touch* the surface of a body

ψεύδω *cheat by lies, beguile*

Adjectives and Nouns and Pronouns

ἀγέλη, -ης ἡ *herd*

ἀγρός, -οῦ ὁ *field*

ἄθλιος, -α, -ο ν *pathetic, miserable, wretched*

αἴξ, αἰγός ὁ ἡ *goat*

αἰπόλιον, -ου τό *a herd of goats*

αἴσθησις, -ιος (-ηος, -εως) ἡ *sense-perception, sensation; perception*

νύμφαιον, -ου τό *temple of the nymphs*

νῶτον, -ου τό *back; surface of the sea*

ὁλκή, -ῆς ἡ *a drawing, dragging, tugging*

***ὀργή, -ῆς ἡ** *natural impulse, temperament; anger, wrath*

ὄχημα, -ατος τό *anything that bears or supports; carriage, chariot; ship*

περιττός, -ή, -όν *beyond the regular number or size, prodigious, out of the common, extraordinary, strange*

***αἴτιος, αἰτίᾱ, αἴτιον** *responsible for, the cause of, guilty of* + gen.

***ἀκριβής, ἀκριβές** *exact, accurate, precise*

βουκόλος, -ου ὁ *a cowherd, herdsman*

δρόμος, -ου ὁ *a course, running, race*

δρῦς, δρῡ́ός ἡ *tree*

δυσμή, -ῆς ἡ *setting; the quarter of sunset, west*

ἐπιδρομή, -ῆς ἡ *a sudden inroad, a raid, attack*

ἐπίκαυτος *burnt*

ἐπικουρία, -ας ἡ *aid, succor*

***ἥλιος, ἡλίου ὁ** *sun*

κάλλος, -εος (-ους) τό *beauty*

καταφορά, -ᾶς ἡ *conveyance, bringing down*

κέρᾰς, -αος τό *horn* (animal); *wing* (army)

κόμη, -ης ἡ *hair* of the head

***κόσμος, κόσμου ὁ** *world, universe; order; ornament, decoration*

Λάμων, -ονος ὁ *Lamon*

λουτρόν -οῦ, τό *bath water, bath*

λύκος, -ου ὁ *wolf*

μαλθᾰκός, -ή, -όν *soft*

μέλᾱς, μέλαινα, μέλᾰν *black, dark*

πηγή, -ῆς ἡ *running waters, streams*

πηλός, -οῦ ὁ *clay, earth; mud, mire*

πήρα, -ας ἡ *a leather pouch, a wallet*

πλησίος, -α, -ον *near, close to* + gen. or dat.; **πλησίον** (adverb) *near, hard by* + gen.

ποίμνη, -ης ἡ *flock*

***πούς, ποδός ὁ** *foot;* **κατὰ πόδας** *on the heels*

πρόβατον, -ου τό *sheep*

πρόσοψις, -ιος (-ηος, -εως) ἡ *appearance, aspect; seeing, beholding*

σάρξ, σαρκός ἡ *flesh*

σιρός, -οῦ ὁ *a pit*

σκῐά, ᾶς ἡ *shadow*

στέλεχος, -εος (-ους) τό *crown of the root, stump; trunk, log*

συνήθης, -ες *dwelling* or *living together, habituated, accustomed, customary*

σύριγξ, σύριγγος ἡ *panpipe*

σχοῖνος, -ου ὁ ἡ *a rush, reed; an Egyptian land measure; rope*

σῶστρα, -ων τά *reward* for saving one's life, *thank-offering* for deliverance from a danger

ταινία, -ας ἡ *band, fillet, headband, breastband*

τράγος, -ου ὁ *he-goat*

τρῠφερός, -ά, -όν *delicate, dainty*

χάσμα, -ατος τό *yawning hollow, chasm, gulf*

μουσῐκή, ῆς ἡ (supply **τέχνη**) any *art* over which the Muses presided, esp. poetry sung to music

Μυρτάλη, -ης ἡ *Myrtale*

νομή, -ῆς ἡ *a pasture, pasturage*

χεῖλος, -εος (-ους) τό *lip*

χῐτωνίσκος, -ου ὁ *short frock*

χῶμα, -ατος τό *earth thrown up, bank, mound*

Module 39 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

ἐδόκει δὲ λούσασθαι πρὶν αἴσθησιν γενέσθαι τοῦ συμβάντος Λάμωνι καὶ Μυρτάλῃ.

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

Module 39 Top 251–550 Vocabulary to be Memorized

Adverb and Verbs

ἀφαιρέω, ἀφαιρήσω, ἀφεῖλον, ἀφῄρηκα, ἀφῄρημαι, ἀφῃρέθην *take away from; take* 'x' in acc. *away from* 'y' in acc.; (pass.) *be deprived of* + 'x' in acc.

διαφθείρω, διαφθερέω, διέφθειρα, διέφθαρκα or διέφθορα, διέφθαρμαι, διεφθάρην *destroy, corrupt, bribe; seduce; be ruined, perish*

οἰκέω, οἰκήσω, ᾤκησα, ᾤκηκα, ᾤκημαι, ᾠκήθην *inhabit, settle; manage* (a house or a government); *dwell, live*

πειράω, πειράσω, ἐπείρασα, ------, πεπείραμαι, ἐπειράθην *make trial of* + gen.; *try* + inf.

χωρίς *apart from, separately* + gen.

Adjectives and Nouns

ἀκριβής, ἀκριβές *exact, accurate, precise*

βουλή, βουλῆς ἡ *will, determination; council, senate*

κρείσσων, κρεῖσσον *better, stronger, mightier*

τέχνη, τέχνης ἡ *art, skill, craft*

τύχη, τύχης ἡ *fortune, luck, chance; fate*

Module 39 Reading Morphologically by James Patterson

The Progressive Active Participle of the Verb ἐσ/ *be*

The verb **ἐσ/** *be* has forms in the progressive aspect (and the future time) only. So the base adds nothing to mark progressive aspect. In the Ionic dialect, intervocalic sigma drops, as expected. In the Attic dialect, the entire base drops. The accent is on the theme vowel.

The feminine ἐοῦσα is from **ἐσ/ό/ντ/Jα**, where **νJ** produce **σ**, **ν** drops before **σ**, and as a result the previous vowel stretches **(ο > ου)**.

Progressive Active Participle εἰμί, Ionic Dialect

	M	**F**	**N**	**M**	**F**	**N**
N	ἐών	ἐοῦσα	ἐόν	ἐόντες	ἐοῦσαι	ἐόντα
G	ἐόντος	ἐούσης	ἐόντος	ἐόντων	ἐουσῶν	ἐόντων
D	ἐόντι	ἐούσῃ	ἐόντι	ἐοῦσι (ν)	ἐούσαις	ἐοῦσι (ν)
A	ἐόντα	ἐοῦσαν	ἐόν	ἐόντας	ἐούσᾱς	ἐόντα

Progressive Active Participle εἰμί, Attic Dialect

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

The Sigmatic Aorist Active Participle

The aorist participle typically denotes an action completed relative to the matrix (head or main) verb, and may be translated *having x-ed*.

In the active and middle, aorist aspect is marked either by adding /**σ**/ to a verb base, in which case the form is called sigmatic, or by not adding /**σ**/, in which case the form is called asigmatic. Some very common verbs are asigmatic, but more verbs are sigmatic. The way to know for sure how a verb forms the aorist is to look at the third principal part.

The sigmatic aorist active participle stem adds /**σ**/ to the base and uses the **α** connecting vowel with the default participle suffix /**ντ**/. The accent falls on the last syllable of the verb base:

πράγ/σ/α/ντ/ > πράξαντ/	*having done*
βασιλεύ/σ/α/ντ/ > βασιλεύσαντ/	*having become king*
ἀγγέλ/σ/α /ντ/ > ἀγγείλαντ/	*having announced*

When a verb base ends in a Merlin consonant **(μ, ρ, λ, or ν)**, **σ** drops and the preceding vowel stretches. Thus, **ἀγγ<u>έλσ</u>αντ/** becomes **ἀγγ<u>είλ</u>αντ/**.

The declension of the sigmatic aorist active participle is generally unremarkable. To mark the masculine nominative singular, /**ς** is added:

Masculine Singular
N βασιλεύ/σ/α/ντ/ς > βασιλεύσανς > βασιλεύσα_ς > βασιλεύσᾱς
G βασιλεύ/σ/α/ντ/ος > βασιλεύσαντος
D βασιλευ/σ/α/ντ/ι > βασιλεύσαντι
A βασιλεύ/σ/α/ντ/Ṇ > βασιλεύσαντα

Masculine Plural
N βασιλεύ/σ/α/ντ/ες > βασιλεύσαντες
G βασιλεύ/σ/α/ντ/ων > βασιλευσάντων
D βασιλευ/σ/α/ντ/σι > βασιλεύσαντ/σι > βασιλεύσα_/σι > βασιλεύσᾶσι
A βασιλεύ/σ/α/ντ/Ṇς > βασιλεύσαντας

Neuter Singular
N βασιλεύ/σ/α/ντ/ø > βασιλεῦσαν
G βασιλεύ/σ/α/ντ/ος > βασιλεύσαντος
D βασιλευ/σ/α/ντ/ι > βασιλεύσαντι
A βασιλεύ/σ/α/ντ/ø > βασιλεῦσαν

Neuter Plural
N βασιλεύ/σ/α/ντ/α > βασιλεύσαντα
G βασιλεύ/σ/α/ντ/ων > βασιλευσάντων
D βασιλεύ/σ/α/ντ/σι > βασιλεύσαντ/σι > βασιλεύσα_/σι > βασιλεύσᾶσι
A βασιλεύ/σ/α/ντ/α > βασιλεύσαντα

As usual, the feminine uses the **/Jα/** suffix. The combination of **/σ/α/ντ/Jα/** produces the suffix **/σᾶσα/**, where **τJ** becomes **σ**, **ν** drops before **σ**, and the preceding vowel stretches:

βασιλεύ/σ/α/ντ/Jα/ > βασιλεύσανσα/ > βασιλεύσα_σα/ > βασιλεύσᾶσα/

Remember that the feminine **/Jα/** marker does not lengthen **α** in the nominative or accusative singular:

Feminine Singular
N βασιλεύ/σ/α/ντ/Jα/ø > βασιλεύσᾶσα
G βασιλεύ/σ/α/ντ/Jα/Lς > βασιλευσάσης
D βασιλεύ/σ/α/ντ/Jα/ι > βασιλευσάσηι
A βασιλεύ/σ/α/ντ/Jα/Ṇ > βασιλεύσᾶσαν

Feminine Plural
N βασιλεύ/σ/α/ντ/Jα/ι > βασιλεύσᾶσαι
G βασιλεύ/σ/α/ντ/ Jα/ων > βασιλευσᾶσῶν
D βασιλεύ/σ/α/ντ/ Jα/ι/σι > βασιλευσάσαις
A βασιλεύ/σ/α/ντ/Jα/Ṇς > βασιλευσάσᾶς

Module 39 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **κελεύω, κελεύσω, ἔκελευσα, κεκέλευκα, κεκέλευσμαι, ἐκελεύσθην** *bid, order, command; ask; urge, encourage; order 'x'* in dat. or in acc. + inf.; *give the order to,* **κελεύει σώζειν** *he gives the order to save*. The finite forms are all in the second-person singular. The participles give you the information you need to produce the correct forms for the cases.

	Active	**Middle**	**Passive**
Present Ind.	κελεύεις	κελεύει, -ῃ	κελεύει, -ῃ
Imperfect Ind.	ἐκέλευες	ἐκελεύου	ἐκελεύου
Future Ind.	κελεύσεις	κελεύσει, -ῃ	κελευσθήσει, -ῃ

Aorist Ind.	ἐκέλευσας	ἐκελεύσω	ἐκελεύσθης
Perfect Ind.	κεκέλευκας	κεκέλευσαι	κεκέλευσαι
Pluperf. Ind.	ἐκεκελεύκης	ἐκεκέλευσο	ἐκεκέλευσο
Present Imper.	κέλευε	κελεύου	κελεύου
Aorist Imper.	κέλευσον	κέλευσαι	κελεύσθητι
Present Subj.	κελεύῃς	κελεύῃ	κελεύῃ
Aorist Subj.	κελεύσῃς	κελεύσῃ	κελευσθῇς
Present Opt.	κελεύοις	κελεύοιο	κελεύοιο
Future Opt.	κελεύσοις	κελεύσοιο	κελευσθήσοιο
Aorist Opt.	κελεύσαις, -ειας	κελεύσαιο	κελευσθείης
Present Inf.	κελεύειν	κελεύεσθαι	κελεύεσθαι
Future Inf.	κελεύσειν	κελεύσεσθαι	κελευσθήσεσθαι
Aorist Inf.	κελεῦσαι	κελεύσασθαι	κελευσθῆναι
Perfect Inf.	κεκελευκέναι	κεκελεῦσθαι	κεκελεῦσθαι
Present Part.	κελεύων, -οντος κελεύουσα, -ούσης κελεῦον, -οντος	κελευόμενος, -η, -ον	κελευόμενος, -η, -ον
Future Part.	κελεύσων, -οντος κελεύσουσα, -ούσης κελεῦσον, -οντος	κελευσόμενος, -η, -ον	κελευσθησόμενος, -η, -ον
Aorist Part.	κελεύσᾶς, -αντος κελεύσᾶσα, -άσης κελεῦσαν, -αντος	κελευσάμενος, -η, -ον	κελευσθείς, -έντος κελευσθεῖσα, -είσης κελευσθέν, -έντος
Perfect Part.	κεκελευκώς, -ότος κεκελευκυῖα, -υίας κεκελευκός, -ότος	κεκελευσμένος, -η, -ον	κεκελευσμένος, -η, -ον

Module 40

The Subjunctive and the Optative in Purpose and Fear Clauses

Module 40 Summary

In this module you will learn how to read and translate the subjunctive and optative when they occur in purpose and fear clauses.

The Optative and Subjunctive Moods

Remember that there are five moods in Greek: imperative, indicative, infinitive, optative, and subjunctive. The imperative expresses commands and is hypothetical—the directive may or may not be heeded. The indicative is mainly factual, though there are some exceptions. The infinitive is typically hypothetical and is, at times, used to convey a command. The subjunctive and optative are hypothetical.

When considered in the big picture, the optative and the subjunctive express hypothetical or potential actions or states of being. These potentialities lie in the unforeseeable future relative to the main verb and so the possibility of their occuring is uncertain. When translating the subjunctive and optative into English, be sure to do so in a way that maintains the potentiality of the moods.

Purpose Clauses and Fear Clauses for the Future

Purpose Clauses

A purpose clause indicates a subject's intention to do something. In English, purpose is typically expressed with the infinitive. Consider these examples:

We stay home **to watch** the rain.

You run **to catch up** with the sun.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.10

The warm sun creeps through the window **to ease** me out of bed.

We have already learned that the future participle may express purpose. In addition, the subjunctive and optative moods may be used to express purpose. Note that purpose is hypothetical in nature because there is no certainty that the goal will be attained. I can run to catch up with the sun and fail to do so for any number of reasons.

Consider these examples from Homer's *Odyssey* 6.218-220, 6.255-56, 8.19-20 with the verb in the subjunctive or optative mood bolded.

1. **Ὀδυσσεύς**
   "ἀμφίπολοι, στῆθ᾽ οὕτω ἀπόπροθεν, ὄφρ᾽ ἐγὼ αὐτὸς
   ἅλμην ὤμοιϊν **ἀπολούσωμαι**, ἀμφὶ δ᾽ ἐλαίῳ
   χρίσωμαι."

   *"Girls, stand off over there so that **I may cleanse** the brine from my shoulders and **oil** my skin."*

2. **Ναυσικάα**
   "ὄρσεο δὴ νῦν, ξεῖνε, πόλινδ᾽ ἴμεν, ὄφρα σε **πέμψω**
   πατρὸς ἐμοῦ πρὸς δῶμα δαΐφρονος."

   *"Get ready now, stranger, to go to the city so that **I may send** you to the house of my prudent father."*

3. καί μιν μακρότερον καὶ πάσσονα θῆκεν ἰδέσθαι,
   ὥς κεν Φαιήκεσσι φίλος πάντεσσι **γένοιτο**.

   *And she made him taller and thicker to look at so that **he might be** beloved by all the Phaiakians.*

In each, the subjunctive or optative mood indicates an action or state of being that the speaker intends to bring about.

Fear Clauses for the Future

A fear clause indicates a subject's fear that something **will** or **will not happen**. In English, fear is typically expressed with the helping verbs **may** or **might**. Consider these examples:

I fear that we **may meet** a similar fate.

I fear that people **will work** for companies that make massacre machinery.

I feared that she **might not look back**.

Note that these fears for the future are hypothetical in nature because there is no certainty that they will come true.

Consider the following examples from Herodotos' *Histories* 3.30.3, 3.65.3, and Homer's *Odyssey* 19.390-91 with the subjunctive or optative mood bolded:

1. πρὸς ὧν ταῦτα δείσας περὶ ἑωυτοῦ, μή μιν ἀποκτείνας ὁ ἀδελφεὸς **ἄρχῃ**, πέμπει Πρηξάσπεα ἐς Πέρσας, ὃς ἦν οἱ ἀνὴρ Περσέων πιστότατος, ἀποκτενέοντά μιν.

   *Additionally, afraid for himself lest his brother kill him and **become** king, he sends Prexaspes, his most trusted Persian subject, to Persia to kill him.*

2. **Καμβύσης**
   "δείσας δὲ μὴ **ἀπαιρεθέω** τὴν ἀρχὴν πρὸς τοῦ ἀδελφεοῦ, ἐποίησα ταχύτερα ἢ σοφώτερα· ἐν τῇ γὰρ ἀνθρωπηίῃ φύσι οὐκ ἐνῆν ἄρα τὸ μέλλον γίνεσθαι ἀποτρέπειν."

   *"Afraid lest I **be deprived** of my rule by my brother, I acted rashly rather than prudently. It is not within human nature to avoid what is about to happen."*

3. αὐτίκα γὰρ κατὰ θυμὸν ὀΐσατο, μή ἑ λαβοῦσα οὐλὴν **ἀμφράσσαιτο** καὶ ἀμφαδὰ ἔργα **γένοιτο**.

   *At once he considered in his heart, in case touching him, she **recognize** the scar and his situation **be discovered**.*

In each there is a fear for a future event that may or may not come true.

Sequence of Moods in Purpose and Fear Clauses for the Future

If the introductory finite verb is a primary tense, the verb in the purpose or fear clause will be in the subjunctive. If the introductory finite verb is a secondary tense, the verb in the purpose or fear clause will be in the optative. The present, future, and perfect are the primary tenses. The imperfect, aorist, and pluperfect are the secondary tenses. The correlation between the main introductory verb (the matrix verb) and the mood of the verb in the purpose or fear clause is referred to as sequence of moods:

primary matrix + subjunctive

and

secondary matrix + optative.

Matrix (head or main) Verb + ἵνα, ὅπως, ὡς + the Subjunctive or Optative Mood

When Greek expresses purpose with the subjunctive or optative moods, it does so in the following way:

Matrix Verb	Subordinating Conjunction	Dependent Verb
Present	**ἵνα, ὅπως, ὡς**	Subjunctive
Future	**ἵνα, ὅπως, ὡς**	Subjunctive
Perfect	**ἵνα, ὅπως, ὡς**	Subjunctive
Imperfect	**ἵνα, ὅπως, ὡς**	Optative
Aorist	**ἵνα, ὅπως, ὡς**	Optative
Pluperfect	**ἵνα, ὅπως, ὡς**	Optative

As noted in the chart, if the introductory finite verb is a primary tense, the verb after **ἵνα**, **ὅπως**, or **ὡς** will be in the subjunctive. If the introductory finite verb is a secondary tense, the verb after **ἵνα**, **ὅπως**, or **ὡς** will be in the optative.

Matrix (head or main) Verb + μή, μὴ οὐ + the Subjunctive or Optative Mood

When Greek expresses fear with the subjunctive or optative moods, it does so in the following way.

Matrix Verb	Subordinating Conjunction	Dependent Verb
Present	**μή, μὴ οὐ**	Subjunctive
Future	**μή, μὴ οὐ**	Subjunctive
Perfect	**μή, μὴ οὐ**	Subjunctive
Imperfect	**μή, μὴ οὐ**	Optative
Aorist	**μή, μὴ οὐ**	Optative
Pluperfect	**μή, μὴ οὐ**	Optative

As noted in the chart, if the introductory finite verb (matrix verb) is a primary tense, the verb after **μή** or **μὴ οὐ** will be in the subjunctive. If the introductory finite verb is a secondary tense, the verb after **μή** or **μὴ οὐ** will be in the optative. **μή** occurs when the fear is for something that may happen, and **μὴ οὐ** occurs when the fear is for something that may not happen. One way to translate **μή** is with *lest*.

Translating the Subjunctive and Optative in Purpose Clauses

Read the following examples from Sophokles' *Oidipous Tyrannos* 70-72, 359, 1173-74 and Euripides' *Medeia* 460-62, 939-940, carefully noting the mood of the verb in Greek and its English equivalent. Subjunctives, optatives, and English equivalents are in bold.

1. **Οἰδίπους**
   "Κρέοντ' ἐς Φοίβου δώματα ἔπεμψα, ὡς πύθοιτο πῶς τήνδε ῥυσαίμην πόλιν."

   "I sent Kreon to the house of Phoibos to find out how I might save this city."

2. **Οἰδίπους**
   ποῖον λόγον; λέγ' αὖθις, ὡς μᾶλλον μάθω.

   What word? Say again so that I may learn more.

3. **Οἰδίπους**
   ἦ γὰρ [τέκνον] δίδωσιν ἥδε σοι;
   Θεράπων
   μάλιστ', ἄναξ.
   Οἰδίπους
   ὡς πρὸς τί χρείας;
   Θεράπων
   ὡς ἀναλώσαιμί νιν.

   Oidipous
   She gives the child to you?
   Slave
   Yes, my lord.
   Oidipous
   For what reason?
   Slave
   So that I would kill it.

4. **Ἰάσων**
   ἥκω, τὸ σὸν δὲ προσκοπούμενος, γύναι,
   ὡς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσῃς
   μήτ' ἐνδεής του.

   I come, woman, on your behalf, so that
   you may not be kicked out with the children, penniless
   and in need.

5. **Μήδεια**
   παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χερί,
   αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.

So that the children may be reared by your hand,
Ask Kreon not to exile me from this land.

In each, an optative or subjunctive indicates an intent that the speaker wishes to effect. Example three has a primary tense as the main verb **δίδωσιν** followed by an optative instead of the expected subjunctive. The reason is because **δίδωσιν** is a historic or storytelling present, referring to an event that has already happened. For the historic or storytelling present, refer to part I of the *21st-Century* (p. 118) series.

Translating the Subjunctive and Optative in Fear Clauses for the Future

Read the following examples from Euripides' *Medeia* 37, 39-42, 305-306; Sophokles' *Oidipous Tyrannos* 947-48; and Homer's *Odyssey* 7.305-306, carefully noting the mood of the verb in Greek and its English equivalent. Subjunctives, optatives, and English equivalents are in bold.

1. **Τροφός**
   δέδοικα δ᾽ αὐτὴν μή τι **βουλεύσῃ** νέον.

   *I fear her lest she **plan** something novel.*

2. **Τροφός**
   δειμαίνω τέ νιν μὴ καὶ τύραννον τόν τε γήμαντα **κτάνῃ.**

   *I fear her lest she **kill** the tyrant and her husband.*

3. **Μήδεια**
   εἰμὶ δ᾽ οὐκ ἄγαν σοφή.
   σὺ δ᾽ οὖν φοβῇ με, μὴ τί πλημμελὲς **πάθῃς**;

   I am not very clever.
   *And yet you fear me and **suffering** some discord?*

4. **Ἰοκάστη**
   τοῦτον Οἰδίπους πάλαι τρέμων
   τὸν ἄνδρ᾽ ἔφευγε μὴ **κτάνοι**.

   Oidipous fled, long fearing
   *lest he **kill** this man.*

5. **Ὀδυσσεύς**
   ἀλλ᾽ ἐγὼ οὐκ ἔθελον δείσας αἰσχυνόμενός τε,
   μή πως καὶ σοὶ θυμὸς **ἐπισκύσσαιτο** ἰδόντι.

   But I was unwilling out of shame and fear
   *lest your heart **be angered** upon seeing us.*

In each, the speaker expresses a fear for some future event that may or may not occur.

Module 40 Practice Translating Purpose and Fear Clauses

Translate the sentences below, which have been adapted slightly from Alkiphron's *Letters of Fishermen* (**Ἐπιστολαὶ Ἁλιευτικαί** 15). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. **Optatives** and **subjunctives** are in bold.

Ναυσιβιος Πρυμναίῳ: πένης καὶ ἄπορος, οὐκ οὐδὲν ὧν δεῖ τινι περιγίγνεσθαι ἔχων, φοβοῦμαι μὴ ἐγὼ λιμῷ **διαφθείρωμαι** αὐτός τε γυνή τε καὶ τέκνα. ἠγνόουν ὅσον ἐστὶ τρυφερὰ καὶ ἁβρόβια τῶν ἐν Ἀθήναις πλουσίων τὰ μειράκια. ἔναγχος δὲ Παμφίλου μετὰ τῶν συνηλικιωτῶν μισθουμένου τὸ σκαφίδιον ὡς ἂν **ἔχοι** γαληνιῶντος τοῦ πελάγους περιπλεῖν ἅμα καὶ συμμετέχειν ἡμῖν τῆς ἄγρας τῶν ἰχθύων, ἔγνων ἡλίκα αὐτοῖς ἐκ γῆς καὶ θαλάττης πορίζεται τρυφήματα. οὐ γὰρ ἀνεχόμενος τῶν ξύλων τῆς ἁλιάδος, ἐπί τε ταπήτων τινῶν ξενικῶν καὶ ἐφεστρίδων κατεκλίθη· οὐ γὰρ οἷος ἔφασκεν εἶναι κεῖσθαι, ὡς οἱ λοιποὶ, ἐπὶ τῶν καταστρωμάτων. καὶ τὴν σανίδα, οἶμαι, νομίζει λίθου τραχυτέραν. ἤτει παρ᾽ ἡμῶν σκιὰν αὐτῷ μηχανήσασθαι, τὴν τοῦ ἱστίου σινδόνα ὑπερπετασάντων, ὡς οἷός τε **εἴη** φέρειν τὰς ἡλιακὰς ἀκτῖνας. ἡμῖν δὲ οὐ μόνον, τοῖς ταύτην ποιουμένοις τὴν ἐργασίαν, ἀλλὰ καὶ πᾶσιν ἁπαξαπλῶς, ὅσοις μὴ περιουσία πλούτου πρόσεστι, σπουδάζεται, οὗ ἔστιν, τῇ εἴλῃ θέρεσθαι· ἐν ἴσῳ γὰρ κρυμοὺς καὶ θάλασσαν φέρομεν. οὐ δὲ μόνος οὐδὲ μετὰ μόνων τῶν ἑταίρων ὁ Πάμφιλος, ἀλλὰ καὶ γυναικῶν αὐτῷ περιττῶν τὴν ὥραν πλῆθος συνείπετο, πᾶσαι μουσουργοί. ἡ μὲν γὰρ ἐκαλεῖτο Κρουμάτιον καὶ ἦν αὐλητρίς· ἡ δὲ Ἐρατὼ καὶ ψαλτήριον μετεχειρίζετο· ἄλλη δὲ Εὐεπίς, αὕτη δὲ κύμβαλα ἐπεκρότει. ἐγένετο οὖν μοι μουσικῆς ἡ ἄκατος πλέα. καὶ ἦν ᾠδικὸν τὸ πέλαγος καὶ πᾶν θυμηδίας ἀνάμεστον. πλὴν ἐμέ γε ταῦτα οὐκ ἔτερπεν· οὐδὲ γὰρ οὐκ ὀλίγοι τῶν ὁμοβίων καὶ μάλιστα ὁ πικρὸς Γλαυκίας Τελχῖνος[1] ἦν μοι βασκαίνων βαρύτερος ἵνα ἐμὲ **ἐκπλήσσῃ**. ἐπεὶ δὲ τὸν μισθὸν πολὺν κατέβαλε, τό τ᾽ ἀργύριόν με διέχει καὶ νῦν ἐκείνου τοὺς ἐπιθαλαττίους ἀγαπῶ κώμους καὶ τοιοῦτον ἕτερον ἐπιστῆναί μοι ποθῶ δαπανηρὸν καὶ πολυτελῆ νεανίσκον.

1 The Telkhinians of Krete, Kypros, and Rhodes were mythological figures, regarded as wizards and envious deities, whose looks could cause harm.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀγαπάω *treat with affection, caress, love, be fond of*

ἀγνοέω *not perceive, be ignorant, be unaware of*

***αἰτέω** *ask, demand, request; ask for* + gen.; *ask* 'x' in acc. *for* 'y' in acc. **αἰτεῖ αὐτὸν χρήματα** *he asks him for money*

ἀνέχω *hold up;* (intrans.) *rise up;* (mid.) *bear up, endure, put up with* + gen. or + part.

ἁπαξαπλῶς *in general*

βασκαίνω *bewitch by the evil eye, malign, disparage*

γᾰληνιάω *be calm, find peace*

***διαφθείρω** *destroy, corrupt, bribe; seduce; be ruined, perish*

διέχω *keep apart; be apart; hold fast*

ἐκπλήσσω *astound, shock, amaze*

ἔναγχος *just now, lately*

ἐπικροτέω *rattle, clash; clap applaud*

ἐφίστημι (trans.) *set upon, set in charge of; cause to stop;* (intrans.) *stand upon, by, against; be in charge of* (+ dat.)

θέρω *heat, make hot*

καταβάλλω *throw down, overthrow*

κατακλίνω *lay down;* (pass.) *lie down*

μεταχειρίζω *take in hand, conduct, pursue*

μηχανάομαι *contrive, devise*

μισθόω *let out for hire, farm out, let*; (mid.) *hire*

οὗ *where*

περιγίγνομαι *be superior to, prevail, overcome* + gen.; *survive*

περιπλέω *sail*

ποθέω *long for, yearn after*

πορίζω *provide, offer*

πρόσειμι *be there, be present, belong to*

σπουδάζω *be serious, be earnest; be eager* + inf.

συμμετέχω *partake of with, take part in with* + gen.

συνέπομαι *follow along with, follow closely* + dat.

τέρπω *satisfy, delight, gladden, cheer*

ὑπερπετάννυμι *stretch over*

φάσκω *claim, allege, assert*

***φοβέω** *fear, be afraid*

Adjectives and Nouns and Pronouns

ἁβρόβιος, -ον *living delicately, effeminate*

ἄγρα, -ας ἡ *hunt*

***Ἀθῆναι, -ῶν αἱ** *Athens*

ἄκᾰτος [ᾰκ], -ου ἡ *light vessel, boat*

ἀκτίς, ἀκτῖνος ἡ *ray, beam*

ἁλιάς, -άδος ἡ *fishing-boat* or *bark*

ἀνάμεστος, -ον *filled full* + gen.

ἄπορος, -ον *without passage, having no way in, out, through; impassable; impracticable, difficult*

***ἀργύριον, -ου τό** *coin, money; silver*

αὐλητρίς, -ίδος ἡ *flute player*

βαρύτερος, -α, -ον *rather heavy*

Γλαυκίας, -ου ὁ *Glaukias*

δᾰπᾰνηρός, -ά, -όν *lavish, extravagant; expensive*

εἴλη, -ης ἡ *the sun's heat* or *warmth*

ἐπιθαλάττιος, -ᾱ, -ον *lying* or *dwelling on the coast*

Ἐρατώ, Ἐρατοῦς ἡ *Erato*

ἐργασία, -ας ἡ *work, labor, business*

***ἑταῖρος, -ου ὁ** *companion, comrade*

Εὐεπίς *Euepis*

μειράκιον, -ου τό *a boy, lad*

μισθός, -οῦ ὁ *hire; pay, wages*

μουσικός, -ή, -όν *musical; elegant*

μουσουργός, -όν *cultivating music;* (n.) *musician*

νεανίσκος, -ου ὁ *young man*

ξενικός, -ή, -όν *foreign, alien, mercenary; hospitable*

ξύλον, -ου τό *wood*

ὁμόβιος, -ον *living together, sharing the same life*

Παμφίλος, Παμφίλου ὁ *Pamphilos*

πέλᾰγος, -εος (-ους) τό *the sea*

πένης, -ητος ὁ *poor man;* (adj.) *poor*

περιουσία, -ας ἡ *surplus, abundance; survival*

περισσός, -ή, -όν *beyond the regular number or size, prodigious, extraordinary, remarkable*

πικρός, -ά, -όν *sharp; bitter; painful; spiteful*

πλούσιος, -ᾱ, -ον *wealthy, rich*

πλοῦτος, -ου ὁ *wealth, riches*

πολυτελής, -ές *very expensive, costly; lavish, extravagant*

σᾰνίς, -ίδος ἡ *board, plank, timber*

σινδών, -όνος ἡ *fine cloth, linen, garment*

ἐφεστρίς, -ίδος ἡ *upper garment, wrapper; mantle, cloak; coverlet*

ἡλιακός, -ή, -όν *of the sun, solar*

ἡλίκος, -η, -ον *as big as, of the same age as; how great, what size*

θῡμηδία, -ας ἡ *gladness of heart, rejoicing*

ἱστίον, -ου τό *web, cloth, sheet, sail*

ἰχθύς, -ύος ὁ (**ἰχθῦς** = nom. or acc.) *fish* **κατάστρωμα, -ατος τό** *that which is spread upon* or *over; deck, roof, floor, pavement*

Κρουμάτιον, -ου ἡ *Kroumation*

κρῦμός, -οῦ ὁ *icy cold, frost*

κύμβαλον, -ου τό *cymbal*

κῶμος, -ου ὁ *festival, revel, merry-making*

***λίθος, -ου ὁ** *rock, stone*

λιμός, -οῦ ὁ *hunger, famine*

σκαφίδιον, -ου τό *a small skiff*

σκιά, -ᾶς ἡ *shadow; shade; reflection, image*

συνηλικιώτης, -ου ὁ *equal in age*

τάπης [ᾰ], -ητος ὁ *carpet, rug*

***τέκνον, -ου τό** *child*

Τελχίς, Τελχῖνος ὁ *one of the Telkhines, Telkhinian*

τραχύτερος, -α, -ον *more rugged, rougher*

τρῠφερός, ά, όν *delicate, dainty; effeminate, luxurious, voluptuous*

τρύφημα, -ατος τό *the object in which one takes pride or pleasure, luxury, abundance*

ψαλτήριον, -ου τό *stringed instrument; harp*

ᾠδικός, -ή, -όν *fond of singing, vocal, musical*

ὥρᾱ, -ᾱς ἡ *period, season; time of day; the fitting time; beauty, grace, elegance*

Module 40 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (**Δάφνις καὶ Χλόη** 13.5-15.3). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much

better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

13.5. ἔπεισε δὲ αὐτὸν καὶ λούσασθαι πάλιν καὶ λουόμενον εἶδε. καὶ ἰδοῦσα ἥψατο. καὶ ἀπῆλθε πάλιν ἐπαινέσασα. καὶ ὁ ἔπαινος ἦν ἔρωτος ἀρχή. ὅ τι μὲν οὖν ἔπασχεν οὐκ ᾔδει. νέα κόρη καὶ ἐν ἀγροικίᾳ τεθραμμένη καὶ οὐδὲ ἄλλου λέγοντος ἀκούσασα τὸ τοῦ ἔρωτος ὄνομα. ἄσῃ δὲ αὐτῆς εἶχε τὴν ψυχὴν. καὶ τῶν ὀφθαλμῶν οὐκ ἐκράτει καὶ πολλὰ ἐλάλει Δάφνιν. τροφῆς ἠμέλει· νύκτωρ ἠγρύπνει· τῆς ἀγέλης κατεφρόνει. νῦν ἐγέλα, νῦν ἔκλαεν. εἶτα ἐκάθητο, εἶτα ἀνεπήδα. ὠχρία τὸ πρόσωπον, ἐρυθήματι αὖθις ἐφλέγετο. (οὐδὲ βοὸς οἴστρῳ πληγείσης τοσαῦτα ἔργα.) ἐπῆλθόν ποτε αὐτῇ καὶ τοιοίδε λόγοι μόνῃ γενομένῃ.

14 “Νῦν ἐγὼ νοσῶ μέν, τί δὲ ἡ νόσος ἀγνοῶ. ἀλγῶ, καὶ ἕλκος οὐκ ἔστι μοι. λυποῦμαι, καὶ οὐδὲν τῶν προβάτων ἀπόλωλέ μοι. κάομαι, καὶ ἐν σκιᾷ τοσαύτῃ κάθημαι. 2. πόσοι βάτοι με πολλάκις ἤμυξαν, καὶ οὐκ ἔκλαυσα. πόσαι μέλιτται <τὰ> κέντρα ἐνῆκαν, καὶ οὐκ ἔκραγον 12. τουτὶ δὲ τὸ νύττον μου τὴν καρδίαν πάντων ἐκείνων πικρότερον. καλὸς ὁ Δάφνις, καὶ γὰρ τὰ ἄνθη. καλὸν ἡ σῦριγξ αὐτοῦ φθέγγεται. καὶ γὰρ αἱ ἀηδόνες, ἀλλ᾽ ἐκείνων οὐδείς μοι λόγος. 3. εἴθε αὐτοῦ σῦριγξ ἐγενόμην, ἵν᾽ ἐμπνέῃ μοι. εἴθε αἴξ ἵν᾽ ὑπ᾽ ἐκείνου νέμωμαι. ὦ πονηρὸν ὕδωρ, μόνον Δάφνιν καλὸν ἐποίησας. ἐγὼ δὲ μάτην ἀπελουσάμην. οἴχομαι, νύμφαι φίλαι, καὶ οὐδὲ ὑμεῖς σῴζετε τὴν παρθένον τὴν ἐν ὑμῖν τραφεῖσαν. 4. τίς ὑμᾶς στεφανώσει μετ᾽ ἐμέ; τίς τοὺς ἀθλίους ἄρνας ἀναθρέψει; τίς τὴν λάλον ἀκρίδα θεραπεύσει, ἣν πολλὰ καμοῦσα ἐθήρασα ἵνα με κατακοιμίζῃ, φθεγγομένη πρὸ τοῦ ἄντρου; νῦν δὲ ἐγὼ μὲν ἀγρυπνῶ διὰ Δάφνιν, ἡ δὲ μάτην λαλεῖ.”

15 τοιαῦτα ἔπασχε· τοιαῦτα ἔλεγεν, ἐπιζητοῦσα τὸ ἔρωτος ὄνομα. Δόρκων δέ, ὁ βουκόλος ὁ τὸν Δάφνιν ἐκ τοῦ σιροῦ καὶ τὸν τράγον ἀνιμησάμενος, ἀρτιγένειος μειρακίσκος καὶ εἰδὼς ἔρωτος καὶ τὰ ἔργα καὶ τὰ ὀνόματα, εὐθὺς μὲν ἐπ᾽ ἐκείνης τῆς ἡμέρας ἐρωτικῶς τῆς Χλόης διετέθη. πλειόνων δὲ **διαγενομένων***, μᾶλλον τὴν ψυχὴν ἐξεπυρσεύθη. καὶ τοῦ Δάφνιδος ὡς παιδὸς καταφρονήσας, ἔγνω κατεργάσασθαι δώροις ἢ βίᾳ. 2. τὸ μὲν δὴ πρῶτον δῶρα αὐτοῖς ἐκόμισε· τῷ μὲν σύριγγα βουκολικήν, καλάμους ἐννέα χαλκῷ δεδεμένους ἀντὶ κηροῦ. τῇ δὲ νεβρίδα Βακχικήν, καὶ αὐτῇ τὸ χρῶμα ἦν ὥσπερ γεγραμμένον χρώμασιν. 3. ἐντεῦθεν δὲ φίλος νομιζόμενος, τοῦ μὲν Δάφνιδος ἠμέλει κατ᾽ ὀλίγον. τῇ Χλόῃ δὲ ἀνὰ πᾶσαν ἡμέραν ἐπέφερεν ἢ τυρὸν ἁπαλὸν ἢ στέφανον ἀνθηρὸν ἢ μῆλον ὡραῖον. ἐκόμισε δέ ποτε αὐτῇ καὶ μόσχον ἀρτιγέννητον καὶ κισσύβιον διάχρυσον καὶ ὀρνίθων ὀρείων νεοττούς. ἡ δέ, ἄπειρος οὖσα τέχνης ἐραστοῦ, λαμβάνουσα μὲν τὰ δῶρα ἔχαιρε· μᾶλλον δὲ ἔχαιρεν ὅτι Δάφνιδι εἶχεν αὐτὴ χαρίζεσθαι.

Note

1. **διαγενομένων:** supply an implied **χρόνων.**

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀγνοέω *not perceive, be ignorant, be unaware of*

ἀγρυπνέω *lie awake, be wakeful*

ἀλγέω *feel bodily pain, suffer*

ἀμελέω *have no care for, be neglectful of* + gen.

ἀμύσσω *scratch, tear, wound, lacerate, mangle*

ἀναπηδάω *leap up, start up*

ἀνατρέφω *feed up, nurse up, educate*

ἀνιμάω *draw up*

ἀπέρχομαι *go away, depart*

ἀπολούω *wash off*

ἅπτω *fasten* or *bind to*; (middle) *fasten oneself to, grasp, touch* + gen.

***αὖ, αὖθις (αὖτις)** *again, in turn, hereafter, in the future*

γελάω *laugh; laugh at* + prep. phrase or + dat.; *deride* + acc.

***δέω** *tie, fetter; bind* 'x' in acc. by 'y' in gen.

διαγίγνομαι *go through, pass*

διατίθημι *dispose, put* 'x' in acc. *into a state of* 'y'

εἴθε introduces a wish

ἔκλαυσα see **κλαίω** or **κλάω**

ἐκπυρσεύω *kindle, inflame*

ἔκραγον see **κράζω**

ἐμπνέω *blow*

κάθημαι *be seated, sit*

κάμνω, κᾶμοῦμαι, ἔκᾰμον *work, toil, be sick, be weary*

κατ᾽ ὀλίγον *less*

κατακοιμίζω *lull to sleep, sleep through*

καταφρονέω *despise, look down on* + gen.

κατεργάζομαι *effect by labor, achieve, accomplish*

κάω kindle; set on fire, burn

κάμνω, κᾶμοῦμαι, ἔκᾰμον *work, toil, be sick, be weary*

καταφρονέω *despise, look down on, neglect* + gen.

κλαίω or **κλάω** (aorist: **ἔκλαυσα**) *weep*

***κομίζω** *take care of; take, carry, convey; carry away; bring;* (mid.) *acquire*; (pass.) *come* or *go back, return*

κράζω *croak, scream, shriek, cry*

***λαλέω** *talk, chat, prattle, babble*

λούω *wash*; (middle) *wash oneself, bathe oneself*

λυπέω *give pain to, sadden, vex, annoy* (middle and passive) *be pained, suffer*

μάτην *in vain, idly, fruitlessly*

νέμω *distribute, allot, assign; pasture, graze;* (middle) *possess, administer*

νοσέω *be sick, ail*

***νόσος, νόσου ἡ** *disease, sickness*

νύκτωρ *by night*

νύττω *touch with a sharp point, prick, spur, pierce*

ἐνίημι *send in* or *into*

ἐντεῦθεν *from then, from there*

***ἐπαινέω** *approve, praise*

ἐπέρχομαι *come upon; approach; go* or *come against, attack*

ἐπιζητέω *seek after, wish for, miss*

ἐπιφέρω *bring, put*

ἐρωτικῶς *lustfully, passionately, in love with* + gen.

ᾔδει < **οἶδα**

θεραπεύω *look after, tend*

θηράω hunt

πλήσσω *strike*

οἴχομαι *be off, depart; be undone, ruined*

στεφανόω *wreathe, crown*

***σῴζω** *save, keep*

***τρέφω** *rear, nourish; thicken; cause to grow*

φθέγγομαι *utter a sound*

φλέγω *burn, burn up*

***χαίρω** *rejoice* or *take pleasure in, enjoy* + dat. or participle; *be unpunished, be safe and sound; hail* or *farewell*

χαρίζω *do a favor, oblige, please*

ὠχριάω *be pale*

Adjectives and Nouns and Pronouns

ἀγροικία, -ας ἡ *rusticity, boorishness; the country*

ἀηδών, -όνος ἡ *songstress, the nightingale*

ἄθλιος, -α, -ον *pathetic, miserable, wretched*

αἴξ, αἰγός ὁ or ἡ *goat*

ἀκρίς, -ίδος ἡ *grasshopper, locust, cricket*

ἀνθηρός, -ά, -όν *flowery, blooming*

ἄνθος, -εος (-ους) τό *blossom, flower*

ἄντρον, -ου τό *cave, grot, cavern*

ἁπαλός, -ή, -όν *soft to the touch, tender*

ἄπειρος, -ον *inexperienced in* + gen.

ἀρήν, ἀρνός ὁ *lamb*

ἀρτιγένειος, -ον *with the beard just sprouting*

ἀρτιγέννητος, -ον *just born*

κόρη, -ης ἡ *maiden, girl*

λάλος, -ον *talkative, babbling, loquacious*

μειρᾰκίσκος, -ου ὁ *lad, stripling*

μέλιττα, -ης ἡ *bee*

μῆλον, -ου τό *apple* or (generally) *any treefruit*

μόσχος, -ου ὁ, ἡ *calf, young bull*

νεβρίς, -ίδος ἡ *fawnskin*

νεοττός, -οῦ ὁ *young bird, nestling, chick*

νύμφη, -ης ἡ *young wife, bride; nymph*

οἶστρος, -ου ὁ *gadfly*

ὄρειος, -ᾱ, -ον (-ος, -ον) *of* or *from the mountains*

ὄρνις, -ιθος ὁ *bird; omen*

παρθένος, -ου ἡ *a maid, maiden, virgin, girl*

ἄση, -ης ἡ *surfeit, loathing, nausea; distress, vexation; longing, desire*

Βακχικός, -ή, -όν *of* or *belonging to Bakkhus*

βάτος, -ου ἡ *bramble-bush*

***βία, -ας ἡ** *strength, force, power, might, violence*

βουκόλος, -ου ὁ *a cowherd, herdsman*

***βοῦς, βοός ἡ ὁ** *bull, ox, cow*

διάχρῡσος, -ον *interwoven with gold*

Δόρκων, -ωνος ὁ Dorkon

δῶρον, δώρου τό *gift, bribe*

ἕλκος, -εος (-ους) τό *wound, sore, ulcer*

ἐννέα (indeclinable) *nine*

ἔπαινος, -ου ὁ *approval, praise, commendation*

ἐραστός, -ή, -όν *beloved, lovely*

ἐρύθημα, -ατος τό *redness* or *flush* upon the skin

ἔρως, -ωτος ὁ *love*

κάλᾰμος, -ου ὁ *reed, reed-pipe, flute; fishing-rod*

καρδία, -ας ἡ *heart*

κέντρον, -ου τό *sharp point, goad, sting*

κηρός, -οῦ ὁ bees-wax

κισσύβιον, -ου τό *rustic drinking-cup*

πικρός, -ά, -όν *pointed, sharp, keen*

πλείων, πλεῖον (πλέων, πλέον) *more*

***πονηρός, πονηρά, πονηρόν** *worthless, evil, base*

πόσος, -η, -ον *how much, many, large*

πρόβατον, -ου τό *sheep*

***πρόσωπον, -ου τό** *face, mask, person*

σιρός, -οῦ ὁ *a pit*

σκιά, -ᾶς ἡ *shadow; shade; reflection, image*

στέφανος, -ου ὁ *crown, wreath*

σῦριγξ, -ιγγος ἡ *shepherd's pipe, pan-pipe*

***τέχνη, -ης ἡ** *art, skill, craft*

***τοιόσδε, τοιάδε, τοιόνδε** *such, of such a kind*

τουτί = **τοῦτο**

τράγος, -ου ὁ *he-goat*

τροφή, -ῆς ἡ *food, nourishment*

τῡρός, -οῦ ὁ *cheese*

***ὕδωρ, ὕδατος τό** *water*

χαλκός, οῦ ὁ *copper, bronze*

χρῶμα, -ατος τό *skin, color,* esp. of the skin or body, *complexion; paint*

ὡραῖος, -α, -ον (produced at the right season, **ὥρα**) *seasonable, timely*

Module 40 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For

adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

> τίς τὴν λάλον ἀκρίδα θεραπεύσει, ἣν πολλὰ καμοῦσα ἐθήρασα ἵνα με κατακοιμίζῃ φθεγγομένη πρὸ τοῦ ἄντρου;

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

Module 40 Top 251–550 Vocabulary to be Memorized

Adjectives and Nouns

βραχύς, βραχεῖα, βραχύ *brief, short, small*

ἔθνος, ἔθνεος (-ους) τό *tribe, people, ethnos*

ἰσχυρός, ἰσχυρά, ἰσχυρόν *strong, forceful, violent*

Κῦρος, Κύρου ὁ *Kyros* the Great, c. 600-530, Persian king who ruled for about 30 years

νόσος, νόσου ὁ *disease, sickness*

πούς, ποδός ὁ *foot*; **κατὰ πόδας** *on the heels*

πρᾶξις, πράξιος (πράξηος, πράξεως) ἡ *doing, affair, action, condition*

στρατιά, στρατιᾶς ἡ *army*

τρίτος, τρίτη, τρίτον *third*

χαλεπός, χαλεπή, χαλεπόν *difficult, harsh*

Module 40 Reading Morphologically by James Patterson

The Asigmatic Aorist Active Participle

Some bases are, by default, aorist so do not add **σ** to mark aorist aspect. These are called asigmatic aorist bases. They regularly use a thematic connecting vowel, **ο**, which takes the accent.

Masculine Nominative Singular

The theme vowel, **ο**, lengthens to form the masculine nominative singular, and **τ** drops because it cannot end a Greek word:

λιπ/ό/ντ/L	> λιπών (stem vowel is lengthened by ablaut)
ἐλθ/ό/ντ/L	> ἐλθών (stem vowel is lengthened by ablaut)
ἀπο/θαν/ό/ντ/L	> ἀποθανών (stem vowel is lengthened by ablaut)
ϝε/ϝπ/ό/ντ/L	> εἰπών (stem vowel is lengthened by ablaut)

A few asigmatic aorist bases are athematic, meaning that they do not use any connecting vowel. Because there is no connecting vowel to lengthen, they add /**ς** to form the masculine nominative singular:

βα/ντ/ς	> βάς (ᾱ) (vowel stretching when ντ drops, NOT ablaut)
στα/ντ/ς	> στάς (ᾱ) (vowel stretching when ντ drops, NOT ablaut)

Neuter Nominative Singular

The asigmatic aorist active participle is uneventful in the neuter. Remember that **τ** cannot end a Greek word so drops in the nominative singular:

Feminine Nominative Singular

As expected, the feminine uses the /**Jα**/ marker. As usual, **τJ** becomes **σ**, **ν** drops before **σ**, and the preceding vowel stretches:

λιπ/ό/ντ/Jα	> λιποῦσα
ἐλθ/ό /ντ/Jα	> ἐλθοῦσα
ἀπο/θαν/ό/ντ/Jα	> ἀποθανοῦσα
ϝε/ϝπ/ό/ντ/Jα	> εἰποῦσα

βα/ντ/Ja > βᾶσα

στα/ντ/Ja > στᾶσα

Aorist Middle Participles, Sigmatic and Asigmatic

For active participles, the default marker is /**ντ**/. For middle participles, the default marker is /**μενο**/ (masculine and neuter) and /**μενα**/ (feminine).

To form the sigmatic aorist middle participle, to the base without the past time marker **ἐ**/ or **L**/, add the aorist aspect marker σ, the connecting vowel **α**, the middle participle marker /**μενο**/, and case markers:

λεγ/σ/ά/μενο/ς > λεξάμενος

λεγ/σ/ά/μενα/Lø > λεξαμένη

λεγ/σ/ά/μενο/ν > λεξάμενον

To form the asigmatic aorist middle participle, to the base without the past time marker **ἐ**/ or **L**/, add the connecting vowel ο, the middle participle marker /**μενο**/, and case markers:

βαλ/ό/μενο/ς > βαλόμενος

βαλ/ό/μενα/Lø > βαλομένη

βαλ/ό/μενο/ν > βαλόμενον

The way to translate the middle depends largely on context. It may be reflexive (*speaking to oneself*), mutual (*speaking to each other*), or causitive (*getting a thing spoken*), like when a king has a herald relay a message. Often, the middle conveys a sense of benefit or advantage to the subject.

Module 40 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **βλέπω, βλέψω, ἔβλεψα, βέβλεφα, βέβλεμμαι, ἐβλέφθην** *see, look at.* The finite forms are all in the third-person singular. The participles give you the information you need to produce the correct forms for the cases.

	Active	Middle	Passive
Present Ind.	βλέπει	βλέπεται	βλέπεται
Imperfect Ind.	ἔβλεπε (ν)	ἐβλέπετο	ἐβλέπετο
Future Ind.	βλέψει	βλέψεται	βλεφθήσεται
Aorist Ind.	ἔβλεψε (ν)	ἐβλέψατο	ἐβλέφθη
Perfect Ind.	βέβλεφε (ν)	βέβλεπται	βέβλεπται
Pluperf. Ind.	ἐβεβλέφει (ν)	ἐβέβλεπτο	ἐβέβλεπτο
Present Imper.	βλεπέτω	βλεπέσθω	βλεπέσθω
Aorist Imper.	βλεψάτω	βλεψάσθω	βλεφθήτω
Present Subj.	βλέπῃ	βλέπηται	βλέπηται
Aorist Subj.	βλέψῃ	βλέψηται	βλέφθῇ
Present Opt.	βλέποι	βλέποιτο	βλέποιτο
Future Opt.	βλέψοι	βλέψοιτο	βλεφθήσοιτο
Aorist Opt.	βλέψαι, βλέψειε (ν)	βλέψαιτο	βλέφθείη
Present Inf.	βλέπειν	βλέπεσθαι	βλέπεσθαι
Future Inf.	βλέψειν	βλέψεσθαι	βλεφθήσεσθαι
Aorist Inf.	βλέψαι	βλέψασθαι	βλεφθῆναι
Perfect Inf.	βεβλεφέναι	βεβλέφθαι	βεβλέφθαι
Present Part.	βλέπων, -οντος βλέπουσα, -ούσης βλέπον, -οντος	βλεπόμενος, -η, -ον	βλεπόμενος, -η, -ον
Future Part.	βλέψων, -οντος βλέψουσα, -ούσης βλέψον, -οντος	βλεψόμενος, -η, -ον	βλεφθησόμενος, -η, -ον
Aorist Part.	βλέψᾱς, -αντος βλέψᾱσα, -άσης βλέψαν, -αντος	βλεψάμενος, -η, -ον	βλεφθείς, -έντος βλεφθεῖσα, -είσης βλεφθέν, -έντος
Perfect Part.	βεβλεφώς, -ότος βεβλεφυῖα, -υίᾱς βεβλεφός, -ότος	βεβλεμμένος, -η, -ον	βεβλεμμένος, -η, -ον

Module 41

The Optative and the Subjunctive in Habitual, Potential, and Prospective Conditions

Module 41 Summary

In this module you will learn how to read and translate the subjunctive and optative when they occur in the protasis (if-clause) of conditional sentences.

The Optative and Subjunctive Moods

Remember that there are five moods in Greek: imperative, indicative, infinitive, optative, and subjunctive. The imperative expresses commands and is hypothetical—the directive may or may not be heeded. The indicative is mainly factual, though there are some exceptions. As a mood, the infinitive is typically hypothetical, though in certain instances it conveys factual information. Also, the infinitive is (at times) used to convey a command. The subjunctive and optative are hypothetical.

When considered in the big picture, the optative and the subjunctive express hypothetical or potential actions or states of being. These potentialities lie in the unforeseeable future relative to the main verb and so the possibility of their occuring is uncertain. When translating the subjunctive and optative into English, be sure to do so in a way that maintains the potentiality of the moods.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.11

Conditional Sentences

Conditions in English

Consider these examples of conditions in English, carefully noting the relationship between the hypothetical protasis or if-clause and the consequence that follows when the matrix verb's action or state of being in the apodosis or then-clause is realized or true.[1]

- If you look in there deeply enough, you'll see that all moments, past, present, and future, always have existed, always will exist.
- If you'd really fought, you were the kindest and the funniest of the veterans, the ones that hated war the most.
- If a nation is rich, it has traditions of folks poor in silver and gold and power but rich in wisdom and virtue.
- If you build a money tree, it attracts human beings who will kill each other around its roots, making very good fertilizer.
- If you want a book that can teach you everything you need to know about life, it is *The Brothers Karamazov*, but that's not enough anymore.

Note how, in each sentence, the subordinate if-clause establishes a hypothetical that the action or state of being of the verb in the independent then-clause depends upon. Also note that in English, the adverb **then** is more often not present in the apodosis. Greek does not have an equivalent for the English **then**.

Conditions in Greek

Conditional sentences consist of two parts, (1) a hypothetical subordinate clause (**protasis** or **if-clause**) introduced by **εἰ** *if* or **equivalent** and (2) an independent or matrix clause (**apodosis** or **then-clause**) that states a consequence that follows when the action or state of being of the verb in the protasis is realized or true. Note that **εἰ** *if*, when joined by **ἄν (ᾰ)**, becomes **ἄν (ᾱ), ἐάν,** or **ἤν.**

The protasis also may be introduced by a relative pronoun **ὅς** *who*, **ὅστις** *whoever*, by an adverb like **ὅπου** *where*, or by a temporal conjunction such as, **ἐπεί** or **ὅτε** *when*. These introductory words may be joined by **ἄν**: **ὅς ἄν, ὅστις ἄν** *whoever*; **ὅπου ἄν** *wherever*; **ἐπειδάν**, **ὅταν** *whenever*.

The negative in the protasis is typically μή *not*.

Consider these examples of conditions in Greek, excerpted from Euripides' *Medeia* 259-62, 381-83, 392-94, carefully noting the relationship between the hypothetical protasis and the consequence that follows when the matrix verb's action or state of being is realized or true. The verb in the protasis is underlined and the verb in the apodosis is in bold.

---

1 For a refresher on conditions in English, see Module 9 of Part I of the *21st-Century Series*.

1. **Μήδεια**
   τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,
   ἤν μοι πόρος τις μηχανή τ᾽ ἐξευρεθῇ
   πόσιν δίκην τῶνδ᾽ ἀντιτείσασθαι κακῶν,
   σιγᾶν.

   And so I will seek to obtain this from you,
   If I find means or a plan
   To take revenge on my husband for these wrongs,
   ***Be silent**.*

2. **Μήδεια**
   εἰ ληφθήσομαι
   δόμους ὑπεσβαίνουσα καὶ τεχνωμένη,
   θανοῦσα **θήσω** τοῖς ἐμοῖς ἐχθροῖς γέλων.

   If I am caught
   Sneaking into the palace and working my craft,
   *Dead I **will offer** my enemies laughter.*

3. **Μήδεια**
   ἢν δ᾽ ἐξελαύνῃ ξυμφορά μ᾽ ἀμήχανος,
   αὐτὴ ξίφος λαβοῦσα, καὶ εἰ μέλλω θανεῖν,
   κτενῶ σφε, τόλμης δ᾽ εἶμι πρὸς τὸ καρτερόν.

   *But if inescapable misfortune **drives** me out,*
   *grabbing a sword, even if I **am to die**,*
   *I, myself, **will kill** them and advance to the edge of daring.*

Note how, in each, the protasis establishes a hypothetical that the action or state of being of the verb in the apodosis depends upon.

Classes of Conditions

There are five types of conditions, which generally depend on the likelihood of the condition being fulfilled: **counterfactual** (impossible), **habitual** (actual), **neutral** (possible or skeptical), **potential** (possible), and **prospective** (possible). In this module we consider potential, prospective, and habitual conditions since they contain an optative or subjunctive in the protasis. For more on conditions, see *CGCG* 49.1-28.

Translating the Subjunctive and Optative in Conditions

Remember that the subjunctive and optative moods express hypothetical or potential situations and that the hypothetical subordinate clause (**protasis**) may be introduced by εἰ *if* or **equivalent** or by εἰ *if* + **ἄν** or **equivalent** + **ἄν**. Also remember that the verb in the independent or matrix clause (**apodosis** or

then-clause) states a consequence that follows when the action or state of being of the verb in the protasis is realized or true.

Potential Conditions

The protasis of potential conditions has a subordinating conjunction **εἰ** *if* or **equivalent** + the verb in the optative mood.

The verb in the apodosis of potential conditions is an optative + **ἄν**. The optative + **ἄν** in the apodosis is the same as the potential optative, introduced in Module 39.

Potential conditions are often referred to as future less vivid conditions or future remote conditions, since the future is uncertain enough and the optative mood makes it even more so.

Prospective Conditions

The protasis of prospective conditions has a subordinating conjunction **εἰ** *if* + **ἄν,** or **equivalent** + **ἄν,** + the verb in the subjunctive mood.

The verb in the apodosis of prospective conditions is typically a future indicative, imperative, or hortatory subjunctive, i.e., the tense of the verb looks to the future.

Prospective conditions are often referred to as future more vivid conditions, indicating that their 'remoteness' is less when compared to future less vivid conditions.

Examples of Potential and Prospective Conditions

In the examples taken from Homer's *Odyssey* 9.5-10, 9.502-505, 10.342-44 and *Iliad* 6.46-50, note the presence of the subjunctive and the optative and how the verb's mood emphasizes the conditional aspect of the dependent clause. The verb in the protasis is underlined and the verb in the apodosis is in bold.

1. **Ὀδυσσεύς**: Κύκλωψ, εἴ κέν τίς σε καταθνητῶν ἀνθρώπων
   ὀφθαλμοῦ εἴρηται ἀεικελίην ἀλαωτύν,
   φάσθαι Ὀδυσσῆα πτολιπόρθιον ἐξαλαῶσαι,
   υἱὸν Λαέρτεω, Ἰθάκῃ ἔνι οἰκί᾽ ἔχοντα.

   Odysseus*: Kyklops, if any mortal*
   Asks about the ugly blinding of your eye
   ***Say** that Odysseus the sacker of cities took your sight,*
   Laertes' son, whose home is on Ithaka.

2. **Ὀδυσσεύς:** οὐδ᾽ ἂν ἐγώ γ᾽ **ἐθέλοιμι** τεῆς ἐπιβήμεναι εὐνῆς,
   εἰ μή μοι τλαίης γε, θεά, μέγαν ὅρκον ὀμόσσαι
   μή τί μοι αὐτῷ πῆμα κακὸν βουλευσέμεν ἄλλο.

Odysseus: *I **would not be willing** to climb into your bed, goddess,*
Unless you agree to swear to me a great oath,
That you plan no further suffering for me.

3. **Ἄδρηστος:** ζώγρει, Ἀτρέος υἱέ, σὺ δ᾽ ἄξια δέξαι ἄποινα·
πολλὰ δ᾽ ἐν ἀφνειοῦ πατρὸς κειμήλια κεῖται,
χαλκός τε χρυσός τε πολύκμητός τε σίδηρος,
τῶν κέν τοι **χαρίσαιτο** πατὴρ ἀπερείσι᾽ ἄποινα
εἴ κεν ἐμὲ ζωὸν πύθοιτ᾽ ἐπὶ νηυσὶν Ἀχαιῶν.

Adrestos: *Take me alive, son of Atreus, and accept the precious payment.*
Much treasure is stored up at my wealthy father's,
Bronze, gold, finely worked iron.
*Of which my father readily **would give** to you an endless amount,*
If he should learn that I am still alive beside the Akhaian ships.

Each protasis presents a hypothetical situation. In example one, the verb in the apodosis is imperative and looks to the uncertain future. In examples two and three, the verbs are optative, expressing Odysseus' condition on which he will be willing to sleep with the goddess and Adrestos' promise that his father will offer ransom in exchange for the sparing of his life.

Habitual Conditions

Habitual conditions indicate a recurring action that depends upon the occurrence of another repeated action. That is, one repeated action follows another. Habitual conditions may refer to habitual actions in the present or the past, often referred to as present and past general conditions. Though hypothetical, the speaker's assumption is that these events actually occur with frequency.

Present General

The protasis of a present habitual condition has a subordinating conjunction **εἰ** *if* + **ἄν**, or **equivalent** + **ἄν**, + the verb in the subjunctive mood.

The verb in the apodosis of a present habitual condition is typically a present indicative.

Past General

The protasis of a past habitual condition has a subordinating conjunction **εἰ** *if* or **equivalent** + the verb in the optative mood.

The verb in the apodosis of a past habitual condition is typically an imperfect indicative.

Consider these examples from Homer's *Odyssey* 10.38-39, 1072-75, 11.510-511, taking careful note of the habitual actions or states of being. The verb in the protasis is underlined and the verb in the apodosis is in bold.

1. **ἑταῖρός τις:** ὦ πόποι, ὡς ὅδε πᾶσι φίλος καὶ τίμιός **ἐστιν**
   ἀνθρώποις, ὅτεών τε πόλιν καὶ γαῖαν ἵκηται."

   A companion: *God, he **is** beloved and honored by all,*
   No matter to whose land or city he goes.

2. **Αἴολος:** ἔρρ᾽ ἐκ νήσου θᾶσσον, ἐλέγχιστε ζωόντων·
   οὐ γάρ μοι θέμις **ἐστὶ** κομιζέμεν οὐδ᾽ ἀποπέμπειν
   ἄνδρα τόν, ὅς κε θεοῖσιν ἀπέχθηται μακάρεσσιν·
   ἔρρε, ἐπεὶ ἄρα θεοῖσιν ἀπεχθόμενος τόδ᾽ ἱκάνεις.

   Aiolos: *Leave my island and quickly. Among the living you lack all honor.*
   *For it **is** not right for me to convey and send off*
   A man, who is despised by the blessed gods.
   Leave since you are here hated by the gods.

3. **Ὀδυσσεύς:** ἦ τοι ὅτ᾽ ἀμφὶ πόλιν Τροίην φραζοίμεθα βουλάς,
   αἰεὶ πρῶτος **ἔβαζε** καὶ **οὐχ ἡμάρτανε** μύθων·

   Odysseus: *When in the city of Troy we held our debates,*
   *He **spoke** first and **did not miss** the mark.*

Each protasis presents a hypothetical situation that assumes an actual and repeated occurrence. In example one, a companion of Odysseus observes how Odysseus is generally perceived. In example two, Aiolos refuses to assist Odysseus when he is driven back to his land a second time and explains how he treats those whom the gods detest. In example three Odysseus, in Hades, tells Akhilleus of his son, Neoptolemos, and how eloquently he spoke.

Alkaios of Athens, Ἀλκαῖος ὁ Ἀθηναῖος, c. 380 BCE. Alkaios was an Athenian comic poet, whose plays mark a transition between old and middle comedy.

Module 41 Practice Translating the Optative and Subjunctive in Conditions

Translate the sentences below, from Alkaios' fragments and Alkiphron's *Letters of Fishermen* (**Ἐπιστολαὶ Ἁλιευτικαί** 10, 12, 13, and 14). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**,

making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. **Optatives** and **subjunctives** are in bold.

1. τοὺς δασύποδας οὓς ἂν **λάβωμεν** ἁλσὶ διαπάττομεν.
2. **Κέφαλος Ποντίῳ:** περινοστήσωμεν ἄχρι καὶ αὐτοῦ τοῦ Καφηρέως τὰς ἀκτάς, καὶ εἴ πού τι τῶν ἐκ ναυαγίας ἀποπτυσθὲν **εὑρεθῇ** σῶμα, τοῦτο περιστείλαντες ταφῇ καλύψωμεν. οὐ γὰρ ἄμισθον τὸ εὖ ποιεῖν καὶ ἂν μὴ παραχρῆμα τῆς εὐεργεσίας ἡ ἀντίδοσις **φαίνηται**.
3. **Χαρόπη Γλαυκίππῃ**: εἰ γάρ τι τούτων ὁ σὸς πατὴρ **πύθοιτο**, οὐδὲν διασκεψάμενος οὐδὲ μελλήσας τοῖς ἐναλίοις βορὰν παραρρίψει σε θηρίοις.
4. **Εὔαγρος Φιλοθήρῳ:** ὤμοσα κατ᾽ ἐξωλείας ἐμαυτοῦ μήποτ᾽ ἂν ὑπομεῖναι παρά τινα τῶν ἐν πόλει δανειστῶν ἐλθεῖν μηδ᾽ ἂν εἰ **φθάνοιμι** λιμῷ κατεσκληκέναι. ἄμεινον γὰρ εὐπρεπῶς ἀποθανεῖν ἢ ζῆν ὑποκείμενον δημοτικῷ καὶ φιλοκερδεῖ πρεσβύτῃ.
5. **Θυνναῖος Σκοπέλῳ**: ἐὰν ἡμᾶς **δέῃ** ἀπιέναι πολεμήσοντας, τί οὖν, ὦ **βέλτιστε, δρῶμεν**; **φεύγωμεν** ἢ **μένωμεν**; πῶς δὲ καὶ ἡμεῖς οἱ μηδὲ τὴν ἀγορὰν εἰδότες **ὑπομείναιμεν** παρατάττεσθαι καὶ ὁπλομάχοις ἀνδράσιν ὑπηρετεῖσθαι; χαλεπὸν ἡμῖν τὸ φεύγειν καὶ λείπειν τέκνα καὶ γυναῖκας ἀλλὰ καὶ ἀπιέναι πολεμήσοντας. εἰ αὐτοῦ **μένοιμεν**, **μέλλοιμεν** ἂν ξίφεσιν ὁμοῦ καὶ θαλάττῃ παραδιδόναι τὸ σῶμα καὶ τὸ φεύγειν **ἂν εἴη** λυσιτελέστερον;

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀπιέναι < **ἄπειμι**

ἀποπτύω *spit out*

ἄχρι *until; as far as, up to* + gen.

διαπάττω *sprinkle*

διασκέπτομαι *examine*

***δράω** *do, act*

εἰδότες < **οἶδα**

ὁμοῦ *at the same place, together*

***παραδίδωμι** *hand over, surrender; hand down; betray*

παραρρίπτω *throw, cast*

παρατάττω *place beside; draw up in battle-order*

παραχρῆμα *on the spot, forthwith, straightway*

περινοστέω *go round, visit*

περιστέλλω *dress, clothe, wrap up*

εἶη < **εἰμί**

εὐπρεπῶς *decently, properly*

καλύπτω *cover, hide, conceal*

κατασκέλλομαι *become a skeleton, wither*

***λείπω** *leave, quit*

***μένω** *stay, remain, wait, await*

μήποτε *never*

***πολεμέω** *make war, make war against* + dat.

***πυνθάνομαι** *inquire, learn from inquiry; hear or inquire concerning* + gen.; *find out* 'y' in acc. *from* 'x' in gen.

ὑπηρετέω *do service on board ship; row; be a servant, do service; support* + dat.

ὑπόκειμαι *lie under; be subject to; be pledged, mortgaged*

ὑπομένω *await; stand firm; endure, submit to* + inf.

φθάνω *act first, be first, anticipate* + part. or (sometimes) inf.

Adjectives and Nouns and Pronouns

***ἀγορά, ἀγορᾶς ἡ** *marketplace*

ἀκτή, -ῆς ἡ *headland, promontory; coast, shore*

ἅλς, ἁλός ὁ *salt*

***ἀμείνων, ἄμεινον** *better, stronger, braver, more capable*

ἄμισθος, -ον *without pay*

ἀντίδοσις, -ιος (-ηος, -εως) ἡ *a giving in reture, exchange*

βέλτιστος, -η, -ον *best*

βορά, -ᾶς ἡ *food, meat*

δανειστής, -οῦ ὁ *money-lender*

δασύπους, δασύποδος ὁ *hare*

ἐξώλεια, -ᾱς ἡ *destruction*

εὐεργεσία, -ας ἡ *good deed, kindness*

θηρίον, -ου τό *wild animal*

Καφηρεύς -έος (-έως) ὁ *Kaphereus*, a promontory on Euboia know for shipwrecks

λιμός, -οῦ ὁ *hunger, famine*

λυσιτελέστερος, -ᾱ, -ον *more profitable, advantageous*

ναυαγία, -ας ἡ *shipwreck*

ξίφος, -εος (-ους) τό *sword*

ὁπλομάχος, -ον *fighting in heavy armor;* (n.) *drill sargeant*

πρεσβύτης, -ου ὁ *old man; ambassador*

δημοτικός, -ή, -όν *of the people; common, ordinary*

ἐνάλιος, -ᾱ, -ον (-ος, -ον) *in, on, of the sea*

ταφή, -ῆς ἡ *burial*

***τέκνον, τέκνου τό** *child*

Module 41 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (**Δάφνις καὶ Χλόη** 15.4-18.1). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

15.4. καί—ἔδει γὰρ ἤδη καὶ Δάφνιν γνῶναι τὰ ἔρωτος ἔργα—γίνεταί ποτε τῷ Δόρκωνι πρὸς αὐτὸν ὑπὲρ κάλλους ἔρις. καὶ ἐδίκαζε μὲν Χλόη. ἔκειτο δὲ ἆθλον τῷ νικήσαντι φιλῆσαι Χλόην. Δόρκων δὲ πρότερος ὧδε ἔλεγεν·

16.1 "Ἐγώ, παρθένε, μείζων εἰμὶ Δάφνιδος. καὶ ἐγὼ μὲν βουκόλος· ὁ δὲ αἰπόλος. τοσοῦτον <οὖν ἐγὼ> κρείττων, ὅσον αἰγῶν βόες. καὶ λευκός εἰμι ὡς γάλα καὶ πυρρὸς ὡς θέρος μέλλον ἁμᾶσθαι. Καὶ <με> ἔθρεψε μήτηρ, οὐ θηρίον. 2. οὗτος δέ ἐστι μικρὸς <ὡς παῖς> καὶ ἀγένειος ὡς γυνή καὶ μέλας ὡς λύκος. νέμει δὲ τράγους, ὀδω<δὼς αὐτὸς> δεινὸν καὶ ἔστι πένης ὡς μηδὲ κύνα τρέφειν. εἰ δ', ὡς λέγουσι, καὶ αἶξ αὐτῷ γάλα δέδωκεν, οὐδὲν ἐρίφων διαφέρει." 3. ταῦτα καὶ τοιαῦτα ὁ Δόρκων, καὶ μετὰ ταῦτα ὁ Δάφνις· "ἐμὲ αἶξ ἀνέθρεψεν ὥσπερ τὸν Δία. νέμω δὲ τράγους τῶν τούτου βοῶν μείζονας. ὄζω δὲ οὐδὲν ἀπ' αὐτῶν, ὅτι μηδὲ ὁ Πάν, καίτοι γε ὢν τὸ πλέον τράγος. 4. ἀρκεῖ δέ μοι τυρὸς καὶ ἄρτος ὀβελίας καὶ οἶνος λευκός, ὅσα ἀγροίκων πλουσίων κτήματα. ἀγένειός εἰμι, καὶ γὰρ ὁ Διόνυσος· μέλας, καὶ γὰρ ὁ ὑάκινθος. ἀλλὰ κρείττων καὶ ὁ Διόνυσος σατύρων <καὶ> ὁ ὑάκινθος κρίνων. 5. οὗτος δὲ καὶ πυρρὸς ὡς ἀλώπηξ καὶ προγένειος ὡς τράγος καὶ λευκὸς ὡς ἐξ ἄστεος γυνή. κἂν δέῃ σε φιλεῖν, ἐμοῦ μὲν φιλεῖς τὸ στόμα, τούτου δὲ τὰς ἐπὶ τοῦ γενείου τρίχας. μέμνησο δέ, ὦ παρθένε, ὅτι σὲ ποίμνιον ἔθρεψεν, ἀλλ' εἶ καλή."

17.1 οὐκέθ' ἡ Χλόη περιέμεινεν, ἀλλὰ τὰ μὲν ἡσθεῖσα τῷ ἐγκωμίῳ, τὰ δὲ πάλαι ποθοῦσα φιλῆσαι Δάφνιν. ἀναπηδήσασα αὐτὸν ἐφίλησεν, ἀδίδακτον μὲν καὶ ἄτεχνον, πάνυ δὲ ψυχὴν θερμᾶναι δυνάμενον. 2. Δόρκων μὲν οὖν ἀλγήσας ἀπέδραμε, ζητῶν ἄλλην ὁδὸν ἔρωτος. Δάφνις δέ, ὥσπερ οὐ φιληθεὶς ἀλλὰ δηχθείς, σκυθρωπός τις εὐθὺς ἦν. καὶ πολλάκις ἐψύχετο καὶ τὴν καρδίαν παλλομένην κατεῖχε. καὶ βλέπειν μὲν ἤθελε τὴν Χλόην· βλέπων δ' ἐρυθήματι ἐπίμπλατο. 3. τότε πρῶτον καὶ τὴν κόμην αὐτῆς ἐθαύμασεν ὅτι ξανθὴ καὶ τοὺς ὀφθαλμοὺς ὅτι μεγάλοι καθάπερ βοὸς καὶ τὸ πρόσωπον ὅτι λευκότερον ἀληθῶς καὶ τοῦ τῶν αἰγῶν γάλακτος, ὥσπερ τότε πρῶτον

ὀφθαλμοὺς κτησάμενος, τὸν δὲ πρότερον χρόνον πεπηρωμένος. 4. οὔτε οὖν τροφὴν προσεφέρετο πλὴν ὅσον ἀπογεύσασθαι. καὶ ποτόν, εἴ ποτε ἐβιάσθη, μέχρι τοῦ διαβρέξαι τὸ στόμα προσεφέρετο. σιωπηλὸς ἦν ὁ πρότερον τῶν ἀκρίδων λαλίστερος· ἀργός, ὁ περιττότερα τῶν αἰγῶν κινούμενος. ἠμέλητο καὶ ἡ ἀγέλη· ἔρριπτο καὶ ἡ σῦριγξ. χλωρότερον τὸ πρόσωπον ἦν πόας θερινῆς. εἰς μόνην Χλόην ἐγίγνετο λάλος. καὶ εἴ ποτε μόνος ἀπ᾽ αὐτῆς ἐγένετο, τοιαῦτα πρὸς αὐτὸν ἀπελήρει·

18.1 “Τί ποτέ με <τὸ> Χλόης ἐργάζεται φίλημα; χείλη μὲν ῥόδων ἁπαλώτερα καὶ στόμα κηρίων γλυκύτερον. τὸ δὲ φίλημα κέντρου μελίττης πικρότερον. πολλάκις ἐφίλησα ἐρίφους, πολλάκις ἐφίλησα σκύλακας ἀρτιγεννήτους καὶ τὸν μόσχον ὃν ὁ Δόρκων ἐχαρίσατο. ἀλλὰ τοῦτο φίλημα καινόν. ἐκπηδᾷ μου τὸ πνεῦμα, ἐξάλλεται ἡ καρδία, τήκεται ἡ ψυχή, καὶ ὅμως πάλιν φιλῆσαι θέλω.”

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀμάω *reap, mow down*

ἀναπηδάω *leap up, start up*

ἀνατρέφω *feed up, nurse up, educate*

ἀπογεύω *give a taste of*

ἀπολῃρέω *chatter at random*

ἀποτρέχω (aorist: **ἔδρᾰμον**) *run*

ἀρκέω *ward off; be sufficient*

βῐάζω *constrain, force*

βλέπω *look at, see*

δάκνω *bite, worry*

διαβρέχω *wet through, soak*

***διαφέρω** *carry over or across; carry different ways; make a difference; be different from, excel* + gen.

δικάζω *judge, serve as judge or juror;* (mid.) *plead a case, participate in a suit*

κᾰ́ν *and if, even if, although*

***κατέχω** *hold fast; detain, hold back, withhold; possess* + gen.

***κινέω** *move; set in motion; urge on*

μιμνήσκω *remember, mention* + gen. (**μέμνησο**, a perfect imperative)

νέμω *distribute, allot, assign; pasture, graze;* (middle) *possess, administer*

***νῑκάω** *win, conquer, prevail*

ὄζω (perf. **ὄδωδα**) *smell*

πάλαι *long ago*

πάλλω *poise, shake, sway, leap*

περιμένω *wait for, await*

πηρόω *lame, maim, mutilate*

πίμπλημι (short vowel grade stem: **πίμπλα**) *fill* + gen. or (rarely) dat.

ποθέω *long for, yearn after*

ἐκπηδάω *leap out*

ἐξάλλομαι *leap out of*

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

***ζητέω** *seek, seek for*

ἥδομαι (aorist **ἥσθην**) *enjoy, take pleasure* + dat. or + part.

θαυμάζω *wonder at, marvel at* + gen. or acc.; *admire*

θερμαίνω *warm, heat*

***καίτοι** *and indeed, and further; and yet, although*

προσφέρω *bring to*

ῥίπτω *throw, hurl*

τήκω *melt, melt down*

***τρέφω** *rear, nourish; thicken; cause to grow*

***φιλέω** *love, cherish, kiss*

χαρίζω *do a favor, oblige, please; give*

ψύχω *breathe, blow; cool, chill; dry*

Adjectives and Nouns and Pronouns

ἀγέλη, -ης ἡ *herd*

ἀγένειος, -ον *beardless, boyish*

ἄγροικος, -ον *from the country, boorish*

ἀδίδακτος, -ον *untaught, ignorant*

ἆθλον, ἄθλου τό *prize*

αἴξ, αἰγός ὁ or ἡ *goat*

αἰπόλος, -ου ὁ *goatherd*

ἀκρίς, -ίδος ἡ *grasshopper, locust, cricket*

ἀλώπηξ [ᾰ], -εκος (-ηκος) ἡ *fox*

ἀμελέω *have no care for, be neglectful of*

***κτάομαι** *acquire, get;* (perfect) *have, hold*

κτῆμα, -ατος τό *anything acquired, piece of property, possession*

κύων, κυνός ὁ, ἡ *dog, bitch*

λάλος, -ον *loquacious, talkative, chatterbox*

λευκός, -ή, -όν *light, bright, clear*

λύκος, -ου ὁ *wolf*

μείζων (μέζων), μεῖζον (μέζον) *greater, bigger, stronger*

μέλᾱς, μέλαινα, μέλᾰν *black, dark*

μέλιττα, -ης ἡ *bee*

μόσχος, -ου ὁ, ἡ *calf, young bull*

ἁπᾰλός, -ή, -όν *soft to the touch, tender*

ἀργός, -όν (-ος, -ή, -όν) *not working the ground, idle, lazy*

ἀρτιγέννητος, -ον *just born*

ἄρτος, -ου ὁ *bread, loaf of bread;* **ὀβελίας ἄρτος** *bread baked* or *toasted on a spit*

ἄστυ, -εος (-εως) τό *town*

ἄτεχνος, -ον *without art, ignorant of the rules of art, unskilled, empirical*

βουκόλος, -ου ὁ *a cowherd, herdsman*

***βοῦς, βοός ἡ, ὁ** *bull, ox, cow*

γάλα, γάλακτος τό *milk*

γένειον, -ου τό *beard*

γλυκύς, -εῖα, -ύ *sweet, pleasant, delightful*

Δάφνις, -ιδος ὁ *Daphnis*

Διόνυσος, -ου ὁ *Dionysos*

Δόρκων, Δόρκωνος ὁ *Dorkon*

ἐγκώμιον, -ου τό *praise, encomium, laudatory composition*

ἔρις, -ιδος ἡ *strife, quarrel, rivalry*

ἔριφος, -ου ἡ, ὁ *a young goat, kid*

ἐρύθημα, -ατος τό *redness* or *flush* upon the skin, *blush*

ἔρως, -ωτος ὁ *love*

ξανθός, -ή, -όν *yellow*

***ὁδός, ὁδοῦ ἡ** *road, way, journey, voyage*

οἶνος, -ου ὁ *wine*

***ὀφθαλμός, -οῦ ὁ** *eye*

Πάν, Πᾶνός ὁ *Pan*

παρθένος, -ου ἡ *a maid, maiden, virgin, girl*

πένης, -ητος ὁ *day-laborer, poor man;* (adj.) *poor, poor in* + gen.

περιττός, -ή, -όν *beyond the regular, extraordinary, superfluous, odd* (number)

πλούσιος, -ᾱ, -ον *wealthy, rich*

πνεῦμα, -ατος τό *blast, wind*

πόα, -ας ἡ *grass, herb*

ποίμνιον, -ου τό *flock, herd, head of cattle*

ποτός, -ή, -όν *drunk, fit for drinking*

προγένειος, -ον *bearded*

***πρόσωπον, -ου τό** *face, mask, person*

πυρρός, -ά, -όν *flame-colored, yellowish-red*

ῥόδον, -ου τό *the rose*

Σάτῠρος, -ου ὁ *Satyr* (part human, part horse or goat)

σιωπηλός, -ή, -όν *silent, still, quiet*

θερινός, -ή, -όν *of summer, in summer*

θέρος, -εος (-ους) τό *summer; summer harvest, crop*

θηρίον, -ου τό *wild animal*

θρίξ, τρῐχός ἡ *hair*

καινός, -ή, -όν *new, fresh, strange*

κάλλος, -εος (-ους) τό *beauty*

καρδία, -ας ἡ *the heart*

κέντρον, -ου τό *sharp point, goad, sting*

κηρίον, -ου τό *a honeycomb*

κόμη, -ης ἡ *hair*

***κρείττων, κρεῖττον** *better, mightier, stronger*

κρίνον [ĭ], κρίνου τό *white lily*

σκυθρωπός, -όν (-ός, -ή, -όν) *angry-looking, of sad countenance, sullen*

σκύλαξ, -ᾰκος ὁ, ἡ *young dog, puppy*

στόμα, -ατος τό *mouth*

σῦριγξ, -ιγγος ἡ *shepherd's pipe, pan-pipe*

τράγος, -ου ὁ *he-goat*

τροφή, -ῆς ἡ *food, nourishment*

τῡρός, -οῦ ὁ *cheese*

ὑάκινθος, ου ὁ or **ἡ** *hyacinth*

φίλημα [ĭ], -ατος τό *kiss*

χεῖλος, -εος (-ους) τό *lip; bill, beak; edge, brink, rim*

χλωρός, -ά, -όν *greenish-yellow, pale green*

Module 41 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> ἔρριπτο καὶ ἡ σῦριγξ. χλωρότερον τὸ πρόσωπον ἦν πόας θερινῆς. εἰς μόνην Χλόην ἐγίγνετο λάλος. καὶ εἴ ποτε μόνος ἀπ᾽ αὐτῆς ἐγένετο, τοιαῦτα πρὸς αὐτὸν ἀπελήρει.

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

Module 41 Top 251–550 Vocabulary to be Memorized

Adverbs and Conjunction and Preposition and Verbs

ἆρα indicates a question, often expects the answer no; **ἆρα οὐ** expects a yes

βάλλω, βαλέω, ἔβαλον, βέβληκα, βέβλημαι, ἐβλήθην *throw, hit;* (mid.) **ἐπ' ἑαυτῶν βαλλόμενοι** *acting on their own*

μάλα *very*

πλήν *except, save* + gen.; (conj.) *but;* (adv.) *and yet, however*

τιμάω, τιμήσω, ἐτίμησα, τετίμηκα, τετίμημαι, ἐτιμήθην *honor*

φυλάσσω, φυλάξω, ἐφύλαξα, πεφύλαχα, πεφύλαγμαι, ἐφυλάχθην *guard, keep watch; preserve, keep, maintain, watchfully await*

Adjectives and Nouns

βασιλείᾱ, βασιλείᾱς ἡ *kingdom, dominion; kingship, monarchy*

εἶδος, εἴδεος (-ους) τό *form, shape; beauty*

θυμός, θυμοῦ ὁ *soul, spirit; courage, anger, passion, heart; will, desire*

παλαιός, παλαιά, παλαιόν *old, ancient, aged*

Module 41 Reading Morphologically by James Patterson

The Aorist Passive Participle

The marker of the aorist passive is **/θη/** or **/η/**. To make the aorist passive participle, to this marker we add the default participle marker **/ντ/**. The **η** of the aorist passive marker shortens to **ε** before **ντ**, so we are left with **/θέντ/** or **/έντ/** as the aorist passive participle suffix:

λυ/θη/ντ/ > λυθέντ/ *having been freed*

The feminine uses the **/Jα/** marker, where **τJ** becomes **σ**, **ν** drops before **σ**, and **ε** stretches to **ει**:

λυθέντ/Jα/ > λυθένσα/ > λυθέ_σα > λυθεῖσα/

The participle declines as expected:

Masculine λυθέντ/ς > λυθείς (ντ drop before σ and ε stretches)

Feminine λυθεῖσα/ø > λυθεῖσα (Jα does not lengthen in the nom. singular)

Neuter λυθέντ/ø > λυθέν (τ drops because it cannot end a Greek word)

The Perfect Active Participle

Elsewhere we will talk in greater detail about markers of the perfect aspect. Two common markers are these. If the base begins with a consonant, often that consonant will reduplicate with an intervening **ε**. And if the base ends in a vowel, often **/κ/** is added, but only in the active:

λε/λυ/κ/ > λελυκ/	*having freed*
ϝε/ϝιδ/ > εἰδ/ (word initial ϝ and intervocalic ϝ drop)	*knowing*

The base **ϝιδ/** means *see*. In the perfect, it has a special meaning, where *having seen* means *know*. The root has a similar semantic range in other I.E. languages (cf. English "wise," Latin *videō*, Sanskrit "veda").

The perfect active participle uses three markers: **/οσ/**, **/οτ/**, and **/ϝσ/**.

To form the masculine nominative singular and neuter nominative singular, add **/οσ/**. This lengthens for the masculine nominative singular but not the neuter:

masculine nominative singular	λε/λυ/κ/όσ/L > λελυκώς
neuter nominative singular	λε/λυ/κ/όσ/ø > λελυκός

For the other forms of the masculine and neuter perfect active participle, use **/οτ/**:

masculine genitive singular	λε/λυ/κ/ότ/ος > λελυκότος
masculine dative singular	λε/λυ/κ/ότ/ι > λελυκότι
masculine accusative singular	λε/λυ/κ/ότ/Ν̣ > λελυκότα

The feminine perfect active participle uses **/ϝσ/** and the feminine **/Jα/** marker. These combine to create the suffix **/νία/**:

Feminine nominative singular	λε/λυ/κ/νία/ø > λελυκυῖα
Feminine genitive singular	λε/λυ/κ/νία/Lς > λελυκυίας
Feminine dative singular	λε/λυ/κ/νία/ι > λελυκυίᾳ
Feminine accusative singular	λε/λυ/κ/νία/Ν̣ > λελυκυῖαν

The Perfect Middle and Passive Participle

The perfect middle and passive participle is formed by adding /**μένο**/ directly to the base:

λε/λυ/μένο/ς > λελυμένος

λε/λυ/μένα/Lø > λελυμένη

λε/λυ/μένο/ν > λελυμένον

Remember that the /**k**/ perfect aspect marker is only used in the active.

When translating into English, the perfect and aorist participles have similar English equivalents: *having freed, having been freed.* The difference between the two is aspectual. Aorist aspect focuses on the event itself without concern for its duration or subsequent impact. Perfect aspect communicates that a past action has a lasting impact on the present.

Module 41 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **διώκω, διώξω, ἐδίωξα, δεδίωχα, δεδίωγμαι, ἐδιώχθην** *pursue, chase, drive; sue, prosecute.* The finite forms are all in the first-person plural. The participles give you the information you need to produce the correct forms for the cases.

	Active	**Middle**	**Passive**
Present Ind.	διώκομεν	διωκόμεθα	διωκόμεθα
Imperfect Ind.	ἐδιώκομεν	ἐδιωκόμεθα	ἐδιωκόμεθα
Future Ind.	διώξομεν	διωξόμεθα	διωχθησόμεθα
Aorist Ind.	ἐδιώξαμεν	ἐδιωξάμεθα	ἐδιώχθημεν
Perfect Ind.	δεδιώχαμεν	δεδιώγμεθα	δεδιώγμεθα
Pluperf. Ind.	ἐδεδίωχεμεν	ἐδεδιώγμεθα	ἐδεδιώγμεθα
Present Imper.	-------	------	-------
Aorist Imper.	-------	------	-------

Present Subj.	διώκωμεν	διωκώμεθα	διωκώμεθα
Aorist Subj.	διώξωμεν	διωξώμεθα	διώχθωμεν
Present Opt.	διώκοιμεν	διωκοίμεθα	διωκοίμεθα
Future Opt.	διώξοιμεν	διωξοίμεθα	διωχθησοίμεθα
Aorist Opt.	διώξαιμεν	διωξαίμεθα	διωχθεῖμεν, -είημεν
Present Inf.	διώκειν	διώκεσθαι	διώκεσθαι
Future Inf.	διώξειν	διώξεσθαι	διωχθήσεσθαι
Aorist Inf.	διῶξαι	διώξασθαι	διωχθῆναι
Perfect Inf.	δεδιωχέναι	δεδιῶχθαι	δεδιῶχθαι
Present Part.	διώκων, -οντος διώκουσα, -ούσης διῶκον, -οντος	διωκόμενος, -η, -ον	διωκόμενος, -η, -ον
Future Part.	διώξων, -οντος διώξουσα, -ούση διῶξον, -οντος	διώξόμενος, -η, -ον	διωχθησόμενος, -η, -ον
Aorist Part.	διώξᾶς, -αντος διώξᾶσα, -άσης διῶξαν, -αντος	διώξάμενος, -η, -ον	διωχθείς, -έντος διωχθεῖσα, -είσης διωχθέν, -έντος
Perfect Part.	δεδιωχώς, -ότος δεδιωχυῖα, -υίᾶς δεδιωχός, -ότος	δεδιωγμένος, -η, -ον	δεδιωγμένος, -η, -ον

Module 42

Counterfactual and Neutral Conditions · Unrealizable Wishes

Module 42 Summary

In this module you will learn counterfactual (impossible) and neutral (open or possible or skeptical) conditions and unrealizable wishes. You will also learn how to read and translate the indicative when it occurs in counterfactual and neutral conditions, and when it occurs in unrealizable wishes.

The Indicative Mood

Thus far you have learned that the indicative mood occurs when expressing something factual. In this module you learn three items of complexity to this general rule. When encountered in the protasis of a neutral condition (1), in the protasis or apodosis of a counterfactual condition (2), and in an unrealizable wish (3), the indicative is hypothetical.

Conditional Sentences

Conditional sentence consists of two parts, (1) a hypothetical subordinate clause (**protasis** or **if-clause**) introduced by **εἰ** *if* or **equivalent** and (2) an independent or matrix clause (**apodosis** or **then-clause**) that states a consequence that follows when the action or state of being of the verb in the protasis is realized or true. Note that **εἰ** *if*, when joined by **ἄν (ᾰ̆)**, becomes **ἄν (ᾱ̆)**, **ἐάν,** or **ἤν.**

The protasis also may be introduced by a relative pronoun **ὅς** *who*, **ὅστις** *whoever*, by an adverb like **ὅπου** *where*, or by a temporal conjunction such as, **ἐπεί** or **ὅτε** *when*. These introductory words may be joined by **ἄν**: **ὅς ἄν, ὅστις ἄν** *whoever*; **ὅπου ἄν** *wherever*; **ἐπειδάν**, **ὅταν** *whenever*.

The negative in the protasis is typically **μή** *not*.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.12

Classes of Conditions

Remember that there are five types of conditions, which generally depend on the likelihood of the condition being fulfilled: **counterfactual** (impossible), **habitual** (actual), **neutral** (open or possible or skeptical), **potential** (possible), or **prospective** (possible). In the previous module, you learned habitual, potential, and prospective conditions. In this module we consider counterfactual and neutral conditions. For more on conditions, see *CGCG* 49.1-28.

Translating Counterfactual and Neutral Conditions

Neutral conditions state that the realization of the action or state of being of the verb in the protasis is possible. In certain contexts, the author views the realization with skepticism.

Counterfactual conditions state that the realization of the action or state of being of the verb in the protasis is impossible. Since the protasis, if-clause, is not possible, the apodosis, then-clause, belongs to a hypothetical dream world of the author's imagination.

Neutral Conditions

The protasis of neutral conditions has a subordinating conjunction εἰ *if* or **equivalent** + the verb in the indicative mood.

The verb in the apodosis of neutral conditions may have any mood and tense.

When these conditions contain a future indicative in the protasis, they are typically referred to as future most vivid conditions or emotional future conditions.

In these excerpts from Homer's *Odyssey* 6.150-52, 10. 472-74, 9.528-31, and 12.382-83, a few slightly adapted, the indicative in the protasis is underlined.

1. **Ὀδυσσεύς:** εἰ μέν τις θεός εἶ, οἳ οὐρανὸν εὐρὺν ἔχουσιν,
   Ἀρτέμιδί σε ἐγώ γε, Διὸς κούρῃ μεγάλου,
   εἶδός τε μέγεθός τε φυήν τ᾽ ἄγχιστα ἐΐσκω.

   Odysseus: *If you <u>are</u> a god, who inhabits wide heaven,*
   Artemis, daughter of great Zeus, in beauty and size
   and stature is the god I think you resemble most.

2. **ἑταῖροι**: Δαιμόνι᾽, ἤδη νῦν μιμνήσκου πατρίδος αἴης,
   εἴ τοι θέσφατόν <u>ἐστι</u> σαωθῆναι καὶ ἱκέσθαι
   οἶκον ἐϋκτίμενον καὶ σὴν ἐς πατρίδα γαῖαν.

   Companions: *You, blest by the gods, come on now, remember the land of your father,*
   If it <u>is</u> destined for you to survive and reach
   Your sturdy house and your fatherland.

3. **Πολύφημος:** Κλῦθι, Ποσείδαον γαιήοχε, κυανοχαῖτα,
   εἰ ἐτεόν γε σός εἰμι, πατὴρ δ᾽ ἐμὸς εὔχει εἶναι,
   δὸς μὴ Ὀδυσσῆα πτολιπόρθιον οἴκαδ᾽ ἱκέσθαι
   υἱὸν Λαέρτεω, Ἰθάκῃ ἔνι οἰκί᾽ ἔχοντα.

   Polyphemos: *Listen, dark-haired Poseidon, shaker of the earth,*
   If I am truly yours and you declare yourself my father,
   Don't allow Odysseus, sacker of cities, to return home
   And dwell in Ithaka where lives his father Laertes.

4. Ἥλιος: εἰ δέ μοι οὐ τίσουσι βοῶν ἐπιεικέ᾽ ἀμοιβήν,
   δύσομαι εἰς Ἀίδαο καὶ ἐν νεκύεσσι φαείνω.”

   Helios: *If they will not pay me an acceptable price for my oxen,*
   I will sink into Hades and shine my light on the dead.

Each represents a hypothetical whose consequence is possible.

Counterfactual Conditions

The protasis of counterfactual conditions has a subordinating conjunction **εἰ** *if* or **equivalent** + the verb in the imperfect or aorist tense of the indicative mood.

The verb in the apodosis of counterfactual conditions has **ἄν** + the verb in the imperfect or aorist tense of the indicative mood.

Present Counterfactuals

Each of the below refers to a hypothetical that is not true as of present time. When a counterfactual condition refers to the present time, the imperfect indicative is present in the protasis and in the apodosis. Also present in the apodosis is ἄν. The following excerpts are from Lucian's *True Story* 2, Euripides' *Medeia* 490, and Lucian's *Dialogue of the Courtesans*. The verb in the protasis is underlined and **ἄν** and the verb in the apodosis are in bold.

1. τούτους καὶ ὀνομαστὶ **ἂν ἔγραφον**, εἰ μὴ καὶ αὐτῷ σοι ἐκ τῆς
   ἀναγνώσεως φανεῖσθαι ἔμελλον.

   *I **would write down** their names, if they were not to be readily*
   recognizable to you.

2. **Μήδεια:** εἰ γὰρ ἦσθ᾽ ἄπαις ἔτι,
   συγγνώστ᾽ **ἂν ἦν** σοι τοῦδ᾽ ἐρασθῆναι λέχους.

   Medeia : *If you were still childless,*
   *You **would be** forgiven for desiring another's bed.*

3. **Δωρίων:** ναί, οὐ γὰρ εἶχον πλείω κομίζειν. οὐ γὰρ **ἂν ἤρεττον**, εἴ γε
   πλουτῶν ἐτύγχανον.

Dorion: *Yes, for I was not able to provide more. For I **would** not **be rowing**, if I <u>were</u> **wealthy**.*

Each presents a hypothetical that is not true with reference to the time of speaking.

Past Counterfactuals

Each of the below refers to a hypothetical that is not true as of past time. When a counterfactual condition refers to the past time, the aorist indicative is present in the protasis and in the apodosis. In the apodosis, ἄν is also present. The following excerpts are from Homer's *Odyssey* 9.497-99, 11.315-317, and 23.218-221. The verb in the protasis is underlined and **ἄν** and the verb in the apodosis are in bold.

1. **Ὀδυσσεύς:** εἰ δὲ φθεγξαμένου του ἢ αὐδήσαντος <u>ἤκουσε</u>,
   σύν **ἂν ἤραξ'** ἡμέων κεφαλὰς καὶ νήια δοῦρα
   μαρμάρῳ ὀκριόεντι βαλών· τόσσον γὰρ ἴησιν.

   Odysseus: *If he <u>had heard</u> a murmur or voice,*
   *He **would have bashed** our heads and wooden deck,*
   Striking us with a jagged rock, for he throws hard.

2. **Ὀδυσσεύς:** Ὅσσαν ἐπ᾽ Οὐλύμπῳ μέμασαν θέμεν, αὐτὰρ ἐπ᾽ Ὄσσῃ
   Πήλιον εἰνοσίφυλλον, ἵν᾽ οὐρανὸς ἀμβατὸς εἴη.
   καί νύ **ἂν ἐξετέλεσσαν**, εἰ ἥβης μέτρον <u>ἵκοντο</u>·

   Odysseus: *They were eager to place Mt. Ossa on Mt. Olympus and then Mt. Pelion, shaking with leaves, on Mt. Ossa to create a path to heaven. And they **would have** surely **succeeded**, if they <u>had reached</u> their full-size.*

3. **Πηνελόπεια**: οὐδέ **ἂν** Ἀργείη Ἑλένη, Διὸς ἐκγεγαυῖα,
   ἀνδρὶ παρ᾽ ἀλλοδαπῷ **ἐμίγη** φιλότητι καὶ εὐνῇ,
   εἰ **ᾔδη** ὅ μιν αὖτις ἀρήϊοι υἷες Ἀχαιῶν
   ἀξέμεναι οἶκόνδε φίλην ἐς πατρίδ᾽ ἔμελλον.

   Penelope: *And Helen of Argos, daughter of Zeus,*
   ***Would** not **have mingled** in love and bed with a foreigner,*
   If she <u>had known</u> that the warrior-sons of the Akhaians
   Would return her home again to their dear fatherland.

Each presents a hypothetical that is not true with reference to the past.

Mixed Counterfactuals

Each of the below has an action or state of being that is not realizable. And each has a mixture of imperfect and aorist tenses. The following excerpts are from Homer's *Iliad* 22.202-304, Homer's *Odyssey* 4.732-34 and Lucian's *Dialogue of the Courtesans*. The verb in the protasis is underlined and **ἄν** and the verb in the apodosis are in bold.

1. πῶς δὲ **ἂν** Ἕκτωρ κῆρας **ὑπεξέφυγεν** (aorist) θανάτοιο,
   εἰ μή οἱ πύματόν τε καὶ ὕστατον ἦντετ᾽ (imperfect) Ἀπόλλων
   ἐγγύθεν, ὅς οἱ ἐπῶρσε μένος λαιψηρά τε γοῦνα;

   *How **could** Hektor **have escaped** the doom of his death,*
   If Apollo were not with him for one final time,
   At his side rousing his spirit and his swift legs?

2. **Πηνελόπεια**: εἰ γὰρ ἐγὼ πυθόμην (aorist) ταύτην ὁδὸν ὁρμαίνοντα,
   τῷ κε μάλ᾽ ἢ **ἂν ἔμεινε** (aorist) καὶ ἐσσύμενός περ ὁδοῖο,
   ἢ ἄν με τεθνηκυῖαν ἐνὶ μεγάροισιν **ἔλειπεν** (imperfect).

   Penelope: *For if I had learned of him planning this journey,*
   *Then he **would have remained** here, though hastening to go,*
   *Or here in the halls he **would leave** me dead.*

3. **Τρύφαινα:** μὰ τὴν Ἀφροδίτην οὐκ **ἂν ἦκον** (imperfect), εἴ μοι προεῖπέ (aorist) τις ὡς ἐπὶ τούτοις παραλαμβανοίμην λυπῆσαι ἄλλην, καὶ ταῦτα Φιλημάτιον τὴν σορόν.

   Tryphaina: *By Aphrodite I **would** not **have come**, had someone told me that I was hired to bother another, even that corpse, Philemation.*

The first three examples present a hypothetical that is not true with reference to a mixture of present and past times.

Module 42 Practice Translating Counterfactual and Neutral Conditions

Translate the sentences below, from Euripides' *Iphigeneia Among the Taurians* (**Ἰφιγένεια ἐν Ταύροις** 660-68, 974-87, and 999-1016). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. **Ὀρέστης**: τίς ἐστὶν ἡ νεᾶνις; ὡς Ἑλληνικῶς
ἀνήρεθ’ ἡμᾶς τούς τ’ ἐν Ἰλίῳ πόνους
νόστον τ’ Ἀχαιῶν τόν τ’ ἐν οἰωνοῖς σοφὸν
Κάλχαντ’ Ἀχιλλέως τ’ ὄνομα, καὶ τὸν ἄθλιον
Ἀγαμέμνον’ ὡς ᾧκτιρ’ ἀνηρώτα τέ με
γυναῖκα παῖδάς τε. ἔστιν ἡ ξένη γένος
ἐκεῖθεν Ἀργεία τις· οὐ γὰρ ἄν ποτε
δέλτον τ’ ἔπεμπε καὶ τάδ’ ἐξεμάνθανεν,
ὡς κοινὰ πράσσουσ’, Ἄργος εἰ πράσσει καλῶς.

2. **Ὀρέστης**: ἐπώμοσ᾽ αὐτοῦ βίον ἀπορρήξειν θανών,
εἰ μή με σώσει Φοῖβος, ὅς μ᾽ ἀπώλεσεν.
ἐντεῦθεν αὐδὴν τρίποδος ἐκ χρυσοῦ λακὼν
Φοῖβός μ᾽ ἔπεμψε δεῦρο, Διοπετὲς λαβεῖν
ἄγαλμ᾽ Ἀθηνῶν τ᾽ ἐγκαθιδρῦσαι χθονί.
ἀλλ᾽ ἥνπερ ἡμῖν ὥρισεν σωτηρίαν,
σύμπραξον: ἢν γὰρ θεᾶς κατάσχωμεν βρέτας,
μανιῶν τε λήξω καὶ σὲ πολυκώπῳ σκάφει
στείλας Μυκήναις ἐγκαταστήσω πάλιν.
ἀλλ’, ὦ φιληθεῖσ’, ὦ κασίγνητον κάρα,
σῷσον πατρῷον οἶκον, ἔκσωσον δ’ ἐμέ·
ὡς τἄμ’ ὄλωλε πάντα καὶ τὰ Πελοπιδῶν,
οὐράνιον εἰ μὴ ληψόμεσθα θεᾶς βρέτας.

3. **Ἰφιγένεια**: ἀλλ’, εἰ μὲν — ἔν τι — τοῦθ’ ὁμοῦ γενήσεται,
ἄγαλμά τ’ οἴσεις κἄμ’ ἐπ’ εὐπρύμνου νεὼς
ἄξεις, τὸ κινδύνευμα γίγνεται καλόν·
τούτου δὲ χωρισθεῖσ’ — ἐγὼ μὲν ὄλλυμαι,
σὺ δ’ ἂν τὸ σαυτοῦ θέμενος εὖ νόστου τύχοις.
οὐ μήν τι φεύγω γ’, οὐδέ σ’ εἰ θανεῖν χρεὼν
σῴσασαν*· οὐ γὰρ ἀλλ’ ἀνὴρ μὲν ἐκ δόμων
θανὼν ποθεινός, τὰ δὲ γυναικὸς ἀσθενῆ.

4. **Ὀρέστης**: οὐκ ἂν γενοίμην σοῦ τε καὶ μητρὸς φονεύς·
ἅλις τὸ κείνης αἷμα· κοινόφρων δὲ σοὶ
καὶ ζῆν θέλοιμ’ ἂν καὶ θανὼν λαχεῖν ἴσον.
ἄξω δέ γ’, ἥνπερ καὐτὸς ἐνταυθοῖ περῶ,
πρὸς οἶκον, ἢ σοῦ κατθανὼν μενῶ μέτα.
γνώμης δ’ ἄκουσον· εἰ πρόσαντες ἦν τόδε
Ἀρτέμιδι, πῶς ἂν Λοξίας ἐθέσπισε
κομίσαι μ’ ἄγαλμα θεᾶς πόλισμ’ ἐς Παλλάδος
καὶ σὸν πρόσωπον εἰσιδεῖν; ἅπαντα γὰρ
συνθεὶς τάδ’ εἰς ἕν, νόστον ἐλπίζω λαβεῖν.

Note

1. ***σῴσασαν*:** supply ἐμέ.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἅλῐς *in crowds, in plenty; sufficiently, enough*

ἀνείρομαι *inquire of, question, ask* 'x' in acc. *about* 'y' in acc.

ἀνήρεθ' = **ἀνήρετο** < **ἀνείρομαι**

ἀνερωτάω *ask, ask* 'x' in acc. *about* 'y' in acc.

ἀπορρήγνυμι *break off, snap asunder*

αὐτοῦ *here, there, in this very place*

δεῦρο *here, hither*

ἐγκαθιδρύω *erect, set up in*
ἐγκαθίστημι *place, establish* 'x' in acc. *as* 'y' in acc.

εἰσοράω *look into, look upon, view, behold*

ἐκεῖθεν *from there*

ἐκμανθάνω *learn thoroughly*; (in past tenses) *know full well; examine closely, search out*

***ἐκσῴζω** *save, keep*

Ἑλληνικῶς *in the manner of a Greek, like a Greek*

ἐλπίζω *expect; hope for, hope*

ἐνταυθοῖ *hither, here*

ἐντεῦθεν *from then, from there*

ἐπόμνυμι *swear after, swear accordingly*

***κατέχω** *hold fast; detain, hold back, withhold; possess* + gen.

καταθνῄσκω *die*

κομίζω *take care of; carry, convey;* (mid.) *acquire*

λαχεῖν < **λαγχάνω** obtain by lot

λάσκω *ring, rattle; scream, shout*

λήγω *stay, abate*

μανιάω *be mad, rave*

***μένω** *stay, remain, wait, await*

οἰκτίρω (**οἰκτείρω**) *pity*

ὄλωλε see **ἀπόλλυμι**

ὁμοῦ *at the same place, together*

ὁρίζω *divide, bound, determine, define*

περῶ < **πέρειμι** *be superior, survive, be left over*

στέλλω *make ready, fit out; send, dispatch*

συμπράσσω *join* or *help in doing*

συντίθημι *put together;* (mid.) *make an agreement with* + dat., *agree on, conclude*

***σῴζω** *save, keep*

θεσπίζω *declare by oracle, prophesy, divine*

κἄμ᾽ = **καὶ ἐμέ**

χωρίζω *separate, part, sever, divide*

Adjectives and Nouns and Pronouns

Ἀγαμέμνων, -ονος ὁ *Agamemnon*

***ἄγαλμα, -ατος τό** *image, statue; glory, delight*

***Ἀθῆναι, Ἀθηνῶν αἱ** *Athens*

ἄθλιος, -ᾱ, -ον *pathetic, miserable, wretched*

***αἷμα, αἵματος τό** *blood*

***Ἀργεῖος, -ᾱ, -ον** *Argive, from Argos; Greek*

Ἄργος, -εος (-ους) τό *Argos*, the name of several Greek cities

Ἄρτεμις, -ιδος ἡ *Artemis*

ἀσθενής, ές *without strength, weak; feeble, sickly*

αὐδή, -ῆς ἡ *voice, speech, sound*

***Ἀχαιός, Ἀχαιά, Ἀχαιόν** *Akhaian*, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)

Ἀχιλλεύς, -ῆος (-έως) ὁ *Akhilleus*

βρέτας, -εος (-ους) τό *wooden image of a god, statue*

***γνώμη, γνώμης ἡ** *judgment, thought, opinion, purpose*

Λοξίας, -ου ὁ *Loxias,* epithet of Apollo

Μυκῆναι, -ῶν αἱ *Mykenai*

νόστος, -ου ὁ *return home, travel, journey*

***ξένος (ξεῖνος), ξένη, ξένον** *foreign, strange*; (n.) *guest, stranger*

***οἶκος, οἴκου ὁ** *house, dwelling place; household*

οἰωνός, -οῦ ὁ *a large bird, bird of prey; omen*

οὐράνιος, -η, -ον *divine, heavenly*

Παλλάς, -άδος ἡ *Pallas*, epithet of Athena

πατρῷος, -ᾱ, -ον *of one's father, ancestral*

Πελοπίδης, -ου ὁ *descendant of Pelops*

ποθεινός, -ή, -όν *longed for, desired, much desired*

πόλισμα, -ατος τό *city, town*

πολύκωπος, -ον *many-oared*

***πόνος, πόνου ὁ** *hard work, toil, suffering*

δέλτος, -ου ἡ *writing-tablet, writing, letter*

Διοπετής, -ές *fallen from Zeus*

***δόμος, -ου ὁ** *house*

εὔπρυμνος, -ον *with a good stern*

Ἴλιον, -ου τό *Troy, Ilium*

Κάλχας, -αντος ὁ *Kalkhas*

κάρα, -ατος τό *head*

κασίγνητος, η, ον *brotherly, sisterly;* (n.) *brother, sister*

κινδύνευμα, -ατος τό *hazard, venture*

κοινόφρων, -φρον *like-minded with* + dat.

προσάντης, -ες *uphill, steep; arduous, adverse; repugnant, distasteful*

***πρόσωπον, -ου τό** *face, mask, person*

σκάφος, σκάφεος (-ους) τό *hull of a ship, ship, boat*

***σωτηρία, σωτηρίας ἡ** *safety, deliverance; saving*

τρίπους, -ποδος ὁ *tripod*

Φοῖβος, -ου ὁ *Phoibos,* epithet of Apollo

φονεύς, -ῆος (-έως) ὁ *murderer, killer*

χθών, χθονός ἡ *earth, ground*

χρεών (χρειών), χρεών τό *necessity, fate; it is necessary* + inf.

χρύσεος, η, ον, (-οῦς, -ῆ, -οῦν; ος, ον) *of gold*

Unrealizable Wishes

εἴθε and εἰ γάρ

In wishes the speaker thinks impossible, **εἴθε** or **εἰ γάρ** *I wish* + the imperfect, aorist, or pluperfect tense of the indicative is used. Examples are from Sophokles' *Oidipous Tyrannos* 1217-1218; Euripides' *Electra* 282; and anonymous.

1. **Χορός:** εἴθε σ᾽ εἴθε σε μήποτ᾽ εἰδόμην.

   Chorus: *I wish, I wish I had never seen you.*

2. **Ὀρέστης:** εἴθ᾽ ἦν Ὀρέστης πλησίον κλύων τάδε.

   Orestes: *I wish Orestes were near listening to this.*

The verb can be elided:

3. ἐξηκοντούτης Διονύσιος ἐνθάδε κεῖμαι*
   Ταρσεύς, μὴ γήμας· εἴθε δὲ μηδ᾽ ὁ πατήρ*.

Here I, Dionysios from Tarsis, lie, aged sixty,
Never married. Would that my father had not too.

Notes

1. **κεῖμαι:** *I lie* (in a grave).
2. **εἴθε δὲ μηδ᾽ ὁ πατήρ:** To be supplied from context is the verb **ἔγημεν**—εἴθε δὲ μηδ᾽ ὁ πατήρ ἔγημεν.

ὤφελον + Infinitive

A second way to introduce a wish the speaker thinks is impossible is by using the second aorist indicative of the verb **ὀφείλω** + an infinitive.

ὀφείλω, ὀφειλήσω, ὠφείλησα or ὤφελον, ὠφείληκα, ------, ὠφειλήθην *owe, be obliged to*; (aor. ind.) *would that* + inf.

Examples are from Euripides' *Medeia* 413-14, Sophokles' *Oidipous Tyrannos* 1157, and Lucian's *True Story* 1.16. Forms of **ὀφείλω** and the infinitive are in bold.

1. **Ἰάσων:** τούτους μήποτ᾽ ἐγὼ φύσας **ὤφελον**
   πρὸς σοῦ φθιμένους **ἐπιδέσθαι**.

   Jason: ***I wish*** *that I, their father,* ***had never***
   Seen *them slain by you.*
2. **θεράπων**: ἔδωκ᾽· **ὀλέσθαι** δ᾽ **ὤφελον** τῇδ᾽ ἡμέρᾳ.

   Servant: *I gave him and* ***wish I had died*** *that day.*

The infinitive may be left for the reader to supply from context:

3. ἀλλ᾽ ἐκεῖνοι μὲν τῆς μάχης ἤδη κεκριμένης ἀφίκοντο, ὡς μήποτε
   ὤφελον.

   But they, after the battle was won already, arrived. I ***wish*** *they had not*
   (**ἀφικέσθαι** *arrived*).

In each the subject believes the verb's action or state of being is unable to be realized.

Module 42 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (**Δάφνις καὶ Χλόη** 18.2-21.2). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure

that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

18.2. “ὦ νίκης κακῆς, ὦ νόσου καινῆς, ἧς οὐδὲ εἰπεῖν οἶδα τὸ ὄνομα. ἆρα φαρμάκων ἐγεύσατο Χλόη, μέλλουσά με φιλεῖν; πῶς οὖν οὐκ ἀπέθανεν; οἷον ᾄδουσιν αἱ ἀηδόνες· ἡ δὲ ἐμὴ σῦριγξ σιωπᾷ. οἷον σκιρτῶσιν οἱ ἔριφοι· κἀγὼ κάθημαι. οἷον ἀκμάζει τὰ ἄνθη· κἀγὼ στεφάνους οὐ πλέκω. ἀλλὰ τὰ μὲν ἴα καὶ ὁ ὑάκινθος ἀνθεῖ· Δάφνις δὲ μαραίνεται. ἆρά μου καὶ Δόρκων εὐμορφότερος ὀφθήσεται;”

19.1 τοιαῦτα ὁ βέλτιστος Δάφνις ἔπασχε καὶ ἔλεγεν, οἷα πρῶτον γενόμενος τῶν ἔρωτος ἔργων καὶ λόγων. ὁ δὲ Δόρκων ὁ βουκόλος, ὁ τῆς Χλόης ἐραστής, φυλάξας τὸν Δρύαντα φυτὸν κατορύττοντα πλησίον κλήματος, πρόσεισιν αὐτῷ μετὰ τυρίσκων τινῶν γεννικῶν. καὶ τοὺς μὲν δῶρον εἶναι δίδωσι, πάλαι φίλος ὢν ἡνίκα αὐτὸς ἔνεμεν. ἐντεῦθεν δὲ ἀρξάμενος ἐνέβαλε λόγον περὶ τοῦ τῆς Χλόης γάμου· 2. καὶ εἰ λαμβάνοι γυναῖκα, δῶρα πολλὰ καὶ μεγάλα ὡς βουκόλος ἐπηγγέλλετο· ζεῦγος βοῶν ἀροτήρων, σμήνη τέτταρα μελιττῶν, φυτὰ μηλεῶν πεντήκοντα, δέρμα ταύρου τεμεῖν ὑποδήματα, μόσχον ἀνὰ πᾶν ἔτος μηκέτι γάλακτος δεόμενον· 3. ὥστε σμικροῦ δεῖν* ὁ Δρύας, θελχθεὶς τοῖς δώροις, ἐπένευσε τὸν γάμον. ἐννοήσας δὲ ὡς κρείττονος ἡ παρθένος ἀξία νυμφίου καὶ δείσας μὴ φωραθείς ποτε κακοῖς ἀνηκέστοις περιπέσοι, τόν τε γάμον ἀνένευσε. καὶ συγγνώμην ἔχειν ᾐτήσατο καὶ τὰ ὀνομασθέντα δῶρα παρῃτήσατο.

20.1 δευτέρας δὴ διαμαρτὼν ὁ Δόρκων ἐλπίδος καὶ μάτην τυροὺς ἀγαθοὺς ἀπολέσας, ἔγνω διὰ χειρῶν ἐπιθέσθαι τῇ Χλόῃ μόνῃ γενομένῃ. καὶ παραφυλάξας, ὅτι παρ᾽ ἡμέραν ἐπὶ ποτὸν ἄγουσι τὰς ἀγέλας ποτὲ μὲν ὁ Δάφνις ποτὲ δὲ ἡ παῖς, ἐπιτεχνᾶται τέχνην ποιμένι πρέπουσαν. 2. λύκου δέρμα μεγάλου λαβών, ὃν ταῦρός ποτε πρὸ τῶν βοῶν μαχόμενος τοῖς κέρασι διέφθειρε, περιέτεινε τῷ σώματι ποδῆρες, κατανωτισάμενος ὡς τούς τ᾽ ἐμπροσθίους πόδας ἐφηπλῶσθαι ταῖς χερσὶ καὶ τοὺς κατόπιν τοῖς σκέλεσιν ἄχρι πτέρνης καὶ τοῦ στόματος τὸ χάσμα σκέπειν τὴν κεφαλὴν ὥσπερ ἀνδρὸς ὁπλίτου κράνος. 3. ἐκθηριώσας δὲ αὐτὸν ὡς ἔνι μάλιστα, παραγίνεται πρὸς τὴν πηγήν, ἧς ἔπινον αἱ αἶγες καὶ τὰ πρόβατα μετὰ τὴν νομήν. ἐν κοίλῃ δὲ πάνυ γῇ ἦν ἡ πηγή, καὶ περὶ αὐτὴν πᾶς ὁ τόπος ἀκάνθαις καὶ βάτοις καὶ ἀρκεύθῳ ταπεινῇ καὶ σκολύμοις ἠγρίωτο· 4. ῥᾳδίως ἂν ἐκεῖ καὶ λύκος ἀληθινὸς ἔλαθε λοχῶν. ἐνταῦθα κρύψας ἑαυτόν, ἐπετήρει τοῦ ποτοῦ τὴν ὥραν ὁ Δόρκων. καὶ πολλὴν εἶχεν ἐλπίδα, τῷ σχήματι φοβήσας, λαβεῖν ταῖς χερσὶ τὴν Χλόην.

21.1 χρόνος ὀλίγος διαγίνεται καὶ Χλόη κατήλαυνε τὰς ἀγέλας εἰς τὴν πηγήν, καταλιποῦσα τὸν Δάφνιν φυλλάδα χλωρὰν κόπτοντα τοῖς ἐρίφοις τροφὴν μετὰ τὴν νομήν. 2. καὶ οἱ κύνες, οἱ τῶν προβάτων ἐπιφύλακες καὶ τῶν αἰγῶν, ἑπόμενοι οἷα δὴ κυνῶν ἐν ῥινηλασίαις περιεργία, κινούμενον τὸν Δόρκωνα πρὸς τὴν ἐπίθεσιν τῆς κόρης φωράσαντες, πικρὸν μάλα ὑλακτήσαντες, ὥρμησαν ὡς ἐπὶ λύκον. καὶ περισχόντες πρὶν ὅλως ἀναστῆναι δι᾽ ἔκπληξιν, ἔδακνον κατὰ τοῦ δέρματος.

Note

1. ***σμικροῦ δεῖν** *there is a need of a little*, i.e., *almost*, the infinitive absolute here functions like an adverb, modifying **ἐπένευσε**. See *CGCG* 51.49.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀγριόω *make wild*

ἀείδω or **ᾄδω** *sing*

ἀκμάζω *be in full bloom, be at one's prime*

***αἰτέω** *ask, demand, request; ask for* + gen.; *ask* 'x' in acc. *for* 'y' in acc., **αἰτεῖ αὐτὸν χρήματα** *she asks him for money*

ἀνανεύω *throw the head back, deny, refuse*

***ἀνίστημι** *make to stand up, raise up*

ἀνθέω *blossom, bloom*

***ἆρα** indicates a question, often expects the answer no; **ἆρα οὐ** expects a yes

ἄχρι *until; as far as, up to* + gen.

γεύω *give a taste of*; (middle) *taste* + gen.

δάκνω *bite, worry*

***δείδω** *fear, be afraid, dread; fear to* + inf.

διαγίγνομαι *go through, pass*

διᾰμαρτάνω *miss entirely, go astray from, fail utterly of, fail of obtaining* + gen.

***διαφθείρω** *destroy, corrupt, bribe; seduce; be ruined, perish*

***ἐκεῖ** *there, in that place*

κατόπιν *by consequence, behind, after*

κατορύττω *bury, sink in the earth*

***κινέω** *move; set in motion; urge on*

κόπτω *strike, chop, beat*

κρύπτω *hide, cover, conceal*

λοχάω *lie in wait for, watch, waylay, entrap*

μάλα *very*

μαραίνω *put out fire; die away*

μάτην *in vain, idly, fruitlessly*

μάχομαι *fight, fight with* + dat.

νέμω *distribute, allot, assign; pasture, graze;* (middle) *possess, administer*

ὀνομάζω *name, call*

ὁρμάω *set in motion, urge on;* (intrans. act. or mid.) *go, rush; be eager, hasten* + inf.

ὀφθήσεται < **ὁράω**

πάλαι *long ago*

παραγίγνομαι (παραγίνεται) *be present, be with* (+ dat)

ἐκθηριόω *make savage*

ἐμβάλλω *to throw in, put in*

ἔνι = ἔνεστι

ἐννοέω *have in one's thoughts, to think, consider, reflect*

***ἐνταῦθα (ἐνθαῦτα)** *here, there, then*

ἐντεῦθεν *from then, from there*

ἐπαγγέλλω *tell, proclaim, announce*

ἐπινεύω *nod to, nod assent*

ἐπιτεχνάζω *scheme against*

ἐπιτηρέω *to look out for*

ἐπιτίθημι *place upon; add to;* (mid.) *make an attempt upon, attack* + dat.

***ἕπομαι (imp. εἱπόμην)** *follow, pursue* + dat.

ἐφαπλόω *spread*

ἡνίκα *at which time, when*

θέλγω *enchant, bewitch; cheat; persuade*

κάθημαι *be seated, sit*

καταλείπω *leave behind, abandon*

παραιτέομαι *beg; deprecate, decline; refuse, reject*

παραφυλάττω *watch beside, guard closely, watch narrowly*

περιέχω *encompass, embrace, surround*

περιπίπτω fall around or upon, embrace + dat.

περιτείνω *stretch all round*

πλέκω *plait, twine, twist, weave, braid*

πρέπω *be clearly seen, be conspicuous;* **πρέπει** *it is fitting* + acc. or dat. of person + inf.

πρόσειμι *approach*

σιωπάω *be silent*

σκέπω *cover, protect*

σκιρτάω *spring, leap, bound*

***τέμνω** *cut*

ὑλακτέω *bark, bay, howl*

***φοβέω** *fear, be afraid*

***φυλάσσω** *guard, keep watch; preserve, keep, maintain, watchfully await*

φωράω *search after a thief, detect, discover*

Adjectives and Nouns and Pronouns

ἀγέλα, -ας ἡ *herd*

ἀηδών, -όνος ἡ *songstress, the nightingale*

νομή, -ῆς ἡ *a pasture, pasturage*

***νίκη, νίκης ἡ** *victory*

αἴξ, αἰγός ὁ or ἡ *goat*

ἄκανθος, -ου ὁ *acanthus, bearsfoot*

ἀληθῑνός, -ή, -όν *agreeable to truth; true, genuine*

ἄνθος, -εος (-ους) τό *blossom, flower*

ἀνήκεστος, -ον *not to be healed, incurable, irreparable, fatal*

ἄρκευθος, -ου ἡ *juniper*

ἀροτήρ, -ῆρος ὁ *plougher, husbandman*; (adj.) *for ploughing*

βάτος, -ου ἡ *a bramble-bush*

βέλτιστος, -η, -ον *best*

βουκόλος, -ου ὁ *a cowherd, herdsman*

***βοῦς, βοός ἡ ὁ** *bull, ox, cow*

γάλα, γάλακτος τό *milk*

γάμος, -ου ὁ *wedding, wedding feast; marriage*

γεννικός, -ή, -όν *noble; splendid*

δέρμα, -ατος τό skin, hide

***δεύτερος, δευτέρᾱ, δεύτερον** *second;* (adv.) *next*

Δόρκων, Δόρκωνος ὁ *Dorkon*

Δρύας, -αντος ὁ *Dryas*

δῶρον, δώρου τό *gift, bribe*

***ἔκπληξις*, -ιος (-ηος, -εως) ἡ** *consternation, terror, mental disturbance, passion*

***νόσος, νόσου ἡ** *disease, sickness*

νυμφίος, -ου ὁ *a bridegroom*

ὁπλίτης, ὁπλίτου ὁ *hoplite, heavy-armed foot soldier*

παρθένος, -ου ἡ *a maid, maiden, virgin, girl*

πεντήκοντα *fifty*

περιεργία, -ας ἡ *over-exactness, futility, needless questioning; curiosity*

πηγή, ῆς ἡ *running waters, streams*

πικρός, -ά, -όν *sharp, pungent; bitter, painful; spiteful, mean*

***πίνω** *drink*

πλησίος, -ά, -όν *near, close to* + gen. or dat.; **πλησίον** (adverb) *near, hard by*

ποδήρης, -ες *reaching to the feet*

ποιμήν, -ένος ὁ *herdsman, shepherd*

ποτός, -ή, -όν *for drinking*; (n.) *drink*

πρόβατον, -ου τό *sheep*

πτέρνη, -ης ἡ *heel*

***ῥᾴδιος, ῥᾳδίᾱ, ῥᾴδιον** *easy*

ῥινηλασία, -ας ἡ *tracking by the nose, hunting by scent*

σκέλος, -εος (-ους) τό *the leg*

σκόλυμος, -ου ὁ *thistle, an artichoke*

σμῆνος, -εος (-ους) τό *a beehive*

***ἐλπίς, ἐλπίδος ἡ** *hope, expectation*

ἐπίθεσις, -ιος (-ηος, -εως) ἡ *a laying on; an attack*

ἐπιφύλαξ, -ακος ὁ *watchman*

ἐμπρόσθιος, -ον *fore, front*

ἐραστής, -οῦ ὁ *lover*

ἔριφος, -ου ἡ, ὁ *a young goat, kid*

ἔρως, ἔρωτος ὁ *love*

εὔμορφος, -ον *fair of form, comely, goodly*

ζεῦγος, -εος (-ους) τό *yoke of beasts, pair* or *team of mules, oxen* or *horses*

ἴον, ἴου τό *the violet*

καινός, -ή, -όν *new, fresh, strange*

κέρᾰς, -αος τό *horn* (animal); *wing* (army)

***κεφαλή, -ῆς ἡ** *head*

κλῆμα, -ατος τό *a vine-twig, vine-branch*

κοῖλος, -η, -ον *hollow, hollowed*

κόρη, -ης ἡ *maiden, girl*

κράνος, -εος (-ους) τό *a helmet*

***κρείττων, κρεῖττον** *better, mightier, stronger*

κύων, κῠνός ὁ, ἡ *dog, bitch*

λύκος, -ου ὁ, ἡ *a wolf*

μέλισσα, -ᾱς ἡ *a bee*

σμικρός = **μικρός**

στέφᾰνος, -ου ὁ *crown, wreath*

στόμα, -ατος τό *mouth*

συγγνώμη, -ης ἡ *forgiveness*; **συγγνώμην ἔχω** *forgive, pardon* + dat.

σῦριγξ, -ιγγος ἡ *shepherd's pipe, pan-pipe*

***σχῆμα, σχήματος τό** *form, figure, appearance, character*

τᾰπεινός, -ή, -όν *low, low-lying*

ταῦρος, -ου ὁ *a bull*

τέτταρες, τέτταρα *four*

***τέχνη, τέχνης ἡ** *art, skill, craft*

τόπος, τόπου ὁ *place*

τροφή, -ῆς ἡ *food, nourishment*

τῡρίσκος, -ου ὁ *cheese*

τῡρός, -οῦ ὁ *cheese*

ὑάκινθος, ου ὁ or **ἡ** *hyacinth*

ὑπόδημα, -ατος τό *sandal*

φάρμακον, -ου τό *a drug, medicine*

φυλλάς, -αδος ἡ *a heap of leaves, bed; (adj.) leafy*

φυτόν, -οῦ τό *a plant, tree*

χάσμα, -ατος τό *yawning chasm, gulf, mouth*

χλωρός, -ά, -όν *greenish-yellow, pale green*

μῆλον, -ου τό *apple* or (generally) *any treefruit*

μόσχος, -ου ὁ, ἡ *calf, young bull*

ὥρᾱ, -ᾱς ἡ *period, season; time of day; the fitting time; beauty, grace, elegance*

Module 42 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> χρόνος ὀλίγος διαγίνεται καὶ Χλόη κατήλαυνε τὰς ἀγέλας εἰς τὴν πηγήν, καταλιποῦσα τὸν Δάφνιν φυλλάδα χλωρὰν κόπτοντα τοῖς ἐρίφοις τροφὴν μετὰ τὴν νομήν.

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

Module 42 Top 251–550 Vocabulary to be Memorized

Adverb and Verbs

δείδω, δείσω, ἔδεισα, δέδοικα, ------, ------ *fear, be afraid, dread; fear to* + inf.

ὅμως *nevertheless, yet, still*

πιστεύω, πιστεύσω, ἐπίστευσα, πεπίστευκα, πεπίστευμαι, ἐπιστεύθην *trust, believe, rely on* + dat.; *believe or feel confident that* + inf.

Adjectives and Nouns

ἀγών, ἀγῶνος ὁ *contest, struggle*

Ἑλλάς, Ἑλλάδος ἡ *Greece, Hellas*

ἐλπίς, ἐλπίδος ἡ *hope, expectation*

ὀξύς, ὀξεῖα, ὀξύ *sharp, keen*

πλείων, πλεῖον (πλέων, πλέον) *more*

πῦρ, πυρός τό *fire*

στάδιον, σταδίου τό (plural is οἱ or τά) *stade; race-course*

Module 42 Reading Morphologically by James Patterson

Prepositions

Often there is no one-to-one correspondence between the meanings of prepositions in different languages. Learning how to decipher the meaning of a preposition from context is an important but not always easy skill. In this entry we review a few prepositions with emphasis on their spatial meanings:

ἐκ	*out of, from, by*
εἰς (Attic) or ἐς (Ionic)	*into*
ἐπί	*on, in, at*
κατά	*down, according to*
παρά	*from, at, to the side of*
περί	*around, about*
ὑπέρ	*over, on behalf of*
ὑπό	*under, by, at the hands of*

Prepositions can take noun or pronoun objects in the genitive, dative, or accusative cases. Some prepositions govern only one case and others govern two or more cases.

Prepositions with noun or pronoun objects in the genitive often communicate separation or motion away from.

Prepositions with noun or pronoun objects in the dative often communicate place where or time when.

Prepositions with noun or pronoun objects in the accusative communicate motion toward.

Consider these examples:

ἀνὰ τὸ ὄρος βαίνω	*I walk to the top of the mountain.*
ἀπὸ τοῦ οἴκου ἔρχομαι	*I go away from the house.*

ἐκ τοῦ οἴκου ἔρχομαι	*I go out of the house.*
κατὰ τοῦ ὄρεος βαίνω	*I go down from the mountain.*
κατὰ τὸ ὄρος βαίνω	*I go down to (or into) the mountain.*
παρὰ τοῦ ὄρεος βαίνω	*I go from the side of the mountain.*
παρὰ τῷ ὄρει ἵστημι	*I am at the side of the mountain.*
παρὰ τὸ ὄρος βαίνω	*I go to the side of the mountain.*
περὶ τὸ ὄρος βαίνω	*I move around the mountain.*
ὑπὸ τοῦ ὄρεος βαίνω	*I go up from under the mountain.*
ὑπὸ τῷ ὄρει ἵστημι	*I am under the mountain.*
ὑπὸ τὸ ὄρος βαίνω	*I go down under the mountain.*

But there are exceptions. The preposition **ἐπί** + a noun or pronoun in the genitive case means *on* or *to*:

ἐπὶ τοῦ ὄρεος βαίνω	*I go to the mountain.*
ἐπὶ τοῦ ὄρεος ἵστημι	*I stand on the mountain.*

And the preposition **διά** + a noun or pronoun in the genitive case means *through*:

διὰ τοῦ ὄρεος βαίνω	*I go through the mountain.*

Module 42 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **εὑρίσκω, εὑρήσω, ηὗρον, ηὕρηκα, ηὕρημαι, ηὑρέθην** *find out, discover*. The finite forms are all in the second-person plural. The participles give you the information you need to produce the correct forms for the cases.

	Active	**Middle**	**Passive**
Present Ind.	εὑρίσκετε	εὑρίσκεσθε	εὑρίσκεσθε
Imperfect Ind.	ηὑρίσκετε	ηὑρίσκεσθε	ηὑρίσκεσθε
Future Ind.	εὑρήσετε	εὑρήσεσθε	εὑρεθήσεσθε

Aorist Ind.	ηὕρετε	ηὑρόμεθα	ηὑρέθητε
Perfect Ind.	ηὑρήκατε	ηὕρησθε	ηὕρησθε
Pluperf. Ind.	ηὕρηκετε	ηὕρησθε	ηὕρησθε
Present Imper.	εὑρίσκετε	εὑρίσκεσθε	εὑρίσκεσθε
Aorist Imper.	εὕρετε	εὕρεσθε	εὑρέθητε
Present Subj.	εὑρίσκητε	εὑρίσκησθε	εὑρίσκησθε
Aorist Subj.	εὕρητε	εὕρησθε	εὑρέθησθε
Present Opt.	εὑρίσκοιτε	εὑρίσκοισθε	εὑρίσκοισθε
Future Opt.	εὑρήσοιτε	εὑρήσοισθε	εὑρεθήσοισθε
Aorist Opt.	εὕροιτε	εὕροισθε	εὑρεθεῖτε, -είητε
Present Inf.	εὑρίσκειν	εὑρίσκεσθαι	εὑρίσκεσθαι
Future Inf.	εὑρήσειν	εὑρήσεσθαι	εὑρεθήσεσθαι
Aorist Inf.	εὑρεῖν	εὑρέσθαι	εὑρεθῆναι
Perfect Inf.	ηὑρηκέναι	ηὑρῆσθαι	ηὑρῆσθαι
Present Part.	εὑρίσκων, -οντος εὑρίσκουσα, -ούσης εὑρίσκον, -οντος	εὑρισκόμενος, -η, -ον	εὑρίσκόμενος, -η, -ον
Future Part.	εὑρήσων, -οντος εὑρήσουσα, -ούσης εὑρῆσον, -οντος	εὑρήσόμενος, -η, -ον	εὑρεθησόμενος, -η, -ον
Aorist Part.	εὑρών, -όντος εὑροῦσα, -ούσης εὑρόν, -όντος	εὑρόμενος, -η, -ον	εὑρεθείς, -έντος εὑρεθεῖσα, -είσης εὑρεθέν, -έντος
Perfect Part.	ηὑρηκώς, -ότος ηὑρηκυῖα, -υίᾶς ηὑρηκός, -ότος	ηὑρημένος, -η, -ον	ηὑρημένος, -η, -ον

Module 43

Subordinate Clauses of Cause and Time

Module 43 Summary

In this module you will learn about temporal and causal clauses.

Temporal and Causal Clauses

Remember from Part I of the *21st-Century* series that a clause has a subject and a verb. A clause is independent when it offers a complete thought, as it does in these two examples:

But she did look back;
I love her for that.

When the thought presented is incomplete, the clause is subordinate, as in this example:

because it was so human.

A clause is temporal when it refers to time:

Since then 'tis centuries,

and is causal when it offers a reason:

Because I could not stop for death.

For a refresher on subordinate clauses, complete this exercise on picking out subordinate clauses.

Module 43 Practice Picking Out Subordinate Clauses

Pick out the subordinate clauses in this excerpt from Kurt Vonnegut's *Slaughterhouse-Five*.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.13

> America is the wealthiest nation on Earth, but its people are mainly poor, and poor Americans are urged to hate themselves. To quote the American humorist Kin Hubbard, 'It ain't no disgrace to be poor, but it might as well be.' It is in fact a crime for an American to be poor, even though America is a nation of poor. Every other nation has folk traditions of men who were poor but extremely wise and virtuous, and therefore more estimable than anyone with power and gold. No such tales are told by the American poor. They mock themselves and glorify their betters. The meanest eating or drinking establishment, owned by a man who is himself poor, is very likely to have a sign on its wall asking this cruel question: 'if you're so smart, why ain't you rich?' There will also be an American flag no larger than a child's hand – glued to a lollipop stick and flying from the cash register.
>
> Americans, like human beings everywhere, believe many things that are obviously untrue. Their most destructive untruth is that it is very easy for any American to make money. They will not acknowledge how in fact hard money is to come by, and, therefore, those who have no money blame and blame and blame themselves. This inward blame has been a treasure for the rich and powerful, who have had to do less for their poor, publicly and privately, than any other ruling class since, say Napoleonic times. Many novelties have come from America. The most startling of these, a thing without precedent, is a mass of undignified poor. They do not love one another because they do not love themselves.

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

Subordinate Clauses of Cause and Time

There are a variety of prepositional phrases and subordinating conjunctions that express temporality. Some commonly occurring ones are found in the examples below. Of them, the following can also express causality: **ἐπεί, ἐπειδή, ἐπείτε, ὅτε, ὁπότε,** and **ὡς** *since, because*.

Classes of Temporal Clauses

Review the five classes of conditions in Modules 41 and 42: **counterfactual** (impossible), **habitual** (actual), **neutral** (possible or skeptical), **potential** (possible), and **prospective** (possible). When you encounter temporal clauses in the wild, apply these same classes to them. For more on temporal clauses, see *CGCG* 47.1-17.

Mood and Tense-Aspect in Temporal Clauses

When reading and translating, pay attention to the verb's mood and tense-aspect.

Single Actions in the Past

ἐπεί + the imperfect indicative is typically equivalent to *when*, suggesting that the action of the subordinate clause occurs at the same time as that of the matrix verb.

ἐπεί + the aorist indicative is typically equivalent to *after*, indicating a single action in the past and suggesting that the action of the subordinate clause takes place before that of the matrix verb.

Habitual Actions

Like habitual conditions, habitual temporal clauses indicate a recurring action that depends upon the occurrence of another repeated action. That is, one repeated action follows another.

Present General

The subordinate clause has a subordinating conjunction **ἐπεί** *when* or **equivalent** + **ἄν** + the verb in the subjunctive mood.

The verb in the matrix clause is typically a present indicative.

Past General

The subordinate clause has a subordinating conjunction **ἐπεί** *when* or equivalent + the verb in the optative mood.

The verb in the matrix clause is typically an imperfect indicative.

Prospective Actions

Prospective temporal clauses have a subordinating conjunction **ἐπεί** *when* or **equivalent** + **ἄν** + the verb in the subjunctive mood.

The verb in the matrix clause is typically a future indicative, imperative, or hortatory subjunctive, i.e., the tense of the verb looks to the future.

Translating Subordinate Clauses of Cause and Time

Note the examples below, paying attention to how the conjunctions and prepositional phrases initiate a temporal or causal clause. The examples come from a variety of authors and works.

ἀφ' οὗ *since*

Ζεὺς Ἡράκλει: ἀφ' οὗ δὲ θεὸς γεγένησαι, μεμάθηκας, οἶμαι, ὡς αἱ Μοῖραι μόναι τὰ τοιαῦτα δύνανται πρᾶξαι (Lucian, *Zeus the Tragedian* 32).

Zeus to Herakles: ***Since*** *you became a god you've learned, I think, that only the Fates can do these things.*

ἐν ᾧ *while*

ἐν ᾧ δὲ οὗτοι τὸν προκείμενον πόνον ἐργάζοντο, ἐν τούτῳ ὁ πεζὸς ἅπας συλλελεγμένος ἅμα Ξέρξῃ ἐπορεύετο ἐς Σάρδις (Herodotos, *Histories* 7.26.1).

While *they worked on their assigned task, the entire infantry gathered and marched with Xerxes to Sardis.*

ἐξ οὗ *since*

Ἀλκίνοος: ἐξ οὗ δορπέομέν τε καὶ ὥρορε θεῖος ἀοιδός,
ἐκ τοῦδ᾽ οὔ πω παύσατ᾽ ὀϊζυροῖο γόοιο
ὁ ξεῖνος (Homer, *Odyssey* 8.539-41).

Alkinoos: ***Since*** *we've been eating and the divine bard singing,*
our guest has not stopped his sad lament.

ἐπεί *after, when; since*

αὐτὰρ **ἐπεὶ** πλῦνάν τε κάθηράν τε ῥύπα πάντα,
ἐξείης πέτασαν παρὰ θῖν᾽ ἁλός, ἦχι μάλιστα
λάϊγγας ποτὶ χέρσον ἀποπλύνεσκε θάλασσα (Homer, *Odyssey* 6.93-95).

And ***after*** *they cleaned and washed out all the dirt,*
They spread the clothes on the seashore, right where
The sea moved pebbles onto the land.

Ἀλκίνοος: ἀλλ᾽ ἄγ᾽ ὁ μὲν σχεθέτω, ἵν᾽ ὁμῶς τερπώμεθα πάντες,
ξεινοδόκοι καὶ ξεῖνος, **ἐπεὶ** πολὺ κάλλιον οὕτως (Homer, *Odyssey* 8.542-43).

Alkinoos: *But come on let him cease so that we all may smile,*
Hosts and guests alike, ***since*** *this is much better.*

ἐπεί ἄν *when, whenever*

(= ἐπάν, ἐπεάν, ἐπήν)

Ἀλκίνοος: οὐ μὲν γάρ τις πάμπαν ἀνώνυμός ἐστ᾽ ἀνθρώπων,
οὐ κακὸς οὐδὲ μὲν ἐσθλός, **ἐπὴν** τὰ πρῶτα γένηται,
ἀλλ᾽ ἐπὶ πᾶσι τίθενται, **ἐπεί** ἂν τέκωσι, τοκῆες (Homer, *Odyssey* 8.552-54).

Alkinoos: *But no one at all is nameless on earth,*
Good and bad alike, ***when*** *they are newly born.*
For ***when*** *they give birth, parents assign names to all.*

ἐπειδάν *when, whenever*

(ἐπειδή + ἄν)

Φιλόστρατος: λήψεται δὲ ἤδη καὶ ἕτερον, **ἐπειδὰν** τὰ φορτία διαθώμεθα (Lucian, *Dialogues of Courtesans* 9).

Philostratos: *She will soon take another,* ***when*** *we dispose of our bags.*

ἐπειδή *after, when, since*

Ἵππαρχος: ὁ δὲ **ἐπειδὴ** τοῖς γράμμασιν ἐνέτυχεν, Ἀλλ᾽ ὁ μὲν φίλτατος ἐμοί, ἔφη, καὶ τῶν Ἑλλήνων ἐξοχώτατος Δεκριανὸς εὖ ποιεῖ (Lucian, *The Ass* 2).

Hipparkhos: ***After*** *he read the letter, he said "Dekrianos, a most dear friend of mine and a man of great honor here in Greece, is doing well.*

ἐπείτε *after, when, since*

Ἀρτάβανος: Ὦ βασιλεῦ, **ἐπείτε** ἀρρωδέειν οὐδὲν ἐᾷς πρῆγμα, σὺ δέ μευ συμβουλίην ἔνδεξαι· ἀναγκαίως γὰρ ἔχει περὶ πολλῶν πρηγμάτων πλεῦνα λόγον ἐκτεῖναι (Herodotos, *Histories* 7.51.1).

Artabanos: *King, **since** you do not allow us to fear any situation, take my counsel. For in great matters we must exercise even greater discussion.*

ἐς ὅ *until*

ἐπειδὴ ἡ νηῦς ἡλίσκετο ἐς τοῦτο ἀντεῖχε μαχόμενος ἐς **ὃ** κατεκρεουργήθη ἅπας (Herodotos, *Histories* 7.181.1).

***When** the ship was captured, he continued fighting **until** he was completely chopped to bits.*

ἕστε *so long as, until*

Προμηθεύς: ἀλλ’ ἄτερ γνώμης τὸ πᾶν
ἔπρασσον, **ἕστε** δή σφιν ἀντολὰς ἐγὼ
ἄστρων ἔδειξα τάς τε δυσκρίτους δύσεις (Aiskhylos, *Prometheus Bound* 456-58).

Prometheus: *Without judgment they did*
*Everything, **until** I showed them the*
Complex risings and fallings of the stars.

ἕστε ἄν *so long as, until*

μήτηρ: καὶ ἦν τὸ ἐνοίκιον αἰτώμεθα· Περίμεινον, φήσομεν, **ἕστ’ ἂν** Λάχης ὁ Κολυττεὺς ἀποθάνῃ: ἀποδώσω γάρ σοι μετὰ τοὺς γάμους (Lucian, *Dialogues of Courtesans* 7.2).

Mother: *If we are asked for the rent, we will say “Wait **until** Lakhes of Kolytteus dies. I’ll pay you after my wedding.”*

ἕως (ἧος) *so long as, until*

Ὀδυσσεύς: ἀλλ᾽ ἀναχασσάμενος νῆχον πάλιν, **ἧος** ἐπῆλθον
ἐς ποταμόν, τῇ δή μοι ἐείσατο χῶρος ἄριστος,
λεῖος πετράων, καὶ ἐπὶ σκέπας ἦν ἀνέμοιο (Homer, *Odyssey* 7.280-82).

Odysseus: *But I swam back **until** I came upon*
A river, at a spot that seemed to me best,
Free of rocks and sheltered from the wind.

ἡνίκα *at which time, when*

Μήδεια: ἡμάρτανον τόθ᾽ **ἡνίκ**᾽ ἐξελίμπανον
δόμους πατρῴους, ἀνδρὸς Ἕλληνος λόγοις
πεισθεῖσ᾽**,** ὃς ἡμῖν σὺν θεῷ τείσει δίκην (Euripides, *Medeia* 800-802).

Medeia: *My mistake was **when** I left*
my family’s house and listened to the words
of a Greek man, who with God’s help will pay his debt to me.

μέχρι *so long as, until*

ταύτην δὲ ποιήσαντες ἄλλους ἐσεβίβαζον ἐς τὸ περιοικοδομημένον, **μέχρι οὗ** πάντας τούτῳ τῷ τρόπῳ ἐξηρίθμησαν (Herodotos, *Histories* 7.60).

*Having made the wall they put others into the circle **until** they counted all in this way.*

πρίν *before, until*

αὐτὰρ Ὀδυσσεὺς
Ἀλκινόου πρὸς δώματ᾽ ἴε κλυτά· πολλὰ δέ οἱ κῆρ
ὥρμαιν᾽ ἱσταμένῳ, **πρὶν** χάλκεον οὐδὸν ἱκέσθαι (Homer, *Odyssey* 7.81-82).

And Odysseus
Went to the famed house of Alkinoos; his heart deep
*In thought, he paused **before** he reached the bronze threshold.*

Ὀδυσσεύς: ὦ φίλοι, οὐ γάρ πω καταδυσόμεθ᾽ ἀχνύμενοί περ
εἰς Ἄϊδαο δόμους, **πρὶν** μόρσιμον ἦμαρ ἐπέλθῃ (Homer, *Odyssey* 10.174-75).

Odysseus: *Friends, though suffering we will not enter*

*Hades' house **before** our assigned time comes.*

ὁπόταν *when, whenever*

(ὁπότε + ἄν)

Μυρτάλη: ταῦτά με ἀποπνίγει, Δωρίων, μάλιστα **ὁπόταν** λέγῃς ὡς πολλὰ ἔδωκας καὶ πένης γεγένησαι δι᾽ ἐμέ (Lucian, *Dialogues of Courtesans*).

Myrtale: *These things choke me, Dorion, especially **when** you say that you gave much and have become poor because of me.*

ὁπότε *when, whenever*

Δωρίων: κρόμμυα δὲ ἐκ Κύπρου καὶ σαπέρδας πέντε καὶ πέρκας τέτταρας, **ὁπότε** κατεπλεύσαμεν ἐκ Βοσπόρου, ἐκόμισά σοι (Lucian, *Dialogues of Courtesans).*

Dorion: *I brought you onions from Kypros and five fish and four perch **when** we sailed from the Bosporos.*

καὶ πιεῖν δὲ ὁπότε θελήσαιμι, ᾔτουν τοῖς ὀφθαλμοῖς τὸν οἰνοχόον κινήσας (Lucian, *The Ass* 48).

*And **when** I wished to drink, I asked with my eyes, nudging the wine-bearer.*

ὅταν *when, whenever*

(+ ἄν = ὅταν)

Διομήδης: τὼ νῦν σοὶ μὲν ἐγὼ ξεῖνος φίλος Ἄργεϊ μέσσῳ
εἰμί, σὺ δ᾽ ἐν Λυκίῃ, **ὅτε ἄν** τῶν δῆμον ἵκωμαι (Homer, *Iliad* 6.224-25).

Diomedes: *Now I am your guest-friend in Argos' center—as*
*You are mine in Lykia—**when** I visit your people there.*

ὅτε *when, after*

εὗρε δὲ Φαιήκων ἡγήτορας ἠδὲ μέδοντας
σπένδοντας δεπάεσσιν ἐϋσκόπῳ ἀργειφόντῃ,
ᾧ πυμάτῳ σπένδεσκον, **ὅτε** μνησαίατο κοίτου (Homer, *Odyssey* 7.136-38).

He found the Phaiakian leaders and commanders
Offering libations from their cups to keen-eyed Hermes,
To whom they pour right ***when*** *they are ready for bed.*

οὕνεκα *on which account, because*

Ἕλενος: Αἰνεία τε καὶ Ἕκτορ, ἐπεὶ πόνος ὔμμι μάλιστα
Τρώων καὶ Λυκίων ἐγκέκλιται, **οὕνεκ**᾽ ἄριστοι
πᾶσαν ἐπ᾽ ἰθύν ἐστε μάχεσθαί τε φρονέειν τε,
στῆτ᾽ αὐτοῦ, καὶ λαὸν ἐρυκάκετε πρὸ πυλάων (Homer, *Iliad* 6.77-80).

Helenos: *Aineias and Hektor, since of Trojans and Lykians*
Upon you most of all rests our labor
Because *in any endeavor you are best at warfare and counsel,*
Stand here and keep our people in front of the gates.

πρότερον ἤ *before*

Ξέρξης ἔπεμψε κήρυκα ἐς Ἄργος **πρότερον ἤ** περ ὁρμῆσαι στρατεύεσθαι ἐπὶ τὴν Ἑλλάδα (Herodotos, *Histories* 7.150).

Xerxes sent a herald to Argos ***before*** *he began his campaign against Greece.*

ὡς *when, after*

αὐτὰρ ὁ φορμίζων ἀνεβάλλετο καλὸν ἀείδειν 266
ἀμφ᾽ Ἄρεος φιλότητος εὐστεφάνου τ᾽ Ἀφροδίτης, 267
ὡς τὰ πρῶτα μίγησαν ἐν Ἡφαίστοιο δόμοισι 268
λάθρῃ (Homer, *Odyssey* 8.266-69).

And with his lyre he began to sing beautifully
About the affair of Ares and well-garlanded Aphrodite
When *first they coupled in Hephaistos' house,*
Secretly.

ὡς τάχιστα *as soon as*

ὡς γὰρ δὴ **τάχιστα** ἐπώκειλαν τὴν νέα οἱ Ἀθηναῖοι, ἀποθορόντες κατὰ Θεσσαλίην πορευόμενοι ἐκομίσθησαν ἐς Ἀθήνας (Herodotos, *Histories* 7.182).

As soon as *the Athenians ran their ship aground, they leapt off and made their way through Thessaly to Athens.*

Module 43 Practice Translating Temporal and Causal Clauses

Translate the sentences below, the first adapted from Strattis, an Athenian comic poet; the second unadapted from Babrius, author of a collection of fables; the third adapted from Epiktetos; the fourth unadapted from Epiktetos; and the fifth and sixth slightly adapted from Alkiphron. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. παραινέσαι δὲ ὑμῖν τι βούλομαι σοφόν· ὅταν φακῆν ἕψητε, μὴ ἐπιχεῖν μύρον (Strattis, fragment 47, *Phoinissai*, adapted).

2. ὁ θεὸς δ᾽ ἐπιστὰς εἶπε “τῶν τροχῶν ἅπτου
καὶ τοὺς βόας κέντριζε. τοῖς θεοῖς δ᾽ εὔχου
ὅταν τι ποιῇς καὐτός*, ἢ μάτην εὔξῃ.” ***καὐτός** = **καὶ αὐτός** (Babrius, 20 unadapted).

3. εἰδέναι χρή, ὅτι οὐ ῥᾴδιον δόγμα παραγενέσθαι ἀνθρώπῳ, ὅτε μὴ καθ᾽ ἑκάστην ἡμέραν τὰ αὐτὰ καὶ λέγοι τις καὶ ἀκούοι καὶ ἅμα χρῷτο πρὸς τὸν βίον (Epiktetos, fragment 16 adapted).

4. ταράσσει τοὺς ἀνθρώπους οὐ τὰ πράγματα, ἀλλὰ τὰ περὶ τῶν πραγμάτων δόγματα· οἷον ὁ θάνατος οὐδὲν δεινόν, ἐπεὶ καὶ Σωκράτει ἂν ἐφαίνετο, ἀλλὰ τὸ δόγμα τὸ περὶ τοῦ θανάτου, διότι δεινόν, ἐκεῖνο τὸ δεινόν ἐστιν (Epiktetos, unadapted).

5. **Φοιβιανὴ Ἀνικήτῳ**

   ὠδίνουσά με ἀρτίως ἥκειν ὡς ἑαυτὴν ἡ τοῦ γείτονος μετέπεμψε γυνή. καὶ δῆτα ἐπεὶ ᾔειν, ἀραμένη τὰ πρὸς τὴν τέχνην, σὺ δὲ ἐξαπίνης ἐπιστὰς ἐπειρῶ, τὴν δέρην ἀνακλάσας, κύσαι. οὐ παύσῃ, τρικόρωνον καὶ ταλάντατον γερόντιον, πειρῶν τὰς ἐφ᾽ ἡλικίας ἀνθούσας ἡμᾶς ὥς τις ἄρτι νεάζειν ἀρχόμενος; οὐχὶ τῶν κατ᾽ ἀγρὸν πόνων ἀφείθης ἀεργὸς τὴν ἀηδίαν πορισάμενος; οὐ τοῦ ὀπτανίου καὶ τῆς ἐσχάρας ὡς ἀδύνατος ὢν ἐξεώσθης; πῶς οὖν τακερὸν βλέπεις βλέμμα καὶ ἀναπνέεις; παῦε, κέρκεψ ἄθλιε, καὶ τρέπου κατὰ σεαυτόν, ὦ πρέσβυ, μή σε λαβοῦσα κακόν τι ἐργάσωμαι (Alkiphron, *Letters of Farmers* 7 adapted).

6. **Φιλομάγειρος Πινακοσπογγίσῳ**

οἷα βουλεύονται καὶ διανοοῦνται αἱ θεοῖς ἐχθραὶ Λαιστρυγόνες αὗται. τῇ κεκτημένῃ συμπράττουσι. καὶ οἶδε τούτων οὐδὲν ὁ Φαιδρίας. μηνὶ πέμπτῳ μετὰ τοὺς γάμους τέτοκεν αὐτῷ τὸ γύναιον παιδίον ἄρσεν· τοῦτο μετὰ τῶν σπαργάνων περιδέραιά τινα καὶ γνωρίσματα περιθεῖσαι, ἔδοσαν Ἀσφαλίωνι τῷ συργάστρῳ κομίζειν ἐπὶ τὰς ἀκρωρείας τῆς Πάρνηθος. ἡμᾶς δὲ τέως μὲν ἀνάγκη κρύπτειν τὸ κακόν. καὶ πρὸς τὸ παρὸν σιγῴην. ἡ σιγὴ δέ ἐστι τοῦ θυμοῦ τροφή· ἐπειδὰν δέ τι καὶ ἂν βραχὺ λυπήσωσι, κόλακα καὶ παράσιτον ἐξονειδίζουσαι καὶ τὰς ἄλλας ἃς εἰώθασιν ὕβρεις ἐπιφέρουσαι, εἴσεται τὸ γεγονὸς ὁ Φαιδρίας (Alkiphron, *Letters of Parasites 27* adapted).

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

***αἴρω, ἀρῶ, ἦρα** *take up, raise; lift up*

ἀνακλάω *bend back*

ἀναπνέω *breathe again, take breath, sigh*

ἀνθέω *blossom, bloom*

ἅπτω *fasten* or *bind to*; (middle) *fasten oneself to, grasp, touch* + gen.

ἀρτίως (ἄρτι) *just now, recently*

***ἀφεῖθης < ἀφίημι** *send forth, discharge; let go, call off; neglect, fail; suffer, permit* + inf. **αφῆκε τὸ πλοῖον φέρεσθαι** *he allowed the boat to be carried away*

***βλέπω** *see, look at*

δῆτα *then*

διανοέομαι *intend, be minded to* + inf.; *think, suppose; be disposed*

***κομίζω** *take care of; take, carry, convey*; *carry away; bring;* (mid.) *acquire*; (pass.) *come* or *go back, return*

κρύπτω *hide, cover, conceal*

κυνέω *kiss*

***κεκτημένῃ < κτάομαι** *acquire, get;* (perfect) *have, hold*

λυπέω *give pain to, pain, distress, grieve, vex, annoy*

μάτην *in vain, idly, fruitlessly*

μεταπέμπω *send after, send for*

νεάζω *be young*

παραγίγνομαι *be present, be with* + dat.

παραινέω *exhort, advise* + dat. of person + inf.

εἴσεται < **οἶδα**

εἴωθα *be accustomed*

ἐξαπίνης *suddenly*

ἐξονειδίζω *cast in one's teeth, reproach* **ἐξεώσθης** < **ἐξωθέω** *thrust out, force out, wrench out*

ἐπιφέρω *bring, put*

ἐπιχέω *pour, pour over*

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

***εὔχομαι** *pray, boast*

ἐφίστημι (trans.) *set upon* or *in charge of; stop;* (intrans.) *stand against, near* + dat.

***ἐχθρός, ἐχθρά, ἐχθρόν** *hated, hostile, inimical* + gen. or dat.; (n.) *enemy*

ἕψω *boil, seethe*

ἦειν < **εἰμί**

κεντρίζω *prick, goad, whip*

***παύω** *make to end, stop;* (middle and passive) *rest* or *cease from* + gen.

***πειράω** *make trial of* + gen.; *try* + inf.; *make an advance on*

περιτίθημι *place* or *put round, put on*

πορίζω *provide, offer*

σιγάω *be silent*; (transitive) *keep secret*

συμπράσσω *join, help in doing*

ταράσσω *stir, stir up, trouble*

***τέτοκεν** < **τίκτω** *sire, give birth to, bear, produce*

τέως *so long, meanwhile, the while*

***τρέπω (τράπω)** *turn, rout*

χρῷτο = **χράοιτο** < **χράομαι**

ὠδίνω *have the pains of childbirth*

Adjectives, Conjunction, and Nouns

ἀγρός, -οῦ ὁ *field*

***ἀδύνατος, ἀδύνατον** i*mpossible, weak, unable*

ἀεργός, -όν *not working, idle*

Λαιστρυγόνες, -ων οἱ *Laistrygonians*, giant Cannibals (*Odyssey*)

μύρον, -ου τό *sweet oil, unguent, perfume*

ὀπτάνιον, -ου τό *a place for roasting, a kitchen*

ἀηδία, -ας ἡ *unpleasantness, nauseousness*

ἄθλιος, -ᾱ, -ον *pathetic, miserable, wretched*

ἀκρώρεια, -ᾱς ἡ *mountain ridge, peak*

ἄρσην, ἄρσεν *male*

Ἀσφαλίων, -ωνος ὁ *Asphalion, a day-laborer*

βλέμμα, -ατος τό *look, glance*

***βοῦς, βοός ἡ, ὁ** *bull, ox, cow*

***βραχύς, βραχεῖα, βραχύ** *brief, short, small*

γάμος, -ου ὁ *wedding, wedding feast; marriage*

γείτων, -ονος ὁ, ἡ *neighbor*

γερόντιον, -ου τό *little old man*

γνώρισμα, -ατος τό *mark, token, token-trinket*

γύναιον, -ου τό *little old woman*

δέρη, -ης ἡ *neck, throat*

διότι *because*

δόγμα, -ατος τό *opinion, belief, notion, thought, judgment*

ἐσχάρα, -ας ἡ *hearth, fire-place*

ἡλικία, -ας ἡ *time of life, age*

***θυμός, θυμοῦ ὁ** *soul, spirit; courage, anger, passion, heart; will, desire*

παιδίον, -ου τό *child*

παράσῑτος, -ου ὁ one who eats at the table of another and repays him with flattery and buffoonery, *parasite*

Πάρνης, Πάρνηθος ἡ *Mt. Parnes*

περιδέραιον, -ου τό *necklace*

***πόνος, πόνου ὁ** *hard work, toil, suffering*

***πρέσβυς, πρέσβεος (-εως) ὁ** *old man, elder; ambassador, envoy*

***ῥᾴδιος, ῥᾳδίᾱ, ῥᾴδιον** *easy*

σιγή, -ῆς ἡ *silence*

***σοφός, σοφή, σοφόν** *wise, skilled*

σπάργᾰνον, -ου τό *band for swathing infants, (pl.) swaddling clothes*

σύργαστρος, -ου ὁ *trailing the belly, as a snake, a day-laborer*

Σωκράτης, -εος (-ους) ὁ *Sokrates, the philosopher*

τᾰκερός, -ά, -όν *melting in the mouth, tender*

ταλάντατος, -η, -ον *most wretched*

τρικόρωνος, -ον *thrice a crow's age*

τροφή, -ῆς ἡ *food, nourishment*

τροχός, -οῦ ὁ *wheel*

ὕβρις, -ιος (-ηος, -εως) ἡ *violence, outrage, insult, excessive act, hybris*

Φαιδρίας, -οῦ ὁ *Phaidrias,* husband of the mistress (**ἡ κεκτημένη**)

κέρκεψ ὁ *dwarf*

κόλαξ, -ᾰκος ὁ *flatterer, fawner, parasite*

φᾰκῆ (φακέα), -ῆς ἡ *dish of lentils, lentil-soup*

Module 43 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (**Ἀληθῆ Διηγήματα** 1.33-34). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

σπουδῇ οὖν βαδίζοντες ἐφιστάμεθα πρεσβύτῃ καὶ νεανίσκῳ, μάλα προθύμως πρασιάν τινα ἐργαζομένοις καὶ ὕδωρ ἀπὸ τῆς πηγῆς ἐπ᾽ αὐτὴν διοχετεύουσιν. ἡσθέντες οὖν ἅμα καὶ φοβηθέντες, ἔστημεν. καὶ ἐκεῖνοι δέ, τὸ αὐτὸ ἡμῖν—ὡς τὸ εἰκός—παθόντες, ἄναυδοι παρειστήκεσαν. χρόνῳ δὲ οὐ πολλῷ ὁ πρεσβύτης ἔφη, Τίνες ὑμεῖς ἄρα ἐστέ, ὦ ξένοι; πότερον τῶν ἐναλίων δαιμόνων ἐστὲ ἢ ἄνθρωποι δυστυχεῖς, ἡμῖν παραπλήσιοι; καὶ γὰρ ἡμεῖς, ἄνθρωποι ὄντες καὶ ἐν γῇ τραφέντες, νῦν θαλάττιοι γεγόναμεν. καὶ συννηχόμεθα τῷ περιέχοντι τούτῳ θηρίῳ, οὐδ᾽ ὃ πάσχομεν ἀκριβῶς εἰδότες· τεθνάναι μὲν γὰρ εἰκάζομεν, ζῆν δὲ πιστεύομεν. πρὸς ταῦτα ἐγὼ εἶπον· Καὶ ἡμεῖς τοι ἄνθρωποι, νεήλυδες μέν, ὦ πάτερ, αὐτῷ σκάφει πρῴην καταποθέντες. προήλθομεν δὲ νῦν βουλόμενοι μαθεῖν τὰ ἐν τῇ ὕλῃ ὡς ἔχει· πολλὴ γάρ τις καὶ λάσιος ἐφαίνετο. δαίμων δέ τις, ὡς ἔοικεν, ἡμᾶς ἤγαγεν σέ τε ὀψομένους καὶ εἰσομένους ὅτι μὴ μόνοι ἐν τῷδε καθείργμεθα τῷ θηρίῳ· ἀλλὰ φράσον γε ἡμῖν τὴν σαυτοῦ τύχην, ὅστις τε ὢν καὶ ὅπως δεῦρο εἰσῆλθες. ὁ δὲ οὐ πρότερον ἔφη ἐρεῖν οὐδὲ πεύσεσθαι παρ᾽ ἡμῶν, πρὶν ξενίων τῶν παρόντων μεταδοῦναι. καὶ λαβὼν ἡμᾶς ἦγεν ἐπὶ τὴν οἰκίαν—ἐπεποίητο δὲ αὐτάρκη καὶ στιβάδας ἐνῳκοδόμητο καὶ τὰ ἄλλα ἐξήρτιστο—παραθεὶς δὲ ἡμῖν λάχανά τε καὶ ἀκρόδρυα καὶ ἰχθῦς, ἔτι δὲ καὶ οἶνον ἐγχέας, ἐπειδὴ ἱκανῶς ἐκορέσθημεν, ἐπυνθάνετο ἃ ἐπεπόνθεμεν· κἀγὼ πάντα ἐξῆς διηγησάμην, τόν τε χειμῶνα καὶ τὰ ἐν τῇ νήσῳ καὶ τὸν ἐν τῷ ἀέρι πλόον, καὶ τὸν πόλεμον, καὶ τὰ ἄλλα μέχρι τῆς εἰς τὸ κῆτος καταδύσεως.

ὁ δὲ ὑπερθαυμάσας καὶ αὐτὸς ἐν μέρει τὰ καθ᾽ ἑαυτὸν διεξῄει λέγων· τὸ μὲν γένος εἰμί, ὦ ξένοι, Κύπριος. ὁρμηθεὶς δὲ κατ᾽ ἐμπορίαν ἀπὸ τῆς πατρίδος μετὰ παιδός, ὃν ὁρᾶτε, καὶ ἄλλων πολλῶν οἰκετῶν, ἔπλεον εἰς Ἰταλίαν, ποικίλον φόρτον κομίζων ἐπὶ νεῶς μεγάλης, ἣν ἐπὶ στόματι τοῦ κήτους διαλελυμένην ἴσως ἑωράκατε. μέχρι μὲν οὖν Σικελίας εὐτυχῶς διεπλεύσαμεν. ἐκεῖθεν δὲ ἁρπασθέντες ἀνέμῳ σφοδρῷ, τριταῖοι ἐς τὸν ὠκεανὸν ἀπηνέχθημεν. ἔνθα τῷ κήτει περιτυχόντες καὶ αὔτανδροι καταποθέντες, δύο ἡμεῖς μόνοι, τῶν ἄλλων ἀποθανόντων, ἐσώθημεν. θάψαντες δὲ τοὺς ἑταίρους καὶ ναὸν τῷ Ποσειδῶνι δειμάμενοι, τοῦτον τὸν βίον ζῶμεν, λάχανα μὲν κηπεύοντες, ἰχθῦς δὲ σιτούμενοι καὶ ἀκρόδρυα.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀκριβῶς *exactly, precisely*

ἀπηνέχθημεν see **(ἀπό) φέρω**

ἁρπάζω *snatch away, carry off; seize*

βαδίζω *walk, go*

δειμάμενοι < **δέμω** *build*

δεῦρο *here, over here*

διαλύω *loose one from another, part asunder, undo*

διαπλέω *sail across*

διέξειμι *go through, tell in detail*

διηγέομαι *explain, relate, go through*

διοχετεύω *water, furnish with channels*

ἐγχέας < **ἐγχέω** *pour in*

εἰδότες < **οἶδα**

εἰκάζω *represent* (by an image or likeness), *portray; liken, compare*; *infer;* (pass.) *be like, resemble*

εἰσῆλθες see **(εἰς) ἔρχομαι**

εἰσομένους < **οἶδα**

ἐκεῖθεν *from there*

***ἔνθα** *there, where; then, when*

ἱκανῶς *sufficiently*

ἴσως *equally; perhaps*

καθείργω *drive into, shut in*

καταποθέντες < **καταπίνω** *swallow*

κηπεύω *rear in a garden, cultivate, grow*

***κομίζω** *take care of; take, carry, convey*; *carry away; bring;* (mid.) *acquire*; (pass.) *come* or *go back, return*

κορέννυμι *sate, satiate, satisfy*

λαβών < **λαμβάνω**

***μάλα** *very*

μεταδίδωμι *give part* or *share* + gen.

ὁρμάω *set in motion; start off, go; rush;* (mid., pass.) *rush, be eager, begin* + inf.

παρατίθημι *place beside; serve*

παρίστημι *make to stand; stand by, beside, near*

περιέχω *encompass, embrace, surround*

περιτυγχάνω *fall in or meet with* + dat.

πεύσεσθαι < **πυνθάνομαι** *learn, learn by hearsay or inquiry; inquire about; hear*

πιστεύω *trust, put faith in, rely on* + dat.; *believe or feel confident that* + inf.

***πλέω (πλώω)** *sail*

ἐνοικοδομέω *build in*

ἐξαρτίζω *complete, finish; equip, furnish*

ἐξῆς *one after another, in order, in a row*

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

***ἐργάζομαι** *be busy, work at; make; perform; do* 'x' in acc. *to* 'y' in acc.

ἐρεῖν < **λέγω**

εὐτυχῶς *with good fortune*

ἐφίστημι (trans.) *set upon* or *in charge of; stop;* (intrans.) *stand against, near* + dat.

ἐωράκατε < **ὁράω**

ἡσθέντες < **ἥδομαι** (aorist **ἥσθην**) *enjoy, take pleasure* + dat. or + part.

θάπτω *bury*

προήλθομεν see **ἔρχομαι**

προθύμως *eagerly*

πρῴην *lately, recently*

σιτέομαι *take food, eat*

συννήχομαι *swim with*

***σῴζω** *save, keep*

***τραφέντες** < **τρέφω** *bring up, rear; nourish; thicken; cause to grow*

ὑπερθαυμάζω *wonder exceedingly*

***φοβέω** *fear, be afraid*

*φράζω *tell, show; advise;* (mid. and pass.) *suppose, believe*

Adjectives and Nouns and Pronouns

ἀήρ, ἀέρος ὁ, ἡ *mist, haze; air, breeze*

ἀκρόδρυα, -ων τά *fruits, fruit trees*

ἄναυδος, -ον *speechless, silent*

ἄνεμος [ᾰ], -ου ὁ *wind*

αὔτανδρος, -ον *together with the men, men and all*

ξένος (ξεῖνος), -η, -ον *foreign, strange;* (n.) *guest-friend, host, stranger*

***οἰκίᾱ, -ᾱς ἡ** *house*

οἰκέτης, -ου ὁ *household slave*

οἶνος, -ου ὁ *wine*

παραπλήσιος, -α, -ον (-ος, -ον) *coming near, nearly resembling* + dat.*; of numbers, nearly equal* + dat.

αὐτάρκης, ες *sufficient, independent*

***δαίμων, -ονος ὁ ἡ** *spirit, god, demon*

δυστυχής, -ες *unlucky, unfortunate*

***εἰκός, εἰκότος τό** (adj.) *likely, reasonable;* (n.) *likelihood, probability*

ἐμπορία, -ας ἡ *commerce, trade, traffic*

ἐνάλιος, -ᾱ, -ον *in, on, of the sea*

***ἑταῖρος, -ου ὁ** *companion, comrade*

θαλάσσιος, -ᾱ, -ον (-ος, -ον) *of, in, on, from the sea*

θηρίον, -ου τό *wild animal, beast*

Ἰταλία, -ας ἡ *Italy*

ἰχθύς, -ύος ὁ (**ἰχθῦς** = nom. or acc.) *fish*

κατάδῡσις, -ιος (-ηος, -εως) ἡ *dipping, setting, descent; hole*

κῆτος, -εος (-ους) τό *sea-monster, huge fish; whale*

Κύπριος, -ᾱ, -ον *of Kypros* (Cyprus)

λάσῐος [ă], -α, -ον (-ος, -ον) *hairy, rough, shaggy; bushy, overgrown*

λάχᾰνον [λă] -ου τό *herb, vegetables*

νεανίσκος, -ου ὁ *young man*

νέηλῠς, -ῠδος ὁ, ἡ *newcomer*

***νῆσος, -ου ἡ** *island*

ξένιος (ξείνιος), -α, -ον *belonging to friendship and hospitality, hospitable*

***πατρίς, -ίδος ἡ** *fatherland*

πηγή, -ῆς ἡ *running water, stream*; *spring, well*

πλόος, -ου ὁ *sailing, voyage*

ποικίλος [ĭ], -η, -ον *many-coloured, spotted; wily*

πρᾰσιά, -ᾶς ἡ *garden-plot*

πρεσβύτης, -ητος ὁ *old man*

Σικελία, -ας ἡ *Sikelia* (Sicily)

σκάφος, σκάφεος (-ους) τό *hull of a ship, ship, boat*

σπουδή, -ῆς ἡ *haste, speed; trouble, effort*

στῐβάς, -άδος ἡ *bed of straw, rushes, leaves*

στόμα, -ατος τό *mouth*

σφοδρός, -ά, -όν *violent, excessive*

τρῐταῖος, -ᾱ, -ον *on the third day*

***τύχη, -ης ἡ** *fortune, luck; fate, necessity*

***ὕδωρ, ὕδατος τό** *water*

ὕλη, -ης ἡ *forest, woodland; material*

φόρτος, -ου ὁ *load, freight, cargo*

χειμών, -ῶνος ὁ *winter; storm*

ὠκεανός, -οῦ ὁ *ocean*

Module 43 Practice Parsing Greek Sentences

Parse each word of the below sentences.

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

> ὁ δὲ ὑπερθαυμάσας καὶ αὐτὸς ἐν μέρει τὰ καθ᾽ ἑαυτὸν διεξῄει λέγων· τὸ μὲν γένος εἰμί, ὦ ξένοι, Κύπριος.
>
> θάψαντες δὲ τοὺς ἑταίρους καὶ ναὸν τῷ Ποσειδῶνι δειμάμενοι, τοῦτον τὸν βίον ζῶμεν, λάχανα μὲν κηπεύοντες, ἰχθῦς δὲ σιτούμενοι καὶ ἀκρόδρυα.

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

Module 43 Top 251–550 Vocabulary to be Memorized

Verbs

ἀναγκάζω, ἀναγκάσω, ἠνάγκασα, ἠνάγκακα, ἠνάγκασμαι, ἠναγκάσθην *force, compel, constrain*

βοηθέω, βοηθήσω, ἐβοήθησα, βεβοήθηκα, βεβοήθημαι, ------ *assist, help* + dat.; *come to the rescue*

κομίζω, κομιέω, ἐκόμισα, κεκόμικα, κεκόμισμαι, ἐκομίσθην *take care of; take, carry, convey*; *carry away; bring;* (mid.) *acquire*; (pass.) *come* or *go back, return*

κτάομαι, κτήσομαι, ἐκτησάμην, ------, κέκτημαι, ἐκτήθην *acquire, get*; (perfect) *have, hold*

παρασκευάζω, παρασκευάσω, παρεσκεύασα, παρεσκεύακα, παρεσκεύασμαι, ------ *prepare, provide, procure*

χαίρω, χαιρήσω, ------, κεχάρηκα, κεχάρημαι or κεχαρμαι, ἐχάρην *rejoice* or *take pleasure in, enjoy* + dat. or participle; *be unpunished, be safe and sound; hail or farewell*

Adjective and Nouns

Ἀργεῖος, Ἀργείᾱ, Ἀργεῖον *Argive, from Argos; Greek*

μέγεθος (μέγαθος), -εος (-ους) τό *greatness, magnitude, size, height, stature*

οἰκία, οἰκίας ἡ *house*

τέκνον, τέκνου τό *child*

Module 43 Reading Morphologically by James Patterson

Two Behaviors of ϝ and σ

In certain environments, **ϝ** and **σ** drop. Knowing where they originally were helps in identifying bases and markers.

(1) When intervocalic (that is, between two vowels), **ϝ** always drops and **σ** usually drops:

βασιλέϝ/Ν̣ > βασιλέϝα > βασιλέα	*king* (accusative singular)
ἀληθέσ/Ν̣ > ἀληθέσα > ἀληθέα (Ionic) or ἀληθῆ (Attic)	*true* (accusative singular)
γένεσ/ος > γένεος (Ionic) or γένους (Attic)	*of a family* (genitive singular)

However, when the droppage of **σ** would problematically obscure a word's form, like in the sigmatic aorist, the dative plural, and elsewhere, speakers retained it. In other words, where **σ** does not drop between two vowels, it is important.

(2) When beginning a word, **ϝ** always drops and **σ** usually drops:

ϝέργον > ἔργον *work* (English "work" shares the same P.I.E. root)

ϝοῖνον > οἶνον *wine* (English "wine" shares the same P.I.E. root)

Remember that **ϝ** is a letter that represents the sound **/w/**. The letter **ϝ** is found in archaic inscriptions. The sound **/w/** is often still heard in Homeric, even if there is no longer a letter to write it.

In this environment, **ϝ** sometimes becomes a rough breathing:

ϝύδωρ > ὕδωρ *water* (English "water" shares the same P.I.E. root)

In this environment, **σ** often becomes a rough breathing:

σέπομαι > ἕπομαι	*I follow* (English "second" and Latin *secundus* share the same P.I.E. root *sekʷ)
συπέρ > ὑπέρ	*above* (Latin *super* shares the same P.I.E. root)

συπό > ὑπό	*below* (Latin *sub* shares the same P.I.E. root)
σϝηδύς > ἡδύς	*sweet, pleasant* (English "sweet" (O.E. *swēte)* and Latin *suavis* share the same P.I.E. root)
σλαβ / > λαβ/	*take* (from an original P.I.E. root *sleg^{w})
σρϙάδίως > ῥᾳδίως	*easily* (base initial ῥ- /hr/ is the result of σρ- /sr/)

Module 43 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **κωλύω, κωλύσω, ἐκώλῡσα, κεκώλῡκα, κεκώλῡμαι, ἐκωλύθην** *hinder, prevent; prevent* 'x' in acc. from 'y' in the gen. The finite forms are all in the third-person plural. The participles give you the information you need to produce the correct forms for the cases.

	Active	**Middle**	**Passive**
Present Ind.	κωλύουσι(ν)	κωλύονται	κωλύονται
Imperfect Ind.	ἐκώλυον	ἐκωλύοντο	ἐκωλύοντο
Future Ind.	κωλύσουσι(ν)	κωλύσονται	κωλυθήσονται
Aorist Ind.	ἐκώλυσαν	ἐκωλύσαντο	ἐκωλύθησαν
Perfect Ind.	κεκώλυκαν	κεκώλυνται	κεκώλυνται
Pluperf. Ind.	ἐκεκωλύκεσαν	ἐκεκώλυντο	ἐκεκώλυντο
Present Imper.	κωλυόντων	κωλυέσθων	κωλυέσθων
Aorist Imper.	κυωλυσάντων	κωλυσάσθων	κωλυθέντων
Present Subj.	κωλύωσι(ν)	κωλύωνται	κωλύωνται
Aorist Subj.	κωλύσωσι(ν)	κωλύσωνται	κωλυθῶσι(ν)
Present Opt.	κωλύοιεν	κωλύοιντο	κωλύοιντο
Future Opt.	κωλυσοιεν	κωλύσοιντο	κωλυθήσοιντο
Aorist Opt.	κωλύσαιεν, -ειαν	κωλύσαιντο	κωλυθεῖεν, -ειησαν

Present Inf.	κωλύειν	κωλύεσθαι	κωλύεσθαι
Future Inf.	κωλύσειν	κωλύσεσθαι	κωλυθήσεσθαι
Aorist Inf.	κωλῦσαι	κωλύασθαι	κωλυθῆναι
Perfect Inf.	κεκωλυκέναι	κεκωλῦσθαι	κεκωλῦσθαι
Present Part.	κωλύων, -οντος κωλύουσα, -ούσης κωλῦον, -οντος	κωλυόμενος, -η, -ον	κωλυόμενος, -η, -ον
Future Part.	κωλύσων, -οντος κωλύσουσα, -ούσης κωλῦσον, -οντος	κωλυσόμενος, -η, -ον	κωλυθησόμενος, -η, -ον
Aorist Part.	κωλύσᾶς, -αντος κωλύσουσα, -ούσης κωλῦσαν, -άντος	κωλυσάμενος, -η, -ον κωλυθέν, -έντος	κωλυθείς, -έντος κωλυθεῖσα, -είσης
Perfect Part.	κεκωλυκώς, -ότος κεκωλυκυῖα, -υίᾶς κεκωλυκός, -ότος	κεκωλυμένος, -η, -ον	κεκωλυμένος, -η, -ον

Module 44

Verbs of Judgment, Necessity, Obligation, and Seeming

Module 44 Summary

In this module you will learn how to read and translate verbs of judgment, necessity, obligation, and seeming.

Judgment, Necessity, Obligation, and Seeming

When you wish to express what can, may, must, ought, seems, or should be done, you have a variety of options in English. Consider these examples:

> We **have** to have tubs full.[1]
>
> As we **must** swim for it, we **can** take no other clothes.
>
> Some of these things **had** to be, the rest were merely show.
>
> It **may** need no words to communicate it.
>
> They **ought** to have been mediators and guides.
>
> It **should** be boiled first in a little water.
>
> Habit **may be** the explanation of why we **seem** to forget things so quickly.

Take note of the different ways you can express cans, haves, mights, musts, needs, oughts, seems, and shoulds. These are referred to as modal verbs. Common ones

1 Note that **have** when used as a helping verb has a vocalized **v**, and when used as a verb of obligation has an unvocalized **v** that is pronounced just like **f**.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.14

are **can**, **could**, **had better**, **have to**, **may**, **might**, **must**, **ought, seem, shall, should, will (will be), would**.[2]

Verbs of Judgment, Necessity, Obligation and Seeming

To express ideas involving judgment, necessity, obligation, and seeming, you also have a variety of options in Greek. This module focuses on three commonly occurring verbs—**δεῖ**, **χρή**, and **δοκέω**—and on verbal adjectives (or gerundives), which are formed from a verb's sixth principal part.

Stems and Endings of δεῖ

Verb Form	Identification	English Equivalent
δεῖ	3rd sing. present indicative active	*it is necessary*
ἔδει	3rd sing. imperfect indicative active	*it was necessary*
δεήσει	3rd sing. future indicative active	*it will be necessary*
ἐδέησε (ν)	3rd sing. aorist indicative active	*it was necessary*
δέῃ	3rd sing. present subjunctive active	needs a context
δέοι	3rd sing. present optative active	needs a context
δεῖν	------ present infinitive active	*to be necessary*
δέον	------ present participle active	*it being necessary*

Stems and Endings of χρή

χρή	3rd sing. present indicative active	*it is necessary*
χρῆν, ἐχρῆν (χρή + ἦν)	3rd sing. imperfect indicative active	*it was necessary*
χρῆσται (χρή + ἔσται)	3rd sing. future indicative active	*it will be necessary*

2 F. R. Palmer (*Mood and Modality* p.1) defines modals by the technical term **irrealis**: "the irrealis portrays situations as purely within the realm of thought, knowable only through imagination."

Stems and Endings of δοκέω

δοκέω is a contract verb whose stem ends in epsilon. If you need a review of its conjugation, see Part I of the *21st-Century* series.

Stems and Endings of Verbal Adjectives

Like participles, verbal adjectives (or gerundives) are formed by adding the suffix **-τέος, τέᾱ, -τέον** to a verb's stem. The stem is obtained from principal part six minus the past indicative augment, the ending **-ην**, and the consonant **θ** when it directly precedes **-ην** as in these examples:

Principal Part I	**Principal Part VI**	**Verbal Adjective**
λύω	ἐλύθην	λυτέος, λυτέᾱ, λυτέον
δίδωμι	ἐδόθην	δοτέος, δοτέᾱ, δοτέον
ποιέω	ἐποιήθην	ποιητέος, ποιητέᾱ, ποιητέον

When the stem ends in the consonants **φ** or **χ**, they lose their aspiration, becoming **π** or **κ** in the presence of the **-τ-** of the suffix **-τέος, τέᾱ, -τέον**:

Principal Part I	**Principal Part VI**	**Verbal Adjective**
ἄρχω	ἤρχθην	ἀρκτέος, ἀρκτέᾱ, ἀρκτέον
γράφω	ἐγράφην	γραπτέος, γραπτέᾱ, γραπτέον
πράττω	ἐπράχθην	πρακτέος, πρακτέᾱ, πρακτέον

The Impersonal and Personal of δεῖ, χρή, δοκέω, and Verbal Adjectives

δεῖ and **χρή** are referred to as impersonal verbs because their third-person subject is **it**, though you can often understand the infinitive as the subject. As you read through the examples and practice reading and translating them, consider both options—the impersonal **it** as subject and the **infinitive** as subject. You may find, like me, that providing **it** as the subject assists your understanding of the passage's meaning and provides a more accurate understanding of the syntax. δοκέω can be used personally or impersonally. **Verbal adjectives** may be used personally or impersonally.

Translating δεῖ, χρή, δοκέω, and Verbal Adjectives

Read and translate the below carefully, noting the constructions used in each. Examples come from Euripides, Herodotos, Homer, and Lucian.

δεῖ

δεῖ + a person in the genitive, dative, or accusative case + infinitive

1. τότε δὴ δεῖ φράδμονος **ἀνδρός**
   φράσσασθαι ξύλινόν τε λόχον κήρυκά τ᾽ ἐρυθρόν (Herodotos, *Histories* 3.57.4)

   *Then a shrewd man **must***
   Point out a wooden ambush and a red herald.

2. ἓν **δεῖ** μόνον μοι τοὺς θεοὺς ἔχειν, ὅσοι
   δίκην σέβονται (Euripides, *Suppliants* 594-95).

   ***There is a need** for me to have one thing alone, gods, as*
   many as honor justice.

3. οὐκ ἂν δύναιο πάντ᾽ ἔχειν ἃ μή σε **δεῖ** [ἔχειν] (Euripides, *Alkestis* 63).

   *You may not have everything which **it is not necessary** for you [to have].*

4. οὐκ **ἔδει** γὰρ συνεπιψεύδεσθαί σοι ὁρῶντα [ἐμέ]
   τὴν αἰτίαν τῆς ἀλαζονείας (Lucian, *Dialogue of the Courtesans 13.5*);

   ***Wasn't it necessary** to lie along with you, once*
   I saw the reason for the deception?

δεῖ + a person in need in the dative + genitive

5. σοί τε γὰρ παίδων τί **δεῖ** (Euripides, *Medeia* 565);

   *Why do you **need** children?*

δεῖ + a person in need in the accusative + genitive

6. ἀλλὰ δεῖ με δὴ καινῶν λόγων (Euripides, *Hippolytos* 688);

   *But I **am in need** of a new plan.*

δεῖ + genitive

7. δοκεῖ· τί γὰρ **δεῖ** συμποτῶν ἄλλων, Κύκλωψ (Euripides, *Kyklops* 540);

   *It does. Why then **is there a need** of other drinkers, Kyklops?*

Note that the brackets [ ] indicate words that are not present in the original text.

Most commonly occurring is the construction found in examples three and four, where a person in the accusative is to perform as a necessity the action of the infinitive.

χρή

χρή + accusative subject + infinitive

8. ἀλλὰ **χρὴ** τὸν μὲν καταθάπτειν ὅς κε θάνῃσι
   νηλέα θυμὸν ἔχοντας [ἡμᾶς], ἐπ’ ἤματι δακρύσαντας (Homer, *Iliad* 19.228-29).

   *but we **must** bury anyone who dies*
   with a hard heart, shedding tears for only a day.

χρή + a person in need in the accusative + a thing in the genitive

9. ἀφραίνεις, Μενέλαε διοτρεφές, οὐδέ τί σε **χρὴ**
   ταύτης ἀφροσύνης (Homer, *Iliad* 7.109-10).

   *You are a fool, Menelaos, loved by Zeus, you **have***
   ***No need** at all of this foolishness.*

δοκέω

δοκέω (impersonal) + dative indirect object + (accusative subject) + infinitive

10. εἰ θεοῖσι δὴ **δοκεῖ** τάδε
    πράσσειν (ἔμ’), οὗτοι σοί γ’ ἀπόλλυται χάρις (Euripides, *Herakles* 437-38).

    *If it **does seem best** to the gods (for me)*
    To do these things, our gratitude toward you remains alive

δοκέω (personal) + dative indirect object + infinitive

11. καὶ μὴν ὁρᾶν μοι δύο μὲν ἡλίους **δοκῶ**,
    δισσὰς δὲ Θήβας καὶ πόλισμ’ ἑπτάστομον (Euripides, *Bakkhai* 918-919).

    *And truly **I seem** to myself to see two suns*
    And two Thebes and a city with seven mouths.

12. **δοκέεις** δέ μοι οὐκ ἀπινύσσειν (Homer, *Odyssey* 6.258)

    ***You seem** to me not* to be foolish.

13. μερμήριζε δ’ ἔπειτα, **ἐδόκησε** δέ αὐτῷ κατὰ θυμὸν
    ἤδη γιγνώσκουσα παρεστάμεναι κεφαλῆφι (Homer, *Odyssey* 20.93-94)

    *Then he thought it over and in his heart, she **seemed***
    To be there by his head, already recognizing him.

δοκέω (impersonal) + dative indirect object + infinitive

14. τί δρῶμεν, ὦ Σιληνέ; σοὶ μένειν **δοκεῖ** (Euripides, *Kyklops* 539);

    *What are we to do, Silenos? Does **it seem best** to you to stay?*

δοκέω (impersonal) + infinitive

15. φίλαι, τί δρῶμεν; ἦ **δοκεῖ** περᾶν δόμους
λῦσαί τ' ἄνασσαν ἐξ ἐπισπαστῶν βρόχων (Euripides, *Hippolytos* 782-83);

*Friends, what are we to do? **Is it best** to enter the house*
And free our queen from the tight noose?

δοκέω (impersonal)

16. σὺ δ' αὐτὸς αὐτὴν εἴσαγ', εἰ **δοκεῖ**, δόμους (Euripides, *Alkestis* 1112).

*Bring her into the house yourself, if **it seems best**.*

Verbal Adjectives

Verbal Adjective (agrees with noun) + noun it modifies + dative of agent

1. **νουθετητέος** δέ μοι Φοῖβος (Euripides, *Ion* 436).

*Phoibos **must be instructed** by me.* 436

2. ὤμωξα δ' οἷον ἔργον ἔστ' **ἐργαστέον**
τοὐντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τἄμ' (Euripides, *Medeia* 791-92).

*I lament what deed **must be done***
Next by me. For I will kill the children
I bore.

Verbal Adjective (agrees with noun) + noun it modifies

3. ἡμεῖς δέ — τοὺν ποσὶν γὰρ **οἰστέον**[3] κακόν —
στείχωμεν, ὡς ἂν ἐν πυρᾷ θῶμεν νεκρόν (Euripides, *Alkestis* 739-740).

*Let's go—for we **must endure** the sorrow at foot—to*
Place the corpse on the pyre.

Verbal Adjective (impersonal) + accusative object

4. καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;
τολμητέον τάδε (Euripides, *Medeia* 1049-1051).

And yet why do I suffer? Do I wish to be mocked,
Leaving my enemies unpunished?
*These things **must be dared** (*i.e. *there must be a daring of these things).*

3 Derived from οἴσθην, a presumed sixth principal part of φέρω based on the attested οἰσθήσεται.

Module 44 Practice Translating Verbs of Judgment, Necessity, Obligation and Seeming

Translate the sentences below, for the most part unadapted from Euripides' *Andromakhe*, *Bakkhai*, *Hekabe*, *Herakles*, *Hippolytos*, and *Medeia*. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. **Ἀνδρομάχη: χρὴ** γὰρ γυναῖκα, καὶ ἂν κακῷ πόσει δοθῇ,
   στέργειν, ἄμιλλάν τ' οὐκ ἔχειν φρονήματος (Euripides, *Andromakhe* 213-14).
2. **Διόνυσος:** ἐν δεξιᾷ χρὴ καὶ ἅμα δεξιῷ ποδὶ
   αἴρειν θύρσον· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν (Euripides, *Bakkhai* 943-44).
3. **Μήδεια:** αὐτὰς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ,
   πόσιν πρίασθαι, δεσπότην τε σώματος
   λαβεῖν (Euripides, *Medeia* 232-234).
4. **Ἰάσων:** ἆρ' ἐν δόμοισιν ἡ τὰ δείν' εἰργασμένη
   Μήδεια τοισίδ' ἢ μεθέστηκεν φυγῇ;
   δεῖ γάρ αὐτὴν ἤτοι γῆς γε κρυφθῆναι κάτω,
   ἢ πτηνὸν ἆραι σῶμ' ἐς αἰθέρος βάθος,
   εἰ μὴ τυράννων δώμασιν δώσει δίκην (Euripides, *Medeia* 1294-1298).
5. **Θησεύς:** φεῦ τῆς βροτείας — ποῖ προβήσεται; — φρενός.
   τί τέρμα τόλμης καὶ θράσους γενήσεται;
   εἰ γὰρ κατ' ἀνδρὸς βίοτον ἐξογκώσεται,
   ὁ δ' ὕστερος τοῦ πρόσθεν εἰς ὑπερβολὴν
   πανοῦργος ἔσται, θεοῖσι προσβαλεῖν χθονὶ
   ἄλλην δεήσει γαῖαν, ἢ χωρήσεται
   τοὺς μὴ δικαίους καὶ κακοὺς πεφυκότας (Euripides, *Hippolytos* 936-942).
6. **Κλυταιμήστρα**
   ὄναιο συνεχῶς δυστυχοῦντας ὠφελῶν.

   Ἀχιλλεύς
   ἄκουε δή νυν, ἵνα τὸ πρᾶγμ' ἔχῃ καλῶς.

Κλυταιμήστρα
τί τοῦτ’ ἔλεξας; ὡς ἀκουστέον γέ σου.

Ἀχιλλεύς
πειθώμεθ’ αὖτις πατέρα βέλτιον φρονεῖν.

Κλυταιμήστρα
κακός τίς ἐστι καὶ λίαν ταρβεῖ στρατόν;

Ἀχιλλεύς
ἀλλ’ οἱ λόγοι γε καταπαλαίουσιν λόγους.

Κλυταιμήστρα
ψυχρὰ μὲν ἐλπίς· ὅ τι δὲ χρή με δρᾶν φράσον.

Ἀχιλλεύς
ἱκέτευ’ ἐκεῖνον πρῶτα μὴ κτείνειν τέκνα·
ἢν δ’ ἀντιβαίνῃ, πρὸς ἐμέ σοι πορευτέον (Euripides, *Iphigeneia at Aulis* 1008-1016).

7. **Λύκος**
ἐς καιρὸν οἴκων, Ἀμφιτρύων, ἔξω περᾷ·
χρόνος γὰρ ἤδη δαρὸς ἐξ ὅτου πέπλοις
κοσμεῖσθε σῶμα καὶ νεκρῶν ἀγάλμασιν.
ἀλλ’ εἶα, παῖδας καὶ δάμαρθ’ Ἡρακλέους
ἔξω κέλευε τῶνδε φαίνεσθαι δόμων,
ἐφ’ οἷς ὑπέστητε αὐτεπάγγελτοι θανεῖν.

Ἀμφιτρύων
ἄναξ, διώκεις μ’ ἀθλίως πεπραγότα
ὕβριν θ’ ὑβρίζεις ἐπὶ θανοῦσι τοῖς ἐμοῖς,
ἃ χρῆν σε μετρίως, καὶ εἰ κρατεῖς, σπουδὴν ἔχειν.
ἐπεὶ δ’ ἀνάγκην προστίθης ἡμῖν θανεῖν,
στέργειν ἀνάγκη· δραστέον δ’ ἃ σοὶ δοκεῖ (Euripides, *Herakles* 701-711).

Adverbs, Interjection, and Verbs

αἰνέω *tell of, speak of; praise, approve; promise, vow*

***αἴρω** *take up, raise; lift up*

ἀντιβαίνω go against, withstand, resist

δίδωμι < **δοθῆ**

ὀνίνημι *profit, benefit, help, assist*

περάω *drive right through; pass by, penetrate*

ποῖ *where, whither*

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

διώκω *pursue, chase, drive; sue, prosecute*

***δράω** *do, act*

δυστυχέω *be unlucky, unhappy, unfortunate*

εἶα (interjection) *on! up! away!*

ἐξογκόω *heap up, make swell; live luxuriously*

***ἔξω** *outside; beyond; except*

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

ἦτοι *now surely, truly, verily*

ἱκετεύω *beg, supplicate, beseech*

καταπαλαίω *throw in wrestling*

κάτω *below*

κοσμέω *order, arrange; adorn*

κρύπτω *hide, cover, conceal*

λίαν *very, exceedingly*

μεθίστημι *place in another way, change, change one's position; change, cease from* + gen.

μετρίως *moderately*

ὄναιο < **ὀνίνημι**

πρίασθαι < **ὠνέομαι** *buy*

προβαίνω *step on, step forward, advance*

προσβάλλω *strike, dash against; add in addition*

προστίθημι *add, apply, close; (mid.) join, take as an ally*

στέργω *love, feel affection; be fond of; be content, acquiesce*

συνεχῶς *consistently*

ταρβέω *be frightened; fear, dread*

***τέκνον, τέκνου τό** *child*

ὑβρίζω *treat violently, outrage, insult; act excessively*

ὑφίστημι *place under; promise*

φεῦ *ah, alas, woe*

***φρονέω** *think, be prudent*

***φύω (aorist: ἔφυσα, ἔφῡν)** *produce, make grow; beget;* (intrans.) *grow, be, be born; be prone to* + inf.

*φράζω *tell, show; advise;* (mid. and pass.) *suppose, believe*

χωρέω *go, come; accommodate; intervene*

ὠφελέω *help, aid*

Adjectives, Conjunctions, and Nouns

***ἄγαλμα, -ατος τό** *image, statue; glory, delight*

αἰθήρ, -έρος ἡ *ether, air, sky*

κἄν (καὶ ἄν) *and if, even if, although*

νεκρός, -οῦ ὁ *corpse*

ἀθλίως *wretchedly, miserably*

ἅμιλλα, -ης ἡ *contest for superiority, conflict*

Ἀμφιτρύων, -ωνος ὁ *Amphitryon*

ἄναξ, ἄνακτος ὁ *prince, lord, king*

αὐτεπάγγελτος, -ον *offering of oneself, of one's free will*

βάθος, -εος (-ους) τό *depth, height*

***βελτίων, βελτίον** *better, more virtuous*

βίοτος, -ου ὁ *life*

βρότειος, -ον (-ος, -ᾱ, -ον) *mortal, human*

γαῖα, -ᾱς ἡ *a land, country*

δάμαρ, δάμαρτος ἡ *wife, spouse*

δεξιός, -ά, -όν *on the right; fortunate; dexterous, skillful, clever;* (f.) *right hand*

δεσπότης, -ου ὁ *master, lord*

δηρός, -ά, -όν *long, too long*

***δόμος, -ου ὁ** *house*

δῶμα, -ατος τό *house*

***ἐλπίς, ἐλπίδος ἡ** hope, expectation

Ἡρακλῆς, Ἡρακλέους ὁ *Herakles*

θράσος, -εος (-ους) τό *courage, boldness, daring*

θύρσος, -ου ὁ *thyrsus*

***οἶκος, οἴκου ὁ** *house, dwelling place; household*

πᾰνοῦργος, -ον *wicked, knavish;* (n.) *knave, rogue*

πέπλος, -ου ὁ *robe, dress, sheet, curtain, veil*

πόσις, -ιος (-ηος, -εως) ὁ *husband, spouse*

***πούς, ποδός ὁ** *foot;* **κατὰ πόδας** *on the heels*

πρόσθεν *before, in front of, formerly* + gen.

πτηνός, -ή, -όν (-ός, -όν) *flying, winged*

σπουδή, -ῆς ἡ *haste, speed; trouble, effort; regard, esteem, good will*

***στρατός, στρατοῦ ὁ** *army, host*

τέρμα, -ατος τό *end, boundary*

τόλμη, -ης ἡ *daring*

***τύραννος, -ου ὁ** *tyrant, absolute ruler*

ὕβρις, ὕβριος (-ηος, -εως) ἡ *violence, outrage, insult, excessive act, hybris*

ὑπερβολή, -ῆς ἡ *a throwing beyond others, overshooting, superiority, excess*

φρήν, φρενός ἡ *the midriff; heart, mind*

φρόνημα, -ατος τό *mind, spirit*

φυγή, -ῆς ἡ *running away, flight; exile*

χθών, χθονός ἡ *the earth, ground*

ψῡχρός, -ά, -όν *cold*

Module 44 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (**Ἀληθῆ Διηγήματα** 1.34-36). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

(34) πολλὴ δέ, ὡς ὁρᾶτε, ἡ ὕλη, καὶ μὴν καὶ ἀμπέλους ἔχει πολλάς, ἀφ᾽ ὧν ἡδύτατος οἶνος γεννᾶται. καὶ τὴν πηγὴν δὲ ἴσως εἴδετε καλλίστου καὶ ψυχροτάτου ὕδατος; εὐνὴν δὲ ἀπὸ τῶν φύλλων ποιούμεθα. καὶ πῦρ ἄφθονον καίομεν. καὶ ὄρνεα δὲ θηρεύομεν τὰ εἰσπετόμενα. καὶ ζῶντας ἰχθῦς ἀγρεύομεν ἐξιόντες ἐπὶ τὰ βραγχία τοῦ θηρίου, ἔνθα καὶ λουόμεθα, ὁπόταν ἐπιθυμήσωμεν. καὶ μὴν καὶ λίμνη οὐ πόρρω ἐστὶν σταδίων εἴκοσι τὴν περίμετρον, ἰχθῦς ἔχουσα παντοδαπούς, ἐν ᾗ καὶ νηχόμεθα καὶ πλέομεν ἐπὶ σκάφους μικροῦ, ὃ ἐγὼ ναυπηγησάμην. ἔτη δέ ἐστιν ἡμῖν, τῆς καταπόσεως ταῦτα, ἑπτὰ καὶ εἴκοσι.

(35) καὶ τὰ μὲν ἄλλα ἴσως φέρειν δυνάμεθα· οἱ δὲ γείτονες ἡμῶν καὶ πάροικοι σφόδρα χαλεποὶ καὶ βαρεῖς εἰσιν, ἄμικτοί τε ὄντες καὶ ἄγριοι. ἦ γάρ, ἔφην ἐγώ, καὶ ἄλλοι τινές εἰσιν ἐν τῷ κήτει; πολλοὶ μὲν οὖν, ἔφη, καὶ ἄξενοι καὶ τὰς μορφὰς ἀλλόκοτοι· τὰ μὲν γὰρ ἐσπέρια τῆς ὕλης καὶ οὐραῖα Ταριχᾶνες οἰκοῦσιν, ἔθνος ἐγχελυωπὸν καὶ καραβοπρόσωπον, μάχιμον καὶ θρασὺ καὶ ὠμοφάγον. τὰ δὲ τῆς ἑτέρας πλευρᾶς κατὰ τὸν δεξιὸν τοῖχον Τριτωνομένδητες οἰκοῦσιν, τὰ μὲν ἄνω ἀνθρώποις ἐοικότες, τὰ δὲ κάτω τοῖς γαλεώταις. ἧττον μέντοι ἄδικοί εἰσιν τῶν ἄλλων. τὰ λαιὰ δὲ Καρκινόχειρες καὶ Θυννοκέφαλοι, συμμαχίαν τε καὶ φιλίαν πρὸς ἑαυτοὺς πεποιημένοι. τὴν δὲ μεσόγαιαν νέμονται Παγουρίδαι καὶ Ψηττόποδες, γένος μάχιμον καὶ δρομικώτατον. τὰ ἑῷα δέ, τὰ πρὸς αὐτῷ τῷ στόματι, τὰ πολλὰ μὲν ἔρημά ἐστι, προσκλυζόμενα τῇ θαλάττῃ. ὅμως δὲ ἐγὼ ταῦτα ἔχω, φόρον τοῖς Ψηττόποσιν ὑποτελῶν, ἑκάστου ἔτους ὄστρεια πεντακόσια.

(36) τοιαύτη μὲν ἡ χώρα ἐστίν. ὑμᾶς δὲ χρὴ ὁρᾶν ὅπως δυνησόμεθα τοσούτοις ἔθνεσι μάχεσθαι καὶ ὅπως βιοτεύσομεν. Πόσοι δέ, ἔφην ἐγώ, πάντες οὗτοί εἰσιν; Πλείους, ἔφη, τῶν χιλίων. Ὅπλα δὲ τίνα ἐστὶν αὐτοῖς; Οὐδέν, ἔφη, πλὴν τὰ ὀστᾶ τῶν ἰχθύων. Οὐκοῦν, ἔφην ἐγώ, ἄριστα ἂν ἔχοι διὰ μάχης ἐλθεῖν αὐτοῖς, ἅτε οὖσιν ἀνόπλοις, αὐτοὺς ὡπλισμένους· εἰ γὰρ κρατήσομεν αὐτῶν, ἀδεῶς τὸν λοιπὸν βίον οἰκήσομεν. Ἔδοξε ταῦτα, καὶ ἀπελθόντες ἐπὶ ναῦν, παρεσκευαζόμεθα. αἰτία δὲ τοῦ πολέμου ἔμελλεν ἔσεσθαι τοῦ φόρου ἡ οὐκ ἀπόδοσις, ἤδη τῆς προθεσμίας ἐνεστώσης.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀγρεύω *take by hunting*

ἀδεῶς *without fear*

***ἄνω** *up, upwards, above*

ἀπελθόντες see **ἔρχομαι**

βιοτεύω *live*

γεννάω *beget, engender*

εἴδετε < **ὁράω**

εἰσπέτομαι *fly into*

ἐνεστώσης < **ἐνίστημι** *put, set, place in*

***ἔνθα** *there, where; then, when*

ἐξιόντες see **εἶμι**

***ἔοικα** *be like, look like* + dat.*; be likely, seem probable*

ἐπιθυμέω *long for, desire* + gen.

ἧττον *less*

θηρεύω *hunt, go hunting*

ἴσως *equally; perhaps*

καίω (κάω) *kindle; set on fire, burn*

κάτω *below*

λούω *wash*

μάχομαι *fight, fight with* + dat.

ναυπηγέω *build ships*

νέμω *distribute, allot, assign; pasture, graze;* (middle) *possess, administer*

νήχω *swim*

***οἰκέω** *inhabit, settle; manage* (a house or a government); *dwell, live*

ὁπλίζω *equip, make ready; arm*

ὁπόταν *whenever*

***παρασκευάζω** *prepare, provide, procure*

προσκλύζω *wash with waves*

πρόσω *forwards, onwards, further; far off*

σφόδρα *especially*

ὑποτελέω *pay off, discharge a payment*

Adjectives and Pronouns

ἄγριος, -ᾱ, -ον *wild, savage, harsh*

***ἀδικός, ἀδικόν** *unjust*

μορφή, -ῆς ἡ *form, shape*

οἶνος, -ου ὁ *wine*

ἀκρόδρυα, -ων τά *fruits, fruit trees*

ἀλλόκοτος, -ον *unusual, strange*

ἄμικτος, -ον *unmingled, unmixed, pure*

ἄμπελος, -ου ἡ *grape-vine, vine*

ἄνοπλος, -ον *unarmed*

ἄξενος (ἄξεινος) -ον *inhospitable*

ἀπόδοσις, -ιος (-ηος, -εως) ἡ *giving back, return*

***ἄριστος, -η, -ον** *best, bravest, excellent*

ἄφθονος, -ον *free from envy; plentiful*

βαρύς, βαρεῖα, βαρύ *heavy, grievous, tiresome*

βράγχιον, -ου τό *fin*; (pl.) *gills*

γᾶλεώτης, -ου ὁ *lizard, sword-fish, weasel*

γείτων, -ονος ὁ, ἡ *neighbor*

δεξιός, -ά, -όν *on the right; fortunate; dexterous, skillful, clever;* (f.) *right hand*

δρομικός, -ή, -όν *swift*

ἐγχελῠωπός, -όν *eel-faced*

ἔθνος, -εος (-ους) τό *tribe, people, ethnos*

ἐρῆμος, -ον *desolate, solitary;* (f.) *desert*

ἑσπέριος, -ᾱ, -ον (-ος, -ον) *towards evening, western*

εὐνή, -ῆς ἡ *bed*

ἑῷος, -ᾱ, -ον *in* or *of the morning, eastern*

***ἡδύς, ἡδεῖα, ἡδύ** *pleasant, glad*

***ὅπλον, -ου τό** *tool*; (pl.) *weapons*

ὄρνεον, -ου τό *bird*

ὄστρεον (ὄστρειον), -ου τό *oyster*

ὀστέον, -ου τό *bone*

οὐραῖος, -ᾱ, -ον *of the tail, rear*

Παγουρίδαι, -ῶν οἱ *Pagouridai*

παντοδᾰπός, -ή, -όν *of every kind* or *sort*

πάροικος, -ον *dwelling beside* or *near*

πεντᾰκόσιοι, -αι, -α *five hundred*

περίμετρος, -ον *very large*; f. (with **γραμμή** *line* understood) *circumference*

πηγή, -ῆς ἡ *stream; spring, well*

πλείων (πλέων), πλεῖον (πλέον) *more*

πλευρά, -ᾶς ἡ *rib, side*

ποσός, -ή, -όν *of some quantity*

προθεσμία, -ας ἡ *a fixed* or *limited time*

***πῦρ, πυρός τό** *fire*

σκάφος, σκάφεος (-ους) τό *ship, boat*

στάδιον, -ου τό *stade* (= ca. 600 ft.)

στόμα, -ατος τό *mouth*

συμμᾰχία, -ας ἡ *alliance*

Ταριχᾶνες, -ων οἱ *Tarikhanes*

τοῖχος, -ου ὁ *wall*

θηρίον, -ου τό *wild animal, beast*

θρᾰσύς, -εῖα, -ύ *bold, rash, audacious*

Θυννοκέφαλοι, -ων οἱ *Thynnokephaloi*

καραβοπρόσωπος, -ον *with the face of a stag beetle*

Καρκινόχειρες, -ων οἱ *Karkinokheires*

κατάποσις, -ιος (-ηος, -εως) ἡ *swallowing*

λαιός, -ά, -όν *left*

λίμνη, -ης ἡ *marshy lake, lake; sea*

μάχῐμος [ᾰ], -η, -ον *warlike*

μεσόγαιος, -α, -ον *inland*

Τριτωνομένδητες, -ων οἱ *Tritonomendetes*

ὕλη, -ης ἡ *forest, woodland; material*

***ὕδωρ, ὕδατος τό** *water*

φιλίᾱ, -ᾱς ἡ *friendship*

φόρος, -ου ὁ *payment, tribute*

φύλλον, -ου τό *leaf*

***χαλεπός, -ή, -όν** *difficult, harsh*

Ψηττόποδες, -ων οἱ *Psettopodes*

ψυχρός, -ά, -όν *cold, chill*

ὠμοφάγος, -ον *eating raw flesh*

Module 44 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> αἰτία δὲ τοῦ πολέμου ἔμελλεν ἔσεσθαι τοῦ φόρου ἡ οὐκ ἀπόδοσις, ἤδη τῆς προθεσμίας ἐνεστώσης.

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

Module 44 Top 251–550 Vocabulary to be Memorized

Adverb and Verbs

δηλόω, δηλώσω, ἐδήλωσα, δεδήλωκα, δεδήλωμαι, ἐδηλώθην *make clear, show*

δράω, δράσω, ἔδρᾱσα, δέδρᾱκα, δέδρᾱμαι, ἐδράσθην *do, act*

ἔξω *outside; beyond; except*

μάχομαι, μαχέομαι, ἐμαχεσάμην, ------, μεμάχημαι, ------ *fight, fight with* + dat.

μίγνυμι (μίσγω), μίξω, ἔμῑξα, ------, μέμῑγμαι, ἐμίχθην or ἐμίγην

mix, mingle

πολεμέω, πολεμήσω, ἐπολέμησα, πεπολέμηκα, πεπολέμημαι, ἐπολεμήθην *make war, make war against* + dat.

Adjective and Nouns

λαός, λαοῦ ὁ *people*

νόος (νοῦς), νόου (νοῦ) ὁ *mind, reason*

ποῖος, ποίᾱ, ποῖον *of what kind, sort, or quality*

στρατόπεδον, στρατοπέδου τό *camp, encampment*

Module 44 Reading Morphologically by James Patterson

Verb Formation

Verbs have person, number, time, aspect, voice, and mood. Person and number mark for a singular or plural subject. Time marks for the past, present, or future. Aspect marks whether a verb is continuous or momentary, complete or incomplete, and so forth). (When people speak of "tense," they usually refer to time and aspect together, or sometimes time and sometimes aspect. Greek keeps the two categories separate.) Voice tells whether the subject performs the action or is affected by the action. Mood roughly states whether the speaker thinks an action is real or not.

Something in each verb marks that verb's person, number, time, aspect, voice, and mood, though sometimes it is the absence of a marker that marks one of these things.

The Present Progressive Active

In the present active indicative, the following personal markers mark person and number:

/ω	I	/ομεν	we
/εις	you (singular)	/ετε	you (plural)
/ει	she, he, it	/ουσι	they

The markers **/ω, /εις, /ει,** and **/ουσι** are only used for present and future time verbs. Separate endings will be used for past time verbs.

Some verb bases are by default progressive so add nothing **(ø)** to mark progressive aspect:

λεγ/ø/ω > λέγω	*I speak*
καλε/ø/εις > καλέεις	*you speak* (in Attic καλέεις contracts to καλεῖς)
πεμπ/ø/ουσι > πέμπουσι	*they send*

Other verb bases add one or more of the following progressive aspect markers. To know how a verb marks the progressive aspect, you must look at the first principal part.

Some verbs mark progressive aspect with a yod marker **/J/**, a symbol not in the Greek alphabet that represents the sound **/y/**. This marker is often attached to a noun base to make a verb that means *being in the state of* [noun] or *act as* [noun]. For instance, **θαυμάζω (θαυματ/J/ω)** means *I am in a state of amazement* or simply *I am amazed*, and **φυλάττω (φυλακ/J/ω)** means *I am acting as a guard* or simply *I guard*.

The sound **/y/** that yod makes combines with consonants in funny ways. It combines with dental stops **(τ, δ, θ)** to produce **ζ**:

θαυματ/J/ω > θαυμάζω	*I am amazed*
ἐλπιδ/J/ω > ἐλπίζω	*I expect, hope*

It combines with velar stops (κ, γ, χ) to produce σσ in Ionic and ττ in Attic:

φυλακ/J/ω > φυλάσσω or φυλάττω	*I guard*
ἀπαλλαγ/J/ω > ἀπαλλάσσω or ἀπαλλάττω	*I depart*

The base **ἀπαλλαγ/** is a compound of **ἀπό** *away* and **ἄλλα** *other*. So **ἀπαλλάττω** literally means *I other away*.

English borrowed **-ζ-** for the verb forming suffix "-ize" and uses it to create new verbs from nouns and adjectives with the meaning *turn 'x' into* [noun/adjective]," as in "popularize, problematize, tantalize."

Here are some other **-ζω** verbs in Greek:

γνωρίζω (γνωριδ/)	*I recognize*
ἐργάζομαι (ϝεργαδ/)	*I work*
θησαυρίζω (θησαυριδ/)	*I store*
κατασκευάζω (κατα/σκευαδ/)	*I prepare*
καθίζω (κατα/ἰδ/)	*I sit down*
κομίζω (κομιδ/)	*I carry away, bring back*
νομίζω (νομιδ/)	*I think*
ὁρτάζω (ὁρταδ/)	*I celebrate*
ὀνομάζω (ὀνοματ/)	*I name, call*

When **yod** encounters **λ**, it assimilates:

ἀγγελ/J/ω > ἀγγέλλω	*I announce*

When yod meets the letters **ν** and **ρ**, phonemic metathesis occurs. That is, the sounds switch places:

ἀερ/J/ω > ἀείρω	*I lift*
τεν/J/ω > τείνω	*I stretch*
φαν/J/ομαι > φαίνομαι	*I seem*
φθερ/J/ω > φθείρω	*I destroy*

Nu, which may appear as **/ν/**, **/αν/**, **/υν/**, **/νε/**, or **/νυ/**, is another common progressive aspect marker.

δυ/ν/ω > δύνω	*I dive, enter*
τεμ/ν/ω > τέμνω	*I cut*

βαλ/ν/ω > βάλλω (ν assimilates)	*I throw*
αἰσθ/αν/ομαι > αἰσθάνομαι	*I sense, perceive*
ἱκ/νε/ομαι > ἱκνέομαι	*I arrive*
δεικ/νυ/μι > δείκνυμι	*I show*
ἐλα/υν/ω > ἐλαύνω	*I drive*

In some common verbs, **/ν/** is inserted within the base and **/αν/** is added after the base:

λαμβάνω from λαβ/	*I take* (νβ assimilates to μβ)
λανθάνω from λαθ/	*I escape notice*
λαγχάνω from λαχ/	*I obtain by lot* (νχ assimilates to γχ)
μανθάνω from μαθ/	*I learn*
πυνθάνομαι from πυθ/	*I inquire, learn by hearsay*
τυγχάνω from τυχ/	*I happen* (νχ assimilates to γχ)

Some verbs add **/τ/** to mark progressive aspect:

κοπ/τ/ω > κόπτω	*I hit*
σκωπ/τ/ω > σκώπτω	*I mock*

Some verbs exhibit basic (full) e-grade in the base to mark progressive aspect:

λείπω from λιπ/	*I leave*
πείθω from πιθ/	*I persuade*
φεύγω from φυγ/	*I flee*

Some verbs add **/(ι)σκ/**, which marks iterative or incipient action:

εὑρίσκω from εὑρ/	*I find*
ἀποθνῄσκω from θαν/	*I die*

Some verbs reduplicate the first consonant of the base with an intervening iota:

γίγνομαι from γεν/	*I become*
πιπτω from πετ/	*I fall*

And some verbs take several progressive aspect markers:

γι/γνο/σκ/ω > γιγνώσκω	*I come to know* (short vowels usually lengthen when markers are added to them)
βα/ν/J/ω > βαίνω	*I go*

Again, the only way to know for sure how a verb marks progressive aspect is to check its first principal part.

Module 44 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb. Consider the below synopsis of **λείπω, λείψω, ἔλιπον, λέλοιπα, λέλειμμαι, ἐλείφθην** *leave, quit*. The finite forms are all in the first-person singular. The participles give you the information you need to produce the correct forms for the cases.

	Active	**Middle**	**Passive**
Present Ind.	λείπω	λείπομαι	λείπομαι
Imperfect Ind.	ἔλειπον	ἐλειπόμην	ἐλειπόμην
Future Ind.	λείψω	λείψομαι	λειφθήσομαι
Aorist Ind.	ἔλιπον	ἐλιπόμην	ἐλείφθην
Perfect Ind.	λέλοιπα	λέλειμμαι	λέλειμμαι
Pluperf. Ind.	ἐλελοίπη	ἐλελείμμην	ἐλελείμμην
Present Imper.	------	------	------
Aorist Imper.	------	------	------
Present Subj.	λείπω	λείπωμαι	λείπωμαι

Aorist Subj.	λίπω	λίπωμαι	λειφθῶ
Present Opt.	λείποιμι	λειποίμην	λειποίμην
Future Opt.	λείψοιμι	λειψοίμην	λειφθησοίμην
Aorist Opt.	λίποιμι	λιποίμην	λειφθείην
Present Inf.	λείπειν	λείπεσθαι	λείπεσθαι
Future Inf.	λείψειν	λείψεσθαι	λειφθήσεσθαι
Aorist Inf.	λιπεῖν	λιπέσθαι	λειφθῆναι
Perfect Inf.	λελοιπέναι	λελεῖφθαι	λελεῖφθαι
Present Part.	λείπων, -οντος λείπουσα, -ούσης λεῖπον, -οντος	λειπόμενος, -η, -ον	λειπόμενος, -η, -ον
Future Part.	λείψων, -οντος λείψουσα, -ούσης λεῖψον, -οντος	λειψόμενος, -η, -ον	λειφθησόμενος, -η, -ον
Aorist Part.	λιπών, -όντος λιποῦσα, -ούσης λιπόν, -όντος	λιπόμενος, -η, -ον	λειφθείς, -έντος λειφθεῖσα, -είσης λειφθέν, -έντος
Perfect Part.	λελοιπώς, -ότος λελοιπυῖα, -υίᾶς λελοιπός, -ότος	λελειμμένος, -η, -ον	λελειμμένος, -η, -ον

Module 45

Indirect Statement: That-Clauses and Interrogative Clauses

Module 45 Summary

In this module you will learn how to read and translate indirect questions and statements that are introduced by **ὅτι** *that*, **ὡς** *that, how* or by an interrogative conjunction or adverb.

Indirect Statement

In direct speech there is a claim to report words in the form the speaker spoke them.

> **Direct:** In his civil rights speech, Martin Luther King said, "I have a dream."

In indirect speech there is a claim to report words in a form slightly changed from the way the speaker spoke them.

> **Indirect:** In his civil rights speech, Martin Luther King said that he had a dream.

Whether either claim is true is an open question. Sometimes the answer is yes, at other times it is no, and in yet other cases the answer is a mixture of the two. Whose perspective dominates, the original speaker's, the narrator's, or someone else's, is also important. For more on this point, read on.

Shifts in Person and Tense

When a narrator writes that Abraham Lincoln began his *Gettysburg Address* with these words:

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.15

> Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all people are created equal.

Here, the narrator claims to represent directly the words Lincoln spoke.

When representing another's speech indirectly, the narrator takes into consideration grammatical person, tense, and subordination, making changes as required by her native tongue. Consider this speech of Lincoln's, reported directly and indirectly:

> **Direct:** Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure.
>
> **Indirect:** In his speech, Lincoln said that now they were engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, could long endure.

1. Note the shifts: (1) **we** becomes **they**, (2) **are** becomes **were**, (3) **can** becomes **could**. The entire indirect speech is subordinated to the main or matrix clause, **Lincoln said that**. Note that the narrator maintains a third-person point of view. Note that her presence is implicit, as is her audience.

When representing another's speech indirectly, the narrator may use the first, second or third-person (explicit or implicit). Consider this speech from Martin Luther King's *I Have a Dream Speech*, reported directly and indirectly in all three persons.

> **Direct:** But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.
>
> **Indirect 1st person:** I told you that in his speech, Martin Luther King said that they refused to believe that the bank of justice was bankrupt. They refused to believe that there were insufficient funds in the great vaults of opportunity of this nation. And so, they've come to cash this check, a check that would give them upon demand the riches of freedom and the security of justice.
>
> **Indirect 2nd person:** You told them that in his speech, Martin Luther King said that they refused to believe that the bank of justice was bankrupt. They refused to believe that there were insufficient funds in the great vaults of opportunity of this nation. And so, they've come to cash this check, a check that would give them upon demand the riches of freedom and the security of justice.
>
> **Indirect 3rd person:** Martin Luther King said that they refused to believe that the bank of justice was bankrupt. They refused to believe that there were

insufficient funds in the great vaults of opportunity of this nation. And so, they've come to cash this check, a check that would give them upon demand the riches of freedom and the security of justice.

1. Note again the shifts from **we** to **they**, the tense shifts to the past for the verbs **is**, **refuse**, **are**, **have come**, **will give**, and the subordination of King's words to the head verb, **I told you, you told them, MLK said**.

In the above, notice the changes that are made to person, tense, and subordination when presenting speech indirectly. Ancient Greek makes similar changes.

ὅτι and ὡς-Clauses and Interrogative-Clauses

In Module 25 of Part I, you learned about indirect statements, where there was a head verb and an infinitive that represented the action or state of being of the indirect speech. In Module 35 you learned about the supplementary participle as an obligatory complement of a matrix verb, where the participle could express the action or state of being of the indirect speech. In the below, you learn about **that-clauses** introduced by **ὅτι** or **ὡς**, and you learn about **interrogative-clauses** introduced by an interrogative conjunction or adverb.

Sequence of Moods and Head Verbs

The tense of the matrix (head) verb affects what mood the main verb in reported speech has when it is subordinated to the matrix (head) verb.

Sequence of Moods

Remember that the primary tenses are the present, future, and perfect and that the secondary tenses are the imperfect, aorist, and pluperfect. Also remember that secondary tenses have a past indicative augment.

Primary Sequence

If the head verb is in a primary tense, the main verb in reported speech retains the tense and mood of the original direct speech.

Secondary Sequence

If the head verb is in a secondary tense, there are two options. First, the main verb in reported speech may retain the tense and mood of the original direct speech. Or, second, the main verb in reported speech may retain the corresponding tense of the original direct speech but switch its mood to the optative. Since Greek does not have an optative in the imperfect and pluperfect tenses, an imperfect indicative may be switched to a present optative and a pluperfect indicative to a perfect optative, the formation of which is not covered in the *21st-Century* series due to its rarity. The examples

show that at times it is clear that there was an actual direct statement, and in other instances there is an indirect presentation of an actual perception or an imagined perception.

Read the examples carefully, noting shifts in person and mood, and whether the indirect report represents an actual direct statement, an actual perception, or something imagined. The examples, often slightly adapted, come from Euripides, Homer, Lucian, and Sophokles.

Head Verbs	**Greek Example and English Equivalent**
Emotion	
θαυμάζω *marvel, be amazed*	θαυμάζω ὡς οὔ τι ἐθέλχθης.
	I am amazed that you were not bewitched.
ὄνομαι *find fault, complain*	ὄνοσαι ὅτι τοι βίοτον κατέδουσιν ἄνακτος;
	Do you complain that they eat your lord's livelihood?
χαίρω *be happy*	ἔχαιρε δ᾽ Ὀδυσσεὺς ὅτι μιν ὣς ὑπέδεκτο.
	Odysseus was happy that he welcomed him in this way.
χώομαι *be angry*	ἐχώου ὅτι σε οὗτος νεικέσαι.
	You were angry that he mocked you.
Instruction	
δείκνυμι *show*	πνεῦμα δ᾽ ἠρεθισμένον δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν.
	His agitated breathing shows that he will announce some new evil.
διδάσκω *prove*	ἐδίδαξα ὅτι γυνή με Θετταλὴ ὄνον ποιήσειεν.
	I proved that a Thessalian woman turned me into an ass.
πείθω *persuade*	αὐτὴν πείσω ὡς οὐ καταψεύδομαι οὕτω γεγονός.
	I will persuade her that I am not lying about what happened.
φράζω *point out*	ἔφρασεν ὅτι ξένος πολὺν πλοῦτον κομίζοι.
	He pointed out that a stranger was carrying much wealth.
Knowledge and Perception	
αἰσθάνομαι *perceive*	αἰσθάνῃ ὅτι μοι υἱὸς ἐπέπταρε πᾶσιν ἔπεσσι;
	Do you perceive that my son sneezed at your entire speech?
ἀίω *hear, notice, perceive*	ἀΐεις ὅτι δή μοι ἐπιλλίζουσιν ἅπαντες;
	Do you notice that all are winking at me?
ἀκούω *hear*	ἤκουσεν ὅτι μιν χερσὶν Ἀχιλλῆος ἐδάμασε Ἀθήνη.
	She heard that Athene subdued him at the hands of Akhilleus.

γιγνώσκω *know* γιγνώσκω δ᾽ ὅτι πολλοὶ δαῖτα τίθενται.
I know that many make a feast.

δῆλον (ἐστι) *be clear* δῆλον ἦν δὲ ὅτι τοι πινυτὴ φρένας ἵκοι.
It was clear that prudence entered your mind.

μανθάνω *learn* ἔμαθον ὡς ἑκὼν ἑαυτὸν ἐνσείσαι τῇ ἑστίᾳ.
I learned that willingly he had bumped into the hearth.

μιμνήσκω *recall* μνήσεις ὅτι μοι ζωάγρι᾽ ὀφέλλεις;
Will you recall that you owe your life to me?

μερμηρίζω *consider* τότε μερμήριξε εἴ μιν ἦκ᾽ ἐλάσειε.
Then he considered whether he should hit him lightly.

νοέω *think* ἐνοούμην ὡς εἴην κακίων μοιχοῦ
I thought that I was worse than an adulterer.

οἶδα *know* οἶδα ὡς αὐτὴ ἐλεύσῃ.
I know that you will come.

ὁράω *see* ὁράεις ὡς ἐμὲ Ἀφροδίτη ἀτιμάζει.
You see how Aphrodite disrespects me.

πυνθάνομαι *learn* ἐπύθετο πῶς τήνδε ῥυσαίμην πόλιν.
He learned how I saved this city.

φαίνεται *appear* τὸ ἔπος δ᾽ ἐφάνθη ὅτι ὁ μάντις τοὺς λόγους ψευδεῖς
Did the story appear that the seer spoke false words?

Saying

ἀγγέλλω *announce* ἤγγειλ᾽ ὅτί ῥά οἱ πόσις ἔκτοθι μίμνε πυλάων.
He announced that her husband remains outside of the gates.

ἀείδω *sing* ἀείδει ὡς ἄστυ διέπραθον υἷες Ἀχαιῶν.
He sings how the sons of the Akhaians sacked the city.

ἐνέπω *say* ἔφασκες αὐτὸν ἐνέπειν ὥς νιν λῃσταὶ κατακτείνειαν.
You said that he said that robbers killed him.

ἔρομαι *ask* εἴροντο ἕκαστα καὶ οὐλὴν πῶς πάθοι.
They asked about each thing and how he suffered his wound.

καλέω *call* ἀνὴρ γὰρ ἐμὲ ἐκάλει πλαστὸς ὡς εἴην πατρί.
For a man called me my father's bastard.

λέγω *say* εἶπον ὅτι ξένος ταύτῃ παριέναι μέλλοι.
They said that a stranger was about to pass by here.

λόγος (ἐστι) *the story is* λόγος ὡς Ἔρως σ᾽ ἠνάγκασε ἐκσῶσαι ἐμέ.
The story is that Eros forced you to save me.

μαρτύρομαι *testify*	μαρτύρομαι ὡς πάνθ᾽ ὑπουργεῖν σοί τε καὶ τέκνοις θέλω.
	I testify that I wish to do everything to help you and our children.
φημί *say*	ἔφησεν ὡς μητρὶ μὲν χρείη με μιχθῆναι.
	He said that I must sleep with my mother.

Practice imagining what the original direct words were, noting changes made to person and mood.

Philippos of Samosata, Φίλιππος ὁ Σαμοσατεύς c. 135–190 BCE. Philippos is a fictional character, created by the author of this textbook.

Sappho of Lesbos, Σαπφώ Λέσβου, c. 630–570 BCE. Born on the island of Lesbos, Sappho is one of the few women's voices we have from antiquity. Regarded in antiquity as the tenth Muse, Sappho and her poetry are widely praised for their lyrical excellence. Time has taken from us most of what Sappho wrote and left to us even less information about her life. She is said to have had three brothers. She writes personal poetry, much of which reflects the love she has for other women.

Module 45 Practice Translating Indirect Questions and Statements

Translate the sentences below, the first adapted from fragment 16 of Sappho and the second adapted from the *Mythologies* of Philippos of Samosata, Φίλιππος ὁ Σαμοσατεύς c. 135–190 BCE.[1] Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Sappho, Fragment 16, adapted

> οἱ μέν φασιν ἱππήων στράτος καὶ οἱ δὲ πέζων, οἱ δὲ νήων ἐπὶ γῆν μέλαινάν ἐστι κάλλιστος. ἐγὼ δέ φημι ἐκεῖνο ὅτου τις ἔρηται. πάγχυ δ᾽ εὐμαρὲς συνετὸν ποιῆσαι παντὶ τοῦτο· ὁ γὰρ λόγος ὅτι, πολὺ περισχοῦσα κάλλος, ἀνθρώπων Ἑλένη τὸν ἄνδρα τὸν πανάριστον καταλίπειε καὶ βαίη ἐς Τροΐαν πλέουσα καὶ οὐ παῖδος οὐδὲ φίλων τοκήων πάμπαν μνησθείη ἀλλὰ ἡ Κύπρις αὐτὴν παραγάγοι οὐκ ἀέκουσαν. μαρτύρομαι ὡς τοῦτο ἐμὲ νῦν Ἀνακτορίας ἀνέμνησε οὐ παρούσας. αὐτῆς ἂν

1 A fictive writer created by this text's author. This selection is a recreation from the following original sources: Plato, *Phaidros* 243a, Scholiast AC (iii 150 Dindorf), and Dio Chrysostom, *Orations* 11.40s.

βουλοίμην ἐρατὸν βῆμα καὶ ἀμάρυγμα λαμπρὸν ἰδεῖν προσώπου ἢ τὰ Λυδῶν ἅρματα καὶ τοὺς ἐν ὅπλοισι πεζομάχεντας.

Philippos of Samosata, *Mythologies* Fragment 125, adapted

οἱ μέν τινες λέγουσιν ὡς ἁρπασθείη μὲν Ἑλένη ὑπὸ τοῦ Ἀλεξάνδρου, δεῦρο δὲ παρ᾽ ἡμᾶς εἰς Αἴγυπτον ἀφίκοιτο. Ἀλέξανδρος μέν, διὰ τῆς Φάρου ἐρχόμενος, ἀφαιρεθείη μὲν ταύτην παρὰ Πρωτέως. λάβοι δὲ παρ᾽ αὐτοῦ ἐν πίνακι τὸ εἴδωλον αὐτῆς γεγραμμένον ἵνα ὁρῶν παραμυθοῖτο τὸν αὐτοῦ ἔρωτα. ὁ δὲ Ὅμηρος ἀείδει ὡς βαίη ἐς Τροΐαν ἡ Ἑλένη καὶ ἡ Ψάπφω καὶ ὁ Στησίχορος. τὸν Στησίχορον, ὡς οἱ πολλοὶ οἴονται, τιμωρηθῆναι ὑπὸ τῆς Ἑλένης ὡς ψευσάμενον. ὁ γὰρ Ὁμήρῳ καὶ Ψάπφοι πεισθεὶς καὶ ταὐτὰ τούτοις πάντα ποιήσας περὶ Ἑλένης ὀμμάτων ἐστερήθη διὰ τὴν Ἑλένης κακηγορίαν. καὶ τὸν δὲ αὐτὸν Στησίχορον ἐν τῇ ὕστερον ᾠδῇ λέγειν ὅτι τὸ παράπαν οὐδὲ πλεύσειεν ἡ Ἑλένη οὐδαμόσε,

οὐκ ἔστ᾽ ἔτυμος λόγος οὗτος,
ὅτι ἔβης ἐν νηυσὶν ἐϋσσέλμοις,
ὅτι ἵκεο πέργαμα Τροΐας,

καὶ ποιήσας δὴ πᾶσαν τὴν καλουμένην Παλινῳδίαν παραχρῆμα ἀναβλέψειεν.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀείδω or **ᾄδω** sing

ἀναβλέπω look up; recover one's sight

ἀναμιμνήσκω remind, call to mind (+ acc. of person + gen. of thing); (mid./pass.) remember (+ gen. or + acc.), make mention of (+ gen.)

ἁρπάζω snatch away, carry off, seize

ἀφαιρέω take from, take away from; (pass.) to be robbed or deprived of + acc.

***βαίνω** step, walk, go; (perf.) stand

δεῦρο here, over here

ἔραμαι love + gen.

καταλείπω leave behind, abandon

πάγχυ quite, entirely, wholly, together

πάμπαν quite, wholly, altogether

παράγω lead by; lead astray, mislead; bring forward, introduce

παραμυθέομαι encourage, exhort; relieve, assuage

παράπαν altogether, absolutely

παραχρῆμα on the spot, forthwith, straightway

πεζομαχέω fight by land

περιέχω encompass, embrace, surround; surpass, excell

***πλέω (πλώω)** sail

μαρτύρομαι call to witness, invoke, testify

μιμνήσκω remind, call to mind; (mid. and pass.) remember, mention + gen.

οὐδαμόσε nowhere, to no place

στερέω deprive of + gen.

τιμωρέω seek vengeance; exact vengeance; help + dat.

ψεύδω cheat by lies, beguile

Adjectives and Nouns and Pronouns

ἀέκων, -ουσα, -ον *against one's will, unwillingly*

***Αἴγυπτος, -ου ἡ** *Egypt*

Ἀλέξανδρος, -ου ὁ *Alexandros* (aka Paris)

ἀμάρυγμα, -ατος τό *sparkle, twinkle*

Ἀνακτορία, -ας ἡ *Anaktoria*

ἅρμα, -ατος τό *chariot*

βῆμα, -ατος τό *step, pace, gait*

εἴδωλον, -ου τό *image, phantom*

Ἑλένη, -ης ἡ *Helen*

ἐρατός, -ή, -όν *lovely*

ἔρως, ἔρωτος ὁ *love*

ἔτυμος, -ον (-ος, -η, -ον) *true, real, actual*

εὐμαρής, -ές *easy, convenient, without trouble*

ἐΰσσέλμος *with good deck, well-decked*

κακηγορία, -ας ἡ *evil speaking, abuse, slander*

κάλλος, -εος (-ους) τό *beauty*

μέλᾱς, μέλαινα, μέλᾰ *black*

Ὅμηρος, -ου ὁ *Homer*

ὄμμα, ὄμματος τό *eye*

***ὅπλον, -ου τό** *tool*; (pl.) *weapons*

πανάριστος, -η, -ον *best of all*

πέζος, -ου ὁ *army, land force*

πέργαμον, -ου τό *citadel, akropolis*

πίναξ, -ᾰκος ὁ *board, plank; writing-tablet*

προσώπον, -ου τό *face*

Πρωτεύς, -ῆος (-έως) ὁ *Proteus*, Egyptian king of the island of Pharos

***στρατός, στρατοῦ ὁ** *army, host*

συνετός, -ή, -όν *intelligent, sagacious, wise*

ταὐτά = τὰ αὐτά

τοκεύς, -ῆος (-έως) ὁ *father*, (pl.) *parents*

Στησίχορος, -ου ὁ *Stesikhoros*

Τροῖα, -ας ἡ *Troy*

Κύπρις, -ιδος ἡ *Aphrodite*

λαμπρός, -ά, -όν *bright, brilliant, radiant*

Λυδός, -ή, -όν *Lydian*

Φάρος, -ου ἡ *Pharos*, island in the bay of Alexandria

Ψάπφω, -ους ἡ *Sappho*

ᾠδή, -ῆς ἡ *song, ode*

Module 45 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (**Ἀληθῆ Διηγήματα** 1.36-40). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

καὶ δὴ οἱ μὲν ἔπεμπον ἀπαιτοῦντες τὸν δασμόν· ὁ δὲ ὑπεροπτικῶς ἀποκρινάμενος ἀπεδίωξε τοὺς ἀγγέλους. πρῶτοι οὖν οἱ Ψηττόποδες καὶ οἱ Παγουρίδαι χαλεπαίνοντες τῷ Σκινθάρῳ—τοῦτο γὰρ ἐκαλεῖτο—μετὰ πολλοῦ θορύβου ἐπῆεσαν. ἡμεῖς δὲ τὴν ἔφοδον ὑποπτεύοντες ἐξοπλισάμενοι ἀνεμένομεν, λόχον τινὰ προτάξαντες ἀνδρῶν πέντε καὶ εἴκοσι. προείρητο δὲ τοῖς ἐν τῇ ἐνέδρᾳ, ἐπειδὰν ἴδωσι παρεληλυθότας τοὺς πολεμίους, ἐπανίστασθαι. καὶ οὕτως ἐποίησαν. ἐπαναστάντες γὰρ κατόπιν ἔκοπτον αὐτούς. καὶ ἡμεῖς δὲ αὐτοὶ πέντε καὶ εἴκοσι τὸν ἀριθμὸν ὄντες—καὶ γὰρ ὁ Σκίνθαρος καὶ ὁ παῖς αὐτοῦ συνεστρατεύοντο—ὑπηντιάζομεν. καὶ συμμίξαντες θυμῷ καὶ ῥώμῃ, διεκινδυνεύομεν. τέλος δὲ τροπὴν αὐτῶν ποιησάμενοι, κατεδιώξαμεν ἄχρι πρὸς τοὺς φωλεούς. ἀπέθανον δὲ τῶν μὲν πολεμίων ἑβδομήκοντα καὶ ἑκατόν· ἡμῶν δὲ εἷς, ὁ κυβερνήτης, τρίγλης πλευρᾷ διαπαρεὶς τὸ μετάφρενον. ἐκείνην μὲν οὖν τὴν ἡμέραν καὶ τὴν νύκτα ἐπηυλισάμεθα τῇ μάχῃ καὶ τρόπαιον ἐστήσαμεν, ῥάχιν ξηρὰν δελφῖνος ἀναπήξαντες.

τῇ ὑστεραίᾳ δὲ καὶ οἱ ἄλλοι αἰσθόμενοι παρῆσαν. τὸ μὲν δεξιὸν κέρας ἔχοντες οἱ Ταριχᾶνες—ἡγεῖτο δὲ αὐτῶν Πήλαμος—τὸ δὲ εὐώνυμον οἱ Θυννοκέφαλοι, τὸ μέσον δὲ οἱ Καρκινόχειρες· οἱ γὰρ Τριτωνομένδητες τὴν ἡσυχίαν ἦγον, οὐδετέροις συμμαχεῖν προαιρούμενοι. ἡμεῖς δὲ προαπαντήσαντες αὐτοῖς παρὰ τὸ Ποσειδώνιον συνεμίξαμεν, πολλῇ βοῇ χρώμενοι. ἀντήχει δὲ τὸ κύτος ὥσπερ τὰ σπήλαια. τρεψάμενοι δὲ αὐτούς, ἅτε γυμνῆτας ὄντας, καὶ καταδιώξαντες ἐς τὴν ὕλην, τὸ λοιπὸν ἐπεκρατοῦμεν τῆς γῆς. καὶ μετ᾽ οὐ πολὺ κήρυκας ἀποστείλαντες, νεκρούς τε ἀνῃροῦντο καὶ περὶ φιλίας διελέγοντο. ἡμῖν δὲ οὐκ ἐδόκει σπένδεσθαι. ἀλλὰ τῇ ὑστεραίᾳ χωρήσαντες ἐπ᾽ αὐτούς, πάντας ἄρδην ἐξεκόψαμεν πλὴν τῶν Τριτωνομενδήτων. οὗτοι δέ, ὡς εἶδον τὰ γιγνόμενα, διαδράντες ἐκ τῶν βραγχίων ἀφῆκαν ἑαυτοὺς εἰς τὴν θάλατταν. ἡμεῖς δὲ τὴν χώραν ἐπελθόντες, ἔρημον ἤδη οὖσαν τῶν πολεμίων, τὸ λοιπὸν ἀδεῶς κατῳκοῦμεν, τὰ πολλὰ γυμνασίοις τε καὶ κυνηγεσίοις χρώμενοι καὶ ἀμπελουργοῦντες

καὶ τὸν καρπὸν συγκομιζόμενοι τὸν ἐκ τῶν δένδρων. καὶ ὅλως ἐᾠκειμεν τοῖς ἐν δεσμωτηρίῳ μεγάλῳ καὶ ἀφύκτῳ τρυφῶσι καὶ λελυμένοις. ἐνιαυτὸν μὲν οὖν καὶ μῆνας ὀκτὼ τοῦτον διήγομεν τὸν τρόπον.

τῷ δ᾽ ἐνάτῳ μηνὶ πέμπτῃ, περὶ τὴν δευτέραν τοῦ στόματος ἄνοιξιν—ἅπαξ γὰρ δὴ τοῦτο κατὰ τὴν ὥραν ἑκάστην ἐποίει τὸ κῆτος, ὥστε ἡμᾶς πρὸς τὰς ἀνοίξεις τεκμαίρεσθαι τὰς ὥρας—περὶ οὖν τὴν δευτέραν, ὥσπερ ἔφην, ἄνοιξιν, ἄφνω βοή τε πολλὴ καὶ θόρυβος ἠκούετο καὶ ὥσπερ κελεύσματα καὶ εἰρεσίαι.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀδεῶς without fear

αἰσθάνομαι perceive, notice + gen. or acc.

ἀμπελουργέω cultivate vineyard

***ἀναιρέω** take up, pick up; destroy, kill

ἀναμένω wait, hold on

ἀναπήξαντες < **ἀναπήγνυμι** impale

ἀντηχέω sound, resound

ἀπαιτέω demand back, demand ‘x’ in acc. from ‘y’ in acc.

ἅπαξ once

ἀποδιώκω chase away

ἀποκρίνομαι answer, reply

***ἀποστέλλω** send off

ἄρδην lifted up, on high; utterly

***ἀφίημι** send, let go; suffer, permit + inf.

ἄχρι as far as, up to + gen.; + οὗ until

ἄφνω suddenly

ἔπειμι come upon, approach, attack

ἐπέρχομαι go against, attack

ἐπικρατέω rule over

κόπτω strike, chop, beat

καταδιώκω pursue closely

κατοικέω settle; inhabit

κατόπιν by consequence, behind, after

ὅλως wholly, entirely

παρεληλυθότας see **ἔρχομαι**

προαιρέω bring forth; (mid.) choose

προαπαντάω go forth to meet

προείρω announce

προτάσσω place or post in front

σπένδω pour a libation; (mid.) exchange libations, make a truce, make peace

συγκομίζω carry or bring together

συμμάχομαι fight along with

διάγω carry over; (intrans.) pass time, live

διαδράντες < **διαδιδράσκω** run off, get away, escape

διακινδυνεύω run all risks, hazard all

διαλέγομαι converse, discuss

διαπαρείς < **διαπείρω** drive through

ἐκκόπτω cut out, knock out

*__ἔοικα__ (perf. with pres. sense), **εἴξω** be like, look like + dat.; be likely, seem probable

ἐξοπλίζω arm

ἐᾠκειμεν = **ἐᾠκεμεν** (pluperf.) < **ἔοικα**

ἐπανίστημι set up again; rise up against

ἐπαυλίζομαι encamp on the field

συμμείγνυμι mix together, commingle; come to blows, engage

συστρᾰτεύω join in an expedition

τεκμαίρω bear witness, give proof

*__τρέπω__ (**τράπω**) turn, rout

τρυφάω live softly, luxuriously

ὑπαντιάζω come or go to meet, encounter

ὑπεροπτικῶς contemptuous, disdainful

ὑποπτεύω be suspicious; suspect

χαλεπαίνω be severe, sore, grievous + dat.

χωρέω go, come; accommodate; intervene

Adjectives and Nouns and Pronouns

ἄγγελος, -ου ὁ *messenger*

ἄνοιξις, -ιος (-ηος, -εως) ἡ *opening*

ἄφυκτος, -ον *not to be shunned*

βοή, -ῆς ἡ *shout*

βράγχιον, -ου τό *fin*; (pl.) *gills*

γινόμενα, -ων τά *happening*

γυμνάσιον, -ου τό *school*; (pl.) *exercises*

κυβερνήτης, -ου ὁ *captain, helmsman*

κυνηγέσιον, -ου τό *hunting*

κύτος, -εος (-ους) τό *hollow*

λόχος, -ου ὁ *ambush*

μετάφρενον, -ου τό *broad of the back*

***νεκρός, -οῦ ὁ** *corpse*

***νύξ, νυκτός ἡ** *night*

γυμνήτης, -ου ὁ *naked, lightly armed*

δασμός, -οῦ ὁ *distribution, tribute*

δελφίς, -ῖνος ὁ *dolphin*

δένδρον, -ου τό *tree*

δεξιός, -ά, -όν *on the right; fortunate; dexterous, skillful, clever;* (f.) *right hand*

δεσμωτήριον, -ου τό *prison*

***δεύτερος, -α, -ον** *second*; (adv.) *next*

ἑβδομήκοντα (indecl.) *seventy*

***εἴκοσι (ν)** (indecl.) *twenty*

εἰρεσία, -ας ἡ *rowing; oar; boat-song* (to keep time)

ἑκατόν (indecl.) *hundred*

ἔνᾰτος, -η, -ον *ninth*

ἐνέδρα, -ας ἡ *lying in wait, ambush*

ἐνιαυτός, -οῦ ὁ *year*

ἐρῆμος, -ον *desolate, solitary;* (f.) *desert; devoid of* + gen.

ἡσυχία, -ας ἡ *quiet, rest, calm*

θόρυβος, -οῦ ὁ *noise, din, commotion*

***θυμός, -οῦ ὁ** *soul, spirit; courage, anger, passion, heart; will, desire*

Θυννοκέφαλοι, -ων οἱ *Thynnokephaloi*

Καρκινόχειρες, -ων οἱ *Karkinokheires*

καρπός, -οῦ ὁ *fruit*

ξηρός, -ά, -όν *dry*

ὀκτώ (indecl.) *eight*

οὐδέτερος, -α, -ον *not either, neither*

Παγουρίδαι, -ῶν οἱ *Pagouridai*

πέμπτος, -η, -ον *fifth;* (f.) *fifth day*

***πέντε** (indecl.) *five*

Πήλαμος, -ου ὁ *Pelamos*

πλευρά, -ᾶς ἡ *rib*

Ποσειδώνιον, -ου τό *temple of Poseidon*

ῥάχις, -ιος (-ηος, -εως) ἡ *lower back, the chine*

ῥώμη, -ης ἡ *strength, might*

Σκίνθαρος, -ου ὁ *Skintharos*

σπήλαιον, -ου τό *grotto, cave, cavern*

στόμα, -ατος τό *mouth*

Ταριχᾶνες, -ων οἱ *Tarikhanes*

τρίγλη, -ης ἡ *mullet*

Τριτωνομένδητες, -ων οἱ *Tritonomendetes*

τρόπαιον, -ου τό *trophy, victory monument*

τροπή, -ῆς ἡ *turn, turning; routing*

ὕλη, -ης ἡ *forest, woodland; material*

ὑστεραῖος, -ᾱ, -ον *following, next,* (f. dat. s.) *next day*

κέλευσμα, -ατος, τό *order, command*

κέρᾰς, -αος τό *horn* (animal); *wing* (army)

κῆρυξ, -ῡκος ὁ *herald*

κῆτος, -εος (-ους) τό *sea-monster, huge fish; whale*

φιλία, -ας ἡ *affectionate regard, friendship*

φωλεός, -οῦ ὁ *hole, den*

Ψηττόποδες, -ων οἱ *Psettopodes*

ὥρᾱ, -ᾱς ἡ *period, season; time of day; the fitting time*

Module 45 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> ἡμεῖς δὲ προαπαντήσαντες αὐτοῖς παρὰ τὸ Ποσειδώνιον συνεμίξαμεν, πολλῇ βοῇ χρώμενοι.

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

Module 45 Top 251–550 Vocabulary to be Memorized

Conjunction and Preposition and Verbs

ἀμφί *about, for the sake of* + gen; *about, around* + dat.; *about, around* (motion often implied) + acc.

ἀτάρ *but*

διδάσκω, διδάξω, ἐδίδαξα, δεδίδαχα, δεδίδαγμαι, ἐδιδάχθην *teach, instruct*

λείπω, λείψω, ἔλιπον, λέλοιπα, λέλειμμαι, ἐλείφθην *leave, quit*

πίπτω, πεσέομαι, ἔπεσον, πέπτωκα, ------, ------ *fall*

Adjectives and Nouns

αἰσχρός, αἰσχρά, αἰσχρόν *shameful, disgraceful, base*

δικαστής, δικαστοῦ ὁ *judge; juryman*

εἰρήνη, εἰρήνης ἡ *peace*

κύκλος, κύκλου ὁ *ring, circle, wheel*

νῆσος, νήσου ἡ *island*

Module 45 Reading Morphologically by James Patterson

The Present Progressive Middle and Passive

The passive voice is used when the action of a verb is performed upon the subject (**πέμπομαι ὑπὸ τοῦ βασιλέως** *I am being sent by the king).* Meanwhile, the middle voice is used when the subject of the verb is also the object (**λούομαι** *I wash myself*), when the subject causes a thing to happen (***τὸ οἴκημα οἰκέεται*** *he gets the building built*), or when there is benefit or advantage to the subject (**τὰ παιδία παιδεύομαι** *I have my children educated*).

The present progressive middle and passive use the same personal markers that combine with the theme vowels **ο** and **ε** as follows:

	Singular	**Plural**
1st	ο + μαι > /ομαι	ο + μεθα > /ομεθα
2nd	ε + σαι > /εσαι > /εαι > /ηι or /ει	ε + σθε > /εσθε
3rd	ε + ται > /εται	ο + νται > /ονται

Intervocalic sigma drops in the second person singular. The Ionic dialect uses the uncontracted **/εαι**. Attic uses the contracted forms /ηι and /ει.

The personal markers **/μαι, /σαι, /ται,** and **/νται** are only used for present and future time verbs. Different endings will be used for past time verbs.

Context will help you determine whether the verb is middle or passive. It cannot be both!

φυλακ/J/εται > φυλάσσεται (Ionic) or φυλάττεται (Attic)

If middle, this verb might mean *he guards himself*. If passive, it means *she is being guarded.*

The Past Time Marker

Greek verbs are present in time unless a marker tells you otherwise. Sometimes personal markers will differ depending on whether the verb is past time or not past time (present or future). Otherwise, verbs are marked as having past time by the addition of a past time marker, often called an augment. The past time marker looks like this:

If the base begins with a consonant, the past time marker is ἐ/:

βασιλεϜ/	ἐ/βασιλεϜ/	> ἐβασιλεϜ/
ποιε/	ἐ/ποιε/	> ἐποιε/

If the base begins with a vowel, the past time marker is a lengthening **(L/)** of that vowel:

ἀκου/	L/ἀκου/	> ἠκου/
ἐλα/	L/ἐλα/	> ἠλα/
ὀρθο/	L/ὀρθο/	> ὠρθο/

Sometimes ἐ/ is used on a verb base that now appears to begin with a vowel. This happens when the base actually began with a consonant, like **Ϝ, σ,** or a laryngeal (prehistoric consonants that turned into the vowels **α, ε,** and **ο**):

ἐ/Ϝεργαδ/ > εἰργαδ/

ἐ/σαλο/ > ἑαλο/

ἐ/Ϝε/Ϝπ/ > ἐειπ/ (Homeric) or εἰπ/ (Classical)

Only verbs in the indicative can have true past time. The time of all other verb forms—subjunctive verbs, optative verbs, infinitives, participles—is dependent on their relation to the matrix verb. As a result, the past time marker only appears on verbs in the indicative.

The Past Progressive

The past progressive is what normal people call the imperfect. It is formed by adding a past time marker to the progressive stem and using past time personal markers (also called "secondary" or "historical"):

Active		**Middle/Passive**	
/ον	/ομεν	/ομην	/ομεθα
/ες	/ετε	/εσο*	/εσθε

/ε	/ον	/ετο	/οντο

*Intervocalic **σ** drops from the ending **/εσο**. **/εο** contracts to **/ευ** in Ionic and **/ου** in Attic.

θαυματ/J/ομεν > θαυμάζομεν	*we are amazed*
ἐ/θαυματ/J/ομεν ἐθαυμάζομεν	*we were amazed*

The active endings **/ον** (1st person singular), **/ες, /ε,** and **/ον** (3rd person plus) and the middle/passive endings **/ομην, /εσο, /ετο,** and **/οντο** are used for indicative verbs in the past time. In other words, these not only indicate person and number. They also indicate past time.

φυλακ/J/εται > φυλάσσεται	*he is being guarded*
ἐ/φυλακ/J/ετο > ἐφυλάσσετο	*she was being guarded*

For the present progressive of **ἐσ/** and **ἰ/**, see Module 59 of Reading Morphologically. Here is how these verbs look in the past progressive.

Past Progressive Active Indicative of ἐσ/ *be*

ἦ or ἦν	ἦμεν
ἦσθα	ἦτε or ἦστε
ἦν	ἦσαν

Many of the past progressive active forms of **ἰ/** *go* are also unpredictable. What can be said is as follows. The base **ἰ/** (where **ī** is long) takes an **ἐ/** past time prefix. Through quantitative methathesis, **ἐ/ī/** becomes **ᾐ-**. With this stem, the plural forms **ᾖμεν, ᾖτε,** and **ᾖσαν** are expected. So, too, is the alternate first singular **ᾔα**: both **/ν** and **/α** come from **/Ṇ**. The singular forms **ᾔειν, ᾔεις,** and **ᾔει** look like they have endings modelled after the past progressive of verbs whose bases end in **-ε/** (for instance, second singular **ἐτίθεις, ἐποίεις,** third singular **ἐτίθει, ἐποίει**) where **-ει-** is generalized to the first singular. This perhaps explains the alternate third plural **ᾔεσαν** (see **ἐτίθεσαν**).

Past Progressive Active Indicative of ἰ/ *go*

ᾔειν or ᾖα	ᾖμεν
ᾔεις	ᾖτε
ᾔει or ᾔειν	ᾖσαν or ᾔεσαν

Module 46

Subordinate Clauses in Indirect Question and Statement

Module 46 Summary

In this module, you will learn how to read and to translate subordinate clauses in indirect questions and statements.

Tense and Mood in Indirect Questions and Statements

When you encounter indirect questions and statements in the wild, there will be instances when the reported speech has both an independent and subordinate clause:

> **Direct:** they do not love one another because they do not love themselves.
>
> **Indirect:** she said that they did not love one another because they did not love themselves.

In the previous module you learned how to read and translate independent clauses when placed into indirect questions or statements. In what follows, you learn how to read and translate subordinate clauses when placed into indirect questions or statements.

Subordinate Clauses in Indirect Questions and Statements

The tense of the matrix (head) verb affects what mood the verb in a subordinate clause has once it is placed into indirect speech.

Head Verbs

Head verbs introduce a subordinate clause initiated by **ὅτι** *that*, **ὡς** *that, how* or by an interrogative conjunction or adverb. These verbs are typically referred

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.16

to as head verbs because their action occurs in the brain. They can be classed as showing (1) emotion, (2) instruction, (3) knowledge and perception, and (4) saying.

Sequence of Tenses

Remember that the primary tenses are the present, future, and perfect and that the secondary tenses are the imperfect, aorist, and pluperfect. Also remember that secondary tenses have a past indicative augment.

Primary Sequence

If the matrix (head) verb is in a primary tense, all verbs in subordinate clauses retain the tense and mood of the original direct speech.

Secondary Sequence

If the matrix (head) verb is in a secondary tense, there are two options. First, all verbs in subordinate clauses may retain the tense and mood of the original direct speech. Or, second, indicatives in subordinate clauses retain the tense of the original direct speech but switch their mood to the optative. Since Greek does not have an optative in the imperfect and pluperfect tenses, an imperfect indicative may be switched to a present optative and a pluperfect indicative to a perfect optative, the formation of which is not covered in the *21st-Century* series due to its rarity. Tense and mood of counterfactuals remain unchanged.

Subordinate Clauses in Primary Sequence in Summary

Subordinate Clause	Original Mood	Reported Mood
counterfactual, present	imperf. indicative	imperf. indicative
counterfactual, past	aorist indicative	aorist indicative
habitual, present	**ἄν** + subjunctive	**ἄν** + subjunctive
habitual, past	optative	optative
neutral	indicative	indicative
potential	optative	optative
prospective	**ἄν** + subjunctive	**ἄν** + subjunctive
fear, primary	subjunctive	subjunctive
fear, secondary	optative	optative
purpose, primary	subjunctive	subjunctive
purpose, secondary	optative	optative

Note that there is no change in mood when in primary sequence.

Subordinate Clauses in Secondary Sequence in Summary

Subordinate Clause	Original Mood	Reported Mood
counterfactual, present	imperf. indicative	imperf. indicative
counterfactual, past	aorist indicative	aorist indicative
habitual, present	**ἄν** + subjunctive	**optative**
habitual, past	optative	optative
neutral	indicative	indicative
potential	optative	optative
prospective	**ἄν** + subjunctive	**optative**
fear, primary	subjunctive	**optative**
fear, secondary	optative	optative
purpose, primary	subjunctive	**optative**
purpose, secondary	optative	optative

Note where the changes in mood occur.

Lysias, Λυσίας c. 445–c. 380 BCE. Lysias was a speech writer and one of ten logographers chosen for the canon by the scholars Aristophanes of Byzantium and Aristarkhos of Samothrakia. Lysias' father, Kephalos, was from the Greek colony of Syracuse in Sicily. Lysias lived in Athens as an *isoteles* (**ἰσοτελής**), a foreigner taxed the same amount as a citizen of Athens. Many of the speeches were written for others and delivered in court either as a defense or a charge against another.

Module 46 Practice Translating Subordinate Verbs in Indirect Questions and Statements

Translate the sentences below, excerpted from Lysias' *On the Murder of Eratosthenes*, *Against Eratosthenes*, and *Against Agoratos*. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. εὖ γὰρ οἶδ’ ὅτι, εἰ τὴν αὐτὴν γνώμην περὶ τῶν ἄλλων ἔχοιτε, ἥνπερ περὶ ὑμῶν αὐτῶν, οὐκ ἂν εἷη ὅστις οὐκ ἐπὶ τοῖς γεγενημένοις ἀγανακτοίη. ἀλλὰ πάντες ἂν περὶ τῶν τὰ τοιαῦτα ἐπιτηδευόντων τὰς ζημίας μικρὰς ἡγοῖσθε (*On the Murder of Eratosthenes* 1.1).
2. ἐδόκει μοι ταύτῃ πειρᾶσθαι σωθῆναι, ἐνθυμουμένῳ ὅτι, ἐὰν μὲν λάθω, σωθήσομαι. ἐὰν δὲ ληφθῶ, ἡγούμην μέν, εἰ Θέογνις εἴη πεπεισμένος ὑπὸ τοῦ Δαμνίππου χρήματα λαβεῖν, οὐδὲν ἧττον ἀφεθήσεσθαι. εἰ δὲ μή, ὁμοίως ἀποθανεῖσθαι. ταῦτα διανοηθείς, ἔφευγον, ἐκείνων ἐπὶ τῇ αὐλείῳ θύρᾳ τὴν φυλακὴν ποιουμένων. τριῶν δὲ θυρῶν οὐσῶν, ἃς ἔδει με διελθεῖν, ἅπασαι ἀνεῳγμέναι ἔτυχον (*Against Eratosthenes* 12.16).
3. καὶ μὲν δὴ πολλοὶ καὶ τῶν ἀστῶν καὶ τῶν ξένων ἥκουσιν εἰσόμενοι τίνα γνώμην περὶ τούτων ἕξετε. ὧν οἱ μέν, ὑμέτεροι ὄντες πολῖται, μαθόντες ἀπίασιν ὅτι ἢ δίκην δώσουσιν ὧν ἂν ἐξαμάρτωσιν, ἢ πράξαντες μὲν ταῦτα, ὧν ἐφίενται, τύραννοι τῆς πόλεως ἔσονται, δυστυχήσαντες δὲ τὸ ἴσον ὑμῖν ἕξουσιν (*Against Eratosthenes* 12.35).
4. ὁ δέ, ὧν μὲν ὑπέσχετο, οὐδὲν ἔπραξεν· οὕτως δὲ ἐνετεθύμητο ὡς χρὴ μικρὰν καὶ ἀσθενῆ γενέσθαι τὴν πόλιν, ὥστε, περὶ ὧν οὐδεὶς πώποτε οὔτε τῶν πολεμίων ἐμνήσθη οὔτε τῶν πολιτῶν ἤλπισε, ταῦθ’ ὑμᾶς ἔπεισε πρᾶξαι, οὐχ ὑπὸ Λακεδαιμονίων ἀναγκαζόμενος, ἀλλ’ αὐτὸς ἐκείνοις ἐπαγγελλόμενος· τοῦ τε Πειραιῶς τὰ τείχη περιελεῖν καὶ τὴν ὑπάρχουσαν πολιτείαν καταλῦσαι, εὖ εἰδὼς ὅτι, εἰ μὴ πασῶν τῶν ἐλπίδων ἀποστερηθήσεσθε, ταχεῖαν παρ’ αὐτοῦ τὴν τιμωρίαν κομιεῖσθε (*Against Eratosthenes* 12.70).
5. μετὰ δὲ ταῦτα Θηραμένης, ἐπιβουλεύων τῷ πλήθει τῷ ὑμετέρῳ, ἀναστὰς λέγει ὅτι, ἐὰν αὐτὸν ἕλησθε περὶ τῆς εἰρήνης πρεσβευτὴν αὐτοκράτορα, ποιήσει ὥστε μήτε τῶν τειχῶν διελεῖν μήτε ἄλλο τὴν πόλιν ἐλαττῶσαι μηδέν· οἴοιτο δὲ καὶ ἄλλο τι ἀγαθὸν παρὰ Λακεδαιμονίων τῇ πόλει εὑρήσεσθαι. πεισθέντες δὲ ὑμεῖς εἵλεσθε ἐκεῖνον πρεσβευτὴν αὐτοκράτορα, ὃν τῷ προτέρῳ ἔτει στρατηγὸν χειροτονηθέντα ἀπεδοκιμάσατε, οὐ νομίζοντες εὖνουν εἶναι τῷ πλήθει τῷ ὑμετέρῳ (*Against Agoratos* 13.9).

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀγανακτέω *feel irritation; be vexed at* + dat.

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

ἐλπίζω *expect; hope for, hope*

ἐνθῡμέομαι *lay to heart, ponder; think much* or *deeply of* + gen.; *be concerned* or *angry at*

***ἀναγκάζω** *force, compel, constrain*

ἀνοίγνυμι *open*

ἀνίστημι *make to stand up, raise up*

ἀπίασιν < **ἄπειμι** *go away*

ἀποδοκιμάζω *reject* (on scrutiny), *reject* (for want of qualification)

ἀποστερέω *rob, despoil, bereave*

***ἀφεθήσεσθαι** < **ἀφίημι** *send forth, discharge; let go, call off; neglect, fail; suffer, permit* + inf.

***διαιρέω** *take one from another, cleave in twain, divide into parts; take down a part* + gen.

διανοέομαι *intend, be minded to* (+ inf.); *think, suppose*; *be disposed*

διέρχομαι *go through, pass through; relate*

δυστυχέω *be unlucky, unhappy, unfortunate*

εἰδώς < **οἶδα**

εἵλεσθε < **αἱρέω**

εἰσόμενοι < **οἶδα**

ἐλασσόω *make less, diminish*

ἕλησθε < **αἱρέω**

ἐξᾰμαρτάνω *miss the mark, fail, err, do wrong* + gen. or acc.

ἐπαγγέλλω *tell, proclaim, announce*

ἐπιβουλεύω *plot against* + dat.

ἐπιτηδεύω *practice, pursue*

ἐφίημι *send on, against; let go, yield;* (mid.) *command, give orders;* (mid.) *aim at, long for* + gen.

καταλύω *destroy; dissolve*

***κομίζω** *take care of; take, carry, convey*; *carry away; bring;* (mid.) *acquire*; (pass.) *come* or *go back, return*

μιμνήσκω *remind, call to mind;* (mid. and pass.) *remember, mention* + gen.

ὁμοίως *similarly*

***πειράω** *make trial of* + gen.; *try* + inf.

περιαιρέω *take off* (something that surrounds), *take away, strip off*

πώποτε *ever yet*

***σῴζω** *save, keep*

ὑπισχνέομαι *undertake, do* + inf.; *promise, profess*

χειροτονέω (to stretch out the hand) *vote, elect*

Adjectives and Nouns and Pronouns

ἀσθενής, -ές without strength, weak; feeble, sickly

ἀστός, -οῦ ὁ townsman, citizen

αὔλειος, -ᾱ, -ον (-ος, -ον) of or belonging to the courtyard

αὐτοκράτωρ, -ορος (adj.) independent, possessing full powers; (n.) commander

***γνώμη, γνώμης ἡ** judgment, thought, opinion, purpose

Δαμνίππος, -ου ὁ Damnippos

***εἰρήνη, εἰρήνης ἡ** peace

***ἐλπίς, ἐλπίδος ἡ** hope, expectation

εὔνοος, -ον (-ους, -ουν) well-disposed, kindly, friendly

ζημίᾱ, -ᾱς ἡ fine, loss, damage, penalty

***ἧσσων, ἧσσον** worse, inferior, weaker; less, fewer

Θέογνις, -ιδος ὁ Theognis

Θηραμένης, -εος (-ους) ὁ Theramenes

θύρα, -ας ἡ door

***Λακεδαιμόνιος, Λακεδαιμονίᾱ, Λακεδαιμόνιον** Spartan, Lakedaimonian

***ξένος (ξεῖνος), ξένη, ξένον** foreign, strange; (n.) guest, stranger

Πειραιεύς, -έως (-ῶς) ὁ Peiraieus (Piraeus)

***πολῑτείᾱ, -ᾱς ἡ** government, constitution, commonwealth

***πολίτης (πολιήτης), πολίτου ὁ** citizen, freeman

πρεσβευτής, -οῦ ὁ ambassador

τιμωρία, -ας ἡ revenge, vengeance

***τύραννος, τυράννου ὁ** tyrant, absolute ruler

***ὑμέτερος, ὑμετέρᾱ, ὑμέτερον** your

φυλακή, -ῆς ἡ watching, guarding; garrison

ὧν = τούτων ἅ

Module 46 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (**Ἀληθῆ Διηγήματα** 1.40-42). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each

sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

ταραχθέντες οὖν ἀνειρπύσαμεν ἐπ᾽ αὐτὸ τὸ στόμα τοῦ θηρίου. καὶ στάντες ἐνδοτέρω τῶν ὀδόντων, καθεωρῶμεν ἀπάντων ὧν ἐγὼ εἶδον θεαμάτων παραδοξότατον· ἄνδρας μεγάλους, ὅσον ἡμισταδιαίους τὰς ἡλικίας, ἐπὶ νήσων μεγάλων προσπλέοντας ὥσπερ ἐπὶ τριήρων. οἶδα μὲν οὖν ἀπίστοις ἐοικότα ἱστορήσων· λέξω δὲ ὅμως. νῆσοι ἦσαν ἐπιμήκεις μέν, οὐ πάνυ δὲ ὑψηλαί, ὅσον ἑκατὸν σταδίων ἑκάστη τὸ περίμετρον. ἐπὶ δὲ αὐτῶν ἔπλεον τῶν ἀνδρῶν ἐκείνων ἀμφὶ τοὺς εἴκοσι καὶ ἑκατόν· τούτων δὲ οἱ μὲν παρ᾽ ἑκάτερα τῆς νήσου καθήμενοι ἐφεξῆς ἐκωπηλάτουν κυπαρίττοις μεγάλαις αὐτοκλάδοις καὶ αὐτοκόμοις ὥσπερ ἐρετμοῖς. κατόπιν δὲ ἐπὶ τῆς πρύμνης, ὡς ἐδόκει, κυβερνήτης ἐπὶ λόφου ὑψηλοῦ εἱστήκει, χάλκεον ἔχων πηδάλιον πενταπηχαῖον τὸ μῆκος. ἐπὶ δὲ τῆς πρῴρας ὅσον τετταράκοντα ὡπλισμένοι αὐτῶν ἐμάχοντο, πάντα ἐοικότες ἀνθρώποις πλὴν τῆς κόμης· αὕτη δὲ πῦρ ἦν καὶ ἐκάετο, ὥστε οὐδὲ κορύθων ἐδέοντο. ἀντὶ δὲ ἱστίων ὁ ἄνεμος ἐμπίπτων τῇ ὕλῃ, πολλῇ οὔσῃ ἐν ἑκάστῃ, ἑκόλπου τε ταύτην καὶ ἔφερε τὴν νῆσον ᾗ ἐθέλοι ὁ κυβερνήτης. κελευστὴς δὲ ἐφειστήκει αὐτοῖς, καὶ πρὸς τὴν εἰρεσίαν ὀξέως ἐκινοῦντο ὥσπερ τὰ μακρὰ τῶν πλοίων.

τὸ μὲν οὖν πρῶτον δύο ἢ τρεῖς ἑωρῶμεν, ὕστερον δὲ ἐφάνησαν ὅσον ἑξακόσιοι. καὶ διαστάντες ἐπολέμουν καὶ ἐναυμάχουν. πολλαὶ μὲν οὖν ἀντίπρῳροι συνηράσσοντο ἀλλήλαις. πολλαὶ δὲ καὶ ἐμβληθεῖσαι κατεδύοντο. αἱ δε συμπλεκόμεναι καρτερῶς διηγωνίζοντο καὶ οὐ ῥᾳδίως ἀπελύοντο· οἱ γὰρ ἐπὶ τῆς πρῴρας τεταγμένοι πᾶσαν ἐπεδείκνυντο προθυμίαν ἐπιβαίνοντες καὶ ἀναιροῦντες. ἐζώγρει δὲ οὐδείς. ἀντὶ δὲ χειρῶν σιδηρῶν πολύποδας μεγάλους ἐκδεδεμένους ἀλλήλοις ἐπερρίπτουν. οἱ δὲ περιπλεκόμενοι τῇ ὕλῃ κατεῖχον τὴν νῆσον. ἔβαλλον μέντοι καὶ ἐτίτρωσκον ὀστρέοις τε ἁμαξοπληθέσι καὶ σπόγγοις πλεθριαίοις. ἡγεῖτο δὲ τῶν μὲν Αἰολοκέντaυρος, τῶν δὲ Θαλασσοπότης. καὶ μάχη αὐτοῖς ἐγεγένητο, ὡς ἐδόκει, λείας ἕνεκα· ἐλέγετο γὰρ ὁ Θαλασσοπότης πολλὰς ἀγέλας δελφίνων τοῦ Αἰολοκενταύρου ἐληλακέναι, ὡς ἦν ἀκούειν ἐπικαλούντων ἀλλήλοις καὶ τὰ ὀνόματα τῶν βασιλέων ἐπιβοωμένων. τέλος δὲ νικῶσιν οἱ τοῦ Αἰολοκενταύρου καὶ νήσους τῶν πολεμίων καταδύουσιν ἀμφὶ τὰς πεντήκοντα καὶ ἑκατόν. καὶ ἄλλας τρεῖς λαμβάνουσιν αὐτοῖς ἀνδράσιν. αἱ δὲ λοιπαὶ πρύμναν κρουσάμεναι ἔφευγον. οἱ δὲ μέχρι τινὸς χρόνου διώξαντες, ἐπειδὴ ἑσπέρα ἦν, τραπόμενοι πρὸς τὰ ναυάγια τῶν πλείστων ἐπεκράτησαν καὶ τὰ ἑαυτῶν ἀνείλοντο. καὶ γὰρ ἐκείνων κατέδυσαν νῆσοι οὐκ ἐλάττους τῶν ὀγδοήκοντα. ἔστησαν δὲ καὶ τρόπαιον τῆς νησομαχίας, ἐπὶ τῇ κεφαλῇ τοῦ κήτους μίαν τῶν πολεμίων νήσων ἀνασταυρώσαντες. ἐκείνην μὲν οὖν τὴν νύκτα περὶ τὸ θηρίον ηὐλίσαντο ἐξάψαντες αὐτοῦ τὰ ἀπόγεια καὶ ἐπ᾽ ἀγκυρῶν πλησίον ὁρμισάμενοι· καὶ γὰρ ἀγκύραις ἐχρῶντο μεγάλαις ὑαλίναις καρτεραῖς. τῇ ὑστεραίᾳ δὲ θύσαντες ἐπὶ τοῦ κήτους καὶ τοὺς οἰκείους θάψαντες ἐπ᾽ αὐτοῦ ἀπέπλεον ἡδόμενοι καὶ ὥσπερ παιᾶνας ᾄδοντες. ταῦτα μὲν τὰ κατὰ τὴν νησομαχίαν γενόμενα.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀείδω or **ᾄδω** *sing*

***ἀναιρέω** *take up, pick up; destroy, kill*

ἀνασταυρόω *impale*

ἀνερπύζω *creep up*

ἀπολύω *acquit, release*

***ἀποπλέω** *sail off*

αὐλίζομαι *lie in the court-yard, live, camp*

***βάλλω** *throw, hit*; (mid.) **ἐπ' ἑαυτῶν βαλλόμενοι** *acting on their own*

διαγωνίζομαι *contend, struggle*

διΐστημι *set apart, separate*

***διώκω** *pursue, chase, drive; sue, prosecute*

ἐκδέω *bind, fasten*

ἐληλακέναι < **ἐλαύνω**

ἐμβάλλω *throw in, put in*

ἐμπίπτω *fall into, on*

ἐνδοτέρω *more within*

ἐξάπτω *fasten, fasten* 'x' in acc. *to* 'y' in gen.

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

ἐπιβαίνω *go upon*

ἐπιδείκνυμι *show off, display*

***θύω** *sacrifice*

ἱστορέω *inquire into, about; record, give an account*

καθοράω *see, look down upon*

κάθημαι *be seated, sit*

κατόπιν *by consequence, behind, after* + gen.

κάω *kindle; set on fire, burn*

καρτερῶς *forcefully*

καταδύω (intrans. and 2nd aor.) *set* (of sun); *plunge into*; (1st aor.) *cause to sink* (ships)

***κατέχω** *hold fast; detain, hold back, withhold; possess* + gen.

***κινέω** *move; set in motion; urge on*

κολπόω *make swell, make belly*

κρούω *strike, smite;* + **πρύμναν** *back water*

κωπηλατέω *pull an oar*

μάχομαι *fight, fight with* + dat.

ναυμαχέω *fight in a ship, fight by sea*

***νῑκάω** *win, conquer, prevail*

ὀξέως *swiftly*

ὁπλίζω *equip, make ready; arm*

ὁρμίζω *moor, anchor*

περιπλέκω *twine, fold round, embrace*

ἐπικρατέω *rule over* + gen. or dat.

ἐπιρρίπτω *cast at*

ἐπιβοάω *call upon, cry out to*

ἐπικαλέω *call upon*

ἐφεξῆς *in order, in a row, one after another*

ἐφίστημι (trans.) *set upon, set in charge of; cause to stop*; (intrans.) *stand upon, by, against; be in charge of* (+ dat.)

ζωγρέω *take alive, save, revive; take captive*

ἥδομαι (aorist **ἥσθην**) *enjoy, take pleasure* + dat. or + part.

θάπτω *bury*

***πλέω (πλώω)** *sail*

***πολεμέω** *make war, make war against* + dat.

προσπλέω *sail towards*

ῥᾳδίως *easily*

συμπλέκω *twine*

συναράσσω *dash together* + dat.; *dash in pieces, shiver*

ταράσσω *stir, stir up, excite, trouble*

***τάσσω** *draw up in order, station, appoint*

τιτρώσκω *wound*

Adjectives and Nouns and Pronouns

ἀγέλα, -ας ἡ *herd*

ἄγκῡρα, -ᾱς ἡ *anchor*

Αἰολοκένταυρος, -ου ὁ *Aiolokentauros* (restless centaur)

ἁμαξοπληθής, -ές *large enough to fill a wagon*

ἄνεμος, -ου ὁ *wind*

ἀντίπρῳρος, -ον *prow to prow, face to face*

ἄπιστος, -ον *not to be trusted*

ἀπόγειος, -ᾱ, -ον *from land, coming off land*; (n. pl.) *shore-ropes*

αὐτόκλᾰδος, -ον *branches and all*

λόφος, -ου ὁ *neck, crest of hill, ridge, crest of a helmet*

μῆκος, -εος (-ους) τό *length; size, greatness*

ναυαγία, -ας ἡ *shipwreck*

νησομαχία, -ας ἡ *island-fight*

***νῆσος, νήσου ἡ** *island*

ὀγδοήκοντα *eighty*

ὀδούς , όντος ὁ *tooth*

***οἰκεῖος, -ᾱ, -ον** *related, domestic, belonging to the house; one's own*

ὄστρεον (ὄστρειον), -ου τό *oyster*

αὐτόκομος, -ον *with natural hair, shaggy*

δελφίς, -ῖνος ὁ *dolphin*

***εἴκοσι (ν)** *twenty*

εἰρεσία, -ας ἡ *rowing; oar; boat-song* (to keep time)

ἑκατόν (indecl.) *hundred*

***ἐλάσσων, ἐλάσσον** *less, fewer, smaller*

ἑξακόσιοι, -αι, -α *six-hundred*

ἐπιμήκης, -ες *long, oblong*

ἐρετμός, -οῦ ὁ *rowing*

ἑσπέρα, -ας ἡ *evening, the west*

ἡλικία, -ας ἡ *time of life, age; stature*

ἡμιστᾰδιαῖος, -ᾱ, -ον *of half a stade* (one stade = 185 meters, 609.9 ft.)

Θαλασσοπότης, -οῦ ὁ *Thalassopotes* (sea-drinker)

θέαμα, -ατος τό *sight, show, spectacle*

θηρίον, -ου τό *wild animal, beast*

ἱστίον, -ου τό *web, cloth, sheet, sail*

κελευστής, -οῦ ὁ *boatswain*

κεφαλή, -ῆς ἡ *head*

κῆτος, -εος (-ους) τό *sea-monster, huge fish; whale*

κόμη, -ης ἡ *hair*

παιάν, -ᾶνος ὁ *péan, chant, song of victory*

παραδοξότατος, -η, -ον *most incredible, unexpected*

πενταστᾰδιαῖος, -η, -ον *of five stades*

πεντήκοντα *fifty*

περίμετρον, -ου τό *circumference*

πηδάλιον, -ου τό *steering paddle, rudder*

πλεθριαῖος, -ᾱ, -ον *broad, of the size of a plethron* (c. 30 meters; 100 ft.)

πλησίος, -ᾱ, -ον *near, close to* + gen.

πλοῖον, -ου τό *ship, boat*

πολύπους, πολύπουν *many-footed*

προθυμία, -ας ἡ *readiness, willingness, eagerness, zeal*

πρύμνᾰ (-η), -ᾱς (-ης) ἡ *stern, poop*

πρῷρᾰ, -ᾱς ἡ *prow, bow*

σίδηρος, -ου ὁ, ἡ *iron*

σπόγγος, -ου ὁ *sponge*

στόμα, -ατος τό *mouth*

τετταράκοντα *forty*

τριήρης, -εος (-ους) ἡ *trireme*

τρόπαιον, -ου τό *trophy, victory monument*

ὑάλινος, -η, -ον *of crystal, glass*

κόρυθος, -ου ὁ *helmet*

κυβερνήτης, -ου ὁ *captain, helmsman*

κυπάριττος, -ου ἡ *cypress tree*

λείᾱ, -ᾱς ἡ *booty, plunder*

ὕλη, -ης ἡ *forest, woodland; material*

ὑστεραῖος, -ᾱ, -ον *following, next;* **τῇ ὑστεραίᾳ ἡμέρᾳ** *on the next day*

ὑψηλός, -ή, -όν *high, lofty*

χάλκεος, -ᾱ, -ον *of copper, bronze*

Module 46 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> τὸ μὲν οὖν πρῶτον δύο ἢ τρεῖς ἐωρῶμεν, ὕστερον δὲ ἐφάνησαν ὅσον ἑξακόσιοι. καὶ διαστάντες ἐπολέμουν καὶ ἐναυμάχουν.

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

Module 46 Top 251–550 Vocabulary to e Memorized

Adverb and Conjunction and Verbs

αἴρω, ἀρῶ, ἦρα, ἦρκα, ἦρμαι, ἤρθην *take up, raise; lift up*

ἁπλῶς *singly, in one way*

δέχομαι, δέξομαι, ἐδεξάμην, ------, δέδεγμαι, ἐδέχθην *take, accept, receive; welcome; meet, encounter; undertake* + inf.

ἕως *as long as, while, until*

καταλαμβάνω, καταλήψομαι, κατέλαβον, κατείληφα, κατείλημμαι, κατελήφθην *seize; come across, overtake; comprehend; befall, happen,* (imper.) **καταλαμβάνει ταῦτα αὐτὸν ποιεῖν** *it falls to his lot to do these things,* **ἀναγκαία καταλαμβάνει αὐτὴν φεύγειν** *necessity falls upon her to flee*

λανθάνω, λήσω, ἔλαθον, λέληθα, ------, ------ *escape notice* + 'x' in acc. + participle; *do* (the action of the participle) + **λανθάνω** *secretly, without being seen*

τάσσω, τάξω, ἔταξα, τέταχα, τέταγμαι, ἐτάχθην *draw up in order, station, appoint*

φύω, φύσω, ἔφυσα or ἔφῡν, πέφυκα, ------, ἐφύην *produce, make grow; beget; grow, be born; be prone to* + inf.

Adjectives

ἥσσων, ἧσσον *worse, inferior, weaker,* **ἥσσων αὐτοῦ θηρεύειν** *inferior to him at running; less, fewer*

τέταρτος, τετάρτη, τέταρτον *fourth*

Module 46 Reading Morphologically by James Patterson

The Aorist

The aorist aspect focuses on the event of an action rather than its duration or impact. For instance, "I ran a marathon" is aorist because the statement is concerned solely with the event, not how long it took ("I was running a marathon" is progressive) or how I feel having done it ("I have run a marathon and feel great" is perfect). The aorist aspect is marked either by adding /**σ**/ to a base, in which case the formation is called sigmatic, or by not adding /**σ**/ to a base, in which case the formation is called asigmatic. This module looks at the sigmatic aorist. In the next module we look at the asigmatic aorist.

The Sigmatic Aorist

In the indicative, the aorist is only used in the past time. So to form the aorist indicative, begin by adding a past time marker to the front of a base (ἐ/ if it begins with a consonant, **L**/ if it begins with a vowel). Then add the /**σ**/ aorist aspect marker to the end of the base and a personal marker:

Active Middle

/α	/αμεν	/αμην	/αμεθα
/ας	/ατε	/ασο > /αο > /ω	/ασθε
/ε	/αν	/ατο	/αντο

The aorist is one instance (the future is the other) in which the middle and passive have separate forms.

As a result, we get forms like:

L/ἀκου/σ/αμεν > ἤκουσα	*I heard*
ἐ/λυ/σ/αμην > ἐλυσάμην	*I freed myself*

It is usually true in Greek that short vowels lengthen when markers are added to them:

ἐ/ποιε/σ/α > ἔποιησα	*I made*
ἐ/στα/σ/α > ἔστησα	*I set up*

There are occasional exceptions to this:

ἐ/καλε/σ/α > ἐκάλεσα	*I called*
ἐ/τελε/σ/α > ἐτέλεσα	*I finished*

In these cases, it is because the bases originally ended in **-σ**/, not a short vowel, and **σσ** became **σ** by geminate reduction:

ἐ/τελεσ/σ/α > ἐτέλεσσα > ἐτέλεσα

Labial stops **(π, β, φ)** combine with **σ** to produce **ψ**:

ἐ/σκωπ/σ/α > ἔσκωψα	*I mocked*

Velar stops **(κ, γ, χ)** combine with **σ** to produce **ξ**:

ἐ/φραγ/σ/α > ἔφραξα	*I fortified*

Dental stops **(τ, δ, θ)** always drop before **σ**:

ἐ/θησαυριδ/σ/α > ἐθησαύρισα	*I stored*

When making verbs, Merlin consonants **(μ, ρ, λ, ν)** drop before **σ** and the preceding vowel stretches:

L/ἀγγελ/σ/α > ἤγγελσα > ἤγγειλα	*I announced*
ἐ/κτεν/σ/α > ἔκτενσα > ἔκτεινα	*I killed*

Although the /**σ**/ aorist aspect marker is no longer visible in these forms, they are still sigmatic aorists.

Module 47

Word Order: Clitics and Full Words

Module 47 Summary

In this module you will learn to segment a sentence into cola and to identify clitics and full words.

General Observations

In learning Ancient Greek, much care must be given to the endings and the valuable information they impart for understanding what is being said. As much care must be given to word order. For a novice, a tendency is to put so much concern into individual words that the reasons for the original word order and the meaning that this word order creates become lost. Placing effort into reading instead of translating will assist in your understanding of the content of the original and of the rationale for the sequence the words follow. In this module, we consider the effect that cola, clitics, and full words have on meaning and encourage you to learn to focus on the arrangement of the words in a sentence.

Why Focus on Word Order?

A focus on word order requires us to be attentive to the pronunciation of words and of word segments, hitherto **cola**. This focus in turn enables us to understand how cola relate to one another in the creation of coherent and meaningful sentences. Analyzing the relationship that cola have to each other enables us to make rich interpretative conclusions about the overall import of what we are reading.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.17

Some Technical Vocabulary

Parts I and II of this series are built on the analytical foundation of identifying the parts of speech of words[1] and of parsing the function of each part of speech. Identifying a word's part of speech and function shows how individual words relate to each other. These founding principles give us the ability to identify, parse, and understand the relationship between the words of any sentence, no matter how complicated, convoluted, or beautifully expressed.

From this module on, a third analytical principle is added: identifying cola and how cola relate to each other. This principle requires some additional technical vocabulary. Writing these modules has been difficult in part because the principles which govern word order are not fully understood. They have also been difficult because the scholarship on word order introduces many complicated concepts and terms. In what follows I have relied extensively on Scheppers' *The Colon Hypothesis.* Any mistakes are mine alone.

To simplify the technical argot that the scholarship on word order introduces, when segmenting sentences into cola I will refer to words by these two categories:

1. **clitics** (as defined by linguists and NOT by scholars of Ancient Greek), also referred to as non-autonomous words or appositives;[2]
2. **full words**, which may also be referred to as lexical words, autonomous words, mobile words, and strong words.

Clitics are words that are inherently unable to form a full utterance, clause, or colon because they need to cling to another word. Clitics are not autonomous—each requiring the presence of at least one additional word for the utterance to be complete. As such, clitics are barred either from being in first position or in last position. Clitics are typically the article, conjunctions, and prepositions.

Full words carry a phonological accent and can be the main point of an utterance or clause or colon. They can also make a full utterance—**φεύγει** *she flees*. It is not the case that a defining feature of full words is that they can be found in different positions within the sentence. Rather, full words are not barred, like clitics, from being in first or last position. Full words are

---

1 Though textbooks and scholarship often identify certain words, particularly adverbs, as particles, this text intentionally avoids doing so because the eight parts of speech are sufficient for identifying all Greek words. Thus, the category "particle" introduces a complexity that is not necessary.

2 "Clitics can be defined as prosodically defective function words. They can belong to a number of syntactic categories, such as articles, pronouns, prepositions, complementizers, negative adverbs, or auxiliaries. They do not generally belong to open classes, like verbs, nouns, or adjectives" (https://oxfordre.com/linguistics/display/10.1093/acrefore/9780199384655.001.0001/acrefore-9780199384655-e-519).

typically adverbs, adjectives, interjections, nouns, and verbs. Pronouns can be full words or clitics.

These are the two most important technical terms that you need to understand. Reducing the technical vocabulary to two categories is an oversimplification but one that I have chosen because the actual practice of identifying cola is more comprehensible—and fun—than the complicated terminology suggests. To state this a different way, I worry that a presentation of any additional terms that must be memorized and understood will hinder rather than assist your ability to segment a sentence into cola. As we practice breaking sentences into cola, complexity and nuance will be added.

I have chosen to use the term clitic as it is used in linguistics, and not as it is used in traditional scholarship on Ancient Greek. When you practice segmenting sentences into cola, I hope that you will agree that my choice was the correct one.

Examples of Clitics

Note these examples of clitics. In each, the clitics are underlined, and the words to which they cling are in bold.

1. The articles οἱ and αἱ cling to the bolded words,

   οἱ **δὲ Πέρσαι** *and the Persians*
   αἱ **νῦν** *the women of today*
   αἱ **ἐν τῇ ὁδῷ** *the women in the road.*

2. The article τῶν clings to the bolded words,

   οἱ μὲν τῶν **Περσῶν** *some of the Persians*
   ἡ γνώμη τῶν **νῦν** *the opinion of the women (or men) of today*
   αἱ βοαὶ τῶν **ἐν τῇ ὁδῷ** *the shouts of the men (or women) in the road.*

3. The prepositions, περί, ἐν, and ὑπέρ, cling to their noun or pronoun objects,

   περὶ **ὑμῶν αὐτῶν** *concerning yourselves*
   ἐν τῇ **ὁδῷ** *in the road*
   ὑπὲρ δὲ τὰς **πυγὰς** *over their rear ends.*

Examples of Full Words

Note the full words found in bold below.

περὶ **πολλοῦ** ἂν **ποιησαίμην**, ὦ **ἄνδρες**, τὸ **τοιούτους ὑμᾶς ἐμοὶ δικαστὰς** περὶ **τούτου** τοῦ **πράγματος γενέσθαι**, **οἷοί**περ ἂν **ὑμῖν αὐτοῖς εἴητε τοιαῦτα πεπονθότες**: **εὖ** γὰρ **οἶδ**᾽ ὅτι, εἰ τὴν **αὐτὴν γνώμην** περὶ τῶν **ἄλλων ἔχοιτε**, ἥνπερ περὶ **ὑμῶν αὐτῶν**, οὐκ ἂν **εἶη**: ὅστις οὐκ ἐπὶ τοῖς **γεγενημένοις ἀγανακτοίη**, ἀλλὰ **πάντες** ἂν περὶ τῶν τὰ **τοιαῦτα ἐπιτηδευόντων** τὰς **ζημίας μικρὰς ἡγοῖσθε**.

In the above, most full words are adjectives, nouns, pronouns, and verbs.

Notes

1. Note the placement of **εὖ.** Adverbs often come right before or after what they modify.
2. Note the placement of **αὐτήν.** When it means *same*, **αὐτός, αὐτή, αὐτό** is in attributive position with the noun it modifies.
3. Note that, unless there is anastrophe, prepositions precede their objects and therefore cannot occupy the last position in a clause. That said, a prepositional phrase is flexible, occupying many different places in a sentence, including first and last position.

Examples of Clitics and Full Words

In the below, the clitics are underlined, and the full words closely associated with the clitics are in bold. The remaining full words are not marked.

περὶ **πολλοῦ** ἂν **ποιησαίμην**, ὦ **ἄνδρες**, τὸ τοιούτους ὑμᾶς ἐμοὶ δικαστὰς περὶ τούτου τοῦ **πράγματος γενέσθαι**, **οἵοι**περ ἂν ὑμῖν αὐτοῖς **εἴητε** τοιαῦτα πεπονθότες: εὖ γὰρ **οἶδ**᾽ ὅτι, εἰ τὴν αὐτὴν **γνώμην** περὶ τῶν **ἄλλων ἔχοιτε**, ἥνπερ περὶ **ὑμῶν αὐτῶν**, οὐκ ἂν **εἴη**: ὅστις οὐκ ἐπὶ τοῖς **γεγενημένοις ἀγανακτοίη**, ἀλλὰ πάντες ἂν περὶ τῶν τὰ **τοιαῦτα ἐπιτηδευόντων** τὰς **ζημίας** μικρὰς **ἡγοῖσθε**.

Here is a list of the clitics and the rationale for the classification.

περί (precedes object, cannot occupy last position unless anastrophe)

ἄν (cannot occupy first position)

ὦ (precedes vocative, cannot occupy last position)

τό (precedes what it clings to, cannot occupy last position)

περί (precedes object, cannot occupy last position unless anastrophe)

τοῦ (precedes what it clings to, cannot occupy last position)

περ (cannot occupy first position)

ἄν (cannot occupy first position)

γάρ (cannot occupy first position)

ὅτι (cannot occupy last position)

εἰ (cannot occupy last position)

τήν (precedes what it clings to, cannot occupy last position)

περί (precedes object, cannot occupy last position unless anastrophe)

τῶν (precedes what it clings to, cannot occupy last position)

ἦν (cannot occupy last position)

περ (cannot occupy first position)

περί (precedes object, cannot occupy last position unless anastrophe)

οὐκ (typically precedes what it negates)

ἄν (cannot occupy first position)

ὅστις (cannot occupy last position)

οὐκ (typically precedes what it negates)

ἐπί (precedes object, cannot occupy last position unless anastrophe)

τοῖς (precedes what it clings to, cannot occupy last position)

ἀλλά (cannot occupy last position)

ἄν (cannot occupy first position)

περί (precedes object, cannot occupy last position unless anastrophe)

τῶν (precedes what it clings to, cannot occupy last position)

τά (precedes what it clings to, cannot occupy last position)

τάς (precedes what it clings to, cannot occupy last position)

Notes

1. The position of **ἄν** is flexible, sometimes occurring before and other times after what it colors. Because it cannot stand in first position in cola, it is classed as a clitic. Remember that **ἄν**, often referred to as a particle, is identified as an adverb in this series.
2. Many interjections are full words. Since it always precedes the vocative, **ὦ** is not. Rather, it is classed as a clitic—i.e. it cannot take last position.
3. **οὗτος, αὕτη, τοῦτο** typically precedes the noun it modifies but it can also follow the noun.
4. When it means *same*, **αὐτός, αὐτή, αὐτό** is in attributive position.
5. **οὐ, οὐκ, οὐχ** typically precedes what it negates. When it is in last position, it takes an acute accent **οὔ**. And so most often **οὐ, οὐκ, οὐχ** functions as a clitic, but it can occupy first and last position.

Observations

Clitics that tend toward first position (P1) of a colon, clause, or sentence include the following: **ἀλλά; ἆρα; ἀτάρ; εἰ; εἶτα; εἴτε; ἔνθα; ἐπεί; ἐπειδή; ἐπείτε; εἶτα;**

ἕως; ἦ; ἵνα; μηδέ; μήτε; μῶν; ὅθεν; ὅμως; ὅπου; ὅπως; ὅς, ἥ, ὅ; ὅτε; ὅτι; οὐδέ; οὔκουν; οὔτε; πῶς; ὡς; ὥστε.

Clitics that tend toward second position (P2) of a colon, clause, or sentence include the following: **ἄν, ἄρα, αὖ, γάρ, γε, δέ, δή, μέν, μέντοι, μήν, νυν, οὖν, περ, ποτε, που, τε, τις, τοι, τοίνυν.** Throughout this series most of these words have been identified as enclitics or postpositives.

Clitics that cannot take last position of a colon, clause, or sentence include the article ὁ, ἡ, τό, conjunctions, prepositions (unless anastrophe occurs), and the relative pronoun.

Note that though prepositions are clitics, I encourage you to think of them in combination with their objects as a prepositional phrase that forms a single whole. Prepositional phrases can occupy first and last position in a colon, clause, or sentence.

Module 47 Identifying Clitics and Full Words

Translate this sentence from Xenophon's *Economics* (4.24) so that you understand it well. Read the sentence out loud, trying your best not to translate it into English. Pick out the clitics and the full words, and then check your answers with those below.

> λέγω σοι, ὅταν ὑγιαίνω, μηπώποτε δειπνῆσαι πρὶν ἱδρῶσαι, ἢ τῶν πολεμικῶν τι ἢ τῶν γεωργικῶν ἔργων μελετῶν (Xenophon, *Economics* 4.24).
>
> *I say to you whenever I am in good health I never dine before I exercise, either doing some task pertaining to war or agriculture.*

Answers

> **λέγω** σοι, ὅταν **ὑγιαίνω, μηπώποτε δειπνῆσαι** πρὶν **ἱδρῶσαι**, ἢ τῶν **πολεμικῶν** τι ἢ τῶν **γεωργικῶν ἔργων μελετῶν** (Xenophon, *Economics* 4.24).

Explanation

> **λέγω** (can occupy first or last position)
>
> σοι (cannot occupy first position)
>
> ὅταν (cannot occupy last position)
>
> **ὑγιαίνω** (can occupy first or last position)
>
> **μηπώποτε** (can occupy first or last position)
>
> **δειπνῆσαι** (can occupy first or last position)
>
> πρίν (cannot occupy last position)
>
> **ἱδρῶσαι** (can occupy first or last position)

ᾗ (cannot occupy last position)

τῶν (precedes what it clings to, cannot occupy last position)

πολεμικῶν (can occupy first or last position)

τι (cannot occupy first position)

ᾗ (cannot occupy last position)

τῶν (precedes what it clings to, cannot occupy last position)

γεωργικῶν (can occupy first or last position)

ἔργων (can occupy first or last position)

μελετῶν (can occupy first or last position)

Module 47 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (**Ἀληθῆ Διηγήματα** 2.1-3). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

[1] τὸ δὲ ἀπὸ τούτου μηκέτι φέρων ἐγὼ τὴν ἐν τῷ κήτει δίαιταν ἀχθόμενός τε τῇ μονῇ, μηχανήν τινα ἐζήτουν, δι᾽ ἧς ἂν ἐξελθεῖν γένοιτο. καὶ τὸ μὲν πρῶτον ἔδοξεν ἡμῖν διορύξασι κατὰ τὸν δεξιὸν τοῖχον ἀποδρᾶναι. καὶ ἀρξάμενοι διεκόπτομεν. ἐπειδὴ δὲ προελθόντες ὅσον πέντε σταδίους οὐδὲν ἠνύομεν, τοῦ μὲν ὀρύγματος ἐπαυσάμεθα. τὴν δὲ ὕλην καῦσαι διέγνωμεν. οὕτω γὰρ ἂν τὸ κῆτος ἀποθανεῖν. εἰ δὲ τοῦτο γένοιτο, ῥᾳδία ἔμελλεν ἡμῖν ἔσεσθαι ἡ ἔξοδος. ἀρξάμενοι οὖν ἀπὸ τῶν οὐραίων ἐκαίομεν. καὶ ἡμέρας μὲν ἑπτὰ καὶ ἴσας νύκτας ἀναισθήτως εἶχε τοῦ καύματος. ὀγδόῃ δὲ καὶ ἐνάτῃ συνίεμεν αὐτοῦ νοσοῦντος. ἀργότερον γοῦν ἀνέχασκεν, καὶ εἴ ποτε ἀναχάνοι, ταχὺ συνέμυεν. δεκάτῃ δὲ καὶ ἑνδεκάτῃ τέλεον ἀπενεκροῦτο καὶ δυσῶδες ἦν. τῇ δωδεκάτῃ δὲ μόλις ἐνενοήσαμεν ὡς, εἰ μή τις χανόντος αὐτοῦ ὑποστηρίξειεν τοὺς γομφίους, ὥστε μηκέτι συγκλεῖσαι, κινδυνεύσομεν, κατακλεισθέντες ἐν νεκρῷ αὐτῷ, ἀπολέσθαι. οὕτω δὴ μεγάλοις δοκοῖς τὸ στόμα διερείσαντες τὴν ναῦν ἐπεσκευάζομεν ὕδωρ τε ὡς ἔνι πλεῖστον ἐμβαλλόμενοι καὶ τἆλλα ἐπιτήδεια. κυβερνήσειν δὲ ἔμελλεν ὁ Σκίνθαρος.

[2] Τῇ δὲ ἐπιούσῃ τὸ μὲν ἤδη τεθνήκει. ἡμεῖς δέ, ἀνελκύσαντες τὸ πλοῖον καὶ διὰ τῶν ἀραιωμάτων διαγαγόντες καὶ ἐκ τῶν ὀδόντων ἐξάψαντες, ἠρέμα καθήκαμεν ἐς τὴν θάλατταν. ἐπαναβάντες δὲ ἐπὶ τὰ νῶτα καὶ θύσαντες τῷ Ποσειδῶνι αὐτοῦ παρὰ τὸ τρόπαιον ἡμέρας τε τρεῖς ἐπαυλισάμενοι—νηνεμία γὰρ ἦν—τῇ τετάρτῃ

ἀπεπλεύσαμεν. ἔνθα δὴ πολλοῖς τῶν ἐκ τῆς ναυμαχίας νεκροῖς ἀπηντῶμεν καὶ προσωκέλλομεν. καὶ τὰ σώματα καταμετροῦντες ἐθαυμάζομεν. καὶ ἡμέρας μέν τινας ἐπλέομεν εὐκράτῳ ἀέρι χρώμενοι. ἔπειτα βορέου σφοδροῦ πνεύσαντος μέγα κρύος ἐγένετο. καὶ ὑπ᾽ αὐτοῦ πᾶν ἐπάγη τὸ πέλαγος, οὐκ ἐπιπολῆς μόνον, ἀλλὰ καὶ ἐς βάθος ὅσον ἔξ ὀργυιάς, ὥστε καὶ ἀποβάντας διαθεῖν ἐπὶ τοῦ κρυστάλλου. ἐπιμένοντος δὲ τοῦ πνεύματος φέρειν οὐ δυνάμενοι, τοιόνδε τι ἐπενοήσαμεν—ὁ δὲ τὴν γνώμην ἀποφηνάμενος ἦν ὁ Σκίνθαρος—σκάψαντες γὰρ ἐν τῷ ὕδατι σπήλαιον μέγιστον, ἐν τούτῳ ἐμείναμεν ἡμέρας τριάκοντα, πῦρ ἀνακαίοντες καὶ σιτούμενοι τοὺς ἰχθῦς. (εὑρίσκομεν δὲ αὐτοὺς ἀνορύττοντες.) ἐπεὶ δὲ ἤδη ἐπέλειπε τὰ ἐπιτήδεια, προελθόντες καὶ τὴν ναῦν πεπηγυῖαν ἀνασπάσαντες καὶ πετάσαντες τὴν ὀθόνην ἐσυρόμεθα, ὥσπερ πλέοντες, λείως καὶ προσηνῶς ἐπὶ τοῦ πάγου διολισθάνοντες. ἡμέρᾳ δὲ πέμπτῃ ἀλέα τε ἦν ἤδη καὶ ὁ πάγος ἐλύετο καὶ ὕδωρ πάντα αὖθις ἐγίνετο.

[3] πλεύσαντες οὖν ὅσον τριακοσίους σταδίους, νήσῳ μικρᾷ καὶ ἐρήμῃ προσηνέχθημεν, ἀφ᾽ ἧς ὕδωρ λαβόντες—ἐπελελοίπει γὰρ ἤδη. καὶ δύο ταύρους ἀγρίους κατατοξεύσαντες, ἀπεπλεύσαμεν. οἱ δὲ ταῦροι οὗτοι τὰ κέρατα οὐκ ἐπὶ τῆς κεφαλῆς εἶχον, ἀλλ᾽ ὑπὸ τοῖς ὀφθαλμοῖς, ὥσπερ ὁ Μῶμος ἠξίου. μετ᾽ οὐ πολὺ δὲ εἰς πέλαγος ἐμβαίνομεν, οὐχ ὕδατος, ἀλλὰ γάλακτος. καὶ νῆσος ἐν αὐτῷ ἐφαίνετο λευκὴ πλήρης ἀμπέλων. ἦν δὲ ἡ νῆσος τυρὸς μέγιστος συμπεπηγώς, ὡς ὕστερον ἐμφαγόντες ἐμάθομεν, σταδίων εἴκοσι πέντε τὸ περίμετρον. αἱ δὲ ἄμπελοι βοτρύων πλήρεις. οὐ μέντοι οἶνον, ἀλλὰ γάλα ἐξ αὐτῶν ἀποθλίβοντες, ἐπίνομεν. ἱερὸν δὲ ἐν μέσῃ τῇ νήσῳ ἀνῳκοδόμητο Γαλατείας τῆς Νηρηίδος, ὡς ἐδήλου τὸ ἐπίγραμμα. ὅσον δ᾽ οὖν χρόνον ἐκεῖ ἐμείναμεν, ὄψον μὲν ἡμῖν καὶ σιτίον ἡ γῆ ὑπῆρχεν. ποτὸν δὲ τὸ γάλα τὸ ἐκ τῶν βοτρύων. βασιλεύειν δὲ τῶν χωρίων τούτων ἐλέγετο Τυρὼ ἡ Σαλμωνέως, μετὰ τὴν ἐντεῦθεν ἀπαλλαγὴν ταύτην παρὰ τοῦ Ποσειδῶνος λαβοῦσα τὴν τιμήν.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀνακαίω *light up*

ἀνασπάω *draw up, pull up*

ἀναχάσκω (aorist: **ἀνέχανον)** *open the mouth, gape wide*

ἀνέλκω (aorist: **ἀνείλκυσα**) draw up

ἀνοικοδομέω *build up, wall up*

ἀνορύττω *dig up*

ἀνύω *effect, achieve, accomplish, complete*

ἀπαντάω *meet, encounter* + dat.

ἐπιούσῃ supply an implied **ἡμέρᾳ**

ἐπιπολῆς *on top*

ἐπισκευάζω *get ready, equip, fit out*

***ζητέω** *seek, seek for*

ἠρέμα *still, quietly, gently, softly*

***θαυμάζω** *wonder at, marvel at* + gen. or acc.; *admire*

***θύω** *sacrifice*

καθίημι *send down, let fall*

ἀποβαίνω *leave, depart*

ἀποδρᾶναι < **ἀποδιδράσκω** *run away*

ἀποθλίβω *press upon, press, squeeze out*

ἀπονεκρόω *destroy*

***ἀποπλέω** sail off*

ἀποφαίνω *reveal, show*

***αὖ, αὖθις (αὖτις)** *again, in turn, hereafter, in the future*

ἄχθομαι *be loaded; be vexed, grieved*

***βασιλεύω** be king, rule, reign* + gen.

***δηλόω** make clear, show*

διαγιγνώσκω *know apart, distinguish; determine, decide*

διάγω *carry over*

διακόπτω *cut in two, cut through*

διαθέω *run about*

διερείδω *prop up*

διολισθάνω *slip through*

διορύσσω *dig through*

***ἐκεῖ** there, in that place*

ἐμβαίνω *step in* or *upon; board*

ἐμβάλλω throw in, put in

ἐμφαγόντες see **ἐνεσθίω**

ἐνεσθίω (aorist: **ἐνέφαγον)** *eat*

καίω or **κάω (**aorist: **ἔκαυσα)** *kindle; set on fire, burn*

κατακλείω *shut in, enclose*

καταμετρέω *measure out*

κατατοξεύω *strike down with arrows, shoot dead*

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

κῠβερνάω *steer, act as helmsman*

λείως *smoothly*

***μένω** stay, remain, wait, await*

μηκέτι *no longer*

μόλις *barely, scarcely*

***λύω** loose, free, destroy;* (mid.) *ransom*

νοσέω *be sick*

***παύω** make to end, stop;* (middle and passive) *rest* or *cease from* + gen.

πεπηγυῖαν see **πήγνυμι**

πετάννυμι *spread out*

πήγνῡμι (aorist: **ἐπάγην**) *make fast, fix, fasten; make solid, freeze*

***πίνω** drink*

***πλέω (πλώω**; aorist: **ἔπλευσα)** sail*

πνέω (aorist: **ἔπνευσα**) *blow*

προέρχομαι *go forward, go on, advance*

προσηνέχθημεν see **προσφέρω**

προσηνῶς *softly, gently, kindly*

ἔνι = ἔνεστι

***ἔνθα** *there, where; then, when*

ἐννοέω *have in one's thoughts, think, consider, reflect*

ἐντεῦθεν *from then, from there*

ἔπειμι *go* or *come upon, approach, attack*

ἐξάπτω *fasten from*

ἐξέρχομαι *go out; come out*

ἐπαναβαίνω *get up on, mount*

ἐπαυλίζομαι *encamp on the field*

ἐπελελοίπει see **ἐπιλείπω**

ἐπιλείπω *leave behind; run out, fail*

ἐπιμένω *stay on, tarry, continue*

ἐπινοέω *think on*

προσοκέλλω *run a ship on shore, run ashore on* + dat.

προσφέρω *bring to; approach* + *dat.*

σιτέω *take food, eat*

σκάπτω *dig, delve*

συγκλείω *shut*

συμμύω *be shut up, close, be closed*

συμπεπηγώς see **συμπήγνυμι**

συμπήγνυμι *put together, construct, frame*

συνίεμεν < **συνίημι** *understand, comprehend*

σύρω draw, drag

ὑποστηρίζω *underprop, sustain*

χάσκω (aorist: **ἔχανον**) *yawn, gape*

Adjectives and Nouns and Pronouns

ἄγριος, -ᾱ, -ον *living in the fields, wild, savage*

ἀήρ, ἀέρος ὁ, ἡ *mist, haze; air, breeze*

ἀλέα, -ας ἡ *avoiding, escape; shelter; warmth*

ἄμπελος, -ου ἡ *vine*

ἀναίσθητος, -ον *without sense* or *feeling*

ἀπαλλαγή, -ῆς ἡ *deliverance, release, relief from*

***νεκρός, -οῦ ὁ** *corpse*

νηνεμία, -ας ἡ *stillness, calm*

Νηρηΐς or **Νηρεΐς, -ΐδος ἡ** *Nereis*, daughter of Nereus, a sea-nymph

***νῆσος, νήσου ἡ** *island*

***νύξ, νυκτός ἡ** *night*

ὄγδοος, -η, -ον *eighth*

ἀραίωμα, -ατος τό *interstice, crevice, chink, gap*

ἀργός, όν (-ός, ή, όν) *not working the ground; idle, lazy, slow*

βάθος [ă], -εος (-ους) τό *depth* or *height* **βορέας, -ου ὁ** *north wind*

βότρυς, -υος ὁ *bunch of grapes*

γάλα, γάλακτος τό *milk*

Γαλατείᾱ, -ᾱς ἡ Galateia, a nereid

***γνώμη, γνώμης ἡ** *judgment, thought, opinion, purpose*

γομφίος, -ου ὁ *grinder-tooth, molar, tooth*

δέκᾰτος, -η, -ον *tenth*

δεξιός, -ά, -όν *on the right; fortunate; dexterous, skillful, clever;* (f.) *right hand*

δίαιτα, -ης ἡ *way of living, mode of life*

δοκός, -οῦ ἡ ὁ *bearing-beam, main beam*

δῠσώδης, -ες *ill-smelling, stinking, foul*

δωδέκᾰτος, -η, -ον *twelfth*

***εἴκοσι (ν)** *twenty*

ἔνᾰτος, -η, -ον *ninth*

ἐνδέκᾰτος, -η, -ον *eleventh*

***ἕξ** *six*

ἔξοδος, -ης ἡ *a going out; an exit*

ἐπίγραμμα, -ατος τό *inscription*

ὀδούς, -όντος ὁ *tooth*

ὀθόνη, -ης ἡ *fine linen; sail*

οἶνος, -ου ὁ *wine*

ὄργυιᾰ, -ᾱς ἡ *the length of the outstretched arms* (about 6 feet or 1 fathom)

ὄρυγμα, -ατος τό *excavation, trench, ditch, moat*

οὐραῖος, -ᾱ, -ον *of the tail*

***ὀφθαλμός, ὀφθαλμοῦ ὁ** *eye*

ὄψον, -ου τό *cooked meat*

πάγος, -ου ὁ *rock; frost, solid, ice*

πέλᾰγος, -εος (-ους) τό *the sea*

πέμπτος, -η, -ον *fifth*

***πέντε** *five*

περίμετρον, -ου τό *circumference*

πλήρης, -ες *full of* + gen.

Ποσειδῶν, -ῶνος ὁ *Poseidon*

ποτός, -ή, -όν *drunk, for drinking;* (n.) *drink*

***πῦρ, πυρός τό** *fire*

***ῥᾴδιος, ῥᾳδίᾱ, ῥᾴδιον** *easy*

Σαλμωνεύς, -ῆος (-έως) ὁ *Salmoneus*

σιτίον, -ου τό *grain; bread; food, provisions*

ἐπιπολή, -ῆς ἡ *surface,* (adverb); (adverb) **ἐπιπολῆς** *on top*

ἐπιτήδειος, -α, -ον *made for an end* or *purpose, fit* or *adapted for it, suitable, convenient; useful, serviceable, necessary*

ἑπτά *seven*

ἐρῆμος, -ον *empty, deserted; devoid of*

εὔκρατος, -ον *well-mixed, temperate*

ἱερός, ἱερά, ἱερόν *holy;* (n. in sg.) *temple;* (n. in pl.) *sacrifices*

ἰχθύς, -ύος ὁ (**ἰχθῦς** = nom. or acc.) *fish*

καῦμα, -ατος τό *burning heat*

***κεφαλή, κεφαλῆς ἡ** *head*

κέρᾰς, -αος τό *horn* (animal); *wing* (army)

κῆτος, -εος (-ους) τό *sea-monster, huge fish; whale*

κρύος, -εος (-ους) τό icy cold, frost

κρύσταλλος, -ου ὁ *ice*

λευκός, -ή, -όν *brilliant, shining, clear*

μηχανή, -ῆς ἡ *device, machine*

μονή, -ῆς ἡ *a staying, abiding, tarrying, stay, delay*

Μῶμος, -ου ὁ *Momos*, a god of satire and mockery

ναυμαχία, -ας ἡ *naval battle*

Σκίνθαρος, -ου ὁ *Skintharos*

σπήλαιον, -ου τό *a grotto, cave, cavern*

***στάδιον, σταδίου τό** (plural is **οἱ** or **τά**) *stade; race-course*

στόμα, -ατος τό *mouth*

σφοδρός, -ά, -όν (-ός, -όν) *vehement, violent, excessive*

ταῦρος, -ου ὁ bull

τέλεος, -α, -ον *having reached its end, finished, complete*

***τέταρτος, -η, -ον** *fourth*

***τιμή, τιμῆς ἡ** *honor; cost, price; esteem, respect; office*

τοῖχος, -ου ὁ *wall*

τριάκοντα *thirty*

τριᾱκόσιοι, -αι, -α *three hundred*

τρόπαιον, -ου τό *trophy, victory monument*

τῡρός, -οῦ ὁ *cheese*

Τυρώ, Τυροῦς ἡ *Tyro*, a woman's name

***ὕδωρ, ὕδατος τό** *water*

ὕλη, -ης ἡ *forest, woodland; material*

***χωρίον, -ου τό** *place, spot, district*

Module 47 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> τῇ δὲ ἐπιούσῃ τὸ μὲν ἥδη τεθνήκει. ἡμεῖς δὲ ἀνελκύσαντες τὸ πλοῖον καὶ διὰ τῶν ἀραιωμάτων διαγαγόντες καὶ ἐκ τῶν ὀδόντων ἐξάψαντες, ἠρέμα καθήκαμεν ἐς τὴν θάλατταν.

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

Module 47 Practice Identifying Clitics and Full Words

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

> τῇ δὲ ἐπιούσῃ τὸ μὲν ἥδη τεθνήκει. ἡμεῖς δὲ ἀνελκύσαντες τὸ πλοῖον καὶ διὰ τῶν ἀραιωμάτων διαγαγόντες καὶ ἐκ τῶν ὀδόντων ἐξάψαντες, ἠρέμα καθήκαμεν ἐς τὴν θάλατταν.

Module 47 Top 251–550 Vocabulary to be Memorized

Adverbs and Verbs

ἁμαρτάνω, ἁμαρτήσομαι, ἡμάρτησα or ἥμαρτον, ἡμάρτηκα, ἡμάρτημαι, ἡμαρτήθην *miss, miss the mark of* + gen.; *make a mistake, do wrong; fail*

ἀποκρίνω *answer; set apart; pick out, choose* + gen. **τοῦ στρατοῦ ἀποκρίνειν** *to pick out from the army*

ἀφίστημι *cause to revolt*; (mid. or intrans.) *revolt*

κτείνω, κτενέω, ἔκτεινα or ἔκτανον, ἔκτονα, ἔκταμαι, ἐκτάνθην *kill, slay*

πολλάκις *many times, often*

πως *somehow, someway*

Adjective and Nouns

νᾱός, νεώς ὁ *temple, inner shrine of a temple*

πόνος, πόνου ὁ *hard work, toil, suffering*

σημεῖον, σημείου τό *sign, signal, mark*

τοιόσδε, τοιάδε, τοιόνδε *such, of such a kind*

Module 47 Reading Morphologically by James Patterson

The Asigmatic Aorist Active

Most bases mark aorist aspect by adding /**σ**/. A handful of common bases are, by default, aorist - so add nothing to mark aorist aspect. These are called asigmatic. They use the past time personal markers we encountered when making the past progressive:

Active	**Middle**		
/ον	/ομεν	/ομην	/ομεθα
/ες	/ετε	/εσο*	/εσθε
/ε	/ον	/ετο	/οντο

*Intervocalic **σ** drops from the ending /**εσο**. /**εο** contracts to /**ευ** in Ionic and /**ου** in Attic.

This is a list of the most common asigmatic aorist bases in alphabetical order. In parentheses after the base is the conjugated form in the present progressive. The bases **δραμ/, ἐλ/, ἐλθ/, ϝεπ/,** and **ϝερ/** are never used in the progressive. Instead, they use a different base that means the same thing: **θρεχ/** for *run*, **αἱρε/** for *take*, **ἐρχ/ and ἰ/** for *go*, and **λεγ/** for *say*. Verbs that are deponent in the aorist are marked with an asterisk.

Base	**Aorist**	**English Equivalent**
ἀγ/ > ἀγαγ / (ἄγω)	> ἤγαγον	*lead*
αἰσθ/ (αἰσθάνομαι)	> ἠισθόμην*	*perceive*
βαλ/ (βάλλω)	> ἔβαλον	*throw*
γεν/ (γίγνομαι)	> ἐγενόμην*	*become, be*
δραμ/	> ἔδραμον	*run*
ἐλ/	> εἷλον	*take*
ἐλθ/	> ἦλθον	*come, go*

εὑρ/ (εὑρίσκω)	> ηὗρον	*find*
ϝεπ/ > ϝεϝπ/	> εἶπον	*say*
ϝερ/	> εἰρόμην*	*say*
ϝιδ/ (εἴδω)	> εἶδον	*see*
θαν/ (ἀποθνήσκω)	> ἀπέθανον	*die*
ἱκ/ (ἱκνέομαι)	> ἱκόμην*	*arrive*
λαβ/ (λαμβάνω)	> ἔλαβον	*take*
λαθ/ (λανθάνω)	> ἔλαθον	*escape notice*
λαχ/ (λαγχάνω)	> ἔλαχον	*obtain by lot, fate*
λιπ/ (λείπω)	> ἔλιπον	*leave*
μαθ/ (μανθάνω)	> ἔμαθον	*learn*
ὀλ/ (ὄλλυμι)	> ὠλόμην*	*destroy, be destroyed*
παθ/ (πάσχω)	> ἔπαθον	*experience, suffer, endure*
πετ/ (πίπτω)	> ἔπεσον	*fall*
πιθ/ (πείθω)	> ἔπιθον	*persuade*
πυθ/ (πυνθάνομαι)	> ἐπυθόμην*	*learn by hearsay*
σπ/ (ἕπομαι)	> ἐσπόμην*	*follow*
σχ/ (ἔχω)	> ἔσχον	*have, hold*
ταμ/ (τέμνω)	> ἔταμον	*cut*
τυχ/ (τυγχάνω)	> ἔτυχον	*happen*
φυγ/ (φεύγω)	> ἔφυγον	*flee*

Notes

1. **ἀγ/** duplicates the base to **ἀγαγ**/ and then lengthens the initial vowel, **ἤγαγον**.
2. **ϝεπ**/ duplicates the digamma **ἐ**/**ϝε**/**ϝπ**/. The digammas drop and the epsilon stretches to ει, producing **ἔειπον**, which is attested in Homer. In Ionic and Attic, contraction gives us **εἶπον**. Sometimes **ϝεπ**/ uses the alpha endings of the sigmatic aorist **(/α, /ας, /ε; /αμεν, /ατε, /αν)**.
3. **πετ**/ uses the sigmatic aorist aspect marker **σ** but uses the endings of the asigmatic aorists **(-ον, -ες, -ε; -ομεν, -ετε, -ον)**, not the expected alpha endings.

To this list we might add the athematic aorists that are discussed in the next module. These do not add sigma to mark aorist aspect either.

Module 48

Word Order: Scheppers' Colon Hypothesis

Module 48 Summary

In this module we consider the **colon**—not to be confused with the punctuation mark—as the **intonation unit** which Greek uses as the essential building block for creating sentences, contributing to a natural reading and enriched understanding of Ancient Greek.

The Colon (κῶλον) Hypothesis, Frank Scheppers

> Building on previous work by J. Wackernagel, E. Fraenkel, and K.J. Dover, this study develops the hypothesis that a number of Ancient Greek **word order rules** (most notably but not exclusively Wackernagel's Law) apply to the 'colon', rather than to syntactic units such as the clause. In Part I of the book, a number of such word order rules are investigated, on the basis of a partly quantitative and partly qualitative analysis of a corpus comprising the whole Corpus Lysiacum and four Platonic dialogues. It is argued that the presence of colon boundaries is not just a word order phenomenon that can be invoked ad hoc to explain 'exceptions'. On the contrary: the basic hypothesis in this study ('*The Colon Hypothesis*') is that the colon is the 'elementary discourse unit', i.e. that Ancient Greek discourse essentially comes in cola. Thus, the colon can be considered as being essentially the same phenomenon as the 'intonation unit' or 'information unit' (IU) as it is observed in spoken discourse in modern languages (Frank Scheppers *The Colon Hypothesis* ix).

Wackernagel's Law

Enclitics tend towards the second position (P-2) of the clause or sentence.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.18

Sheppers' Modification

Postpositives tend towards the second position (P-2) of a colon and prepositives toward the first position (P-1). Mobiles are not prohibited from occupying first or last position.

Additional Technical Terminology

Though we will continue to classify words as clitic or full, in this module, we also describe clitics as introductive, prepositive, or postpositive. Remember that clitics are prohibited from occupying either first or last position. Thus, any clitic that is designated as an introductive or prepositive cannot occupy last position. Clitics that are postpositives cannot occupy first position. Thus, clitics help build a colon. The additional technical vocabulary will assist us in segmenting sentences into cola and in determining how the cola relate to each other.

The Colon, κῶλον (plural: Cola and κῶλα)

The colon is the elementary discourse unit (intonation unit) underlying syntax and word order, by which sentences are built and meaning is created. Think of cola as differently hued bricks used to create sentences. Also think of them as the amount of information able to be processed cognitively at any one time, or as a cognitive chunk in short term memory. And think of them as small sections of a sentence that are pronounced as a unit, sometimes creating an expectation to be fulfilled and other times fulfilling an expectation.

A colon is characterized by a phonological demarcation—conceived of as a pause—which is like an intonation unit in modern linguistics. This sentence shows two cola: **καὶ ἡ γυνὴ** (very slight pause) **ἐπορᾷ** με *the woman* (very slight pause) *looks at me*. Some examples of cola include these:

1. Verbal constituents such as clauses (finite), clauses (infinitive), genitive absolutes, dynamic infinitive constructions, and participial phrases.
2. Members of structures that are coordinated, correlative, corresponsive, or parallel.
3. Constituents, such as apposition, exclamations, interjections, oath formulas, parenthesis, reporting verbs (ἔφη, οἶμαι) in some instances, and vocatives.

Focal Status

Words that are important tend toward first position (P-1) of a colon, clause, or sentence: **ὑμᾶς** ἄν ἠξίουν, ἐμοὶ δοῦναι τὴν χάριν *I would deem **you** worthy of giving me thanks*. **ὑμᾶς** occupies first position and is given primary focal status.

Clitics: Introductives, Prepositives, Postpositives

Introductives. Some clitics tend toward first position (P-1) of a colon, clause, or sentence. Clitics that often serve as introductives include **ἀλλά; ἆρα; ἀτάρ; εἰ; εἶτα; εἴτε; ἔνθα; ἐπεί; ἐπειδή; ἐπείτε; εἶτα; ἕως; ἦ; ἵνα; μηδέ; μήτε; μῶν; ὅθεν; ὅμως; ὅπου; ὅπως; ὅς, ἥ, ὅ; ὅτε; ὅτι; οὐδέ; οὔκουν; οὔτε; πῶς; ὡς; ὥστε**.

Prepositives. Clitics that cannot take last position of a colon, clause, or sentence include the article **ὁ, ἡ, τό**, conjunctions, and prepositions. Each of these can be described as prepositive, preceding the word that they have a relationship with.

Postpositives. Other clitics tend toward second position (P-2) of a colon, clause, or sentence. Clitics that tend toward second position include the following: **ἄν, ἄρα, αὖ, γάρ, γε, δέ, δή, μέν, μέντοι, μήν, νυν, οὖν, περ, ποτε, που, τε, τις, τοι, τοίνυν**. Throughout this series most of these have been identified as enclitics or postpositives.

1. Note that when two or more **clitics** are adjacent to each other, each is considered as having P-2:

   κατίδωμεν (P-1) **γὰρ δή τι** (P-2) σχῆμα (P-3).

2. A **clitic** that typically takes P-2 may be deferred:

   ἐν (P-1) τῇ ἀντωμοσίᾳ (P-2) **γάρ** (P-3),
   περὶ (P-1) πολλοῦ (P-2) **ἄν** (P-3),
   ἀλλὰ (P-1) τοῦτο (P-2) **μέν** (P-3).

Also note that I encourage you to think of prepositional phrases as one whole utterance. In this case our number of positions changes to ἐν τῇ ἀντωμοσίᾳ (P-1) **γάρ** (P-2).

Full Words

Most Greek words can occupy many different places in a sentence. If a word can occupy first and last position, it is classified as a full word. Common full words are adverbs, adjectives, interjections, nouns, and verbs. Pronouns can be full words or clitics.

An Example from Scheppers

This example comes from Scheppers' analysis of Lysias, *Against Simon* 17. Take note of the cola, the cola types, and Scheppers' English translation. Following Scheppers' analysis, I offer my own analysis and commentary, both based on my own experience in trying to read and not translate Ancient Greek.

[17] ἤδη δὲ αὐτοῖς οὖσι παρὰ τὴν Λάμπωνος οἰκίαν ἐγὼ μόνος βαδίζων ἐντυγχάνω, δεινὸν δὲ ἡγησάμενος εἶναι καὶ αἰσχρὸν περιιδεῖν οὕτως ἀνόμως καὶ βιαίως ὑβρισθέντα τὸν νεανίσκον, ἐπιλαμβάνομαι αὐτοῦ.

Cola	Cola Translation
1. ἤδη δὲ αὐτοῖς οὖσι παρὰ τὴν Λάμπωνος οἰκίαν	And they are already near Lampon's house
2. ἐγώ	when I
3. μόνος βαδίζων	walking by myself
4. ἐντυγχάνω,	encounter them
5. δεινὸν δὲ ἡγησάμενος εἶναι καὶ αἰσχρόν	and considering it a monstrous and shameful thing
6. περιιδεῖν	to stand by and watch
7. οὕτως ἀνόμως καὶ βιαίως ὑβρισθέντα τὸν νεανίσκον	while the boy was being brutalized so lawlessly and violently
8. ἐπιλαμβάνομαι αὐτοῦ	I grab hold of him.

A Practiced Reading Example

Compare and contrast the above analysis with the one I offer below, based on how I have learned through experience to read the excerpt, trying to process and understand each word as it is encountered in time.

Cola	Cola Translation
1. ἤδη δέ	and already
2. αὐτοῖς	them
3. οὖσι παρὰ τὴν Λάμπωνος οἰκίαν	being at Lampon's house
4. ἐγώ	I
5. μόνος βαδίζων	walking alone
6. ἐντυγχάνω.	encounter.
7. δεινὸν δὲ ἡγησάμενος εἶναι	And considering it terrible
8. καὶ αἰσχρόν	and shameful
9. περιιδεῖν	to ignore
10. οὕτως ἀνόμως καὶ βιαίως ὑβρισθέντα	one being mistreated so lawlessly and forcefully
11. τὸν νεανίσκον	the young man
12. ἐπιλαμβάνομαι αὐτοῦ.	I grab hold of him.

As I read, I assign each cola a meaning that I adjust as the sentence unfolds. In assigning meaning, I am looking at the relationships between individual words and cola. Consider the following:

ἤδη δέ has a relationship with **οὖσι**.

αὐτοῖς has a relationship with **ἐντυγχάνω**.

οὖσι has a relationship with **αὐτοῖς** and **παρὰ τὴν Λάμπωνος οἰκίαν.**

ἐγώ has a relationship with **ἐντυγχάνω**.

μόνος βαδίζων has a relationship with **ἐγώ** and **ἐντυγχάνω**.

δεινόν and **αἰσχρόν** have a relationship with **περιιδεῖν**.

ἡγησάμενος has a relationship with **εἶναι δεινόν, αἰσχρόν**, and **ἐπιλαμβάνομαι**.

περιιδεῖν has a relationship with **δεινόν**, **αἰσχρόν**, and **ὑβρισθέντα**.

οὕτως ἀνόμως καὶ βιαίως has a relationship with **ὑβρισθέντα**.

νεανίσκον has a relationship with **ὑβρισθέντα**.

ἐπιλαμβάνομαι has a relationship with **ἐγώ** and **αὐτοῦ**.

If the above is confusing, do not worry. The process is simple and one that you will come to understand better through repetition, since you use it every time you read. When reading, you must identify a word's function and its relationship to other words.

Relationships create expectations in the reader. If you consider each individual word of this sentence in English:

The

Old

Man

The

Boat

you get a sense for how each word has a relationship with another word in the sentence and how these relationships create expectations that are fulfilled as the sentence unfolds. **The old** has a relationship with the verb **man**, as does **the boat**, the first serving as the subject and the second as the object.

When presented with the first word of the Greek sentence, **ἤδη**, we read on to see what **ἤδη** modifies. And so **ἤδη** creates an expectation that **οὖσι** fulfills. Likewise **ἐγώ** creates in us the expectation of a first-person singular finite verb. This expectation is fulfilled once we read **ἐντυγχάνω**. Similarly **ἐπιλαμβάνομαι** creates an expectation that an object will follow and **αὐτοῦ** fulfills that expectation.

This segmentation of the sentence into cola leads naturally to this punctuation:

ἤδη δὲ αὐτοῖς οὖσι παρὰ τὴν Λάμπωνος οἰκίαν, ἐγὼ μόνος βαδίζων ἐντυγχάνω. δεινὸν δὲ ἡγησάμενος εἶναι καὶ αἰσχρὸν περιιδεῖν οὕτως ἀνόμως καὶ βιαίως ὑβρισθέντα, τὸν νεανίσκον, ἐπιλαμβάνομαι αὐτοῦ.

Commas could surround **μόνος βαδίζων**, and the first of the commas surrounding **τὸν νεανίσκον** could be omitted.[1] The period after **ἐντυγχάνω** represents the closure that the finite verb brings to its object **αὐτοῖς**. Though differing in some specifics from Scheppers', my analysis mostly agrees with his.

Scheppers cites as consequences of adopting his colon hypotheses two benefits: (1) a natural reading of Ancient Greek and (2) greater insight into the language. The correspondence between my practiced method of reading and Scheppers' researched method suggests to me that attempting to read Greek naturally can lead us to an effective way of reading the language without translating.

Module 48 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (**Ἀληθῆ Διηγήματα** 2.4-6). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

> [4] μείναντες δὲ ἡμέρας ἐν τῇ νήσῳ πέντε, τῇ ἕκτῃ ἐξωρμήσαμεν, αὔρας μέν τινος παραπεμπούσης, λειοκύμονος δὲ οὔσης τῆς θαλάττης. ὀγδόῃ δὲ ἡμέρᾳ πλέοντες οὐκέτι διὰ τοῦ γάλακτος, ἀλλ᾽ ἤδη ἐν ἁλμυρῷ καὶ κυανέῳ ὕδατι, καθορῶμεν ἀνθρώπους πολλοὺς ἐπὶ τοῦ πελάγους διαθέοντας, ἅπαντα ἡμῖν προσεοικότας, καὶ τὰ σώματα καὶ τὰ μεγέθη, πλὴν τῶν ποδῶν μόνων. ταῦτα γὰρ φέλλινα εἶχον, ἀφ᾽ οὗ δή, οἶμαι, καὶ ἐκαλοῦντο Φελλόποδες. ἐθαυμάσαμεν οὖν ἰδόντες οὐ βαπτιζομένους, ἀλλὰ ὑπερέχοντας τῶν κυμάτων καὶ ἀδεῶς ὁδοιποροῦντας. οἱ δὲ καὶ προσῄεσαν καὶ ἠσπάζοντο ἡμᾶς Ἑλληνικῇ φωνῇ. ἔλεγον δὲ καὶ εἰς Φελλὼ τὴν αὐτῶν πατρίδα ἐπείγεσθαι. **μέχρι μὲν οὖν τινος*** συνωδοιπόρουν ἡμῖν παραθέοντες. εἶτα ἀποτραπόμενοι τῆς ὁδοῦ ἐβάδιζον, εὔπλοιαν ἡμῖν ἐπευξάμενοι. **μετ᾽ ὀλίγον*** δὲ πολλαὶ νῆσοι ἐφαίνοντο, πλησίον μὲν ἐξ ἀριστερῶν ἡ Φελλώ, ἐς ἣν ἐκεῖνοι ἔσπευδον, πόλις ἐπὶ μεγάλου καὶ στρογγύλου φελλοῦ κατοικουμένη. πόρρωθεν δὲ καὶ μᾶλλον ἐν δεξιᾷ πέντε **μέγισται καὶ ὑψηλόταται***. καὶ πῦρ πολὺ ἀπ᾽ αὐτῶν ἀνεκαίετο. κατὰ δὲ τὴν πρῷραν μία **πλατεῖα καὶ ταπεινή***, σταδίους ἀπέχουσα οὐκ ἐλάττους πεντακοσίων.

---

1 Scheppers argues that it is wrong to print a comma after **ὑβρισθέντα**. Since participles are felt as nouns and ancient Greek grammar did not distinguish between a noun or adjective, calling both ὄνομα, and since a pause is natural after **ὑβρισθέντα** when reading aloud and not translating, I think a comma in that position is sensible.

[5] ἤδη δὲ πλησίον ἦμεν, καὶ θαυμαστή τις αὔρα περιέπνευσεν ἡμᾶς, ἡδεῖα καὶ εὐώδης, οἵαν φησὶν ὁ συγγραφεὺς Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας. οἷον γὰρ ἀπὸ ῥόδων καὶ ναρκίσσων καὶ ὑακίνθων καὶ κρίνων καὶ ἴων, ἔτι δὲ μυρρίνης καὶ δάφνης καὶ ἀμπελάνθης, τοιοῦτον ἡμῖν τὸ ἡδὺ προσέβαλλεν. ἡσθέντες δὲ τῇ ὀσμῇ καὶ χρηστὰ ἐκ μακρῶν πόνων ἐλπίσαντες, κατ᾽ ὀλίγον ἤδη πλησίον τῆς νήσου ἐγινόμεθα. ἔνθα δὴ καὶ καθεωρῶμεν λιμένας τε πολλοὺς περὶ πᾶσαν ἀκλύστους καὶ μεγάλους, ποταμούς τε διαυγεῖς ἐξιέντας ἠρέμα εἰς τὴν θάλατταν, ἔτι δὲ λειμῶνας καὶ ὕλας καὶ ὄρνεα μουσικά, τὰ μὲν ἐπὶ τῶν ἠϊόνων ᾄδοντα, πολλὰ δὲ καὶ ἐπὶ τῶν κλάδων. ἀήρ τε κοῦφος καὶ εὔπνους περιεκέχυτο τὴν χώραν. καὶ αὖραι δέ τινες ἡδεῖαι πνέουσαι ἠρέμα τὴν ὕλην διεσάλευον, ὥστε καὶ ἀπὸ τῶν κλάδων κινουμένων τερπνὰ καὶ συνεχῆ μέλη ἀπεσυρίζετο, ἐοικότα τοῖς ἐπ᾽ ἐρημίας αὐλήμασι τῶν πλαγίων αὐλῶν. καὶ μὴν καὶ βοὴ σύμμικτος ἠκούετο ἄθρους, οὐ θορυβώδης, ἀλλ᾽ οἵα γένοιτ᾽ ἂν ἐν συμποσίῳ, τῶν μὲν αὐλούντων, τῶν δὲ ἐπᾳδόντων, ἐνίων δὲ κροτούντων πρὸς αὐλὸν ἢ κιθάραν.

[6] τούτοις ἅπασι κηλούμενοι, κατήχθημεν. ὁρμίσαντες δὲ τὴν ναῦν, ἀπεβαίνομεν τὸν Σκίνθαρον ἐν αὐτῇ καὶ **δύο*** τῶν ἑταίρων ἀπολιπόντες. προϊόντες δὲ διὰ λειμῶνος εὐανθοῦς ἐντυγχάνομεν τοῖς φρουροῖς καὶ περιπόλοις. οἱ δὲ δήσαντες ἡμᾶς ῥοδίνοις στεφάνοις—οὗτος γὰρ μέγιστος παρ᾽ αὐτοῖς δεσμός ἐστιν—ἀνῆγον ὡς τὸν ἄρχοντα, παρ᾽ ὧν δὴ καθ᾽ ὁδὸν ἠκούσαμεν ὡς ἡ μὲν νῆσος εἴη τῶν Μακάρων προσαγορευομένη. ἄρχοι δὲ ὁ Κρὴς Ῥαδάμανθυς. καὶ δὴ ἀναχθέντες ὡς αὐτόν, ἐν τάξει τῶν δικαζομένων ἔστημεν τέταρτοι.

Notes

1. **μέχρι μὲν οὖν τινος:** supply **χρόνου**.
2. **μετ᾽ ὀλίγον:** supply **χρόνον**.
3. **μέγισται καὶ ὑψηλόταται:** supply **νῆσοι**.
4. **πλατεῖα καὶ ταπεινή:** supply **νῆσος**.
5. **δύο:** accusative

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀδεῶς *fearlessly*

ἀείδω or **ᾄδω** *sing*

ἀνάγω *lead up;* (middle) *set sail*

ἀνακαίω or **ἀνακάω** *kindle, light up*

***ἀπέχω** *hold off, keep off* or *away; be away from, be distant from*

ἠρέμα *still, quietly, gently, softly*

***θαυμάζω** *wonder, marvel; admire; wonder at* + gen.

καθοράω *see, look down on*

κατάγω *lead down; bring back;* (passive) *put into land, land*

κατοικέω *settle in, colonize; administer, govern;* (intransitive) *lie, be situated*

ἀποβαίνω *leave, depart*

ἀπόζω *smell of* 'x' in gen.; (impersonal) *there comes a smell from* + gen.

ἀπολείπω *leave over* or *behind*

ἀποσυρίζω *whistle aloud*

ἀποτρέπω* (aorist: **ἔτρεψα** or **ἐτραπόμην**) *turn away from* + gen.; *dissuade, deter* 'x' in acc. *from* 'y' in gen.

ἀσπάζομαι *greet, welcome*

αὐλέω *play on the aulos*

βαδίζω *walk, go*

βαπτίζω *dip, plunge, sink*

***δέω, δήσω** *bind, tie, fetter; bind* 'x' in acc. *by* 'y' in gen.

διαθέω *run about*

διασαλεύω shake, shake violently; reduce to anarchy

δικάζω *judge, serve as judge* or *juror*; (middle) *plead a case, participate in a suit;* (passive) *be accused*

ἐλπίζω *expect; hope for, hope*

***ἔνθα** *there, where; then, when*

ἐντυγχάνω *meet with, come upon* + dat.

ἐξίημι *send out, let* 'x' in acc. *go out, dismiss; take out; discharge;* (middle) *get rid of; divorce*

κηλέω *charm, bewitch, enchant, beguile, fascinate*

***κινέω** *move; set in motion; urge on*

κροτέω *make to rattle; knock, strike*

***μένω** *stay, remain, wait, await*

ὁδοιπορέω *travel, walk*

ὁρμίζω *bring to a safe anchorage, bring into harbor, moor, anchor*

***οὐκέτι** *no more, no longer, no further*

παραθέω *run beside* or *alongside*

παραπέμπω *send past, convey past*

περιεκέχυτο see **περιχέω**

περιπνέω *breathe round, exhale a scent of*

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

***πλέω (πλώω)** *sail*

πνέω *blow, breath; live; breathe or smell of* + gen.

πρόειμι *go forward*

προσβάλλω *strike, dash against; add in addition*; *approach, meet* + dat.

πόρρωθεν *at a distance*

ἐξορμέω *be out of harbor, run to sea*

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

ἐπᾴδω or **ἐπᾄείδω** *sing*

ἐπείγω *press down, weigh down*; (middle) *hasten*

ἐπεύχομαι *pray*

ἥδομαι (aorist **ἥσθην**) *enjoy, take pleasure* + dat. or + part.

***προσαγορεύω** *address, speak to, say*

πρόσειμι *go to* or *towards, approach*

προσέοικα *be like, resemble* + dat.

σπεύδω *seek eagerly, strive* (+ inf.); (intrans.) *rush, hasten*

συνοδοιπορέω *travel with, walk with*

ὑπερέχω *hold* 'x' in acc. *over* or *above* 'y' in gen., *hold* or *stay above* 'x' in gen.; *excel, outdo*

Adjectives and Nouns

ἀήρ, ἀέρος ὁ ἡ *mist, haze; air, breeze*

ἀθρόος, -α, -ον, (-ος, -ον or -ους, -ουν) *in crowds, heaps,* or *masses, crowded together*

ἄκλυστος, -ον *unwashed by waves*

ἁλμῠρός, -ά, -όν *salt, briny*

ἀμπελάνθη, -ης ἡ *vine in bloom*

Ἀραβία, -ας ἡ *Arabia*

ἀριστερός, -ά, -όν *on the left, left; ominous*

αὔλημα, -ατος τό *piece of music for the flute*

αὐλός, -οῦ ὁ *pipe, flute*

αὔρᾱ, -ᾱς ἡ *breeze*

βοή, -ῆς ἡ *loud cry, shout*

γάλα, γάλακτος τό *milk*

μέλος, -εος (-ους) τό *limb; phrase, song*

μουσικός, -ή, -όν *musical; elegant*

μυρρίνη, -ης ἡ *a branch* or *wreath of myrtle*

νάρκισσος, -ου ὁ *narcissus*

***νῆσος, -ου ἡ** *island*

ὄγδοος, -η, -ον *eighth*

ὄρνεον, -ου τό *bird*

ὀσμή, -ῆς ἡ *a smell, scent, odor*

***πατρίς, πατρίδος ἡ** *fatherland*

πεντᾰκόσιοι, -αι, -α *five hundred*

***πέντε** *five*

περίπολος, -ον *going the rounds, patrolling;* (noun) *watchman, patrol*

δάφνη, -ης ἡ *the laurel, sweet bay*

δεξιός, -ά, -όν *on the right; fortunate; dexterous, skillful, clever;* (f.) *right hand*

δεσμός, -οῦ ὁ *bond*

διαυγής, -ές *transparent, translucent; radiant*

ἕκτος, -η, -ον *sixth*

***ἐλάσσων, -ονος; ἐλάσσον, -ονος** *less, fewer, smaller*

Ἑλληνικός, -ή, -όν *Hellenic, Greek*

ἔνιοι, -αι, -α *some*

ἐρημία, -ας ἡ *desert, wilderness; solitude, loneliness*

***ἑταῖρος, -ου ὁ** *companion, comrade*

εὐανθής, -ές *blooming, budding*

εὐδαίμων, -ονος; εὔδαιμον, -ονος *fortunate, wealthy, happy*

εὔπλοια, -ας ἡ *a fair voyage*

εὔπνοος, -ον or **εὔπνους, -ουν** *breathing well or freely; sweet-smelling*

εὐώδης, -ες *sweet-smelling, fragrant*

***ἡδύς, ἡδεῖα, ἡδύ** *pleasant, glad*

ἠϊών, -όνος ἡ *shore, beach*

Ἡρόδοτος, -ου ὁ *Herodotos,* a historian from Halikarnassos

θαυμαστός, -ή, -όν *wonderful, marvellous*

πλάγιος, -α, -ον (-ος, -ον) *placed sideways, slanting, aslant*

πλᾰτύς, -εῖα, -ύ *wide, broad*

πλησίος, -ᾱ, -ον *near, close to* + gen. or dat.; **πλησίον** (adverb) *near, hard by* + gen.

***πόνος, -ου ὁ** *hard work, toil, suffering*

***πούς, ποδός ὁ** *foot*

πρῷρα, -ᾱς ἡ *the forepart of a ship, a ship's head, prow, bow*

***πῦρ, πυρός τό** *fire*

Ῥαδάμανθυς, -ος ὁ *Rhadamanthus*

ῥόδῐνος, -η, -ον *made of* or *from roses*

ῥόδον, -ου τό rose

Σκίνθαρος, -ου ὁ *Skintharos*

***στάδιον, σταδίου τό (plural is οἱ or τά)** *stade; race-course*

στέφανος, -ου ὁ *crown, wreath*

στρογγύλος, -η, -ον *round, spherical*

συγγρᾰφεύς, -ῆος (-έως) ὁ *historian, writer, author*

σύμμικτος, -ον (-ος, -η, -ον) *mixed, commingled, promiscuous*

συμπόσιον, -ου τό *drinking-party, symposium*

συνεχής, -ές *holding together, continuous*

***τάξις, -ιος (-ηος, -εως) ἡ** *battle-array, order, rank*

θορυβώδης, -ες *noisy, uproarious, turbulent*

ἴον, -ου τό *the violet*

κιθάρα, -ας ἡ *lyre, lute*

κλάδος, -ου ὁ *branch, shoot of a tree, twig*

κοῦφος, -η, -ον *light, nimble*

Κρής, Κρητός ὁ, ἡ *Cretan, of* or *from Crete*

κρίνον, -ου τό *lily*

κυάνεος, -ά, -όν *dark-blue, glossy-blue*

κῦμα, -ατος τό *wave, flood; sprout, foetus*

λειμών, -ῶνος ὁ *grassy place, meadow*

λειοκύμων, -ονος; λειοκύμον, -ονος *smoothly swelling, calm*

λιμήν, -ένος ὁ *harbor*

μάκαρος, -α, -ον *mostly of men, blessed, happy*

μέγεθος, -εος (-ους) *greatness, magnitude, size, height, stature*

μέγιστος, -η, -ον *largest, greatest, strongest*

τἄπεινός, -ή, -όν *low, low-lying*

τερπνός, -ή, -όν *delightful, pleasant*

***τέταρτος, -η, -ον** *fourth*

ὑάκινθος, ου ὁ or **ἡ** *hyacinth*

***ὕδωρ, ὕδατος τό** *water*

ὕλη, -ης ἡ *forest, woodland; material*

ὑψηλός, -ή, -όν (**-ός, -όν**) *high, lofty*

φέλλῐνος, -η, -ον *made of cork*

Φελλόποδες, -ων *Phellopodes*

φελλός, -οῦ ὁ *the cork-tree, cork*

Φελλώ, -εος (-οῦς) ἡ *Corkland*

φρουρός, -οῦ ὁ *watcher, guard*

φωνή, -ῆς ἡ *sound, voice*

χρηστός, -ή, -όν *useful, serviceable; good, honest, worthy*

Module 48 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

> ἤδη δὲ πλησίον ἦμεν, καὶ θαυμαστή τις αὔρα περιέπνευσεν ἡμᾶς, ἡδεῖα καὶ εὐώδης, οἵαν φησὶν ὁ συγγραφεὺς Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας.

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

Module 48 Practice Identifying Clitics and Full Words

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

> ἤδη δὲ πλησίον ἦμεν, καὶ θαυμαστή τις αὔρα περιέπνευσεν ἡμᾶς, ἡδεῖα καὶ εὐώδης, οἵαν φησὶν ὁ συγγραφεὺς Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας.

Module 48 Top 251–550 Vocabulary to be Memorized

Adverbs and Verbs

ἕπομαι (imp. εἱπόμην), ἕψομαι, ἐσπόμην, ------, ------, ------ *follow, pursue* + dat.

κατέχω *hold fast; detain, hold back, withhold; possess* + gen.

ὀνομάζω, ὀνομάσω, ὠνόμασα, ὠνόμακα, ὠνόμασμαι, ὠνομάσθην *name, call*

παύω, παύσω, ἔπαυσα, πέπαυκα, πέπαυμαι, ἐπαύθην *make to end, stop;* (middle and passive) *rest* or *cease from* + gen.

περ (enclitic) *very, however much*

στρατεύω, στρατεύσω, ἐστράτευσα, ------, ἐστράτευμαι ἐστρατεύθην *wage war, launch a campaign;* (mid.) *march*

ὧδε *in this way, thus, so very*

Adjective and Nouns

ἔπος, ἔπεος (ἔπους) τό *word, speech, song*

πεζός, πεζή, πεζόν *on foot, on land;* **πεζῇ** *on land, by foot*

τάξις, τάξιος (τάξηος, τάξεως) ἡ *battle-array, order, rank*

Module 48 Reading Morphologically by James Patterson

Athematic Aorists

Athematic aorists are asigmatic aorists that do not use theme vowels in the personal markers. The personal markers that we use for the asigmatic aorist (and past progressive) are actually the combination of connecting theme vowels (**ο** and **ε**) and personal markers (**/ν, /ς, /μην, /σο**, and so on). We just have not needed to consider them separately, until now. Those personal markers without the theme vowels included are these:

Active		**Middle**	
/ν	/μεν	/μην	/μεθα
/ς	/τε	/σο***	/σθε
/ø*	/σαν**	/το	/ντο

*In the active, the third person singular **/ø** had once been **/τ** (the same marker we find in Latin: *amō, amās, amat*). But **τ** cannot end a Greek word, so it dropped.

Normally the third person plural **/σαν replaces the expected **/ν** in the active.

***In the middle, the second person singular **/σο** does not lose **σ** even when combined with a base that ends in a vowel.

To form the athematic aorist, these personal markers are added directly to the base. Because the base is also the root of these verbs, where "root" refers to the smallest unit of a word that carries only meaning, these are sometimes called root aorists.

Remember that short vowels like to lengthen when markers are added to them:

Base	**Aorist**	**English Equivalent**
ἁλο/ (ἁλίσκομαι)	ἑάλων (ἑ/σαλο/ν)	*get caught, captured*
γνο/ (γιγνώσκω)	ἔγνων	*know*
βα/ (βαίνω)	ἔβην	*go*
δυ/ (δύνω)	ἔδῡν	*dive, enter*
στα/ (ἵστημι)	ἔστην	*stand*

Now that we have discussed the vast majority of asigmatic aorist verbs in Greek, thematic and athematic, here is a reminder about how they mark progressive aspect:

Base	Progressive	English Equivalent	Aspect Marker
ἁλο/	> ἁλίσκομαι	*get caught*	inceptive or interative σκ
ἀγ/	> ἄγω	*lead*	zero-marker
αἰσθ/	> αἰσθάνομαι	*perceive*	ν suffix
βα/	> βαίνω	*go*	ν suffix and yod metathesis
βαλ/	> βάλλω	*throw*	ν suffix assimilates to λ
γεν/	> γίγνομαι	*become, be*	reduplication with ι
δραμ/		*run*	
[uses the base θρεχ/ in the progressive]			
δυ/	> δύνω	*dive, enter*	ν suffix
ἐλ/		*take*	
[uses the base αἱρε/ in the progressive]			
ἐλθ/		*come, go*	
[uses the bases ἐρχ/ and ἰ/ in the progressive]			
εὑρ/	> εὑρίσκω	*find*	inceptive or interative σκ
ϝεπ/		*say*	
[uses the base λεγ/ in the progressive]			
ϝερ/		*say*	
[uses the base λεγ/ in the progressive]			
ϝιδ/	> εἴδω	*see*	basic e-grade
θαν/	> ἀποθνῄσκω	*die*	inceptive or interative σκ
ἱκ/	> ἱκνέομαι	*arrive*	ν suffix
λαβ/	> λαμβάνω	*take*	ν infix and suffix
λαθ/	> λανθάνω	*escape notice*	ν infix and suffix
λαχ/	> λαγχάνω	*obtain by lot, fate*	ν infix and suffix
λιπ/	> λείπω	*leave*	basic e-grade
μαθ/	> μανθάνω	*learn*	ν infix and suffix
ὀλ/	> ὄλλυμι	*destroy*	ν suffix

παθ/	> πάσχω	*experience*	inceptive or interative σκ
πετ/	> πίπτω	*fall*	reduplication with ι
πιθ/	> πείθω	*persuade*	basic e-grade
πυθ/	> πυνθάνομαι	*learn by hearsay*	ν infix and suffix
στα/	> ἵστημι	*stand*	reduplication with ι
σπ/	> ἕπομαι	*follow*	basic e-grade
σχ/	> ἔχω	*have, hold*	basic e-grade
ταμ/	> τέμνω	*cut*	basic e-grade and ν suffix
τυχ/	> τυγχάνω	*happen*	ν infix and suffix
φυγ/	> φεύγω	*flee*	basic e-grade

Notes

1. In **παθ/σκ/ω > πάσχω**, the dental stop θ drops before **σ**, but the aspiration in **θ** remains and aspirates the **κ** in **σκ**.

Module 49

Word Order and Continuity

Module 49 Summary

In this module we continue to consider the effect that word order has on meaning, encouraging you to learn to focus on the arrangement of words and cola in a sentence with the goal of reading more and translating less. This module presents you with cola that are continuous.

General Observations

Remember that the principles which govern word order are not fully understood. This is due to our not having native speaking proficiency in the language. Knowing when pauses and intonations occur is crucial to understanding the principles governing word order. When reading, practice pronouncing words so that your enunciation reflects an understanding of what is being said.

Continuity and Cola

There is ambiguity involved in determining what constitutes a colon and whether cola are identified as continuous or discontinuous. In this module our focus is on continuity. In the next unit you will learn that when words that form cola are interrupted, discontinuity occurs. When the continuity of a colon is retained or when the continuity between cola that have a relationship remains unbroken, continuity occurs. It is not always clear whether continuity or discontinuity is more typical. Where possible, typical word order will be noted.

To develop a reading sense for cola, read aloud and pay attention to when you pause for meaning. Try the exercise first by translating the Greek words into English and then try reading out loud in Greek without translating after you have a good understanding of what a sentence means. When reading aloud, notice how you naturally tend to omit pauses when cola consist of related words and add pauses when they do not.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.19

Examples of Continuity

Example 1. The Athenian orator Lysias, writing in the first-person with Euphiletos as the speaker, defends Euphiletos against a charge of murder. The prosecution holds that Euphiletos planned to kill Eratosthenes after catching him cuckolding his wife. Lysias and the defense argue that the murder was not premeditated.

> περὶ πολλοῦ ἂν ποιησαίμην, ὦ ἄνδρες, τὸ τοιούτους ὑμᾶς ἐμοὶ δικαστὰς περὶ τούτου τοῦ πράγματος γενέσθαι, οἵοίπερ ἂν ὑμῖν αὐτοῖς εἴητε, τοιαῦτα πεπονθότες (Lysias, *Against Eratosthenes* 1.1).
>
> *I would consider of much importance, jurors, that you be this type of juror toward me in this affair as you would be for yourself, should you suffer what I have.*

Translate the sentence so that you understand it well. Next read the sentence out loud, trying your best not to translate it into English. Pay attention to where and why you pause, noting where you think the syntax units are. Compare your answers with the syntax units below.

1. περὶ πολλοῦ ἂν ποιησαίμην *I would consider it of utmost importance*;
2. ὦ ἄνδρες, *Jurors*;
3. τὸ τοιούτους ὑμᾶς ἐμοὶ δικαστὰς περὶ τούτου τοῦ πράγματος γενέσθαι *that you be this type of juror toward me in this affair*;
4. οἵοίπερ ἂν ὑμῖν αὐτοῖς εἴητε *as you would be for yourself*
5. τοιαῦτα πεπονθότες, *should you suffer what I have*.

Remember that native speakers of Ancient Greek did not translate or rearrange the order of words in their head, but rather took each word in as they heard it and created expectations and understanding as the sentence unfolded.

Practice identifying the words that are clitic and full. Note the expectations and relationships between the words and cola. Compare your answers with these:

περί is a **clitic** and cannot be in last position. It creates an expectation for completion that **πολλοῦ** fulfills.

περὶ πολλοῦ together create an expectation for completion which **ποιησαίμην** fulfills.

ἄν cannot stand in first position and creates an expectation for completion that **ποιησαίμην** fulfills.

ποιησαίμην is a **full word** and completes its colon. Finite verbs, infinitives, and participles often take last position in cola.

ὦ cannot stand in last position and creates an expectation for the vocative **ἄνδρες**.

ἄνδρες is a full word and fulfills the expectation created by the interjection **ὦ**. The colon **ὦ ἄνδρες** can occupy first and last position in a sentence.

τό is a **clitic** and creates an expectation for completion that **γενέσθαι** fulfills.

τοιούτους is a **full word** and creates an expectation for completion that **ὑμᾶς** and **δικαστάς** fulfill.

ὑμᾶς is a **full word** that creates an expectation for completion that **τοιούτους, ὑμᾶς,** and **γενέσθαι** fulfills.

ἐμοί is a **full word** that has a relationship with τοιούτους**.** Words that have a relationship are often in the same colon and near each other.

δικαστάς is a **full word** and has a relationship with τοιούτους and ὑμᾶς.

περί is a **clitic** and cannot be in last position. It creates an expectation for completion which τούτου **τοῦ πράγματος** fulfills.

τούτου is a **full word**, typically preceding the noun it modifies though it can also succeed it. τούτου has a relationship with πράγματος, agreeing with it in case, gender, and number.

τοῦ is a **clitic** and cannot be in last position. It has a relationship with **πράγματος**, agreeing with it in case, gender, and number.

πράγματος fulfills the expectation that **περί** creates.

περὶ τούτου τοῦ πράγματος has scope over the sentence, specifying τοιούτους ὑμᾶς ἐμοὶ δικαστὰς . . . **γενέσθαι**.

γενέσθαι is a **full word**, completing the expectation τό initiates.

οἵοίπερ is a **full word**, working as a correlative with **τοιούτους** and creating an expectation for completion that **εἴητε** fulfills.

ἄν cannot stand in first position and creates an expectation for completion that **εἴητε** fulfills.

ὑμῖν αὐτοῖς is a **full word** and has a relationship with **οἵοίπερ**.

εἴητε is a **full word** fulfilling the expectation **οἵοίπερ** and ending its colon.

τοιαῦτα is a full word, initiating an expectation for completion that **πεπονθότες** fulfills.

πεπονθότες is a full word, fulfilling the expectation **τοιαῦτα** creates.

The cola are sequenced in such a way that words that are to be understood together are next to or near one another, except for **τό . . . γενέσθαι**. Each colon creates continuity with the next, building upon what has already been said, and adding an additional layer of meaning and effect to the overall import of the whole.

Example 2. Translate the second sentence of Lysias's defense speech so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pay attention to where and why you pause, noting where you think the cola are.

> εὖ γὰρ οἶδ᾽ ὅτι, εἰ τὴν αὐτὴν γνώμην περὶ τῶν ἄλλων ἔχοιτε, ἥνπερ περὶ ὑμῶν αὐτῶν, οὐκ ἂν εἵη ὅστις οὐκ ἐπὶ τοῖς γεγενημένοις ἀγανακτοίη. ἀλλὰ πάντες ἂν περὶ τῶν τὰ τοιαῦτα ἐπιτηδευόντων τὰς ζημίας μικρὰς ἡγοῖσθε.
>
> *For I know very well that if you have the same attitude toward others as you have toward yourselves, there is no one who would not be vexed at what has happened. But you all, concerning those who do these sorts of things, would consider the penalties small.*

Compare your answers with the cola below.

1. εὖ γὰρ οἶδ᾽ *for I know very well*
2. ὅτι εἰ τὴν αὐτὴν γνώμην περὶ τῶν ἄλλων ἔχοιτε *that if you have the same attitude toward others*
3. ἥνπερ περὶ ὑμῶν αὐτῶν *as you have toward yourselves* (**ἔχοιτε** is supplied from context)
4. οὐκ ἂν εἵη ὅστις οὐκ ἐπὶ τοῖς γεγενημένοις ἀγανακτοίη *there is no one would not be vexed at what has happened*
5. ἀλλὰ πάντες ἂν περὶ τῶν τὰ τοιαῦτα ἐπιτηδευόντων τὰς ζημίας μικρὰς ἡγοῖσθε *but you all, with regard to those who do these sorts of things, would consider the penalties small*.

Practice identifying the words that are clitic and full. Note the expectations and relationships between the words and cola. Compare your answers with these:

εὖ is a **full word**. Adverbs tend to occur in proximity to the word they modify, sometimes preceding and other times succeeding. It creates an expectation for completion that **οἶδα** fulfills.

γάρ is a **clitic** and cannot take first position. It creates an expectation for completion that **οἶδα** fulfills.

οἶδα is a **full word**, completing the expectations initiated by **εὖ** and **γάρ** and ending its colon as verbal words often do.

ὅτι is a **clitic** and cannot take last position. It initiates its colon and creates an expectation for completion that **εἴη** fulfills. Note that the subordinate clause **εἰ . . . ἔχοιτε** creates a long pause between **ὅτι** and **εἴη**.

εἰ is a **clitic** and cannot take last position. It creates an expectation for completion that **ἔχοιτε** fulfills.

τήν is a **clitic** and has a relationship with **γνώμην**, agreeing with it in case, gender, and number.

αὐτήν is a **full word** and has a relationship with **γνώμην**, agreeing with it in case, gender, and number. When **αὐτός, αὐτή, αὐτό** means *same*, its placement is fixed in attributive position.

γνώμην is a **full word** and creates an expectation for completion that **ἔχοιτε** fulfills.

περί is a **clitic** and cannot be in last position. It creates an expectation for completion that **τῶν ἄλλων** fulfills.

τῶν is a **clitic** and has a relationship with **ἄλλων**, agreeing with it in case, gender, and number.

ἄλλων is a **full word** completing the expectation **περί** creates.

ἔχοιτε is a **full word,** completing the expectation **τὴν αὐτὴν γνώμην** creates and ending its colon as verbal words often do.

ἥνπερ is a **clitic** and cannot stand in last position. It initiates its clause and creates an expectation for completion that **ἀγανακτοίη** fulfills.

περί is a **clitic** and cannot be in last position. It creates an expectation for completion that **ὑμῶν αὐτῶν** fulfills.

ὑμῶν αὐτῶν is a **full word**, completing the expectation **περί** creates.

οὐκ is **a clitic**. Adverbs tend to occur in proximity to the word they modify, sometimes preceding and other times succeeding. Here **οὐκ** precedes **εἴη**. When it is in last position, **οὐ, οὐκ, οὐχ** takes an acute accent **οὔ**.

ἄν cannot stand in first position and creates an expectation for completion that **εἴη** fulfills.

εἴη is a **full word,** creating an expectation for completion that **ὅστις** fulfills.

ὅστις is a **full word**, completing the expectation that **εἴη** creates and creating an expectation for completion that **ἀγανακτοίη** fulfills.

οὐκ is **a clitic**. Adverbs tend to occur in proximity to the word they modify, sometimes preceding and other times succeeding. Here **οὐκ** precedes **ἀγανακτοίη**. When it is in last position, **οὐ, οὐκ, οὐχ** takes an acute accent **οὔ**.

ἐπί is a **clitic** and cannot be in last position. It creates an expectation for completion that **τοῖς γεγενημένοις** fulfills.

τοῖς is a **clitic** and has a relationship with γεγενημένοις, agreeing with it in case, gender, and number.

γεγενημένοις is a **full word,** completing the expectation **ἐπί** creates.

ἀγανακτοίη is a **full word**, completing the expectation **ὅστις** creates and ending its colon as verbal words often do.

ἀλλά is a **clitic** and cannot stand in last position. It creates an expectation for completion that **ἡγοῖσθε** fulfills.

πάντες is a **full word** and creates an expectation for completion that **ἡγοῖσθε** fulfills. It also agrees with the subject of **ἡγοῖσθε** in case, gender, and number.

ἄν cannot stand in first position and creates an expectation for completion that **ἡγοῖσθε** fulfills.

περί is a **clitic** and cannot be in last position. It creates an expectation for completion that **τῶν ἐπιτηδευόντων** fulfills.

τῶν is a **clitic** and has a relationship with **ἐπιτηδευόντων**, agreeing with it in case, gender, and number.

τά is a **clitic** and has a relationship with τοιαῦτα, agreeing with it in case, gender, and number.

τοιαῦτα is a **full word,** creating an expectation for completion that **τῶν ἐπιτηδευόντων** fulfills.

ἐπιτηδευόντων is a **full word**, completing the expectation **περί** creates.

τάς is a **clitic** and has a relationship with **ζημίας**, agreeing with it in case, gender, and number.

ζημίας is a **full word,** creating an expectation for completion that **ἡγοῖσθε** fulfills.

μικράς is a **full word** and has a relationship with **ζημίας**, agreeing with it in case, gender, and number.

ἡγοῖσθε is a **full word**, fulfilling the expectation **ἀλλά** and πάντες create and ending its colon as verbal words often do.

The cola are sequenced in such a way that words that are to be understood together are next to or near one another, except for a subordinate clause intervening between the clause introduced by **ὅτι** and its main verb **εἴη.** Each colon creates continuity with the next, building upon what has already been said, and adding an additional layer of meaning and effect to the overall import of the whole.

Example 3. Translate this sentence from Xenophon's *Economics* (4.24) so that you understand it well. Read the sentence out loud, trying your best not to translate it into English. Pay attention to where and why you pause, noting where you think the cola are.

λέγω σοι, ὅταν ὑγιαίνω, μηπώποτε δειπνῆσαι πρὶν ἱδρῶσαι, ἢ τῶν πολεμικῶν τι ἢ τῶν γεωργικῶν ἔργων μελετῶν (Xenophon, *Economics* 4.24).

I say to you whenever I am in good health I never dine before I exercise, either doing some task pertaining to war or agriculture.

Compare your answers with the cola below.

1. λέγω σοι *I say to you*
2. ὅταν ὑγιαίνω *whenever I am in good health*
3. μηπώποτε δειπνῆσαι *I never dine*
4. πρὶν ἱδρῶσαι *before I exercise*
5. ἢ τῶν πολεμικῶν τι ἢ τῶν γεωργικῶν ἔργων μελετῶν *either doing some task pertaining to war or agriculture*

Practice identifying the words that are clitic and full. Note the expectations and relationships between the words and cola. Compare your answers with these:

λέγω is a **full word**, having a relationship with **σοι** and creating an expectation for completion that **δειπνῆσαι** fulfills.

σοι is a **clitic** and has a relationship with **λέγω**.

ὅταν (**ὅτε** + **ἄν**) is a **clitic** and cannot stand in last position. It creates an expectation for completion that **ὑγιαίνω** fulfills.

ὑγιαίνω is a **full word**, fulfilling the expectation **ὅταν** creates and ending its colon as verbal words often do.

μηπώποτε is a **full word**, creating an expectation for fulfillment that **δειπνῆσαι** completes. Adverbs tend to be placed in proximity to the word they modify, sometimes preceding and other times succeeding.

δειπνῆσαι is a **full word,** fulfilling the expectation **λέγω** creates and ending its colon as verbal words often do.

πρίν is a **clitic** and cannot stand in last position. It creates an expectation for completion that **ἱδρῶσαι** fulfills.

ἱδρῶσαι is a **full word** fulfilling the expectation **πρίν** creates and ending its colon as verbal words often do.

ἤ is a **clitic** and cannot stand in last position. It creates an expectation for completion that **μελετῶν** fulfills.

τῶν is a **clitic** and has a relationship with **πολεμικῶν**, agreeing with it in case, gender, and number.

πολεμικῶν is a **full word** and has a relationship with **τι**. Genitives are often in proximity to the word they depend upon.

τι is a **clitic** and cannot stand in first position. It has a relationship with **πολεμικῶν** and creates an expectation for completion that **μελετῶν** fulfills.

ἤ is a **clitic** and cannot stand in last position. It creates an expectation for completion that **μελετῶν** fulfills.

τῶν is a **clitic** and has a relationship with **ἔργων**, agreeing with it in case, gender, and number.

γεωργικῶν is a **full word** and has a relationship with **ἔργων**, agreeing with it in case, gender, and number.

ἔργων is a **full word** and has a relationship with **τι**. Genitives are often in proximity to their word group.

μελετῶν is a full word and has a relationship with the subject of **λέγω**, **ὑγιαίνω, δειπνῆσαι,** and **ἱδρῶσαι**, agreeing with it in case, gender, and number. It also fulfills the expectation for completion that τι creates and ends its colon as verbal words often do.

The cola are sequenced in such a way that words that are to be understood together are next to or near one another. Each colon creates continuity with the next, building upon what has already been said, and adding an additional layer of meaning and effect to the overall import of the whole.

Example 4. Translate this sentence from Lucian's *True Story* (1.23), so that you understand it well. Read the sentence out loud, trying your best not to translate it into English. Pay attention to where and why you pause, noting where you think the cola are.

> ὑπὲρ δὲ τὰς πυγὰς ἑκάστῳ αὐτῶν κράμβη ἐκπέφυκε μακρὰ ὥσπερ οὐρά, θάλλουσα ἐς ἀεὶ καὶ ὑπτίου ἀναπίπτοντος οὐ κατακλωμένη.
>
> *Over the rear ends of each of them there was a cabbage, long just like a tail, always in bloom and should its owner fall on his back, never breaking.*

Compare your answers, with the syntax units below.

1. ὑπὲρ δὲ τὰς πυγὰς ἑκάστῳ αὐτῶν *Over the rear ends of each of them*
2. κράμβη ἐκπέφυκε *there was a cabbage,*
3. μακρὰ ὥσπερ οὐρά *long just like a tail,*
4. θάλλουσα ἐς ἀεί *always in bloom*
5. καὶ ὑπτίου ἀναπίπτοντος οὐ κατακλωμένη *and should its owner fall on his back, never breaking.*

Practice identifying the words that are clitic and full. Note the expectations and relationships between the words and cola. Compare your answers with these:

ὑπέρ is a **clitic** and cannot be in last position. It creates an expectation for completion that **τὰς πυγάς** fulfills.

δέ is a **clitic** and cannot stand in first or last position. It creates an expectation for completion that **ἐκπέφυκε** fulfills. Note its position after **ὑπέρ** and before **ὑπέρ**'s object **τὰς πυγάς**.

τάς is a **clitic** and has a relationship with **πυγάς**, agreeing with it in case, gender, and number.

πυγάς is a **full word**, completing the expectation **ὑπέρ** creates.

ἑκάστῳ is a **full word** and has a relationship with **πυγάς**.

αὐτῶν is a **full word** and has a relationship with **ἑκάστῳ**. Genitives are often in proximity to the word they depend from.

κράμβη is a **full word**, creating an expectation for completion that **ἐκπέφυκε** fulfills.

ἐκπέφυκε is a full word, completing the expectation **κράμβη** creates and ending its colon as verbal words often do.

μακρά is a **full word** and has a relationship with **κράμβη**, agreeing with it in case, gender, and number.

ὥσπερ is a **clitic** and cannot stand in last position. It creates an expectation for completion that **οὐρά** fulfills.

οὐρά is a full word, completing the expectation **ὥσπερ** creates.

θάλλουσα is a full word and has a relationship with **κράμβη**, agreeing with it in case, gender, and number.

ἐς is a **clitic** and cannot be in last position. It creates an expectation for completion that **ἀεί** fulfills.

ἀεί is a **full word**, completing the expectation **ἐς** creates.

καί is a **clitic** and cannot stand in last position. It creates an expectation for completion that **κατακλωμένη** fulfills.

ὑπτίου is a **full word** and has a relationship with **ἀναπίπτοντος**, agreeing with it in case, gender, and number. Words in a genitive absolute are typically adjacent.

ἀναπίπτοντος is a full word, and has a relationship with **ὑπτίου**, agreeing with it in case, gender, and number. Note that **ὑπτίου** and **ἀναπίπτοντος** intervene between **καί** and **κατακλωμένη**, delaying the completion of the expectation **καί** creates.

οὐ is a **clitic**. Adverbs tend to occur in proximity to the word they modify, sometimes preceding and other times succeeding. Here **οὐ** precedes **κατακλωμένη**. When it is in last position, **οὐ, οὐκ, οὐχ** takes an acute accent **οὔ**.

κατακλωμένη is a **full word** and has a relationship with **κράμβη**, agreeing with it in case, gender, and number and ending its colon as verbal words often do.

The cola are sequenced in such a way that words that are to be understood together are next to or near one another, except for the genitive absolute **ὑπτίου ἀναπίπτοντος** intervening between the two participles linked by **καί**. Each colon creates continuity with the next, building upon what has already been said, and adding an additional layer of meaning and effect to the overall import of the whole.

In each of the sentences detailed above, the sentences are mostly unremarkable in their structure, employing cola that display continuity in most instances. In the next module, we turn to cola and discontinuity.

Euripides, *Iphigeneia at Aulis*, Background to the Myth

There was a prophecy that a goddess would give birth to a son who would overthrow his father. Since he regularly has extramarital affairs with men and women, mortal and divine, Zeus is eager to find out the identity of the goddess. After many years of being chained to a rock, Prometheus is finally freed by Herakles and tells Zeus that it is the goddess Thetis who is destined to give birth to a son who will best his father. To keep the prophecy from affecting him, Zeus marries Thetis to the mortal Peleus and the two have a son, Akhilleus, who does become greater than his father.

At the wedding all the gods and goddesses are invited except for one, the goddess Eris (Ἔρις) whose name means strife. She crashes the wedding, bringing with her a golden apple which she says is for the goddess who is the most beautiful. Hera, Zeus' wife, Athene, the goddess of crafts, war, and wisdom, and Aphrodite, the goddess of love, all claim the apple. Zeus defers the decision to another, the mortal Paris, son of Priam, who is the king of Troy and the Trojans. Once the goddesses know who will decide the victor, each offers Paris a bribe—Hera offers him great political power, Athene offers him excellence in war, and Athene offers him the most beautiful woman in the world, Helen, who happens to be married to the Greek, Menelaos, the brother of Agamemnon. Paris chooses Aphrodite and goes to claim his prize. There are conflicting accounts of what happens next, some say that Helen goes willingly with Paris, others say that he takes her by force, and still others say that she never went but the gods sent a phantom Helen to Troy and the real Helen to Proteus, King of Egypt.

Prior to the marriage of Helen to Menelaos, Helen's father Tyndareos was placed in a difficult situation. Many suitors wished to marry Helen and he knew that trouble would ensue once he chose her spouse. Before proceeding with the nuptials, he made all the suitors swear to come to the aid of Helen's husband if anyone should take her away by force, promising to declare war on the aggressor and to destroy his homeland. All the suitors swore the oath of Tyndareos and then he let his daughter choose her favorite and she chose Menelaos.

When *Iphigeneia at Aulis* opens all those who had sworn the oath of Tyndareos have gathered at the Greek port town of Aulis, near Kalkhis, eager to sail against Troy and the Trojans. But they cannot sail because the winds are blowing so strongly against the harbor that they prevent the fleet from sailing. Agamemnon consults the seer Kalkhas, asking him what deity is upset and what must be done to win their favor. He tells him that it is the goddess Artemis who is upset and that to appease her he must sacrifice his own daughter, Iphigeneia. Though troubled by the news, Agamemnon plans to sacrifiece his daughter and has already sent a letter to his wife Klytaimestra, asking her to send Iphigeneia under the false promise of being married to the great hero Akhilleus, keeping the prophecy and his real intentions secret from his wife and daughter. Klytaimestra has read the letter and is on her way to Aulis along with Iphigeneia and Orestes, still an infant. In the opening scene, Agamemnon has had a change of heart and is now no longer willing to make the cruel sacrifice.

Module 49 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (**Ἰφιγένεια ἐν Αὐλίδι**) lines 1-60. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Ἀγαμέμνων
Ὦ πρέσβυ, δόμων τῶνδε πάροιθεν
στεῖχε.

Πρεσβύτης
στείχω. τί δὲ καινουργεῖς,
Ἀγάμεμνον ἄναξ;

Ἀγαμέμνων
σπεύσεις;

Πρεσβύτης
σπεύδω.
μάλα τοι γῆρας τοὐμὸν ἄυπνον
καὶ ἐπ᾽ ὀφθαλμοῖς ὀξὺ πάρεστιν.

Ἀγαμέμνων
τίς ποτ᾽ ἄρ᾽ ἀστὴρ ὅδε πορθμεύει;

Πρεσβύτης
Σείριος ἐγγὺς τῆς ἑπταπόρου
Πλειάδος ἄσσων ἔτι μεσσήρης.

Ἀγαμέμνων
οὔκουν φθόγγος γ᾽ οὔτ᾽ ὀρνίθων
οὔτε θαλάσσης· σιγαὶ δ᾽ ἀνέμων
τόνδε κατ᾽ Εὔριπον ἔχουσιν.

Πρεσβύτης
τί δὲ σὺ σκηνῆς ἐκτὸς ἀίσσεις,
Ἀγάμεμνον ἄναξ;
ἔτι δ᾽ ἡσυχία τῇδε κατ᾽ Αὖλιν
καὶ ἀκίνητοι φυλακαὶ τειχέων.
στείχωμεν ἔσω.

Ἀγαμέμνων
ζηλῶ σέ, γέρον,
ζηλῶ δ᾽ ἀνδρῶν ὃς ἀκίνδυνον
βίον ἐξεπέρασ᾽ ἀγνὼς ἀκλεής.
τοὺς δ᾽ ἐν τιμαῖς ἧσσον ζηλῶ.

Πρεσβύτης
καὶ μὴν τὸ καλόν γ᾽ ἐνταῦθα βίου.

Ἀγαμέμνων
τοῦτο δέ γ᾽ ἐστὶν τὸ καλὸν σφαλερόν.
καὶ τὸ πρότιμον
γλυκὺ μέν, λυπεῖ δὲ προσιστάμενον.
τοτὲ μὲν τὰ θεῶν, οὐκ ὀρθωθέντ᾽,
ἀνέτρεψε βίον· τοτὲ δ᾽ ἀνθρώπων
γνῶμαι, πολλαὶ
καὶ δυσάρεστοι, διέκναισαν.

Πρεσβύτης
οὐκ ἄγαμαι ταῦτ᾽ ἀνδρὸς ἀριστέως.
οὐκ ἐπὶ πᾶσίν σ᾽ ἐφύτευσ᾽ ἀγαθοῖς,
Ἀγάμεμνον, Ἀτρεύς.
δεῖ δέ σε χαίρειν καὶ λυπεῖσθαι·

θνητὸς γὰρ ἔφυς. κἂν μὴ σὺ θέλῃς,
τὰ θεῶν οὕτω βουλόμεν’ ἔσται.
σὺ δέ, λαμπτῆρος φάος ἀμπετάσας,
δέλτον τε γράφεις
τήνδ’ ἣν πρὸ χερῶν ἔτι βαστάζεις.
καὶ ταὐτὰ πάλιν γράμματα συγχεῖς
καὶ σφραγίζεις λύεις τ’ ὀπίσω.
ῥίπτεις τε πέδῳ πεύκην, θαλερὸν
κατὰ δάκρυ χέων.
καὶ τῶν ἀπόρων οὐδενὸς ἐνδεῖς
μὴ οὐ μαίνεσθαι.
τί πονεῖς; τί νέον περὶ σοί, βασιλεῦ;
φέρε, κοίνωσον μῦθον ἐς ἡμᾶς.
πρὸς δ’ ἄνδρ’ ἀγαθὸν πιστόν τε φράσεις.
σῇ γάρ μ’ ἀλόχῳ τότε Τυνδάρεως
πέμπει φερνὴν
συννυμφοκόμον τε δίκαιον.

Ἀγαμέμνων
ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,
Φοίβη Κλυταιμήστρα τ’, ἐμὴ ξυνάορος,
Ἑλένη τε. ταύτης, οἱ τὰ πρῶτ’ ὠλβισμένοι,
μνηστῆρες ἦλθον, Ἑλλάδος νεανίαι.
δειναὶ δ’ ἀπειλαὶ καὶ κατ’ ἀλλήλων φόνος
ξυνίσταθ’, ὅστις μὴ λάβοι τὴν παρθένον.
τὸ πρᾶγμα δ’ ἀπόρως εἶχε Τυνδάρεῳ πατρί—
δοῦναί τε μὴ δοῦναί τε—τῆς τύχης ὅπως
ἄψαιτ’ ἄριστα. καί νιν εἰσῆλθεν τάδε·
ὅρκους συνάψαι δεξιάς τε συμβαλεῖν
μνηστῆρας ἀλλήλοισι καὶ δι’ ἐμπύρων
σπονδὰς καθεῖναι κἀπαράσασθαι τάδε:

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἄγαμαι *wonder, be astonished; be envious*

ἀΐσσω (ᾄσσω) *shoot, dart, glance*

λυπέω *give pain to, to pain, distress, grieve, vex, annoy*

***λύω (ῡ)** *loose, free, destroy;* (mid.) *ransom*

ἀμπετάω *spread out, unfold, unfurl*

ἀνατρέπω *turn up, overturn, upset*

ἅπτω *fasten* or *bind to*; (middle) *fasten oneself to, grasp, touch* + gen.

***αὖ, αὖθις (αὖτις)** *again, in turn, hereafter, in the future*

βαστάζω *lift, lift up, raise*

διακναίω *scrape* or *grate away*

ἐγγράφω *enrol, enlist, register*

***ἐγγύς** *near; next to, near* + gen.

εἶα *on!, up!, away!*

εἰσεῖδες see **ὁράω**

εἰσέρχομαι *enter, come to*

ἐκπεράω *go out over, pass beyond, go through*

ἐκτός *outside* + gen.

ἐνδέω *be in want of* + gen., *fall short of* 'x' in gen. + inf. **τίνος ἐνδέομεν μὴ οὐ χωρεῖν** *what do we lack for going?*

***ἐνταῦθα (ἐνθαῦτα)** *here, there, then*

ἔσω *to the interior, inside*

ζηλόω *vie with, emulate; envy; admire, praise* 'x' in acc. *because of* 'y' in gen.

καθεῖναι < **καθίημι** *send down, let fall*

μαίνομαι *rage, be furious, be mad*

μάλα *very*

μεταγράφω *write differently, alter*

ξυνίστημι *set together, combine, associate; assign, establish*

ὀλβίζω *make happy; deem or pronounce happy*, (pass.) *be* or *be deemed happy, fortunate*

ὀπίσω *backwards*

ὀρθόω *set straight, set upright, set up*

πονέω *work hard, do work, suffer toil*

πάροιθε *before, in the presence of*

πορθμεύω *carry over, pass over*

προΐστημι *set before, put before*

ῥίπτω *throw, hurl*

σπεύδω *seek eagerly, strive* (+ inf.); (intrans.) *rush, hasten*

στείχω *go, come*

συγχέω *pour together, commingle, confound*

συμβάλλω *throw together; come together; collect, contract, contribute*

συνάπτω *tie, join together, meet in battle*

συνδέω *bind together*

καινουργέω *begin something new*

κἄν (καὶ ἄν) *and if, even if, although*

κἀπαράσασθαι = καὶ ἐπαράσασθαι

καταχέω *pour down upon, pour over*

***κατέχω** *hold fast; detain, hold back, withhold; possess* + gen.

κεύθω *cover quite up, to cover, hide*

κοινόω *make common, communicate, impart*

σφρᾱγίζω *close* or *enclose with a seal*

***φράζω** *tell, show; advise;* (mid. and pass.) *suppose, believe*

φυτεύω *plant, engender, beget*

***φύω (aorist: ἔφυσα, ἔφῡν)** *produce, make grow; beget;* (intrans.) *grow, be, be born; be prone to* + inf.

***χαίρω** *rejoice* or *take pleasure in, enjoy* + dat. or participle; *be unpunished, be safe and sound; hail or farewell*

χέω *pour*

χωρέω *go, come; accommodate; intervene*

Adjectives and Nouns and Pronouns

Ἀγαμέμνων, -ονος ὁ *Agamemnon*

ἀγνώς, -ῶτος ὁ, ἡ *unknown, ignorant*

ἀκίνδυνος, -ον *without danger, free from danger*

ἀκίνητος, -ον (-ος, -η, -ον) *unmoved, motionless*

ἀκλεής, -ές *without fame, inglorious, unsung*

ἄλοχος, -ου ἡ *partner of one's bed, spouse, wife*

ἄναξ, ἄνακτος ὁ *prince, lord, king*

ἄνεμος, -ου ὁ *wind*

ἀπειλή, -ῆς ἡ *boasts, threats*

Κάλχας, -αντος ὁ *Kalkhas*

Κλυταιμήστρα, -ας ἡ *Klytaimestra*

λαμπτήρ, -ῆρος ὁ *bowl* or *grill* of a lamp or lantern, *fire, blaze*

Λήδᾱ, -ᾱς ἡ *Leda*

Μενέλαος (-εως), -ου (-εω) ὁ *Menelaos*

μεσσήρης, -ες *in the middle, midmost*

μνηστήρ, ῆρος ὁ *a wooer, suitor*

μῦθος, -ου ὁ *word, speech; tale, story*

νεᾱνίᾱς, νεᾱνίου ὁ *young man*

ἄπορος, -ον *without passage, without a way out: hard to solve, manage; helpless; poor*

Ἄργος, -εος (-ους) τό *Argos*, the name of several Greek cities

ἀριστεύς, , -ῆος (-έως) ὁ *the best man*

***ἄριστος, ἀρίστη, ἄριστον** *best, bravest, excellent*

ἀστήρ, -έρος ὁ *star*

Ἀτρεύς, -ῆος (-έως) ὁ *Atreus*

Αὐλίς, -ίδος ἡ, ὁ (acc. **Αὐλίδα, Αὖλιν)** *Aulis,* a town in Boeotia, on the Euripus

ἄϋπνος, -ον *sleepless, wakeful*

***Ἀχαιός, Ἀχαιά, Ἀχαιόν** *Akhaian*, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)

γάμος, -ου ὁ *wedding, wedding feast; marriage*

γέρων, -οντος ὁ *old man*

γῆρας, γήραος τό *old age*

γλυκύς, -εῖα, -ύ *sweet, pleasant, delightful*

***γνώμη, γνώμης ἡ** *judgment, thought, opinion, purpose*

***γράμμα, γράμματος τό** *letter, written character*; (pl.) *piece of writing, document*

δάκρυ, ------ τό *tear; gum, sap*

ξυνάορος, -ον *linked with, accompanying;* (n.) *spouse*

Ὀδυσσεύς, -ῆος (-έως) ὁ *Odysseus*

***ὀξύς, ὀξεῖα, ὀξύ** *sharp, keen*

ὅρκος, -ου ὁ *oath*

ὄρνις, -ιθος ὁ *bird; omen*

***ὀφθαλμός, -οῦ ὁ** *eye*

παρθένος, -ου ἡ *a maid, maiden, virgin, girl*

πειθώ, -οος (-ους) ἡ (acc. **πειθώ**) *persuasion*

πέδον, -ου τό *the ground, earth*

πεύκη, -ης ἡ *the pine; torch; writing tablet*

πιστός, -ή, -όν *trustworthy, faithful* + dat.

Πλειάδες, -ων οἱ *the Pleiades,* or the seven sisters, a bright constellation marking late autumn in the northern hemisphere.

***πρέσβυς, πρέσβεος (-εως) ὁ** *old man, elder; ambassador, envoy*

πρότιμος, -ον *most honored*

πτυχή, -ῆς ἡ *a fold, leaf, plate*

Σείριος, -ου ὁ *Sirius*, the dog-star, the brightest star in the night sky and part of the constellation, Canis Majoris

δέλτος, -ου ἡ *writing-tablet, writing, letter*

δεξιός, -ά, -όν *on the right; fortunate; dexterous, skillful, clever;* (f. n.) *right hand*

***δόμος, δόμου ὁ** *house, tent*

δὔσάρεστος, -ον *hard to please, implacable, ill-pleased*

Ἑλένη, -ης ἡ *Helen*

***Ἑλλάς, Ἑλλάδος ἡ** *Greece, Hellas*

ἔμπυρος, -ον *in, on, by the fire;* (n. pl.) *burnt sacrifice*

ἐπιστολή, -ῆς ἡ *message, order; letter*

ἑπτάπορος, -ον *with seven paths* or *tracks*

Εὔριπος, -ου ὁ *Euripos,* the strait between Euboia and Boiotia

εὐφρόνη, -ης ἡ *the kindly time, night*

***ἧσσων, ἧσσον** *worse, inferior, weaker,* **ἧσσων αὐτοῦ θηρεύειν** *inferior to him at running; less, fewer*

ἡσυχία, -ας ἡ *quiet, rest, calm*

θᾶλερός, -ά, -όν *stout, sturdy, buxom; blooming, fresh*

Θεστιάδης, -ου ὁ *child of Thestios*

θνητός, -ή, -όν *mortal*

σῑγή, σῑγῆς ἡ *silence*

σκηνή, -ῆς ἡ *tent, booth; stage building, stage*

σκιά, -ᾶς ἡ *a shadow, shade*

σπονδή, -ῆς ἡ *drink-offering; (pl.) truce, treaty*

συννυμφοκόμος, -ου ὁ *attendant to a bride*

σφᾶλερός, -ά, -όν *likely to make one stumble or trip metaph., slippery, perilous*

***τιμή, τιμῆς ἡ** *honor; cost, price; esteem, respect; office*

Τυνδάρεος (-εως), -ου (-εω) ὁ *Tyndareos, husband of Leda*

***τύχη, τύχης ἡ** *fortune, luck; fate, necessity*

φερνή, -ῆς ἡ *dowry*

φθόγγος, -ου ὁ *a clear, distinct sound*

Φοίβη, -ης ἡ *Phoibe*

φόνος, -ου ὁ *murder, killing*

φύλαξ, φύλακος ὁ *guard*

χερῶν see **χείρ**

ψευδής, -ές *false, lying*

Module 49 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

Ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,
Φοίβη Κλυταιμήστρα τ᾽, ἐμὴ ξυνάορος,
Ἑλένη τε. ταύτης, οἱ τὰ πρῶτ᾽ ὠλβισμένοι,
μνηστῆρες ἦλθον, Ἑλλάδος νεανίαι.

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

Module 49 Practice Identifying Clitics and Full Words

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

Ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,
Φοίβη Κλυταιμήστρα τ᾽, ἐμὴ ξυνάορος,
Ἑλένη τε. ταύτης, οἱ τὰ πρῶτ᾽ ὠλβισμένοι,
μνηστῆρες ἦλθον, Ἑλλάδος νεανίαι.

Module 49 Top 251–550 Vocabulary to be Memorized

Adverb and Verbs

ἐπίσταμαι, ἐπιστήσομαι, ------,------,------, ἠπιστήθην *know*

θαυμάζω, θαυμάσω, ἐθαύμασα, τεθαύμακα, τεθαύμασμαι, ἐθαυμάσθην *wonder at, marvel at* + gen. or acc.; *admire*

μιμνήσκω, μνήσω, ἔμνησα, ------, μέμνημαι, ἐμνήσθην *remind, call to mind*; (mid. and pass.) *remember, mention* + gen.

ὅπου *where, wherever*

πλέω (πλώω), πλεύσομαι or πλευσέομαι, ἔπλευσα, πέπλευκα, πέπλευσται, ἐπλεύσθη *sail*

συμφέρω *bring together; be useful, profitable, expedient; happen* + inf. **συμφέρει εἶναι τοῦτο** *it happens to be*

τέμνω (τάμνω), τεμέω, ἔτεμον, τέτμηκα, τέτμημαι, ἐτμήθην *cut*

Adjective and Noun and Pronoun

ἡγεμών, ἡγεμόνος ὁ *leader, commander, guide*

μιν (accusative) *him, her, it*

χρήσιμος, χρησίμη, χρήσιμον *useful, profitable*

Module 49 Reading Morphologically by James Patterson

The Aorist Passive

The aorist uses distinct passive markers so that distinguishing bewteen middle and passive is not ambiguous, as it is most other places in the language. The marker of both aorist aspect and passive voice is /**θη**/ or simply /**η**/. Because the markers /**θη**/ and /**η**/ mark aorist aspect as well as passive voice, there is no need for an explicit aorist aspect marker, like /**σ**/. In other words, all Greek verbs form the same way in the aorist passive, no matter how they look in the active.

The aorist passive is athematic, so we use athematic personal markers:

/ν	/μεν
/ς	/τε
/ø	/σαν

If you are wondering why we use personal markers that we used for the athematic aorist *active* for the aorist *passive*, perhaps it is best to think of these markers as default personal markers, not explicitly active personal markers. Recall how, in the aorist passive participle, we use the default participle marker /**ντ**/ that is otherwise used for active participles. We use these personal markers in the same way. The marker /**θη**/ or /**η**/ sufficiently marks passive voice that we can safely use default personal markers without confusion.

By the Classical Period, most verbs used the /**θη**/ marker instead of the /**η**/ marker because the **θ** made the marker easier to identify. In archaic Greek and Homer, both markers are common. Here is the verb **γραφ**/ conjugated with both:

ἐ/γραφ/θη/ν > ἐγράφθην	ἐ/γραφ/θη/μεν > ἐγράφθημεν
ἐ/γραφ/θη/ς > ἐγράφθης	ἐ/γραφ/θη/τε > ἐγράφθητε
ἐ/γραφ/θη/ø > ἐγράφθη	ἐ/γραφ/θη/σαν > ἐγράφθησαν
ἐ/γραφ/η/ν > ἐγράφην	ἐ/γραφ/η/μεν > ἐγράφημεν
ἐ/γραφ/η/ς > ἐγράφης	ἐ/γραφ/η/τε > ἐγράφητε
ἐ/γραφ/η/ø > ἐγράφη	ἐ/γραφ/η/σαν > ἐγράφησαν

Expect sound changes when θ interacts with certain consonants. When it combines with an unaspirated labial and velar stop consonant **(π, β, κ, and γ)**, that stop consonant aspirates:

ἐ/μιγ/θη/σαν > ἐμίχθησαν	*they were mixed*
ἐ/τρεπ/θη/μεν > ἐτρέφθημεν	*we were turned*

When **θ** combines with a dental stop **(τ, δ)**, the Double Dental Rule applies whereby **σ** is interted between the two, and this makes the first dental drop:

ἐ/πιθ/θη/σαν > ἐπει<u>θσθ</u>ησαν > ἐπεί<u>σθ</u>ησαν *they were persuaded*

Verb bases that participate in ablaut, like **πιθ**/, are basic e-grade in the aorist passive.

Lastly, be aware that sometimes **σ** appears where you might not expect it to, like in **ἐγνώσθη** *she was recognized*, from **ἐ/γνο/θη/ø**. This is called Spurious Sigma and is due to the Double Dental Rule: sometimes Greek speakers thought /**σθη**/ was an available aorist passive marker along with /**θη**/ and /**η**/.

Perfects with Present Meaning

Unless explicitly marked as past or future, the time of the perfect is present. For instance, "I have closed the door" is perfect in aspect and present in time, meaning that the door now is closed. A few verbs are used in the perfect with such emphasis on the present consequence that we translate them as a simple present verb, sometimes with a nuanced meaning:

Base	Generic Meaning	Meaning in Perfect	Perfect Base
εἰκ/	*seem*	*be likely, probable*	εἰκ/
ϝιδ/	*see*	*know*	οἰδ/ or ἰδ/
μνα/	*recall*	*remember*	μεμνα/
στα/	*stand*	*stand*	ἑστα/ (σεστα/)

The verbs **ϝιδ/** and **στα/** are particularly common in the perfect. They are conjugated like this:

The Perfect of στα/

ἕστηκα	ἕσταμεν
ἕστηκας	ἕστατε
ἕστηκε	ἑστᾶσι

The Perfect of ϝιδ/

οἶδα	ἴσμεν
οἶσθα	ἴστε
οἶδε	ἴσασι

The form **οἶσθα** is weird: linguists do not know why it looks that way. **ἴστε** results from the Double Dental Rule, where **σ** is inserted between two dentals, making the first drop: **ἰδ/τε** > **ἰδστε** > **ἴστε**. **ἴσμεν** follows **ἴστε**, though Homer uses **ἴδμεν**. **ἴσασι** is modelled on the sigmatic aorist: **ϝιδ/σ/ασι**, though Homer uses **ϝιδ/σ/αν** > **ἴσαν**.

Module 50

Word Order and Discontinuity

Module 50 Summary

In this module, we continue to consider the effect that word order has on meaning, encouraging you to learn to focus on the arrangement of words and cola in a sentence with the goal of reading more and translating less. This module presents you with cola that are discontinuous.

General Observations

Remember that the principles which govern word order are not fully understood. This is due to us not having native speaker proficiency in the language. Knowing when pauses and intonations occur is crucial to understanding the principles governing word order. When reading, practice pronouncing words so that your enunciation reflects an understanding of what is being said.

Discontinuity and Cola

There is ambiguity involved in determining what constitutes a colon and whether cola are identified as continuous or discontinuous. In this module, our focus is on discontinuity. In the previous unit you learned that when words that form cola are found together, continuity occurs. When the continuity of a colon is broken or when the continuity between cola that have a relationship is broken, discontinuity occurs. It is not always clear whether continuity or discontinuity is more typical. Where possible, typical word order will be noted.

That said, some types of discontinuity are significantly less frequent than continuity. One example is boundary discontinuity with clitics like **ἐπεί** and **ἐπείτε** that introduce a dependent clause. When a clause displays boundary discontinuity, words that typically follow the first word or introductive of a clause precede it. For example, **ἐπεί** occurs eleven times in Book 1 of Herodotos' *Histories*, and each time initiates its clause. **ἐπείτε** occurs forty-five times in Book 1 of the *Histories* and initiates its clause forty-two times. And so, of the

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.20

fifty-six occurrences of **ἐπεί** and **ἐπείτε**, only four of fifty-six occurrences (or 5.67 percent of the time) does discontinuity occur.

Remember that, to develop a reading sense for cola, read aloud and pay attention to when you pause for meaning. Try the exercise first in English and then try it in Greek after you have a good understanding of what a sentence means. When reading aloud, notice how you naturally tend to omit pauses when cola are continuous and add pauses when they are not.

Clausal Discontinuity

When a clause displays boundary discontinuity, words that typically follow the first word or introductive of a clause precede it. Remember that certain clitics tend toward first position (P-1) of a colon, clause, or sentence. Clitics that often serve as introductives include **ἀλλά; ἆρα; ἀτάρ; εἰ; εἶτα; εἴτε; ἔνθα; ἐπεί; ἐπειδή; ἐπείτε; εἶτα; ἕως; ἦ; ἵνα; μηδέ; μήτε; μῶν; ὅθεν; ὅμως; ὅπου; ὅπως; ὅς, ἥ, ὅ; ὅτε; ὅτι; οὐδέ; οὔκουν; οὔτε; πῶς; ὡς; ὥστε**.

1. **οἱ δὲ Πέρσαι ἐπείτε**, διεξελάσαντες τὴν ἄνυδρον, ἵζοντο πέλας τῶν Αἰγυπτίων ὡς συμβαλέοντες, ἐνθαῦτα οἱ ἐπίκουροι οἱ τοῦ Αἰγυπτίου, ἐόντες ἄνδρες Ἕλληνές τε καὶ Κᾶρες, μεμφόμενοι τῷ Φάνῃ ὅτι στρατὸν ἤγαγε ἐπ᾽ Αἴγυπτον ἀλλόθροον, μηχανῶνται πρῆγμα ἐς αὐτὸν τοιόνδε (Herodotos, *Histories* 3.11.1).

   ***When the Persians**, having crossed the desert, arrived near the Egyptians so as to attack, then the mercenaries of Egypt, Greeks and Karians, blaming Phanes for leading a foreign army against Egypt, devised for him the following trouble.*

   - **ἐπείτε** typically initiates its clause.

2. ἐπῄνεσ᾽ **ἀλόχῳ πιστὸς οὔνεκ᾽** εἶ φίλος.

   *I offer praise **because** you are a friend, **trustworthy to your spouse*** (Euripides, *Alkestis* 1095).

   - **οὔνεκ᾽** typically initiates its clause.

3. **τοιούτοις ἐπείτε** οὗτος ἀμείψατο Κροῖσον, ἤισαν μετὰ ταῦτα ἐξηρτυμένοι λογάσι τε νεηνίῃσι καὶ κυσί (Herodotos, *Histories* 1.43.1).

   ***When** he gave **his answer** to Kroisos, then they left, provided with a picked group of young men and dogs.*

   - **ἐπείτε** typically initiates its clause.

4. **ὀργῇ δὲ ὡς εἶχε,** καταλλάσσετο τὴν ἔχθρην τοῖσι στασιώτῃσι (Herodotos, *Histories* 1.61.2).

   ***Since he was angry**, he reconciled with his rivals.*

   - **ὡς** typically initiates its clause.

5. πρὸς ταῦτα φρόντιζ’ ὡς θέλοντα μέν μ’ ἔχεις
σοὶ ξυμπονῆσαι καὶ ταχὺν προσαρκέσαι,
βραδὺν δ’, **Ἀχαιοῖς** εἰ διαβληθήσομαι (Euripides, *Hekabe* 861-63).

For this reason, keep in mind that you have me willing
to work for you and quick to help,
*but slow **if** I will be at odds **with the Akhaians**.*

- **εἰ** typically initiates its clause.

Colon Discontinuity

Colon discontinuity occurs when the continuity of a colon is broken, or when the continuity between cola that have a relationship is broken.

1. **νῦν δέ**, ἐπείτε σὺ σπεύδεις καὶ δεῖ τοί χαρίζεσθαι—ὀφείλω γάρ σε ἀμείβεσθαι χρηστοῖσι—**ποιέειν εἰμὶ ἕτοιμος ταῦτα** (Herodotos, *Histories* 1.42.2).

***And now**, since you are eager, and I must please you—for I ought to do you a good service in return—**I am ready to do these things**.*

- **νῦν δέ** initiates an expectation for completion that **ποιέειν εἰμὶ ἕτοιμος ταῦτα** fulfills.

2. **καὶ δὴ ἐδόκει ἡμῖν**, ἀναθεμένους τὴν ναῦν ἐπὶ τὴν κόμην τῶν δένδρων - πυκνὴ δὲ ἦν - **ὑπερβιβάσαι**, εἰ δυναίμεθα, **εἰς τὴν θάλατταν τὴν ἑτέραν·** καὶ οὕτως ἐποιοῦμεν (Lucian, *True Story* 2.42).

***And it seemed to us best,** upon placing the ship on the trees’ foliage—for it was thick—**to transport it**, if possible, **to the other sea**.*

- **καὶ δὴ ἐδόκει ἡμῖν** initiates an expectation for completion that **ὑπερβιβάσαι εἰς τὴν θάλατταν τὴν ἑτέραν** fulfills.

3. **ἐπιβάντες δὲ ἡμεῖς,** ἡμέρας ἤδη ὑποφαινούσης, **ἐθεώμεθα τὴν καλιὰν** σχεδίᾳ μεγάλῃ προσεοικυῖαν ἐκ δένδρων μεγάλων συμπεφορημένην (Lucian, *True Story* 2.40).

***Landing we saw** at daybreak **the nest**, like a big raft, made of large trees.*

- **ἐπιβάντες δὲ ἡμεῖς** initiates an expectation for completion that **ἐθεώμεθα τὴν καλιάν** fulfills.

4. **ἐγὼ δέ,** ἀνελθὼν ἐπὶ τὸ μέγιστον δένδρον, **ἀπεσκόπουν τὰ ἐπέκεινα** ὅπως ἔχοι.

***And I**, approaching the tallest tree, **looked off to the other side at** how things were* (Lucian, *True Story* 2.42).

- **ἐγὼ δέ** initiates an expectation for completion that **ἀπεσκόπουν τὰ ἐπέκεινα** fulfills.

5. **αἱ δὲ ὧν ἐσχατιαὶ οἴκασι**, περικληίουσαι τὴν ἄλλην χώρην καὶ ἐντὸς ἀπέργουσαι, **τά κάλλιστα δοκέοντα ἡμῖν εἶναι καὶ σπανιώτατα ἔχειν αὖται** (Herodotos, *Histories* 3.116.3)

   ***And so the lands furthest away**, enclosing and surrounding all else, **appear themselves to have what seems to us to be most beautiful and rare**.*

   - **αἱ δὲ ὧν ἐσχατιαὶ οἴκασι** initiates an expectation for completion that **τά κάλλιστα δοκέοντα ἡμῖν εἶναι καὶ σπανιώτατα ἔχειν αὖται** fulfills.

6. **Μένων δέ**, πρὶν δῆλον εἶναι τί ποιήσουσιν οἱ ἄλλοι στρατιῶται—πότερον ἕψονται Κύρῳ ἢ οὔ—**συνέλεξε τὸ αὐτοῦ στράτευμα** (Xenophon's *Anabasis* 1.4.13).

   ***And Menon**, before it was clear what the other soldiers would do—whether they would follow Kyros—**gathered his army**.*

   - **Μένων δέ** initiates an expectation for completion that **συνέλεξε τὸ αὐτοῦ στράτευμα** fulfills.

Colon discontinuity is fairly common.

Phrasal Discontinuity

In phrasal discontinuity, the sequence of words that have a relationship is interrupted.

1. ἔνθα καὶ τὸ ἄδυτόν ἐστιν αὐτοῖς καὶ τὸ μαντεῖον, οὗ προειστήκει προφητεύων Ἀντιφῶν ὁ τῶν ὀνείρων ὑποκριτής, **ταύτης** παρὰ τοῦ Ὕπνου λαχὼν **τῆς τιμῆς** (Lucian, *True Story* 2.33).

   *There each had a sanctuary and an oracular seat, where Antiphon, the dream interpreter, stood prophesying, awarded **this honor** by Hypnos.*

   - The relationship between ταύτης and τῆς τιμῆς is interrupted by **παρὰ τοῦ Ὕπνου λαχών**.

2. κατῳκεῖτο δὲ ὑπὸ **γυναικῶν**, ὡς ἐνομίζομεν, **Ἑλλάδα φωνὴν προϊεμένων** (Lucian, *True Story* 2.46).

   *And it was inhabited **by women**, as we believed, **uttering Greek sounds**.*

   - The relationship between **γυναικῶν** and **Ἑλλάδα φωνὴν προϊεμένων** is interrupted by the colon, **ὡς ἐνομίζομεν**.

3. τὰ λύτρα δὲ ἦν τυροὶ πολλοὶ καὶ ἰχθύες ξηροὶ καὶ κρόμμυα καὶ ἔλαφοι τέτταρες, **τρεῖς** ἑκάστη **πόδας** ἔχουσα, δύο μὲν τοὺς ὄπισθεν. οἱ δὲ πρόσω συμπεφύκεσαν (Lucian, *True Story* 2.46).

*As payment were many cheeses, dried fish, onions, and four deer, each with **three feet**, two in back. The front feet had grown together as one.*

- The relationship between τρεῖς and πόδας is interrupted by **ἑκάστη**.

4. δέχου νυν **εἴσω** τήνδε **γενναίων δόμων** (Euripides, *Alkestis* 1097).

   *Accept now this one **into your esteemed house**.*

   - The relationship between **εἴσω** and **γενναίων δόμων** is interrupted by **τήνδε**.

5. μή, **πρός** σε **τοῦ σπείραντος** ἄντομαι **Διός** (Euripides, *Alkestis* 1098).

   *No, **by Zeus**, **your father**, I entreat you.*

   - The relationship between **πρός** and **τοῦ σπείραντος Διός** is interrupted by **ἄντομαι**.

6. ποῖ **τῶν τότ' ὄντων** χωρίσας **τέκνων** μόνον (Euripides, *Hekabe* 769);

   *To where apart from **the other children he had then** did he place this one?*

   - The relationship between **τῶν τότ' ὄντων** and **τέκνων** is interrupted by **χωρίσας**.

7. πρὸς ἄνδρ' ὃς ἄρχει **τῆσδε** Πολυμήστωρ **χθονός** (Euripides, *Hekabe* 771);

   To the man who rules here, Polymestor, in this land?

   - The relationship between **τῆσδε** and **χθονός** is interrupted by **Πολυμήστωρ**.

8. **τὸν δὲ** τῆς νεοσφαγοῦς

   Πολυξένης ἐπίσχες, Ἀγάμεμνον, **τάφον** (Euripides, *Hekabe* 894-95).

   *Agamemnon, delay **the burial** of recently slaughtered Polyxene.*

   - The relationship between **τὸν δέ** and **τάφον** is interrupted by **τῆς νεοσφαγοῦς Πολυξένης ἐπίσχες, Ἀγάμεμνον**.

9. **αὐτῶν δὴ ὧν τούτων καὶ τῆς θεωρίης** ἐκδημήσας ὁ Σόλων εἵνεκεν ἐς Αἴγυπτον ἀπίκετο παρὰ Ἄμασιν καὶ δὴ καὶ ἐς Σάρδις παρὰ Κροῖσον (Herodotos, *Histories* 1.30.1).

   ***And so because of this and sightseeing**, departing Solon visited Amasis in Egypt and next Kroisos in Sardis.*

   - The relationship between **αὐτῶν δὴ ὧν τούτων καὶ τῆς θεωρίης** and **εἵνεκεν** is interrupted by **ἐκδημήσας ὁ Σόλων**.

Take this information as an exhortation for putting care and attention into where and how to pause in the reading of a given sentence, so that you comprehend the overall meaning and movement of the sentence.

Module 50 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (**Ἰφιγένεια ἐν Αὐλίδι**) lines 61-114. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Ἀγαμέμνων

ὅτου γυνὴ γένοιτο Τυνδαρὶς κόρη,
τούτῳ συναμυνεῖν, εἴ τις ἐκ δόμων λαβὼν
οἴχοιτο τόν τ᾽ ἔχοντ᾽ ἀπωθοίη λέχους,
κἀπιστρατεύσειν καὶ κατασκάψειν πόλιν
Ἕλλην᾽ ὁμοίως βάρβαρόν θ᾽ ὅπλων μέτα.

ἐπεὶ δ᾽ ἐπιστώθησαν — εὖ δέ πως γέρων
ὑπῆλθεν αὐτοὺς Τυνδάρεως πυκνῇ φρενί —
δίδωσ᾽ ἑλέσθαι θυγατρὶ μνηστήρων ἕνα,
ὅποι πνοαὶ φέροιεν Ἀφροδίτης φίλαι.
ἡ δ᾽ εἵλεθ᾽, ὅς σφε μήποτ᾽ ὤφελεν λαβεῖν,
Μενέλαον. ἐλθὼν δ᾽ ἐκ Φρυγῶν ὁ τὰς θεὰς
κρίνων ὅδ᾽, ὡς ὁ μῦθος Ἀργείων ἔχει,
Λακεδαίμον᾽, ἀνθηρὸς μὲν εἱμάτων στολῇ
χρυσῷ δὲ λαμπρός, βαρβάρῳ χλιδήματι,
ἐρῶν ἐρῶσαν ᾠχετ᾽ ἐξαναρπάσας
Ἑλένην πρὸς Ἴδης βούσταθμ᾽, ἔκδημον λαβὼν
Μενέλαον. ὁ δὲ καθ᾽ Ἑλλάδ᾽ οἰστρήσας δρόμῳ
ὅρκους παλαιοὺς Τυνδάρεω μαρτύρεται,
ὡς χρὴ βοηθεῖν τοῖσιν ἠδικημένοις.
τοὐντεῦθεν οὖν Ἕλληνες ἅξαντες δορί,
τεύχη λαβόντες στενόπορ᾽ Αὐλίδος βάθρα
ἥκουσι τῆσδε, ναυσὶν ἀσπίσιν θ᾽ ὁμοῦ
ἵπποις τε πολλοῖς ἅρμασίν τ᾽ ἠσκημένοι.
κἀμὲ στρατηγεῖν † κἆτα † Μενέλεω χάριν
εἵλοντο, σύγγονόν γε. τἀξίωμα δὲ
ἄλλος τις ὤφελ᾽ ἀντ᾽ ἐμοῦ λαβεῖν τόδε.
ἠθροισμένου δὲ καὶ ξυνεστῶτος στρατοῦ,
ἥμεσθ᾽ ἁπλοίᾳ χρώμενοι κατ᾽ Αὐλίδα.
Κάλχας δ᾽ ὁ μάντις ἀπορίᾳ **κεχρημένοις***
ἀνεῖλεν Ἰφιγένειαν ἣν ἔσπειρ᾽ ἐγὼ
Ἀρτέμιδι θῦσαι, τῇ τόδ᾽ οἰκούσῃ πέδον,
καὶ πλοῦν τ᾽ ἔσεσθαι καὶ κατασκαφὰς Φρυγῶν
θύσασι*· μὴ **θύσασι*** δ᾽ οὐκ εἶναι τάδε.
κλύων δ᾽ ἐγὼ ταῦτ᾽, ὀρθίῳ κηρύγματι

Ταλθύβιον εἶπον πάντ᾽ ἀφιέναι στρατόν,
ὡς οὔποτ᾽ ἂν τλὰς θυγατέρα κτανεῖν ἐμήν.
οὗ δή μ᾽ ἀδελφός, πάντα προσφέρων λόγον,
ἔπεισε τλῆναι δεινά. κἀν δέλτου πτυχαῖς
γράψας ἔπεμψα πρὸς δάμαρτα τὴν ἐμὴν
πέμπειν Ἀχιλλεῖ θυγατέρ᾽ ὡς γαμουμένην,
τό τ᾽ ἀξίωμα τἀνδρὸς ἐκγαυρούμενος,
συμπλεῖν τ᾽ Ἀχαιοῖς οὕνεκ᾽ οὐ θέλοι λέγων,
εἰ μὴ παρ᾽ ἡμῶν εἶσιν ἐς Φθίαν λέχος.

πειθὼ γὰρ εἶχον τήνδε πρὸς δάμαρτ᾽ ἐμήν,
ψευδῆ συνάψας ἀντὶ παρθένου γάμον.
μόνοι δ᾽ Ἀχαιῶν ἴσμεν ὡς ἔχει τάδε
Κάλχας, Ὀδυσσεύς, Μενέλεώς θ᾽. ἃ δ᾽ οὐ καλῶς
ἔγνων τότ᾽, αὖθις μεταγράφω καλῶς πάλιν
ἐς τήνδε δέλτον, ἣν κατ᾽ εὐφρόνης σκιὰν
λύοντα καὶ συνδοῦντά μ᾽ εἰσεῖδες, γέρον.
ἀλλ᾽ εἶα χώρει τάσδ᾽ ἐπιστολὰς λαβὼν
πρὸς Ἄργος. ἃ δὲ κέκευθε δέλτος ἐν πτυχαῖς,
λόγῳ φράσω σοι πάντα τἀγγεγραμμένα·
πιστὸς γὰρ ἀλόχῳ τοῖς τ᾽ ἐμοῖς δόμοισιν εἶ.

Note

1. **κεχρημένοις . . . θύσασι . . . θύσασι:** supply ἡμῖν.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀθροίζω *gather together*

ἀΐσσω *shoot, dart, glance*

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

ἀπωθέω *thrust away, push back*

ἀσκέω *exercise, train; form by art, fashion, revere; dress out, trick out, furnish with*

***ἀφίημι** *send forth, discharge; let go, call off; neglect, fail; suffer, permit* + inf. **αφῆκε τὸ πλοῖον φέρεσθαι** *he allowed the boat to be carried away*

κλύω *hear*

***κρίνω** *judge, decide, pick out, separate*

***κτείνω** *kill, slay*

μαρτύρομαι *invoke, call to witness*

μεταγράφω *write differently, alter*

***οἰκέω** *inhabit, settle; manage* (a house or a government); *dwell, live*

***βοηθέω** *assist, help* + dat.; *come to the rescue*

γαμέω *take as wife, marry a woman;* (middle: of male relative of bride) *give in marriage*, (of bride) *give self in marriage, marry a man*

ἐγγράφω *enroll, enlist, register*

εἶα *on!, up!, away!*

***εἶτα** *then, next, accordingly, therefore*

εἵλοντο < **αἱρέω**

ἐκγαυρόομαι *exult greatly in, be proud of, admire*

ἑλέσθαι < **αἱρέω**

εἰσεῖδες see **ὁράω**

ἐκγαυρόομαι *exult greatly in, be proud of, admire*

ἐντεῦθεν *from then, from there*

ἐξαναρπάζω *snatch away*

ἐπαράομαι *invoke a curse, curse; swear, vow*

ἐπιστρατεύω *march against, make war upon*

ἐράω *be in love with, desire* + gen.

ἥμεσθ᾽ = **ἥμεθα** < **ἧμαι** *be seated, sit*

***θύω** *sacrifice*

κἀν = **καὶ ἐν**

κᾆτα = **καὶ εἶτα**

οἰστράω or **οἰστρέω** *sting, sting to madness*; (intrans.) *go mad, rage*

οἴχομαι *be off, depart*

ὅποι *wherever*

οὗ *where, whereupon, when*

οὕνεκα *on which account, wherefore*

ὀφείλω *owe; be obliged to* (+ inf.); (strong aor. only **ὤφελον**) *would that* + inf.

πιστόω *make trustworthy;* (pass.) *give a pledge or warrant, bind yourselves*

προσφέρω *bring to*

***πως** *somehow, someway*

σπείρω *sow, engender, beget*

στρατηγέω *be general*

συμπλέω *sail in company with*

συναμύνω *join in assisting* + dat.

συνάπτω *tie, join together, meet in battle*

συνδέω *bind together*

τλάω *to take upon oneself, to bear, suffer, undergo*

τοὐντεῦθεν = **τὸ ἐντεῦθεν**

ὑπέρχομαι *go or come under; creep up, sneak in; entrap, beguile*

***φράζω** *tell, show; advise;* (mid. and pass.) *suppose, believe*

κατασκάπτω *dig down, destroy utterly, raze to the ground, overthrow*

κεύθω *cover quite up, to cover, hide*

χωρέω *go, come*

Adjectives and Nouns and Pronouns

ἄλοχος, -ου ἡ *bedfellow, spouse, wife*

ἀνθηρός, -ά, -όν *flowery, blooming*

ἀξίωμα, -ατος τό *an honor; dignity; rank; worth*

ἄπλοια, -ας ἡ *impossibility of sailing, detention in port*

ἀπορία, -ας ἡ *perplexity, lack of resources*

***Ἀργεῖος, -ᾱ, -ον** *Argive, from Argos; Greek*

Ἄργος, -εος (-ους) τό *Argos*, the name of several Greek cities

ἅρμα, -ατος τό *chariot, war-chariot*

Ἄρτεμις, -ιδος ἡ *Artemis*

ἀσπίς, ἀσπίδος ἡ *shield*

Αὐλίς, -ίδος ἡ, ὁ (acc. **Αὐλίδα, Αὖλιν)** *Aulis,* a town in Boeotia, on the Euripus

Ἀφροδίτη, -ης ἡ *Aphrodite*

***Ἀχαιός, Ἀχαιά, Ἀχαιόν** *Akhaian*, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)

Λᾰκεδαίμων, -ονος ἡ *Lakedaimon (Laconia), Sparta*

λαμπρός, -ά, -όν *bright, brilliant, radiant*

λέχος, -εος (-ους) τό *a couch, bed; marriage-bed; marriage*

μάντις, -ιος (-ηος, -εως) ἡ *one who divines, a seer, prophet*

Μενέλαος (-εως), -ου (-εω) ὁ *Menelaos*

μῦθος, -ου ὁ *word, speech; tale, story*

νιν = αὐτόν, αὐτήν, or **αὐτούς**

Ὀδυσσεύς, -ῆος (-έως) ὁ *Odysseus*

***ὅπλον, -ου τό** *tool;* (pl.) *weapons*

ὄρθιος, -α, -ον *straight up, going upwards, steep, uphill; high-pitched, shrill*

***παλαιός, παλαιά, παλαιόν** *old, ancient, aged*

παρθένος, -ου ἡ *a maid, maiden, virgin, girl*

πέδον, -ου τό *the ground, earth*

Ἀχιλλεύς, -ῆος (-έως) ὁ Akhilleus

βάθρον, -ου τό that on which anything steps or stands, *base, pedestal; throne; stage, scaffold*

***βάρβαρος, βαρβάρου ὁ** *barbarian, foreigner, non-Greek speaker*

βούσταθμον, -ου τό *an ox-stall, cattle-shed*

γάμος, -ου ὁ *wedding, wedding feast; marriage*

γέρων, -οντος ὁ *old man*

δάμᾰρ, -αρτος ἡ *wife, spouse*

δέλτος, -ου ἡ *writing-tablet, writing, letter*

***δόμος, δόμου ὁ** *house*

δόρυ, δόρατος (δουρός), δόρατι (δουρί, δορί) τό *tree, plank, spear*

δρόμος, -ου ὁ *a course, running, race*

εἶμα, -ατος τό *a garment*

ἔκδημος, -ον *away from home, gone on a journey*

***Ἑλλάς, Ἑλλάδος ἡ** *Greece, Hellas*

ἐπιστολή, -ῆς ἡ *message, order; letter*

εὐφρόνη, -ης ἡ *the kindly time, night*

***θυγάτηρ, θυγατέρος** or **θυγατρός ἡ** *daughter*

Ἴδη, -ης ἡ *Mt. Ida* on Crete

πειθώ, -οος (-ους) ἡ (acc. **πειθώ**) *persuasion*

πιστός, -ή, -όν *trustworthy, faithful* + dat.

πλόος (πλοῦς), -ου (πλοῦ) ὁ *voyage*

πνοή, -ῆς ἡ *a blowing, blast, breeze*

πτυχή, -ῆς ἡ *a fold, leaf, plate*

πυκνός, -ή, -όν *close, compact, crowded*

σκιά, -ᾶς ἡ *a shadow, shade*

στενόπορος, -ον *with a narrow pass* or *outlet*

στολή, ῆς ἡ *an equipment, armament; raiment; garment, robe*

***στρατός, στρατοῦ ὁ** *army, host*

σύγγονος, -ον *congenital, inborn, natural; connected by blood, akin*

σφε = **αὐτήν**

Ταλθύβιος, -ου ὁ *Talthybios*

τεῦχος, -εος (-ους) τό *tool, implement; implements of war, armor, arms*

Τυνδαρίς, -ίδος ἡ *daughter of Tyndareos*

Φθία, -ας ἡ *Pthia* (in Thessaly, where Akhilleus is from)

φρήν, φρενός ἡ *the midriff; heart, mind*

Φρύγες, -ων οἱ *Phrygians, Trojans*

Ἰφιγένεια, -ας ἡ *Iphigeneia*

Κάλχας, -αντος ὁ *Kalkhas*

κατασκαφή, -ῆς ἡ *a razing* to the ground*, destruction; a grave*

κήρυγμα, -ατος τό that which is cried by a herald, *a proclamation, public notice*

***χάρις, χάριτος ἡ** *charm, grace, favor; graditude;* **χάριν εἰδέναι** *feel grateful;* **χάριν** *for the sake of* + gen.

χλίδημα, -ατος τό *delicacy, luxury*

χρῡσός, -οῦ ὁ *gold*

ψευδής, -ές *false, lying*

Module 50 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> πειθὼ γὰρ εἶχον τήνδε πρὸς δάμαρτ᾽ ἐμήν,
> ψευδῆ συνάψας ἀντὶ παρθένου γάμον.
> μόνοι δ᾽ Ἀχαιῶν ἴσμεν ὡς ἔχει τάδε
> Κάλχας Ὀδυσσεὺς Μενέλεώς θ᾽. ἃ δ᾽ οὐ καλῶς
> ἔγνων τότ᾽, αὖθις μεταγράφω καλῶς πάλιν
> ἐς τήνδε δέλτον, ἣν κατ᾽ εὐφρόνης σκιὰν
> λύοντα καὶ συνδοῦντά μ᾽ εἰσεῖδες, γέρον.

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

Module 50 Practice Identifying Clitics and Full Words

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

Module 50 Top 251–550 Vocabulary to be Memorized

Conjunction and Verbs

καίτοι *and indeed, and further, and yet; although*

συνίστημι *set together, combine, associate; assign, establish*

τρέπω (τράπω), τρέψω, ἔτρεψα, τέτροφα, τέτραμμαι, ἐτράπην or ἐτρέφθην *turn, rout*

φοβέω, φοβήσω, ἐφόβησα, ------, πεφόβημαι, ἐφοβήθην *fear, be afraid*

Adjectives and Nouns

Ἀθῆναι, Ἀθηνῶν αἱ *Athens*

πίστις, πίστιος (πίστηος, πίστεως) ἡ *trust, faith; pledge*

ποιητής, ποιητοῦ ὁ *poet, author*

πότερος, ποτέρᾱ, πότερον *whether, which*

σοφός, σοφή, σοφόν *wise, skilled*

Module 50 Reading Morphologically by James Patterson

The Perfect Active

The perfect aspect describes the result of a previous action (“the palace has been destroyed and therefore lies in ruin”) or the current state of a thing (“the pyramid is standing on the hill”). By default, the time of the perfect is present.

There are several ways to mark perfect aspect, and bases are not always consistent with what markers they use. For this reason, learning perfect aspect markers in abstraction allows you to interpret final forms, whether common or uncommon, and predict different ways a base can form the perfect.

Available markers of the perfect aspect are below. To them we add the following active personal markers:

/α	/αμεν
/ας	/ατε
/ε	/ᾱσι

In what follows, when ... follows a word formation, like "**λε/λυ/ ...**", it means that more markers need to be added before we can add personal markers and fully conjugate the verb.

Perfect Aspect Prefixes

If the base begins with a consonant followed by a vowel, we can mark perfect aspect by reduplicating that consonant with an intervening **ε**:

λυ/	λε/λυ/ ...
βα/	βε/βα/ ...
ϝερ/	ϝε/ϝερ/ > εἰρ/ ...
φυλακ/	φε/φυλακ/ > πεφυλακ/ ...

Grassmann's Law states that two consecutive syllables cannot both begin with aspirates. When this occurs, usually the first de-aspirates. Thus **φεφυλακ/ > πεφυλακ/**.

If the base begins with a consonant cluster, the perfect aspect marker is usually **ἐ/**. This looks like a past time marker but it is not:

γνο/	ἐ/γνο/	> ἐγνο/ ...
σκευαδ/	ἐ/σκευαδ/	> ἐσκευαδ/ ...
σχ/	ἐ/σχ/	> ἐσχ/ ...

If the base begins with a vowel, that vowel lengthens as a marker of the perfect aspect. This looks like a past time marker, but it is not:

ἀγ/	L/ἀγ/	> ἠγ/ ...
εὐρ/	L/εὐρ/	> ηὐρ/ ...

Certain bases reduplicate their entire first syllable as well as lengthen:

ἐνεκ/	ἐν/L/ενεκ/	> ἐνηνεκ/ ...	
ὀλ/	ὀλ/L/ολ/α	> ὄλωλα	*I am destroyed*

Internal Changes to the Base

If the base vowel participates in ablaut, it will go full o-grade for the perfect active (but basic e-grade for the middle/passive):

γεν/	γε/γον/α > γέγονα	*I have become*
ἐνεκ/	ἐν/L/ενεκ/ > ἐνηνοκ/	*I have carried I have carried*
λιπ/	λε/λοιπ/α > λέλοιπα	*I have left behind*

Perfect Aspect Suffixes

If the base ends in a vowel, often **/κ/** is added, but only in the active:

λυ/	λε/λυ/κ/α	> λέλυκα	*I have freed*
βα/	βε/βα/κ/α	> βέβηκα	*I have gone*

Bases that end in Merlin consonants especially may add η and then add **/κ/**:

εὑρ/	L/εὑρ/ηκ/α	> ηὕρηκα	*I have found*
σχ/	ἑ/σχ/ηκ/α	> ἔσχηκα	*I have held*
ϝερ/	ϝε/ϝερ/ηκ/α	> εἴρηκα	*I have said*

If the base ends in a stop consonant, sometimes it will aspirate:

φυλακ/	φε/φυλακ/α > πεφύλαχα	*I have guarded*
ἐνεκ/	ἐν/L/ενεκ/α > ἐνήνοχα	*I have carried*
ἀγ/	L/ἀγ/α > ἦχα	*I have led*

Module 51

Chiastic Word Order and Ring Composition

Module 51 Summary

In this module, we consider chiastic word order and ring composition as basic strategies for structuring sentences and paragraphs.

The Chiasm

A common organizational phenomenon in Greek sentence structure is the arrangement of words in a chiastic or ABBA word order. For example, Homer, speaking of Nausithoos, the founder of Skheria and king of the Phaiakians, writes:

> καὶ ἐδείματο (A) οἴκους (B)
> καὶ νηοὺς (B) ποίησε (A) θεῶν καὶ ἐδάσσατ' (A) ἀρούρας (B) (*Odyssey* VI, 9-10)
> *and he constructed (A) homes (B), and temples (B) he built (A) of the gods, and he distributed the lands.*

The sentence structure is ABBA and BAAB where verb (constructed) precedes the noun object (homes), then the noun object (temples) precedes the verb (built), and then the verb (distributed) precedes the noun object (lands).

The chiasm, **χιασμός**, ABBA, is an organizing principle in Greek and in English that can be a neutral structural element of syntax, or one that marks what is being said as important, giving it focus.[1] The chiasm takes a variety of forms that have this ABBA structure.

1 For more on figures of speech and word order, see S. R. Slings, "Figures of Speech and their Lookalikes: Two Further Exercises in the Pragmatics of the Greek Sentence," in Egbert J. Bakker, *Grammar as Interpretation: Greek Literature in its Linguistic Context*.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.21

Chiastic Word Order in English

These three examples from English may help you to feel the chiasm's effect:

1. Content and Bliss, which differ but in Name,
   Alike (A) their Natures (B) and their End (B) the same (A),
   Fast bound together in eternal Chains.
   This as the End — The other, as the Means,
   Will ne'er divide. But who enjoys the one,
   Must find the other ere the setting Sun.
   (*Essay on Happiness,* Mary Leapor)
2. Annie sits you down to eat
   She always makes you welcome in
   Cats and babies 'round her feet
   And all are fat (A) and none are thin (B)
   None are thin (B) and all are fat (A).
   ("Ladies of the Canyon," Joni Mitchell)
3. It had never occurred to me before that music and thinking are so much alike. In fact you could say music (A) is another way of thinking (B), or maybe thinking (B) is another kind of music (A).

   (Ursula K. Le Guin)

Chiasms can be a neutral structural element, or they can give a particular sound and rhythm that impart variety and provide emphasis to what is being said.

Chiastic Word Order in Greek

Consider these chiasms:

1. ἀλλὰ σὺ μὲν νῦν στῆθι καὶ ἄμπνυε, τόνδε δ᾽ ἐγώ τοι
   οἰχομένη πεπιθήσω ἐναντίβιον μαχέσασθαι.᾽
   ὣς φάτ᾽ (A) Ἀθηναίη (B), ὃ δ᾽ (B) ἐπείθετο (A), χαῖρε δὲ θυμῷ,
   στῆ δ᾽ ἄρ᾽ ἐπὶ μελίης χαλκογλώχινος ἐρεισθείς.
   ἣ δ᾽ ἄρα τὸν μὲν (A) ἔλειπε (B), κιχήσατο δ᾽ (B) Ἕκτορα δῖον (A)
   Δηϊφόβῳ ἐΐκυῖα δέμας καὶ ἀτειρέα φωνήν (Homer, *Iliad* Book 22.223-227).

   "Stand and catch your breath and I will go
   And persuade him to fight against you."
   So spoke (A) *Athene* (B). *And he* (B) *obeyed* (A), *happy in his heart.*
   And he stood, resting upon his bronze-tipped shaft of ash.
   And then him (A) *she left* (B) *and found* (B) *brilliant Hektor* (A)
   Her form like Deiphobos and her iron voice as well.

The verb (spoke) is followed by its subject (Athene) and then subject (he) precedes the verb (obeyed). The pronoun object (him) precedes the verb (left) and then the verb (found) precedes the noun object (Hektor).

2. ἐν γαίῃ δ᾽ ἐπάγη· ἀνὰ δ᾽ ἥρπασε Παλλὰς Ἀθήνη,
   ἄψ δ᾽ Ἀχιλῆϊ δίδου, λάθε δ᾽ Ἕκτορα, ποιμένα λαῶν (Homer, *Iliad* Book 22.276-277).

   In the earth it stuck and was snatched up by Pallas Athene.
   Back to Akhilleus (A) she gave (B) it, unseen (B) by Hektor (A), shepherd of his people.

The proper noun (Akhilleus) precedes the verb (gave) and then the verb (escaped notice, here translated as *unseen*) precedes the proper noun (Hektor).

3. οἴμησεν δὲ ἀλεὶς ὥς τ᾽ αἰετὸς ὑψιπετήεις,
   ὅς τ᾽ εἶσιν πεδίονδε διὰ νεφέων ἐρεβεννῶν
   ἁρπάξων ἢ ἄρν᾽ ἀμαλὴν ἢ πτῶκα λαγωόν (Homer, *Iliad* Book 22.308-310).

   He darted readying himself like an eagle in the sky,
   Who goes earthward through dark clouds,
   To seize either a lamb (A) still weak (B) or a cowering (B) hare (A).

The noun (lamb) precedes the adjective (weak) and then the adjective (cowering) precedes the noun (hare).

Ring Composition

Like chiastic word order, ring composition ends as it starts, taking an ABCCBA or ABCBA arrangement that can be extended to include many items, ABCDEFEDCBA, for example. It is a typical structural feature in archaic Greek literature and in oral composition.

Module 51 Practice Translating Ring Composition

Translate the selection below, excerpted from Homer's *Odyssey* (**Ὀδύσσεια**) 11.163-83, and identify the ring composition. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

“ὣς ἔφατ’, αὐτὰρ ἐγώ μιν ἀμειβόμενος προσέειπον·
«μῆτερ ἐμή, χρειώ με κατήγαγεν εἰς Ἀίδαο
ψυχῇ χρησόμενον Θηβαίου Τειρεσίαο·
οὐ γάρ πω σχεδὸν ἦλθον Ἀχαιΐδος, οὐδέ πω ἀμῆς
γῆς ἐπέβην, ἀλλ’ αἰὲν ἔχων ἀλάλημαι ὀιζύν,
ἐξ οὗ τὰ πρώτισθ’ ἑπόμην Ἀγαμέμνονι δίῳ
Ἴλιον εἰς εὐπωλον, ἵνα Τρώεσσι μαχοίμην.
ἀλλ’ ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον·
τίς νύ σε κὴρ ἐδάμασσε τανηλεγέος θανάτοιο;
ἦ δολιχὴ νοῦσος, ἦ Ἄρτεμις ἰοχέαιρα
οἷς ἀγανοῖς βελέεσσιν ἐποιχομένη κατέπεφνεν;
εἰπὲ δέ μοι πατρός τε καὶ υἱέος, ὃν κατέλειπον,
ἢ ἔτι πὰρ κείνοισιν ἐμὸν γέρας, ἦέ τις ἤδη
ἀνδρῶν ἄλλος ἔχει. ἐμὲ δ’ οὐκέτι φασὶ νέεσθαι.
εἰπὲ δέ μοι μνηστῆς ἀλόχου βουλήν τε νόον τε·
ἠὲ μένει παρὰ παιδὶ καὶ ἔμπεδα πάντα φυλάσσει;
ἦ ἤδη μιν ἔγημεν Ἀχαιῶν ὅς τις ἄριστος;»
“ὣς ἐφάμην· ἡ δ’ αὐτίκ’ ἀμείβετο πότνια μήτηρ·
«καὶ λίην κείνη γε μένει τετληότι θυμῷ
σοῖσιν ἐνὶ μεγάροισιν· ὀιζυραὶ δέ οἱ αἰεὶ
φθίνουσιν νύκτες τε καὶ ἤματα δάκρυ χεούσῃ.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀλάομαι *wander, stray*

ἀμείβω *change, alternate, respond*

ἀτρεκέως *unerringly, truly*

***αὐτάρ** = **ἀτάρ** *but*

***αὐτίκα** *immediately*

γαμέω *marry*

δαμάζω *overpower, tame, conquer, subdue*

ἐπιβαίνω *go upon*

ἐποίχομαι *go towards, approach*

κατήγαγεν < **κατάγω** *lead down; bring back*

λίην = **λίαν** *very, exceedingly*

***μάχομαι, μαχέομαι, ἐμαχεσάμην, ------, μεμάχημαι, ------** *fight, fight with* + dat.

***μένω, μενέω, ἔμεινα, μεμένηκα, ------, ------** *stay, remain, wait, await*

νέομαι *go, come, return*

νύ = **νῦν**

πάρ = **παρά**

προσέειπον = **προσεῖπον** < **λέγω**

πρώτιστα *first*

ἔφατ’ = **ἔφατο** < **φημί**

***ἦ** *indeed, truly*

ἦε (ἠέ) *or*

ἦλθον < **ἔρχομαι**

καταλέγω *recount, tell*

καταλείπω *leave behind*

κατέπεφνον (aorist) *kill, slay*

πω *up to this time, yet*

***σχεδόν** *about, almost; near, hard by; similar to* + dat.

τετληότι < **τλάω** *take upon oneself, to bear, suffer, undergo*

φθίνω *decay, wane, dwindle*

***φυλάσσω** *guard, keep watch; preserve, keep, maintain, watchfully await*

χέω *pour*

Adjectives and Nouns and Pronouns

Ἀγαμέμνων, -ονος ὁ *Agamemnon*

ἀγᾰνός, -ή, -όν *mild, gentle*

Ἄϊδαο = Ἄιδου < Ἄιδης, Ἄιδου ὁ *Hades*

ἄλοχος, -ου ἡ *bedfellow, spouse, wife*

***ἄριστος, ἀρίστη, ἄριστον** *best, bravest, excellent*

Ἄρτεμις, -ιδος ἡ *Artemis*

Ἀχαιΐς, -ΐδος ἡ *Akhaia, Greece; Akhaian woman*

ἀμός, -ή, -όν = **ἐμός, -ή, -όν**

βέλος, -εος (-ους) τό *missile, arrow, dart*

***βουλή, βουλῆς ἡ** *will, determination; council, senate*

γέρᾰς, -αος τό *gift of honor; privilege*; (here) *kingdom*

δάκρυ, ------ τό *tear; gum, sap*

***θυμός, θυμοῦ ὁ** *soul, spirit; courage, anger, passion, heart; will, desire*

Ἴλιον, -ου τό *Ilion, Troy*

ἰοχέαιρα, -ᾱς ἡ *arrow-pourer, shooter of arrows*

κήρ, κηρός ἡ *doom, death, fate*

***μιν** = **αὐτήν**

μνηστός, -ή, -όν *wooed and won, wedded*

***νόος (νοῦς), νόου (νοῦ) ὁ** *mind, reason*

***νοῦσος** = **νόσος, νόσου ὁ** *disease, sickness*

οἱ = **αὐτῇ**

ὀϊζῡρός, -ά, -όν *woeful, miserable*

ὀϊζύς, -ύος ἡ *woe, misery*

ὅς, ἥ, ὅν *his, her, its*

δῖος, -η, -ον *noble, excellent, divine*

δολῐχός, -ή, -όν *long*

ἔμπεδος, -ον *in the ground, firm-set; steadfast*

ἐύπωλος, -ον *abounding in foals* or *horses*

ἦμαρ, -ατος τό *day*

***θάνατος, θανάτου ὁ** *death*

Θηβαῖος, Θηβαίᾱ, Θηβαῖον *Theban, from Thebes*, a Greek city in Boiotia or an Egyptian one on the Nile

πότνια, -ᾱς ἡ *mistress, queen;* (adj.) *revered, august*

τᾰνηλεγής, -ές *bringing long woe*

Τειρεσίαο = **Τειρεσίου** < **Τειρεσίας, -ου ὁ** *Teirésias*, a prophet

Τρῶες, Τρώων οἱ *Trojans*

υἱέος = **υἱοῦ** < **υἱός, υἱοῦ ὁ** *son, child*

χρειώ, -οῦς ἡ *want, need*

σὸν δ’ οὔ πώ τις ἔχει καλὸν γέρας. ἀλλὰ ἕκηλος
Τηλέμαχος τεμένεα νέμεται καὶ δαῖτας ἐίσας
δαίνυται, ἃς ἐπέοικε δικασπόλον ἄνδρ’ ἀλεγύνειν·
πάντες γὰρ καλέουσι. πατὴρ δὲ σὸς αὐτόθι μίμνει
ἀγρῷ, οὐδὲ πόλινδε κατέρχεται. οὐδέ οἱ εὐναὶ
δέμνια καὶ χλαῖναι καὶ ῥήγεα σιγαλόεντα.
ἀλλ’ ὅ γε χεῖμα μὲν εὕδει ὅθι δμῶες ἐνὶ οἴκῳ,
ἐν κόνι ἄγχι πυρός, κακὰ δὲ χροῒ εἵματα εἶται·
αὐτὰρ ἐπὴν ἔλθῃσι θέρος τεθαλυῖά τ’ ὀπώρη,
πάντῃ οἱ κατὰ γουνὸν ἀλωῆς οἰνοπέδοιο
φύλλων κεκλιμένων χθαμαλαὶ βεβλήαται εὐναί.
ἔνθ’ ὅ γε κεῖτ’ ἀχέων. μέγα δὲ φρεσὶ πένθος ἀέξει
σὸν νόστον ποθέων. χαλεπὸν δ’ ἐπὶ γῆρας ἰκάνει.
οὕτω γὰρ καὶ ἐγὼν ὀλόμην καὶ πότμον ἐπέσπον.
οὔτ’ ἐμέ γ’ ἐν μεγάροισιν εὐσκοπος ἰοχέαιρα
οἷς ἀγανοῖς βελέεσσιν ἐποιχομένη κατέπεφνεν.
οὔτε τις οὖν μοι νοῦσος ἐπήλυθεν, ἥ τε μάλιστα
τηκεδόνι στυγερῇ μελέων ἐξείλετο θυμόν.
ἀλλά με σός τε πόθος σά τε μήδεα, φαίδιμ’ Ὀδυσσεῦ,
σή τ’ ἀγανοφροσύνη μελιηδέα θυμὸν ἀπηύρα.»

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἄγχι *near, nigh, close by* + gen.

ἀέξω *increase, enlarge, foster, strengthen*

ἀλεγύνω *heed, care for, prepare*

ἀπηύρα (aorist, 3rd singular) *take away, wrest from, rob* 'x' in acc. *of* 'y' in acc.

***αὐτάρ** = **ἀτάρ** *but*

αὐτόθι *on the spot*

ἀχέω *grieve, mourn*

βεβλήαται = **βέβληνται** < **βάλλω** *throw, hit*; (mid.) **ἐπ› ἐαυτῶν βαλλόμενοι** *acting on their own*

δαίνυμι *give a feast*; (middle) *have a feast given one*

εἶται (perf. middle and passive) < **ἔννυμι** *put clothes on*

***ἔνθα** *there, where; then, when*

ἐξαιρέω *take out of*

ἐπέοικα *be like, suit; be fit, proper* + dat. and inf.

ἐπήν = **ἐπεὶ ἄν**

ἐποίχομαι *go towards, approach*

εὕδω *sleep, lie down to sleep*

ἐφέπω *go after, follow, pursue; come upon, encounter*

θάλλω *bloom, abound, to be luxuriant*

ἱκάνω *come, arrive*

κατέπεφνον (aorist) *kill, slay*

κατέρχομαι *come, go*

κλίνω *cause to lean, slope, or lie down;* (pass.) *lie down, recline, fall*

μίμνω *stay, stand fast*

νέμω *distribute, allot, assign; pasture, graze*; (middle) *possess, administer*

νόστος, -ου ὁ *return home*

ὅθι *where*

ὀλόμην see **ἀπ-όλλυμι**

ποθέω *long for, yearn after*

πόλινδε *to the city*

Adjectives and Nouns and Pronouns

ἀγᾰνός, -ή, -όν *mild, gentle*

ἀγανοφροσύνη, -ης ἡ *gentleness, kindliness*

ἀγρός, -οῦ ὁ *field*

ἀλωή, -ῆς ἡ threshing-floor; garden, orchard, vineyard,

βέλος, -εος (-ους) τό *missile, arrow, dart*

γέρᾰς, -αος τό *gift of honor; privilege*; (here) *kingdom*

γῆρας, γήραος, γήραϊ (γήρᾳ) τό *old age*

γουνός, -οῦ ὁ *high ground, hill*

δαίς, δαιτός ἡ *meal, banquet, feast*

δέμνιον, -ου τό *bedstead, mattress; bed*

δῐκασπόλος, -ου ὁ *one who gives law, judge*

δμώς, -ώός ὁ *slave* taken in war

εἷμα, -ατος τό *garment*

ἔϊσος = **ἴσος, -η, -ον**

ἔκηλος, -ον *at rest, at one's ease*

εὐνή, -ῆς ἡ *bed*

εὔσκοπος, -ον *sharp-seeing, keen-sighted, watchful*

θέρος, -εος (-ους) τό *summer*

***νοῦσος** = **νόσος, νόσου ὁ** *disease, sickness*

Ὀδυσσεύς, -ῆος (-έως) ὁ *Odysseus*

οἱ = **αὐτῷ**

***οἶκος, οἴκου ὁ** *house, dwelling place; household*

οἰνόπεδος, -ον *with soil fit to produce wine, abounding in wine*

ὀπώρη, -ης ἡ *the latter part of summer*

ὅς, ἥ, ὅν *his, her, its*

πένθος, -εος (-ους) τό *grief, sorrow*

πόθος, -ου ὁ *a longing, yearning, fond desire*

πότμος, -ου ὁ *that which befalls one, lot, destiny*

***πῦρ, πυρός τό** *fire*

ῥῆγος, -εος (-ους) τό *rug, blanket*

σῐγᾰλόεις, -εσσα, -εν *glossy, glittering*

στῠγερός, -ά, -όν *hated, abominated, loathed*

τηκεδών, -όνος ἡ *melting; consumption, decline*

τέμενος, -εος τό *a piece of land* cut off and assigned as an official domain

Τηλέμαχος, -ου ὁ *Telemakhos*

φαίδῐμος, -ον (-ος, -α, -ον) *shining, radiant, glistening*

***θυμός, θυμοῦ ὁ** *soul, spirit; courage, anger, passion, heart; will, desire*

ἰοχέαιρα, -ας ἡ *arrow-pourer, shooter of arrows*

κόνις, -ιος (-εος, -εως) ἡ *dust, ash*

μελῐηδής, -ές *honey-sweet*

μέγᾰρον, -ου τό *large room, hall*

μέλος, -εος (-ους) τό *limb; phrase, song*

μῆδος, -εος (-ους) τό (only in plural) counsels, plans, arts; prudence, cunning

φρήν, φρενός ἡ *midriff; heart, mind*

φύλλον, -ου τό *leaf*

χεῖμα, -ατος τό *winter weather, cold, frost*

χθᾰμᾰλός, -ή, -όν *near the ground, on the ground, low*

χλαῖνα, -ης ἡ *upper-garment, cloak*

χρώς, χρωτός ὁ *skin*

Module 51 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (**Ἰφιγένεια ἐν Αὐλίδι**) lines 115-162. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Ἀγαμέμνων

"πέμπω σοι πρὸς ταῖς πρόσθεν

δέλτους, ὦ Λήδας ἔρνος,"

Πρεσβύτης

λέγε καὶ σήμαιν', ἵνα καὶ γλώσσῃ

σύντονα τοῖς σοῖς γράμμασιν αὐδῶ.

Ἀγαμέμνων

"μὴ στέλλειν τὰν σὰν ἶνιν πρὸς

τὰν κολπώδη πτέρυγ᾽ Εὐβοίας
Αὖλιν ἀκλύσταν.
εἰς ἄλλας ὥρας γὰρ δὴ
παιδὸς δαίσομεν ὑμεναίους.”

Πρεσβύτης

καὶ πῶς Ἀχιλεὺς λέκτρων ἁπλακὼν
οὐ μέγα φυσῶν θυμὸν ἐπαρεῖ
σοὶ σῇ τ᾽ ἀλόχῳ;
τόδε καὶ δεινόν: σήμαιν᾽ ὅ τι φῄς.

Ἀγαμέμνων

ὄνομ᾽, οὐκ ἔργον, παρέχων Ἀχιλεὺς
οὐκ οἶδε γάμους, οὐδ᾽ ὅ τι πράσσομεν,
οὐδ᾽ ὅτι κείνῳ παῖδ᾽ ἐπεφήμισα
νυμφείους εἰς ἀγκώνων
εὐνὰς ἐκδώσειν λέκτροις.

Πρεσβύτης

δεινά γ᾽ ἐτόλμας, Ἀγάμεμνον ἄναξ,
ὃς τῷ τῆς θεᾶς σὴν παῖδ᾽ ἄλοχον
φατίσας ἦγες σφάγιον Δαναοῖς.

Ἀγαμέμνων

οἴμοι, γνώμας ἐξέσταν,
αἰαῖ, πίπτω δ᾽ εἰς ἄταν.
ἀλλ᾽ ἴθ᾽ ἐρέσσων σὸν πόδα, γήρᾳ
μηδὲν ὑπείκων.

Πρεσβύτης

σπεύδω, βασιλεῦ.

Ἀγαμέμνων

μή νυν μήτ᾽ ἀλσώδεις ἴζου
κρήνας μήθ᾽ ὕπνῳ θελχθῇς.

Πρεσβύτης

εὔφημα θρόει.

Ἀγαμέμνων

πάντῃ δὲ πόρον σχιστὸν ἀμείβων,
λεῦσσε, φυλάσσων μή τίς σε λάθῃ
τροχαλοῖσιν ὄχοις παραμειψαμένη,
παῖδα κομίζουσ᾽ ἐνθάδ᾽ ἀπήνη
Δαναῶν πρὸς ναῦς.

Πρεσβύτης

ἔσται τάδε.

Ἀγαμέμνων

κλῄθρων δ᾽ ἐξόρμοις
ἦν νιν πομπαῖς ἀντήσῃς,
πάλιν εἰσόρμα, σεῖε χαλινούς,
ἐπὶ Κυκλώπων ἰεὶς θυμέλας.

Πρεσβύτης

πιστὸς δέ, φράσας τάδε, πῶς ἔσομαι,
λέγε, παιδὶ σέθεν τῇ σῇ τ᾽ ἀλόχῳ;

Ἀγαμέμνων

σφραγῖδα φύλασσ᾽ ἣν ἐπὶ δέλτῳ
τήνδε κομίζεις. ἴθι. λευκαίνει
τόδε φῶς ἤδη λάμπουσ᾽ ἠὼς
πῦρ τε τεθρίππων τῶν Ἀελίου.
σύλλαβε μόχθων.
θνητῶν δ᾽ ὄλβιος ἐς τέλος οὐδεὶς
οὐδ᾽ εὐδαίμων·
οὔπω γὰρ ἔφυ τις ἄλυπος.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰαῖ (interjection) *ah!*

ἀμείβω *change, alternate, respond; pass, cross*

ἀμπλακίσκω (aorist inf. **ἀμπλακεῖν** or **ἁπλακεῖν**) *come short of, miss, fail, lose, be bereft of* + gen.

ἀντάω *come opposite to, meet face to face, meet with* + gen., dat., or acc.

αὐδάω *utter sounds, speak*

δαίνυμι *give a feast*; (middle) *have a feast given one*

εἰσορμάω *bring forcibly into*

ἐνθάδε *here, there*

ἐξέσταν = **ἐξέστην** < **ἐξίστημι** *put out of its place, change;* (intransitive in middle and passive, 2nd aorist, perfect, pluperfect) *stand aside from, stand out of the way of; shrink from, shun*

ἐπαίρω (future: **ἐπαρέω**) *lift up and set on, lift, raise; stir up, excite*

ἐπιφημίζω *promise, pledge; allege, declare*

ἐρέσσω *row, put in quick motion*

θέλγω *enchant, bewitch; cheat; persuade*

θροέω *cry aloud*

λευκαίνω *make white, whiten*

λεύσσω *look, stare, see*

οἴμοι (interjection) *alas! oh dear!*

οὔπω (adverb) *not yet*

παραμείβω *leave on one side, pass by*

***πίπτω** *fall*

πρόσθεν *before, in front of; before, formerly* + gen.

σείω *shake, move to and fro*

σημαίνω *tell, signal*

σπεύδω *seek eagerly, strive* (+ inf.); (intrans.) *rush, hasten*

στέλλω *make ready, fit out; send, dispatch*

συλλαμβάνω *collect, gather together; assist 'x'* in dat. with *'y'* in gen., *assist with 'x'* in gen.

τολμάω *dare, be daring; undertake; endure*

ὑπείκω *retire, withdraw, depart; yield, give way* + *dat.*

ἰείς see **ἵημι**

ἵζω *make to sit, seat, place;* (intrans.) *sit, sit down*

***κομίζω** *take care of; take, carry, convey; carry away; bring;* (mid.) *acquire*; (pass.) *come* or *go back, return*

λάμπω *give light, shine, beam, be bright, brilliant, radiant*

***λανθάνω** *escape notice* + 'x' in acc. + participle; *do* (the action of the participle) + **λανθάνω** *secretly, without being seen*

φατίζω *say, speak, report*

***φράζω** *tell, show; advise;* (mid. and pass.) *suppose, believe*

***φυλάσσω** *guard, keep watch; preserve, keep, maintain, watchfully await*

φυσάω *puff, blow; cheat*

***φύω (aorist: ἔφυσα, ἔφῡν)** *produce, make grow; beget;* (intrans.) *grow, be, be born; be prone to* + inf.

Adjectives and Nouns and Pronouns

Ἀγαμέμνων, -ονος ὁ *Agamemnon*

ἀγκών, -ῶνος ὁ *the bend of the arm, the elbow*

ἀκλύσταν = **ἀκλύστην**

ἄκλυστος, -ον (-ος, -η, -ον) *unwashed by waves*

ἄλοχος, -ου ἡ *bedfellow, spouse, wife*

ἀλσώδης, -ες *like a grove, growing in the woods*

ἄλυπος, -ον *without pain*

ἄναξ, ἄνακτος ὁ *prince, lord, king*

ἀπήνη, -ης ἡ *a four-wheeled wagon*

ἄτη, -ης ἡ *folly, blindness, delusion; ruin, destruction*

Αὐλίς, -ίδος ἡ, ὁ (acc. **Αὐλίδα, Αὖλιν)** *Aulis,* a town in Boeotia, on the Euripus

ἶνις, ------ (acc. ἶνιν) ἡ, ὁ *a son* or *daughter*

κλεῖθρον, -ου τό *a bar* for closing a door

κολπώδης, -ες *embosomed, embayed, full of bays*

κρήνη, -ης ἡ *well, spring, fountain*

Κύκλωψ, -ωπος (acc. -οπα, v. infr.) ὁ *Kyklops*

λέκτρον, -ου τό *a couch, bed; marriage-bed, marriage*

Λήδα, -ας ἡ *Leda*

μόχθος, -ου ὁ *toil, hard work, hardship, distress, trouble*

νιν = **αὐτόν, αὐτήν,** or **αὐτούς**

νυμφεῖος, -ᾱ, -ον (ος, -ον) *of a bride, bridal, nuptial*

ὄλβιος, -ον *happy, blest*

Ἀχιλλεύς (Ἀχιλεύς), -ῆος (-έως) ὁ Akhilleus

γάμος, -ου ὁ *wedding, wedding feast; marriage*

γῆρας, γήραος, γήραϊ (γήρᾳ) τό *old age*

***γλῶσσα, -ης ἡ** *tongue, language*

***γνώμη, γνώμης ἡ** *judgment, thought, opinion, purpose*

***γράμμα, γράμματος τό** *letter, written character*; (pl.) *piece of writing, document*

Δαναός, -οῦ ὁ *Danaos,* king of Argos, father of fifty daughters; *a Greek*

δέλτος, -ου ἡ *writing-tablet, writing, letter*

ἔξορμος,-ον *sailing from a harbor* + gen.

ἔρνος, -εος (-ους) τό *a young sprout, shoot, scion*

Εὔβοια, -ας ἡ *Euboia,* an island off the coast of separated from Boiotia on the mainland by the Euripos Strait

εὐδαίμων, εὔδαιμον *fortunate, wealthy, happy*

εὐνή, -ῆς ἡ *a bed, a marriage-bed*

Ἥλιος (Ἀελίος), -ου ὁ *Helios,* god of the sun

ἠώς, ἠοῦς ἡ *dawn; the east*

θνητός, -ή, -όν *mortal*

θυμέλη, -ης ἡ *hearth, a place for sacrifice, an altar*

ὄχος, -ου ὁ *a carriage, shelter*

πιστός, -ή, -όν *trustworthy, faithful* + dat.

πομπή, -ῆς ἡ *conduct, escort, guidance*

πόρος, -ου ὁ *means of passing, pathway, way; ford, ferry; narrow part of the sea, strait;* (pl.) *resources, revenue*

***πούς, ποδός ὁ** *foot;* **κατὰ πόδας** *on the heels*

πτέρυξ, -υγος ἡ *wing of a bird, anything like a wing*

***πῦρ, πυρός τό** *fire*

σέθεν = **σοῦ**

σύντονος, -ον *strained tight, tense; in harmony, accordant with*

σφάγιον, -ου τό *a victim, offering*

σφραγίς, -ῖδος ἡ *a seal, signet, seal-ring*

σχιστός, -ή, -όν *cloven, divided, split*

τέθριππος, -ον *with four horses abreast, four-horsed;* **(neuter noun)** *four-horse chariot*

τροχαλός, -ή, -όν *running*

ὑμέναιος, -ου ὁ *wedding* or *bridal song; wedding*

ὕπνος, -ου ὁ *sleep, slumber*

φάος (φῶς), φάεος (φωτός) τό *light, daylight*

ἵνις, ------ (acc. ἶνιν) ἡ, ὁ *a son* or *daughter*

κλεῖθρον, -ου τό *a bar* for closing a door

χαλινός,-οῦ ὁ *a bridle, bit*

ὥρᾱ, -ᾱς ἡ *period, season; time of day; the fitting time; beauty, grace, elegance*

Module 51 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

ὄνομ᾽, οὐκ ἔργον, παρέχων Ἀχιλεὺς
οὐκ οἶδε γάμους, οὐδ᾽ ὅ τι πράσσομεν,
οὐδ᾽ ὅτι κείνῳ παῖδ᾽ ἐπεφήμισα
νυμφείους εἰς ἀγκώνων
εὐνὰς ἐκδώσειν λέκτροις.

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

Module 51 Practice Identifying Clitics and Full Words

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

ὄνομ᾽, οὐκ ἔργον, παρέχων Ἀχιλεὺς
οὐκ οἶδε γάμους, οὐδ᾽ ὅ τι πράσσομεν,
οὐδ᾽ ὅτι κείνῳ παῖδ᾽ ἐπεφήμισα
νυμφείους εἰς ἀγκώνων
εὐνὰς ἐκδώσειν λέκτροις.

Module 51 Top 251–550 Vocabulary to be Memorized

Verbs

ἐργάζομαι (augments **ει** and ᾐ**), ἐργάσομαι, ἠργασάμην (εἰργασάμην), ------, εἴργασμαι, ἠργάσθην** *be busy, work at; make; perform; do* 'x' in acc. *to* 'y' in acc.

μετέχω *partake of, have a share of* + gen.

παραλαμβάνω *take, receive from; undertake*

πορεύω, πορεύσω, ἐπόρευσα, ------, πεπόρευμαι, ἐπορεύθην *bring, carry; supply; go*

τολμάω, τολμήσω, ἐτόλμησα, τετόλμηκα, τετόλμημαι, ἐτολμήθην *dare, be daring; undertake; endure*

ὑπολαμβάνω *take up; understand; interpret; assume; reply, retort*

Adjectives

τέσσαρες, τέσσαρα *four*

θεῖος, θείᾱ, θεῖον *divine, sacred*

ἀδικός, ἀδικόν *unjust*

δέκα *ten*

Module 51 Reading Morphologically by James Patterson

The Perfect Middle and Passive

As we saw in the last module, there are several available markers of the perfect aspect, and bases are not always consistent in the markers they use. Here's a brief recap.

If the base begins in a single consonant or a stop + Merlin consonant (e.g. **πραγ**/), there is reduplication of the (first) consonant with an intervening **ε** (e.g. **λέλυκα** from base **λυ**/, **πέπραγα** from base **πραγ**/). If the base begins in any other consonant cluster, an **ἐ**/ perfect aspect prefix is used, which must not be confused with a past time marker (e.g. **ἐσκεύασμαι** from base **σκευαδ**/). If the base begins with a vowel, a **L**/ perfect aspect marker is used, which again must not be confused with a past time marker (e.g. **ἦχα** from base **ἀγ**/). If the base uses ablaut to mark aspect and voice, it is full o-grade in the active (e.g. **λέλοιπα** from base **λιπ**/) and basic e-grade in the middle/

passive (e.g. **λέλειμμαι**, also from base **λιπ/**). Some bases, all of which begin with a vowel, reduplicate the first syllable and lengthen **(L/)** the first vowel of the base (e.g. **ὄπωπα** from base **ὀπ/**). However, this happens only in the active (e.g. **ὄπωπα** active but **ὦμμαι**, from **L/οπ/μαι**, middle/passive). If the base ends in a stop consonant, the stop consonant may aspirate (e.g. **ἦχα** from base **ἀγ/**). Especially if the base ends in a vowel or a Merlin consonant, a **/κ/** perfect aspect suffix may be used in the active (e.g. **λέλυκα** from base **λυ/**, **ἤγγελκα** from base **ἀγγελ/**).

Notably, the perfect middle/passive is athematic. In cases where the perfect aspect prefix **ἐ/** and **L/** are not obviously markers of the perfect aspect rather than of past time, the use of athematic - not past time - personal markers will clearly indicate perfect aspect:

Perfect Middle and Passive

/μαι	/μεθα
/σαι	/σθε
/ται	/νται

With a verb base like **λυ/**, there will not be any phonetic difficulties:

λε/λυ/μαι > λέλυμαι	λε/λυ/μεθα > λελύμεθα
λε/λυ/σαι > λέλυσαι	λε/λυ/σθε > λέλυσθε
λε/λυ/ται > λέλυται	λε/λυ/νται > λέλυνται

These forms can and will often be constructed periphrastically (using the participle and finite forms of **εἰμί**), as in **λελυκώς εἰμι** instead of **λέλυμαι**. This is particularly true of the third plural. The personal marker **/νται** is actually **/Ṇται**, which expectedly become **/αται** after a consonant:

ἐ/σκευαδ/Ṇται > ἐσκευάδαται

But this form, with **-αται**, looks deceptively singular, though it is plural. So a periphrastic **ἐσκευασμένοι εἰσί** is often preferred.

Due to the absence of a connecting vowel, an athematic formation means that consonants regularly collide and sound changes occur. In the perfect middle and passive, the following is worth note.

When the Double Dental Rule occurs in the third singular, because Spurious Sigma appears there and there is a sigma in the second person singular too, sigma is also added spuriously to the first-person singular. Let's decline **ἐργαδ/** backwards:

ἐργαδ/ται >	ἔργασται
ἐργαδ/σαι >	ἔργασαι

ἐργαδ/μαι > *ἔργαδμαι

Doesn't it look like the first singular **ἔργαδμαι** is wrong somehow? Should it not also have a sigma? Native language speakers will say "yes" and change **ἔργαδμαι** to **ἔργασμαι**. This is called paradigmatic levelling, and it occurs not infrequently in the perfect middle/passive.

The Past Perfect (Pluperfect)

The past perfect uses past time prefixes when the base reduplicates its first consonant (e.g. **ἐπεποιήκη < ἐ/πε/ποιε/κ/εα**) or has reduplicated the first syllable such that the **L/** perfect aspect marker is not at the beginning of the word (e.g. **ἠκηκόη < L/ακ/L/ακοϝ/εα**, where the first **L/** is the past time marker and the second **L/** the perfect aspect marker). Otherwise, one identifies the past perfect by the rather unique set of personal markers in the active, whose origin and explanation remains uncertain, or the predictable athematic past time personal markers in the middle/passive:

Past Perfect (Pluperfect) Active

ἐ/πε/ποιε/κ/εα > Ionic ἐπεποιήκεα or Attic ἐπεποιήκη

ἐ/πε/ποιε/κ/εας > Ionic ἐπεποιήκεας or Attic ἐπεποιήκης

ἐ/πε/ποιε/κ/εε > Ionic ἐπεποιήκεε or Attic ἐπεποιήκει

ἐ/πε/ποιε/κ/εμεν > ἐπεποιήκεμεν

ἐ/πε/ποιε/κ/ετε > ἐπεποιήκετε

ἐ/πε/ποιε/κ/εσαν > ἐπεποιήκεσαν

Past Perfect (Pluperfect) Middle and Passive

ἐ/πε/ποιε/μην > ἐπεποιήμην	ἐ/πε/ποιε/μεθα > ἐπεποιήμεθα
ἐ/πε/ποιε/σο > ἐπεποίησο	ἐ/πε/ποιε/σθε > ἐπεποίησθε
ἐ/πε/ποιε/το > ἐπεποίητο	ἐ/πε/ποιε/ντο > ἐπεποίηντο

As is the case in the perfect indicative, sometimes the product of athematic **/N̥το** looks deceptively singular (e.g. **ἐσκευάδατο < ἐ/σκευαδ/N̥το**). As a result, the third-person plural is often formed periphrastically (e.g. **πεποιημέναι** or **πεποιημένοι ἦσαν** or **πεποιημένα ἦν**). Indeed, every past perfect verb form can be formed periphrastically.

The Future Perfect

The future perfect indicative is rare but predictable. To the perfect stem (perfect aspect markers plus the base) the future time marker /**σ**/ is added, followed by thematic personal markers. Unlike in the future proper, the future perfect middle and passive are morphologically indistinct. The future perfect is so rare that forms with the future time marker /**ε**/ do not appear. Indeed, the future perfect is usually formed periphrastically (i.e. with a perfect participle and the future of "be"):

πεποιήσω or	*I will have made*
πεποιηκὼς ἔσομαι	(masculine)

Module 52

Word Order and Tension

Module 52 Summary

In this module you will learn about how word order can create tension.

Tension Defined

Tension is a conflict that begs for resolution. In music it may be a phrase that our ear longs to hear completed. In literature, tension can be created by a conflict—how will Oedipus find out that he is the pollution? Will Medeia kill her children?—whose resolution we eagerly await. Word order can also create tension.

Before exploring how it does so, let's consider Alfred Hitchcock's definition of suspense (tension for us) as a fruitful way to think about word order and tension.

> There is a distinct difference between 'suspense' and 'surprise', and yet many pictures continually confuse the two. I'll explain what I mean," Hitchcock once said. "We are now having a very innocent little chat. Let's suppose that there is a bomb underneath this table between us. Nothing happens, and then all of a sudden, 'Boom!' There is an explosion. The public is surprised, but prior to this surprise, it has seen an absolutely ordinary scene, of no special consequence.
>
> Now, let us take a suspense situation. The bomb is underneath the table, and the public knows it, probably because they have seen the anarchist place it there. The public is aware the bomb is going to explode at one o'clock and there is a clock in the decor. The public can see that it is a quarter to one. In these conditions, the same innocuous conversation becomes fascinating because the public is participating in the scene. The audience is longing to warn the characters on the screen: "You shouldn't be talking about such trivial matters. There is a bomb beneath you, and it is about to explode!"

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.22

> In the first case we have given the public fifteen seconds of surprise at the moment of the explosion. In the second we have provided them with fifteen minutes of suspense. The conclusion is that whenever possible the public must be informed. Except when the surprise is a twist, that is, when the unexpected ending is, in itself, the highlight of the story.[1]

Tension, Hitchcock's suspense, plays a part in all aspects of our lives. Our minds and bodies work together to predict the future, seeking always to determine what course of action we will take and what will happen next. This predictive quality helps to define us and opens us to the experience of a wide variety of tensions the world presents us with.

Tension in English

At the sentence level, writers can engage in the creation of suspenseful tension. Consider this example from Edgar Allen Poe's "The Raven":

> **Once upon a midnight dreary**, while I pondered, weak and weary,
> Over many a quaint and curious volume of forgotten lore—
> While I nodded, nearly napping, **suddenly there came a tapping**,
> As of someone gently rapping, rapping at my chamber door.

Poe delays the subject and the main verb until we are three quarters of the way through the sentence. The delay creates suspense on the sentence level as we wait for the central action or answer to the expectation established by **once upon a midnight dreary**. Once we have it—**there came a tapping**—tension on the sentence level is resolved. But in resolving it, Poe creates even more. We now wonder who is tapping and why. The remainder of the poem answers this question.

Similarly Lincoln, in the second sentence of his *Gettysburg Address*, creates tension:

> Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure.

Lincoln does so by postponing the main verb of the subordinate clause. We wait in anticipation to find out what test the nation will undergo. Lincoln resolves the tension with the words **can long endure**. Like Poe's, Lincoln's resolution creates more tension by asking a question that pertains still today.

In this next example from "When Lilacs Last in the Dooryard Bloom'd," Walt Whitman also creates tension:

> Coffin that passes through lanes and streets,
> Through day and night with the great cloud darkening the land,
> With the pomp of the inloop'd flags with the cities draped in black,
> With the show of the States themselves as of crape-veil'd women standing,

---

1 https://faroutmagazine.co.uk/alfred-hitchcock-reveals-secret-to-creating-suspense/

With processions long and winding and the flambeaus of the night,
With the countless torches lit, with the silent sea of faces and the unbared heads,
With the waiting depot, the arriving coffin, and the sombre faces,
With dirges through the night, with the thousand voices rising strong and solemn,
With all the mournful voices of the dirges pour'd around the coffin,
The dim-lit churches and the shuddering organs—where amid these you journey,
With the tolling tolling bells' perpetual clang,
Here, coffin that slowly passes,
I give you my sprig of lilac.

The one sentence stanza contains twenty-four prepositional phrases, thirteen lines, two addresses, two relative clauses, one subordinate clause, and one main clause. Tension builds to the last line where the main subject and verb offer resolution. In building it, Whitman may be recreating the movement of the coffin as it winds its way through mourners and torches. When **I give you my sprig of lilac** ends the suspense, it highlights the gift Whitman offers to Lincoln, the subject of his encomium.

In "Where is it Clean?" Evie Shockley creates tension like Walt Whitman does. She piles up subordinate clauses, as her poem and mother move forward.

Where is it Clean?

when your mother can rise from her place
on the pew during the early service,

early enough that the sun barely fills the sky
with its weak straw, but row after row

in the auditorium is flush with folks who want
to be home before the football game gets underway

or hate the slower pace the later service takes
but still got to get their god on

before starting a new week: when she can rise
and tip down the aisle, three-inch heels

pointing a warning at hell through the plush
mauve carpet, smile and nod at preacher,

who is sitting on the pulpit's little throne
with his bible beneath his palm, a man thick-chested

and stout-bellied with moral authority, whose face
gleams with crushing benevolent power:

when she can give him a pleasant nod,
and circle around behind the microphone standing

like a thin silver trophy between the heavenly
floral arrangements, give a firm tug

to the hem of her suit jacket, and lean over
the dimpled nob, the ribbons encircling the crown

of her broad-brimmed hat quivering with each
breath, the crisp white paper in her hands

held out at arm's length from her customary squint,
her eyes scooting back and forth,

between this document and the village of worshipers
fanning themselves and waiting on her voice:

when she can stand there and coo, good morning,
praise the lord and introduce her reading

as a poem by my daughter, a quick look
at your beaming father, then take your words

between her lightly pinked lips and raise each one
to the light, before god and these witnesses,

enunciating like she learned to recite from the fourth-
grade primer in her schoolhouse's single room,

sending sound through the vowels
like a bell: when she can do this, can rise and walk,

and smile and read and have the church say amen -
then you can safely declare: it is clean.

With the mother, we move up the aisle of the church until we reach the podium and the answer to the poem's question.

In her poem "Street Cries," Sarojini Naidu piles up the prepositional phrases and dependent clauses, but does so a bit differently from Evie Shockley, resolving not the poem but each stanza with a main verb.

When dawn's first cymbals beat upon the sky,
Rousing the world to labour's various cry,
To tend the flock, to bind the mellowing grain,
From ardent toil to forge a little gain,
And fasting men go forth on hurrying feet,
Buy bread, buy bread, rings down the eager street.

When the earth falters and the waters swoon
With the implacable radiance of noon,
And in dim shelters koïls hush their notes,
And the faint, thirsting blood in languid throats
Craves liquid succour from the cruel heat,
Buy fruit, buy fruit, steals down the panting street.

When twilight twinkling o'er the gay bazaars,
Unfurls a sudden canopy of stars,
When lutes are strung and fragrant torches lit
On white roof-terraces where lovers sit
Drinking together of life's poignant sweet,
Buy flowers, buy flowers, floats down the singing street.

Each sentence's start creates an expectation of sound that is resolved near stanza's end by a monosyllabic verb of motion—**rings, steals, floats**—that ends the suspense by carrying the sellers' cries down the personified street.

Like word order, content may create tension. In the first stanza of this poem, Charlotte Mew does so by contrasting what she knows against what everyone else thinks.

Seventeen years ago you said
Something that sounded like Good-bye;
And everybody thinks that you are dead,
But I.

So I, as I grow stiff and cold,
To this and that say Good-bye too;
And everybody sees that I am old
But you.

And one fine morning in a sunny lane
Some boy and girl will meet and kiss and swear
That nobody can love their way again
While over there
You will have smiled, I shall have tossed your hair.

She sustains this contrast between others and herself until the poem's end when she offers the reader resolution, in an imagined death that reunites her with a lover from seventeen years ago.

Lastly in "the way we live now," Evie Shockley, like she did in "Where is it Clean?" presents several dependent clauses that catalogue one tragedy after another.

the way we live now ::

when the cultivators of corpses are busy seeding
plague across vast acres of the land, choking schools
and churches in the motley toxins of grief, breeding
virile shoots of violence so soon verdant even fools
fear to tread in their wake :: when all known tools
of resistance are clutched in the hands of the vile
like a wilting bouquet, cut from their roots, while

the disempowered slice smiles across their own faces
and hide the wet knives in writhing thickets of hair
for future use :: when breathing in the ashen traces

of dreams deferred, the detonator's ticking a queer
echo that amplifies instead of fading :: when there-
you-are is where-you-were and the sunset groans
into the atlantic, setting blue fire to dark white bones.

We wait expectantly for a resolution that never comes. Upon reaching the end of the poem, we see that we are to understand the poem's title as the answer to the anaphoric **whens**. As do Poe and Lincoln, Shockley offers us a resolution that creates an even greater tension, filling us with the unease of the **whens** of injustices we routinely accept.

A Problem with Identifying Tension in Greek

When we turn our attention to Ancient Greek, the problem for us whose native tongue is not Greek is knowing when in a Greek sentence the structure is unmarked and when it is marked. Since native speakers exist only in the past and we do not have access to intonation,[2] we risk making mistakes when we mark a sentence's structure as remarkable for its creation of tension. Though we are prone to error when we engage in noting where and why sentence structure creates tension by deviating from what a native Greek speaker would consider unmarked, attempting such an analysis is worthwhile.

Anakreon of Teos, Ἀνακρέων ὁ Τήϊος, c. 582–c. 485 BCE. Alive during the tumultuous Archaic Age (700-480 BCE), Anakreon was born c. 582 BCE at Teos, a Greek city on the border of the Persian empire. In 545 the Persians attacked the Greek city-states lying on and off the coast of Asia Minor and Anakreon fought against the invaders, though, he says, he did nothing noteworthy in the battle. Anakreon eventually fled Persian rule and found refuge at the court of Polykrates, tyrant of Samos. After the assassination of Polykrates, Hipparkhos, tyrant of Athens, brought Anakreon to his court. When Hipparkhos was murdered, Anakreon left Athens, returning to his native Teos, where he spent the rest of his days. Considered one of the best of the lyric poets, in his poetry Anakreon employs a deceptively simple style with subtle wit, humor, nuance, irony, and complexity.

Possible Tension in Greek

In this poem of Anakreon, the word order of the sentence structure is unmarked, with each line initiated by an object and ended by a verb.

Κλεοβούλου μὲν ἔγωγ᾽ ἐρέω,
Κλεοβούλῳ δ᾽ ἐπιμαίνομαι,
Κλεόβουλον δὲ διοσκέω.

Kleoboulos I love,
For Kleoboulos I go mad,
On Kleoboulos I keep my eyes.

2 See Helma Dik, *Word Order* p. 5.

One of the central features of the poem is Anakreon's use of polyptoton, the repetition of a word **Κλεόβουλος** in a different case. Any tension that is present comes not from word order but from content, as the author communicates to his reader a thirsty desire that may or may not be requited.

Meleagros of Gadara, Μελέαγρος c. 1st century BCE. From Gadara and self-identified as a Greek and Syrian, Meleagros was educated in Tyre and retired in later life to Cos. He wrote short, polished poetry concerned with personal experience and emotions, which he likened in their intricacies to small flowers. He put together an anthology, Στέφανος, now lost, of poems by forty-six Greek poets, including poems of his own. Of his poems on love and beauty, homo and hetero, 134 survive. He also wrote satirical prose essays, now also lost.

In this next example, a poem by Meleagros, the first and penultimate lines may have word order that creates tension, thereby highlighting two different nouns.

Alexis
εἰνόδιον στείχοντα μεσαμβρινὸν εἶδον Ἄλεξιν,
ἄρτι κόμαν καρπῶν κειρομένου θέρεος.
διπλαῖ δ᾽ ἀκτῖνές με κατέφλεγον: αἱ μὲν Ἔρωτος,
παιδὸς ἀπ᾽ ὀφθαλμῶν, αἱ δὲ παρ᾽ ἠελίου.
ἀλλ᾽ ἅς μὲν νὺξ αὖθις ἐκοίμισεν ἅς δ᾽ ἐν ὀνείροις
εἴδωλον μορφῆς μᾶλλον ἀνεφλόγισεν.
λυσίπονος δ᾽ ἑτέροις ἐπ᾽ ἐμοὶ πόνον ὕπνος ἔτευξεν
ἔμπνουν πῦρ ψυχῇ κάλλος ἀπεικονίσας.

I saw, strolling down the road at midday, Alexis,
As summer trimmed the locks of its falling fruits.
Twin rays of fire pierced my skin: Love's
From the lad's eyes and the other the sun's.
Night returned to rest the one; the second turned
Again a flame, fiercer now. His image burnt
In my dreams; sleep, hurt's balm, instead chiseling
His beauty in me, a fire alive in my soul.

In the first line, the direct object, **Ἄλεξιν** *Alexis*, is delayed until the last word, marking it as emphatic by creating suspense as we wait to find out who walks down the road. The ensuing lines of the poem progress at a rather fast pace, unremarkable in the structure of their syntax. But, in the penultimate line, we are again asked to wait as Meleagros creates tension. The first word, the adjective **λυσίπονος** *soothing*, sometimes used to modify death, sets an expectation of a coming noun that is not resolved until the line's penultimate word, **ὕπνος**. The delay creates anticipation as we read on to find out what is so soothing to others and so dreadful to Meleagros.

In this next example, Odysseus has just awoken on the isle of Skheria. After having been raft-wrecked and nearly drowned, Odysseus swims to shore and falls asleep under a bush. He finds himself on the beach naked with only a branch

for decency and face to face with a young and beautiful maiden, Nausikaa, who has recently advanced to marriageable age:

> Ἀρτέμιδί σε ἐγώγε, Διὸς κούρῃ μεγάλοιο
> εἶδος τε μέγεθός τε φυήν τ', ἄγχιστα ἔϊσκω (*Odyssey VI*, 151-52).
>
> *I most precisely compare you to Artemis, daughter of great Zeus, both in beauty, height, and figure.*

The first three words, **Ἀρτέμιδί, σε, ἐγώγε,** create an expectation for completion that the last two words, **ἄγχιστα ἔϊσκω,** fulfill, communicating the compliment Odysseus is paying. By setting the noun and pronouns altogether, **Ἀρτέμιδι, σε, ἐγώγε** and then delaying until the end the exact place that they hold in the syntax of the sentence, Homer (through his secondary narrator Odysseus) creates tension. A rough approximation of the delay and tension can be imitated in English:

> *You to Artemis, great Zeus' daughter, both in beauty, and in height, and in figure do I most precisely compare.*

The pause delays the syntactical meaning that the first three words hold in the sentence for a given length of time. When encountering syntactical delays like these, imagine the possible reasons why an author has chosen this structure. Possibilities include emphasis, suspense, or surprise. But just like Slings' cautions about the chiasm, it is possible that any pause is neutral in its effect.

Module 52 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (**Ἰφιγένεια ἐν Αὐλίδι**) lines 303-353. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Πρεσβύτης
Μενέλαε, τολμᾷς δείν', ἅ σ' οὐ τολμᾶν χρεών.

Μενέλαος
ἄπελθε: λίαν δεσπόταισι πιστὸς εἶ.

Πρεσβύτης
καλόν γέ μοι τοὔνειδος ἐξωνείδισας.

Μενέλαος
κλαίοις ἄν, εἰ πράσσοις ἃ μὴ πράσσειν σε δεῖ.

Πρεσβύτης
οὐ χρῆν σε λῦσαι δέλτον, ἣν ἐγὼ ‹φερον.

Μενέλαος
οὐδέ γε φέρειν σὲ πᾶσιν Ἕλλησιν κακά.

Πρεσβύτης
ἄλλοις ἀμιλλῶ ταῦτ᾽· ἄφες δὲ τήνδ᾽ ἐμοί.

Μενέλαος
οὐκ ἂν μεθείμην.

Πρεσβύτης
οὐδ᾽ ἔγωγ᾽ ἀφήσομαι.

Μενέλαος
σκήπτρῳ τάχ᾽ ἆρα σὸν καθαιμάξω κάρα;

Πρεσβύτης
ἀλλ᾽ εὐκλεές τοι δεσποτῶν θνῄσκειν ὕπερ.

Μενέλαος
μέθες. μακροὺς δέ, δοῦλος ὤν, λέγεις λόγους.

Πρεσβύτης
ὦ δέσποτ᾽, ἀδικούμεσθα. σὰς δ᾽ ἐπιστολὰς
ἐξαρπάσας ὅδ᾽ ἐκ χερῶν ἐμῶν βίᾳ,
Ἀγάμεμνον, οὐδὲν τῇ δίκῃ χρῆσθαι θέλει.

Ἀγαμέμνων
ἔα.
τίς ποτ᾽ ἐν πύλαισι θόρυβος καὶ λόγων ἀκοσμία;

Μενέλαος
οὐμὸς οὐχ ὁ τοῦδε μῦθος κυριώτερος λέγειν.

Ἀγαμέμνων
σὺ δὲ τί τῷδ᾽ ἐς ἔριν ἀφῖξαι, Μενέλεως, βίᾳ τ᾽ ἄγεις;

Μενέλαος
βλέψον εἰς ἡμᾶς, ἵν᾽ ἀρχὰς τῶν λόγων ταύτας λάβω.

Ἀγαμέμνων
μῶν τρέσας οὐκ ἀνακαλύψω βλέφαρον, Ἀτρέως γεγώς;

Μενέλαος
τήνδ᾽ ὁρᾷς δέλτον, κακίστων γραμμάτων ὑπηρέτιν;

Ἀγαμέμνων
εἰσορῶ: καὶ πρῶτα ταύτην σῶν ἀπάλλαξον χερῶν.

Μενέλαος
οὔ, πρὶν ἂν δείξω γε Δαναοῖς πᾶσι τἀγγεγραμμένα.

Ἀγαμέμνων
ἦ γὰρ οἶσθ᾽ ἃ μή σε καιρὸς εἰδέναι, σήμαντρ᾽ ἀνείς;

Μενέλαος
ὥστε σ᾽ ἀλγῦναί γ᾽, ἀνοίξας ἃ σὺ κάκ᾽ εἰργάσω λάθρᾳ.

Ἀγαμέμνων
ποῦ δὲ κἄλαβές νιν; ὦ θεοί, σῆς ἀναισχύντου φρενός.

Μενέλαος
προσδοκῶν σὴν παῖδ᾽ ἀπ᾽ Ἄργους, εἰ στράτευμ᾽ ἀφίξεται.

Ἀγαμέμνων
τί δέ σε τἀμὰ δεῖ φυλάσσειν; οὐκ ἀναισχύντου τόδε;

Μενέλαος
ὅτι τὸ βούλεσθαί μ᾽ ἔκνιζε; σὸς δὲ δοῦλος οὐκ ἔφυν.

Ἀγαμέμνων
οὐχὶ δεινά; τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἐάσομαι;

Μενέλαος
πλάγια γὰρ φρονεῖς, τὰ μὲν νῦν, τὰ δὲ πάλαι, τὰ δ᾽ αὐτίκα.

Ἀγαμέμνων
εὖ κεκόμψευσαι πονηρά· γλῶσσ᾽ ἐπίφθονον σοφή.

Μενέλαος
νοῦς δέ γ᾽ οὐ βέβαιος ἄδικον κτῆμα κοὐ σαφὲς φίλοις.
βούλομαι δέ σ᾽ ἐξελέγξαι. καὶ σὺ μήτ᾽ ὀργῆς ὕπο
ἀποτρέπου τἀληθὲς οὔτ᾽ αὖ κατατενῶ λίαν ἐγώ.
οἶσθ᾽, ὅτ᾽ ἐσπούδαζες ἄρχειν Δαναΐδαις πρὸς Ἴλιον,
τῷ δοκεῖν μὲν οὐχὶ χρῄζων, τῷ δὲ βούλεσθαι θέλων,
ὡς ταπεινὸς ἦσθα, πάσης δεξιᾶς προσθιγγάνων
καὶ θύρας ἔχων ἀκλῄστους τῷ θέλοντι δημοτῶν
καὶ διδοὺς πρόσρησιν ἐξῆς πᾶσι — κεἰ μή τις θέλοι —
τοῖς τρόποις ζητῶν πρίασθαι τὸ φιλότιμον ἐκ μέσου;
κᾆτ᾽, ἐπεὶ κατέσχες ἀρχάς, μεταβαλὼν ἄλλους τρόπους
τοῖς φίλοισιν οὐκέτ᾽ ἦσθα τοῖς πρὶν ὡς πρόσθεν φίλος,
δυσπρόσιτος ἔσω τε κλῄθρων σπάνιος. ἄνδρα δ᾽ οὐ χρεὼν
τὸν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους μεθιστάναι,
ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,
ἡνίκ᾽ ὠφελεῖν μάλιστα δυνατός ἐστιν, εὐτυχῶν.
ταῦτα μέν σε πρῶτ᾽ ἐπῆλθον, ἵνα σε πρῶθ᾽ ηὗρον κακόν.
ὡς δ᾽ ἐς Αὖλιν ἦλθες αὖθις χὠ Πανελλήνων στρατός,
οὐδὲν ἦσθ᾽· ἀλλ᾽ ἐξεπλήσσου τῇ τύχῃ τῇ τῶν θεῶν,
οὐρίας πομπῆς σπανίζων. Δαναΐδαι δ᾽ ἀφιέναι
ναῦς διήγγελλον, μάτην δὲ μὴ πονεῖν ἐν Αὐλίδι.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀλγύνω *pain, grieve, distress*

ἀμιλλάομαι *compete, vie, contend with* + dat.

ἀνακαλύπτω *uncover*

ἀνίημι *send up; let go, abate; break*

ἀνοίγνυμι *open*

***ἀπαλλάσσω** *set free, release, deliver from; escape, depart*

ἀπέρχομαι *depart, go away, leave*

ἀποτρέπω *turn away from, dissuade*

***ἆρα** (adverb) indicates a question, often expects the answer no; *ἆρα οὐ* expects a yes

ἄρχω *hold command among* + dat.

αὖ, αὖθις (αὖτις) *again, in turn, hereafter, in the future*

***ἀφίημι** *send forth, discharge; let go, call off; neglect, fail; suffer, permit* + inf.

***αὐτίκα** *immediately*

***βλέπω** *see, look at*

διαγγέλλω *give notice by a messenger, send as a message*

ἔα *ha! oho!*

***ἐάω** (imperfect: **εἴων** < **εἴαον**) *suffer, permit, allow, leave, let go*

ἐγγράφω *enroll, enlist, register*

κατατείνω *stretch, draw tight; rack, torture*

***κατέχω** *hold fast; detain, hold back, withhold; possess* + gen.

κλαίω *weep*

κνίζω *scrape, scratch, gash*

κομψεύω *refine upon, quibble upon; be smart, ingenious*

λάθρᾳ *furtively, on the sly, secretly*

λίαν *very, exceedingly*

***λύω (ῡ)** *loose, free, destroy; (mid.) ransom*

μάτην *in vain, idly, fruitlessly*

μέθες see **μεθίημι**

μεθίημι *allow, let go*

μεθίστημι *place in another way, change*

μεταβάλλω *throw into a different position, turn quickly*

μῶν *surely* not?

***οἰκέω** *inhabit, settle; manage* (a house or a government); *dwell, live*

πάλαι *long ago*

πονέω *work hard, do work, suffer toil*

ποῦ *where? in what place?*

ἐκπλήσσω *strike out of; to astound, shock, amaze*

εἰσοράω *look into, look upon, view, behold*

***εἶτα** *then, next, accordingly, therefore*

ἐξαρπάζω *snatch away from*

ἐξελέγχω *prove; convict, refute*

ἑξῆς *one after another, in order, in a row*

ἐξονειδίζω *cast in one's teeth*

ἐπέρχομαι *go against, attack*

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

εὐτυχέω *be well off, successful, prosperous*

ἔσω *to the interior* + gen.

***ζητέω** *seek, seek for*

ἡνίκα *at which time, when*

καθαιμάσσω *make bloody, sprinkle*

κᾆτ' = **καὶ εἶτα**

πρίασθαι < **ὠνέομαι** *buy*

προσδοκάω *expect*

πρόσθεν (of place) *before, in front of,* (of time) *before, formerly* + gen.

προσθιγγάνω *touch* + gen.

σπανίζω *be rare, scarce, scanty; lack, be in want of* + gen.

σπουδάζω *be serious, be earnest; be eager* (+ inf.)

τάχα (adv.) *quickly; perhaps*

***τολμάω** *dare, be daring, undertake*

τρέω *flee from fear, flee away*

***φρονέω** *think, be prudent*

***φυλάσσω** *guard, keep watch; preserve, keep, maintain, watchfully await*

***φύω (aorist: ἔφυσα, ἔφῡν)** *produce, make grow; beget;* (intrans.) *grow, be, be born; be prone to* + inf.

χρῄζω *to need, want, lack, have need of; desire, long for, crave*

χώ = **καὶ ὁ**

ὠφελέω *help, aid* + dat. or acc.

Adjectives and Nouns and Pronouns

Ἀγαμέμνων, -ονος ὁ *Agamemnon*

***ἀδικός, -όν** *unjust*

ἄκλῃστος, -ον *not closed*

ἀκοσμία, -ας ἡ *disorder*

ἀναίσχυντος, -ον *shameless, impudent*

Ἄργος, -εος (-ους) τό *Argos,* the name of several Greek cities

Ἀτρεύς -ῆος (-έως) ὁ *Atreus*

Αὐλίς, -ίδος ἡ, ὁ (acc. **Αὐλίδα, Αὖλιν)** *Aulis,* a town in Boeotia, on the Euripus

βέβαιος, -ᾱ, -ον *secure, firm, steady*

***βία, -ας ἡ** *strength, force, power, might, violence*

βλέφαρον, -ου τό *eyelid;* (pl.) *eyes*

***γλῶσσα, -ης ἡ** *tongue, language*

***γράμμα, γράμματος τό** *letter, written character*; (pl.) *piece of writing, document*

Δαναΐδης, -ου ὁ *son of Danaus, Danaid, Greek*

Δαναός, -οῦ ὁ *Danaos,* king of Argos, father of fifty daughters; *a Greek*

δέλτος, -ου ἡ *writing-tablet, writing, letter*

κλῄθρον, -ου τό *bar, bolt*

***κύριος, κυρίᾱ, κύριον** *with power, able, sovereign; appointed, fixed; (n.) lord, ruler*

Μενέλαος (-εως), -ου (-εω) ὁ *Menelaos*

μῦθος, -ου ὁ *word, speech; tale, story*

νιν = αὐτόν, αὐτήν, or **αὐτούς**

***νόος (νοῦς), νόου (νοῦ) ὁ** *mind, reason*

***οἶκος, οἴκου ὁ** *house, dwelling place; household*

ὄνειδος, -εος (-ους) *reproach, censure, blame*

***ὀργή, -ῆς ἡ** *natural impulse, temperament; anger, wrath*

Πανέλληνες, -ων οἱ *all the Hellenes*

πιστός, -ή, -όν *trustworthy, faithful* + dat.

πλάγιος, -α, -ον (-ος, -ον) *placed sideways, slanting, aslant*

οὔριος, -α, -ον *with a fair wind*

πομπή, -ῆς ἡ *conduct, escort, guidance*

***πονηρός, -ά, -όν** *worthless, evil, base*

πρόσρησις, -ιος (-ηος, -εως) ἡ *an addressing, conversation; accosting; advice*

δεξιός, -ά, -όν *on the right; fortunate; dexterous, skillful, clever;* (f. n.) *right hand*

δεσπότης, -ου ὁ *master, lord*

δημότης, -ου ὁ *one of the people, a commoner, plebeian*

***δοῦλος, -ου ὁ** *slave*

δυνατός, -ή, -όν *strong, able; possible*

δυσπρόσιτος, -ον *difficult of access*

ἐπιστολή, -ῆς ἡ *message, order; letter*

ἐπίφθονος, -ον *liable to envy, looked on with jealousy, odious, hateful, hostile*

ἔρις, -ιδος ἡ *strife, quarrel, rivalry*

εὐκλεής, -ές *of good report, famous, glorious*

θόρυβος, -ου ὁ *noise, din, hustle and bustle*

θύρα, -ας ἡ *door*

Ἴλιον, -ου τό *Troy, Ilium*

κάρα, -ατος τό *the head*

πύλη, πύλης ἡ *gate*

***σαφής, -ές** *clear, distinct*

σήμαντρον, -ου τό *a seal*

σκῆπτρον, -ου τό *a staff*

***σοφός, -ή, -όν** *wise, skilled*

σπάνιος, -α, -ον *rare, scarce, scanty*

στράτευμα, -ατος τό *army*

***στρατός, στρατοῦ ὁ** *army, host*

ταπεινός, -ή, -όν *low, low-lying*

ὑπηρέτις, -ιδος ἡ *servant*

φιλότιμος, -ον *loving honor* or *distinction, covetous of honor, ambitious, emulous*

φρήν, φρενός ἡ *the midriff; heart, mind*

χρεών (χρειών), χρεών τό *necessity, fate; it is necessary* + inf.

χὠ = καὶ ὁ

Module 52 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** found in the back of the book.

> κᾆτ', ἐπεὶ κατέσχες ἀρχάς, μεταβαλὼν ἄλλους τρόπους
> τοῖς φίλοισιν οὐκέτ' ἦσθα τοῖς πρὶν ὡς πρόσθεν φίλος,
> δυσπρόσιτος ἔσω τε κλῄθρων σπάνιος. ἄνδρα δ' οὐ χρεὼν
> τὸν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους μεθιστάναι,
> ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,
> ἡνίκ' ὠφελεῖν μάλιστα δυνατός ἐστιν, εὐτυχῶν.

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

Module 52 Practice Identifying Clitics and Full Words

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

> κᾆτ', ἐπεὶ κατέσχες ἀρχάς, μεταβαλὼν ἄλλους τρόπους
> τοῖς φίλοισιν οὐκέτ' ἦσθα τοῖς πρὶν ὡς πρόσθεν φίλος,
> δυσπρόσιτος ἔσω τε κλῄθρων σπάνιος. ἄνδρα δ' οὐ χρεὼν
> τὸν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους μεθιστάναι,
> ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,
> ἡνίκ' ὠφελεῖν μάλιστα δυνατός ἐστιν, εὐτυχῶν.

Module 52 Top 251–550 Vocabulary to be Memorized

Adverbs and Verbs

βλέπω, βλέψω, ἔβλεψα, βέβλεφα, βέβλεμμαι, ἐβλέφθην *see, look at*

ἐκεῖ *there, in that place*

ἐπαινέω, ἐπαινέσω, ἐπῄνεσα, ἐπῄνεκα, ἐπῄνεμαι, ἐπῃνέθην *approve, praise*

οὐκέτι *no more, no longer, no further*

τίκτω, τέξομαι, ἔτεκον, τέτοκα, τέτεγμαι, ἐτέχθην *sire, give birth to, bear, produce*

Adjective and Nouns

Ἀπόλλων, Ἀπόλλωνος ὁ *Apollon, Apollo*

γραφή, γραφῆς ἡ *drawing, painting, writing; indictment*

σαφής, σαφές *clear, distinct*

συμφορά, συμφορᾶς ἡ *event; bringing together; fortune; misfortune*

φόβος, φόβου ὁ *fear*

Module 52 Reading Morphologically by James Patterson

Future Time

The main future time marker is /**σ**/ followed by primary thematic (not past time) personal markers:

Active		**Middle/Passive**	
/ω	/ομεν	/ομαι	/ομεθα
/εις	/ετε	/εσαι > /ῃ or /ει	/εσθε
/ει	/ουσι	/εται	/ονται

This gives us forms like:

ἐσ/σ/ομαι > ἔσσομαι (ἔσομαι after geminate reduction)	*I will be*
πεμπ/σ/ομεν > πέμψομεν	*we will send*
ἀκου/σ/ονται > ἀκούσονται	*they will hear*
αἱρε/σ/ω > αἱρήσω	*I will choose*

Many verbs are deponent in the future, like **ἐσ**/ and **ἀκου**/ above. There's no way to know this except by studying the principal parts of verbs. See Module 57 of Reading Morphologically for a short list of verbs that are deponent in the future.

If a base ends in a Merlin consonant, /**ε**/ is used to mark future time instead of /**σ**/:

ϝερ/ε/ω > ἐρέω (contracts to ἐρῶ in Attic)	*I will say*
βαλ/ε/ομεν > βαλέομεν (contracts to βαλοῦμεν in Attic)	*we will throw*

Some suppose that ε was actually inserted between the base and the /**σ**/ future marker to avoid conflict between consonants, but /**σ**/ dropped anyway. Whatever the case, sometimes **η** is added between a Merlin consonant or dental stop and /**σ**/:

βουλ/ησ/ομαι > βουλήσομαι	*I will want*
γεν/ησ/εται > γενήσεται	*she will become*
μαθ/ησ/ομεθα > μαθησόμεθα	*we will learn*

Sadly, you cannot predict when this will happen. Rather, you need to consult a verb's principal parts to see what it does in the future.

In Doric Greek, the future time marker was /**σε**/. This marker found in the Attic-Ionic verb πετ/:

πετ/σε/ομαι > πεσέομαι	*I will fall*

Module 53

Narratology I: Authors, Narrators, Narratees, Materials, Texts, Stories

Module 53 Summary

In this module you will learn narratological principles for interpreting texts.

Narratology

Narratology is the study of stories, their structures, and their perceptions.

Authors and Narrators

It is a principle of narratology that historical authors and their narrators are not the same. Thus, we can speak of (1) a historical author and (2) a historical author's persona, referred to as the primary narrator-focalizer. Though the historians Herodotos, Thoukydides, and Xenophon may have argued that in their works author and narrator are one, it is convenient, when discussing stories of all types, to maintain the distinction between historical author and primary narrator. For example, Herodotos and Thoukydides are the historical authors of their histories. The narrator of each is referred to as the primary narrator-focalizer. In *The Ass* the historical author is Lucian and the primary narrator-focalizer is Loukios, the story's main character.

Types of Narrators

Narrators tell their tales using the first, second, or third person. Narrators exist on a range that runs from omniscient to restricted in what they know or choose to share. Their veracity ranges from reliable to not. They can be external, existing outside the story, or internal, participating in the events. They can be overt, making their presence clear, or covert, disguising it. For example, in *The Ass*, Lucian has Loukios tell the story of *The Ass* in the first person. Loukios is not

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.23

an omniscient narrator and is an internal participant in events. His presence is overt. Narrators offer audiences a representation of events.

Audiences and Narratees

It is a principle of narratology that historical audiences and their narratees are not the same. Narrators tell their tales to a specific audience. The primary narrator addresses a primary narratee. A secondary narrator addresses a secondary narratee, and so on. The narrator crafts her tale to suit her narratee.

For example, the historical author Lucian has his primary narrator-focalizer tell the *True Story* in the first person, addressing it to narratees who have read Homer, Herodotos, and Thoukydides, and expecting them to catch the many allusions he employs. He calls the *True Story* a complete lie, suggesting that the works he alludes to suffer from their own falsehoods, and contrasting his work favorably to theirs because he makes no pretension to veracity.

Types of Narratees

Narratees are the recipients of stories and can be in the first, second, or third person. Narratees exist on a range from savvy to naïve. They can be external (existing outside the story) or internal (participating in the events). Narratees can be covert (their presence implied) or overt (their presence known). Narratees influence narrators' representation of events. Narratees are restricted in what they know, constrained by who narrates, what they themselves know, and by the touchstone of their own inner compasses.

For example, in Ovid's *Metamorphoses* the narrator-focalizer Cephalus tells his tale to Phocus, the son of Aeacus, his youngest who is not old enough to engage in warfare. We can imagine that Phocus, an avid hunter himself, listens with interest, accepting what Cephalus tells without the criticism or skepticism an older, more experienced ear could bring.

Levels of Narration and Reception

Narrators and narratees can be simple or complex. A simple narrative has one primary narrator and one primary narratee. A complex one has a primary narrator who hands over narration to at least one secondary narrator with a secondary narratee. A secondary narrator may embed another narrative in her tale, told by a tertiary narrator to a tertiary narratee, and so on.

An extreme example of narrative complexity is the *Metamorphoses* of Ovid, whose primary narrator tells the story to his primary narratee, a sophisticated Roman from his own day, handing off narration to over forty additional narrators with various narratees. In one instance, the epic's primary narrator hands over narration to the muses who tell Minerva of the contest between the Pierides and the muses. The Pierides sing a tale of the giants fighting against the Olympian

deities. Speaking on behalf of the muses, the muse Calliope sings of how Cupid caused Dis (Pluto) to fall in love with and rape Proserpina and how Ceres, Proserpina's mother, searched for her. In her wanderings, Ceres encounters the spring Arethusa. Ceres asks her to explain how she changed her form, and Arethusa complies and tells the tale (5.341-661). And so the primary narrator-focalizer (1) hands over narration to the Muses (2), who hand over narration to the muse Calliope (3), who hands over narration to Arethusa (4), who explains how she changed form. In all, narrators tell more than 240 different tales in Ovid's novel-length epic.[1]

Materials

The subject matter from which the author creates the text are the materials.

For example, Homer's materials include inspiration from his muse, poetry from the oral tradition, and whatever items he himself brought to the epics. Herodotos' materials for his *Histories* include artifacts, eye-witness accounts (his own and others), interviews, oral sources, primary sources, reports, secondary sources, speeches, and technology. In addition, Hekataios, a contemporary of Herodotos, is believed to be the source for parts of Book 2 on the Egyptians. Herodotos mentions a painting (4.88) and cites an inscription for the battle of Thermopylai (7.228). He references the writers Aiskhylos, Arkhilokhos, Hesiod, Homer, Phrynikhos, Pindar, and Solon and quotes prophecies throughout. Thoukydides' materials for his history on the Peloponnesian War include artifacts, eye-witness accounts (his own and others), interviews, oral sources, primary sources, speeches (a mix of fact and invention), and technology.

Texts

Texts have one or more of these elements: (1) simple narrator-text, (2) character-text, and (3) complex narrator-text. In (1) the primary narrator tells the story. In (2) a secondary narrator involved in the story takes over narration from the primary narrator, and in (3) there is a combination of (1) and (2). Oftentimes a sign of complex narrator-text is indirect questions or statements. For many examples of each type, see Modules 54 and 55.

Stories

Stories are a spoken or written account of something. Quantum narratives from the scientific world seek to explain interaction at the nano-levels. Quarks and neutrinos are the protagonists. For the biologist Merlin Sheldrake, fungi take center stage, telling their unique stories from their perspective. In the tales of Brian Jacques, animals fight and love. In many narratives, humans are the players. A typical story has a connected series of events, with a beginning, middle,

1 See Philip S. Peek, "Black Humour in Ovid's *Metamorphoses*" p. 146.

and end, where the beginning offers a complication, the middle elaborates it, and the end offers a resolution, however neat and tidy or messy and ambiguous. For example, in Euripides' *Medeia* , the titular main character seeks vengeance against her husband Jason. What form this vengeance will take is uncertain and takes form as the primary focalizer has Medeia contemplate her options and take advantage of circumstances that happen to occur over the course of a single day's events.

Further Considerations

The primary narrator of Ovid's *Metamorphoses* is omniscient and unreliable, telling his grand story in the third person. It may be argued that Ovid, the historical author, has created tension between this fictional primary narrator and his real self. Thus, the epic asks the reader to recognize this tension and see the reliability with which the historical Ovid reveals truths about the human condition, the use and abuse of power, and the cruelty of Rome's politicians. In this reading, the unreliability of the primary narrator contrasts with the authenticity of the historical author. Likewise, as the quantum world reveals layers of subjectivity to us and the reality of one thing being on two contradictory paths at the same time, so might we consider the roles perception and subjectivity play when we experience or interpret anything. In this case, assuming the unreliability of all narrators or author-personas is attractive, requiring us to evaluate the authenticity of a narrated vision via the touchstone of our own mutable inner compass.[2]

Ken Liu describes the relationship between author and reader well:

> However, there is much more predictability and certainty at one end, when you're writing for machines and abstract mathematical constructs, versus the other end, when you're writing for people with individual life experiences, expectations, blind spots and insights, biases and hopes, that all inform each reader's sui generis mind. In a very real sense, the story that the author leaves on the page is incomplete, for the reader must perform her half of the dance to animate the words with her unique view of life and finish the story. Authors must eventually accept that fiction is about giving up control, and stories only work when there is a bond of resonance between the reader and the writer. The more I write, the more I treasure that bond, which is so hard to find and maintain. It's a miracle that any stories are understood at all.[3]

Narratology examines both partners in the dance.

---

2 Credit Ken Liu for this last observation.

3 https://www.grimdarkmagazine.com/an-interview-with-ken-liu/

Module 53 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (**Ἰφιγένεια ἐν Αὐλίδι**) lines 354-406. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Μενέλαος
ὡς ἄνολβον εἶχες ὄμμα σύγχυσίν τ', εἰ μὴ νεῶν
χιλίων ἄρχων τὸ Πριάμου πεδίον ἐμπλήσεις δορός.
κἀμὲ παρεκάλεις—Τί δράσω; τίνα δὲ πόρον εὕρω, πόθεν; —
ὥστε μὴ στερέντα σ' ἀρχῆς ἀπολέσαι καλὸν κλέος.
κᾆτ', ἐπεὶ Κάλχας ἐν ἱεροῖς εἶπε σὴν θῦσαι κόρην
Ἀρτέμιδι καὶ πλοῦν ἔσεσθαι Δαναΐδαις, ἡσθεὶς φρένας,
ἄσμενος θύσειν ὑπέστης παῖδα. καὶ πέμπεις ἑκών,
οὐ βίᾳ — μὴ τοῦτο λέξῃς — σῇ δάμαρτι, παῖδα σὴν
δεῦρ' ἀποστέλλειν, Ἀχιλλεῖ πρόφασιν ὡς γαμουμένην.
κᾆθ', ὑποστρέψας λέληψαι μεταβαλὼν ἄλλας γραφάς,
ὡς φονεὺς οὐκέτι θυγατρὸς σῆς ἔσῃ. μάλιστά γε.
οὗτος αὐτός ἐστιν αἰθὴρ ὃς τάδ' ἤκουσεν σέθεν.
μυρίοι δέ τοι πεπόνθασ' αὐτό· πρὸς τὰ πράγματα
ἐκπονοῦσ' ἔχοντες· εἶτα δ' ἐξεχώρησαν κακῶς,
τὰ μὲν ὑπὸ γνώμης πολιτῶν ἀσυνέτου, τὰ δ' ἐνδίκως
ἀδύνατοι γεγῶτες αὐτοὶ διαφυλάξασθαι πόλιν.
Ἑλλάδος μάλιστ' ἔγωγε τῆς ταλαιώρου στένω,
ἥ, θέλουσα δρᾶν τι κεδνόν, βαρβάρους τοὺς οὐδένας
καταγελῶντας ἐξανήσει διὰ σὲ καὶ τὴν σὴν κόρην.
μηδέν' ἀνδρείας ἔκατι προστάτην θείμην χθονός,
μηδ' ὅπλων ἄρχοντα. νοῦν χρὴ τὸν στρατηλάτην ἔχειν.
πόλεος ὡς ἄρχων ἀνὴρ πᾶς, ξύνεσιν ἢν ἔχων τύχῃ.

Χορός
δεινὸν κασιγνήτοισι γίγνεσθαι λόγους
μάχας θ', ὅταν ποτ' ἐμπέσωσιν εἰς ἔριν.

Ἀγαμέμνων
βούλομαί σ' εἰπεῖν κακῶς εὖ, βραχέα, μὴ λίαν ἄνω
βλέφαρα πρὸς τἀναιδὲς ἀγαγών, ἀλλὰ σωφρονεστέρως,
ὡς ἀδελφὸν ὄντ'. ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι φιλεῖ.

εἰπέ μοι, τί δεινὰ φυσᾷς αἱματηρὸν ὄμμ᾽ ἔχων;
τίς ἀδικεῖ σε; τοῦ κέχρησαι; χρηστὰ λέκτρ᾽ ἐρᾷς λαβεῖν;
οὐκ ἔχοιμ᾽ ἄν σοι παρασχεῖν. **ὧν γὰρ ἐκτήσω***, κακῶς
ἦρχες. εἶτ᾽ ἐγὼ δίκην δῶ σῶν κακῶν, ὁ μὴ σφαλείς;
οὐ δάκνει σε τὸ φιλότιμον τοὐμόν, ἀλλ᾽ ἐν ἀγκάλαις
εὐπρεπῆ γυναῖκα χρῄζεις, τὸ λελογισμένον παρεὶς
καὶ τὸ καλόν, ἔχειν. πονηροῦ φωτὸς ἡδοναὶ κακαί.
εἰ δ᾽ ἐγώ, γνοὺς πρόσθεν οὐκ εὖ, μετετέθην εὐβουλίᾳ,
μαίνομαι; σὺ μᾶλλον, ὅστις ἀπολέσας κακὸν λέχος
ἀναλαβεῖν θέλεις, θεοῦ σοι τὴν τύχην διδόντος εὖ.
ὤμοσαν τὸν Τυνδάρειον ὅρκον οἱ κακόφρονες
φιλόγαμοι μνηστῆρες — ἡ δέ γ᾽ Ἐλπίς, οἶμαι μέν, θεός,
κἀξέπραξεν αὐτὸ μᾶλλον ἢ σὺ καὶ τὸ σὸν σθένος —
οὓς λαβών, στράτευε· ἕτοιμοι δ᾽ εἰσὶ μωρίᾳ φρενῶν.
οὐ γὰρ ἀσύνετον τὸ θεῖον, ἀλλ᾽ ἔχει συνιέναι
τοὺς κακῶς παγέντας ὅρκους καὶ κατηναγκασμένους.
τἀμὰ δ᾽ οὐκ ἀποκτενῶ ‹γὼ τέκνα. κοὐ τὸ σὸν μὲν εὖ
παρὰ δίκην ἔσται κακίστης εὔνιδος τιμωρίᾳ.
ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,
ἄνομα δρῶντα κοὐ δίκαια παῖδας οὓς ἐγεινάμην.
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥᾴδια·
εἰ δὲ μὴ βούλῃ φρονεῖν εὖ, τἄμ᾽ ἐγὼ θήσω καλῶς.

Χορός
οἵδ᾽ αὖ διάφοροι τῶν πάρος λελεγμένων
μύθων, καλῶς δ᾽ ἔχουσι, φείδεσθαι τέκνων.

Μενέλαος
αἰαῖ, φίλους ἄρ᾽ οὐχὶ κεκτήμην τάλας.

Ἀγαμέμνων
εἰ τοὺς φίλους γε μὴ θέλεις ἀπολλύναι.

Μενέλαος
δείξεις δὲ ποῦ μοι πατρὸς ἐκ ταὐτοῦ γεγώς;

Note

1. **ὧν γὰρ ἐκτήσω:** ὧν = τούτων ἃ

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰδέομαι *be ashamed to do*

αἰαῖ (interjection) *ah!*

ἀναλαμβάνω *take back, take up*

***ἄνω** *up, upwards, above*

***ἀποκτείνω** (aorist: **ἀπεκτάνην**) *kill*

***ἀποστέλλω** *send off*

γαμέω *marry*

γεγώς, -ῶτος = **γεγονώς, -ότος** < **γίγνομαι**

δάκνω *bite, worry*

δεῦρο (adverb) *here, over here*

διαφυλάσσω *watch closely, guard carefully*

***δράω** *do, act*

***εἶτα** *then, next, accordingly, therefore*

ἕκατι *by means of, by virtue of, by the aid of* + *gen.*

ἐκπονέω *work out, finish off*

ἐκπράσσω *do completely, bring about, achieve*

ἐκχωρέω *go out and away, depart, emigrate*

ἐμπίμπλημι *fill* + gen., *fill* 'x' in acc. *with* 'y' in gen.

ἐμπίπτω *fall into, fall on*

λέληψαι < **λέλημμαι** the perfect of **λαμβάνω**

λίαν *very, exceedingly*

λογίζομαι *reckon, calculate, consider*

μαίνομαι *rage, be furious, be mad*

μεθίστημι *place in another way, to change*

μεταβάλλω *throw into a different position, turn quickly*

ὄμνυμι *swear; swear to, swear by; swear that* (+ inf.)

παρακᾰλέω *call to one, call in, send for, summon*

παρίημι *pass over, let go, relax, yield, allow*

πάρος *beforetime, formerly, erst*

πήγνῡμι (aorist: **ἐπάγην**) *make fast, fix, fasten; make solid, freeze*

πόθεν *from where? whence?*

πρόσθεν *before, in front of*; *before, formerly* + gen.

στένω *moan, sigh, groan; groan for* + gen.

στερέω *deprive of* + gen.

***στρατεύω** *wage war, launch a campaign;* (mid.) *march*

συνίημι *understand, comprehend*

συντήκω *fuse into one mass, weld together; dissolve, liquefy, melt down; cause to waste* or *pine away*

***σφάλλω** *make to fall, throw down, overthrow*

ἐνδίκως *justly, rightly*

ἐξανίημι *send forth, let loose*

ἐράω *be in love with, desire* (+ gen.)

***θύω** *sacrifice*

κᾆτ' = **καὶ εἶτα**

καταγελάω *laugh at, jeer*

καταναγκάζω *overpower by force, coerce, confine*

κέχρημαι *desire, yearn after* + gen.

***κτάομαι** *acquire, get;* (perfect) *have, hold*

σωφρόνως *moderately, prudently, wisely*

ὑποστρέφω *turn round about, turn back*

ὑφίστημι *place under; promise*

φείδομαι *spare* + gen.

***φιλέω** *love, cherish, kiss*

***φρονέω** *think, be prudent*

φυσάω *puff, blow; cheat*

φώς, φωτός ὁ *a man*

χρῄζω *need, want, lack, have need of*

Adjectives and Nouns and Pronouns

ἀγκάλη, -ης ἡ *the bent arm*

***ἀδύνατος, ἀδύνατον** *impossible, weak, unable*

αἰθήρ, -έρος ἡ *ether, air, sky*

αἱματηρός, -ά, -όν *bloody, bloodstained, murderous*

ἀναιδής, -ές *shameless*

ἀνδρεῖᾱ, -ᾱς ἡ *manliness, manhood, manly spirit*

ἄνολβος, -ον *unblessed, wretched, luckless*

ἄνομος, -ον *lawless, impious*

Ἄρτεμις, -ιδος ἡ *Artemis*

ἄσμενος, -η, -ον *well-pleased, glad*

λέκτρον, -ου τό *a couch, bed; marriage-bed, marriage*

λέχος, -εος (-ους) τό *a couch, bed; marriage-bed; marriage*

μνηστήρ, ῆρος ὁ *a wooer, suitor*

μυρίος, -α, -ον *numberless, countless, infinite; ten-thousand*

μωρία, -ας ἡ *silliness, folly*

***νόος (νοῦς), νόου (νοῦ) ὁ** *mind, reason*

***νύξ, νυκτός ἡ** *night*

ξύνεσις, -ιος (-ηος, -εως) ἡ *comprehension, understanding; uniting, union*

ὄμμα, ὄμματος τό *eye*

***ὅπλον, -ου τό** *tool; (pl.) weapons*

ἀσύνετος, -ον *void of understanding, stupid, witless*

Ἀχιλλεύς, -ῆος (-έως) ὁ *Akhilles*

***βάρβαρος, -ου ὁ** *barbarian, foreigner, non-Greek speaker*

βλέφαρον, -ου τό *eyelid;* (pl.) *eyes*

βρᾰχύς, βρᾰχεῖα, βρᾰχύ *short, small*

***γνώμη, -ης ἡ** *judgment, thought, opinion, purpose*

γρᾰφή, -ῆς ἡ *that which is drawn* or *written; indictment*

δάκρυ, ------ τό *tear; gum, sap*

δάμαρ, δάμαρτος ἡ *wife, spouse*

Δαναΐδης, -ου ὁ *son of Danaus, Danaid, Greek*

διάφορος, -ον *different, unlike*

δόρυ, δόρατος (δουρός), δόρατι (δουρί, δορί) τό *tree, plank, spear*

ἑκών, ἑκοῦσα, ἑκόν *willing, willingly, readily*

***Ἑλλάς, Ἑλλάδος ἡ** *Greece, Hellas*

***ἐλπίς, -ίδος ἡ** *hope, expectation*

ἔρις, -ιδος ἡ *strife, quarrel, rivalry*

ἑτοῖμος, -η, -ον *ready* + inf.

εὐβουλία, -ας ἡ *good counsel, prudence*

ὅρκος, -ου ὁ *oath*

***πεδίον, -ου τό** *plain*

πλόος (πλοῦς), -ου (πλοῦ) ὁ *voyage*

***πολίτης (πολιήτης), πολίτου ὁ** *citizen, freeman*

***πονηρός, πονηρά, πονηρόν** *worthless, evil, base*

πόρος, -ου ὁ *means of passing, pathway, way; ford, ferry; narrow part of the sea, strait;* (pl.) *resources, revenue*

Πρίαμος, -ου ὁ *Priam,* king of Troy

προστάτης, -ου ὁ *one who stands before, a front-rank-man, leader, chief*

πρόφασις, -ιος (-ηος, -εως) ἡ *that which is alleged as the cause, an allegation, plea*

***ῥᾴδιος, ῥᾳδίᾱ, ῥᾴδιον** *easy*

***σαφής, -ές** *clear, distinct*

σέθεν = σοῦ

σθένος, -εος (-ους) τό *strength, might*

στρατηλάτης, -ου ὁ *a leader of an army, a general, commander*

σύγχῡσις, -ιος (-ηος, -εως) ἡ *mixture, confusion, confounding*

ταλαίπωρος, -ον *suffering, miserable*

τάλας, τάλαινα, τάλαν *wretched, unhappy*

***τέκνον, τέκνου τό** *child*

εὖνις, -ιδος ὁ, ἡ *a bedfellow, wife*

εὐπρεπής, -ές *seemly, proper, becoming*

***ἡδονή, ἡδονῆς ἡ** *pleasure*

***θυγάτηρ, θυγατέρος or θυγατρός ἡ** *daughter*

κάκιστος, -η, -ον *most wicked*

κακόφρων, -ονος, κακόφρον, -ονος *ill-minded, malicious, malignant*

Κάλχας, -αντος ὁ *Kalkhas*

κασίγνητος, η, ον *brotherly, sisterly;* (n.) *brother, sister*

κεδνός, -ή, -όν *careful, diligent, sage, trusty, noble*

κλέος, ------, (pl. κλέα) τό *a rumor, report; fame, glory*

κόρη, -ης ἡ *maiden, girl*

τιμωρία, -ας ἡ *revenge, vengeance*

Τυνδάρειος, -α, -ον *of Tyndareos*

***τύχη, τύχης ἡ** *fortune, luck; fate, necessity*

φιλόγαμος, -ον *longing for marriage*

φιλότιμος, -ον *loving honor, covetous of honor, ambitious, emulous*

φονεύς, -ῆος (-έως) ὁ *murderer, killer*

φρήν, φρενός ἡ *the midriff; heart, mind*

χθών, -ονός ἡ *the earth, ground*

χίλιοι, -αι, -α *a thousand*

χρηστός, -ή, -όν *useful, serviceable; good, honest, worthy*

Module 53 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

τἀμὰ δ᾽ οὐκ ἀποκτενῶ ‘γὼ τέκνα. κοὐ τὸ σὸν μὲν εὖ
παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρίᾳ.
ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,
ἄνομα δρῶντα κοὐ δίκαια παῖδας οὓς ἐγεινάμην.
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥᾴδια:
εἰ δὲ μὴ βούλῃ φρονεῖν εὖ, τἄμ᾽ ἐγὼ θήσω καλῶς.

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

Module 53 Practice Identifying Clitics and Full Words

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

τἀμὰ δ᾽ οὐκ ἀποκτενῶ ‘γὼ τέκνα. κοὐ τὸ σὸν μὲν εὖ
παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρίᾳ.
ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,
ἄνομα δρῶντα κοὐ δίκαια παῖδας οὓς ἐγεινάμην.
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥᾴδια:
εἰ δὲ μὴ βούλῃ φρονεῖν εὖ, τἄμ᾽ ἐγὼ θήσω καλῶς.

Module 53 Top 251–550 Vocabulary to be Memorized

Verbs

αἰσθάνομαι, αἰσθήσομαι, ᾐσθόμην, -------, ᾔσθημαι, ------ *perceive, apprehend* + gen. or acc.

ἀποδείκνυμι *display, make known; appoint, proclaim, create*

διώκω, διώξω, ἐδίωξα, δεδίωχα, δεδίωγμαι, ἐδιώχθην *pursue, chase, drive; sue, prosecute*

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

κωλύω, κωλύσω, ἐκώλῡσα, κεκώλῡκα, κεκώλῡμαι, ἐκωλύθην *hinder, prevent; prevent* ‘x’ in acc. *from* ‘y’ in the gen.

λαλέω, λαλήσω, ἐλάλησα, λελάληκα, λελάλημαι, ἐλαλήθην *talk, chat, prattle, babble*

ὁρμάω, ὁρμήσω, ὥρμησα, ὥρμηκα, ὥρμημαι, ὡρμήθην *set in motion, urge on*; (intrans. act. or mid.) *go, rush; be eager, hasten* + inf.

φρονέω, φρονήσω, ἐφρόνησα, πεφρόνηκα , ------, ------ *think, be prudent*

Nouns

κεφαλή, κεφαλῆς ἡ *head*

φιλίᾱ, φιλίᾱς ἡ *affectionate regard, friendship*

Module 53 Reading Morphologically by James Patterson

The Infinitive

The Progressive Active Infinitive

Greek has two default infinitive markers used for the active: /**εν** and /**αι**. The progressive active infinitive uses the theme vowel **ε** and /**εν**, which regularly contracts to **-ειν**:

θαυμάτ/J/ε/εν > θαυμάζειν	*to be amazed*
λέγ/ø/ε/εν > λέγειν	*to say*
τέμ/ν/ε/εν > τέμνειν	*to cut*

Bases that end in **-α/** and **-ο/** contract the first two vowels first. As a result, the distinctive **ι** of the suffix /**ειν** is not present:

δηλό/ε/εν > δηλόεεν > δηλοῦεν > δηλοῦν	*to show*
τιμά/ε/εν > τιμάεεν > τιμᾶεν > τιμᾶν	*to honor*

The Asigmatic Aorist Active Infinitive

The asigmatic aorist active infinitive also uses theme vowel ε and infinitive marker /**εν**. The accent falls on the theme vowel, so after contraction the ending is **-εῖν**:

ἀπο/θαν/έ/εν > ἀποθανεῖν	*to die*
λαβ/έ/εν > λαβεῖν	*to take*

The Sigmatic Aorist Active Infinitive

The sigmatic aorist active infinitive uses the marker /**αι**. The last syllable of the stem takes the accent:

λέγ/σ/αι > λέξαι	*to say*
θαυμάτ/σ/αι > θαυμάσαι	*to be amazed*

The Athematic Active Infinitive, Progressive and Aorist

Some bases are athematic in the progressive and/or aorist. For whatever reason, they combine the two infinitive markers /**εν** and /**αι** to create /εναι. To complicate matters, the progressive uses the zero-grade of /**εν**, giving us the infinitive marker /**ναι**. The appearance or absence of a progressive aspect marker will distinguish the two aspects. Furthermore, the athematic aorist infinitive often shows vowel contraction:

	Progressive Active	**Aorist Active**
δίδωμι	δι/δό/ναι > διδόναι	δο/έναι > δοῦναι
ἵημι	Ji/Jέ/ναι > ἱέναι	Jε/έναι > εἶναι
τίθημι	θι/θέ/ναι > τίθεναι	θε/έναι > θεῖναι
εἰμί	ἔσ/ναι > ἔ_ναι > εἶναι	------

The Middle Infinitive

The middle infinitive marker, regardless of aspect, is /**σθαι**.

The progressive middle (and therefore also passive) infinitive is formed with the progressive stem + theme vowel **ε** + /**σθαι**:

λέγ/ø/ε/σθαι > λέγεσθαι	*to call oneself, be called*
θαυμάτ/J/ε/σθαι > θαυμάζεσθαι	*to marvel at oneself*

The asigmatic aorist middle infinitive is formed with the base + theme vowel **έ** + /**σθαι**.

γεν/έ/σθαι > γενέσθαι	*to become*

The sigmatic aorist middle is formed with the base + theme vowel **α** + /**σθαι**.

ποιή/σ/α/σθαι > ποιήσασθαι	*to make for oneself*

The Aorist Passive Infinitive

To form the aorist passive infinitive, to the base add the aorist passive marker /θη/ (or /η/) and the athematic infinitive marker /**ναι**:

ποιε/θή/ναι > ποιηθῆναι	*to have been made*

The Perfect Active Infinitive

The perfect active infinitive is the perfect stem (see Module 50 of Reading Morphologically) plus /**έναι**:

λε/λυ/κ/έν/αι > λελυκέναι *to have freed*

The Perfect Middle and Passive Infinitive

The perfect middle and passive infinitive is athematic and uses /**σθαι**:

λε/λύ/σθαι > λελύσθαι *to have been freed*

Module 54

Narratology II: Focalization or Point of View and Text 1

Module 54 Summary

In this module you will learn the narratological principle of focalization.

Focalization or Point of View

Focalization, the technical narratological term for point of view, is a selection or restriction of narrative information in relation to the bias, emotion, experience, knowledge, and perception of a narrator's representation.[1]

Identifying Focalization or Point of View

The primary narrator is the primary focalizer of the main text. A secondary narrator is the secondary focalizer of the embedded narrative, and so on. Influence may occur in both directions.

Texts

Remember that texts have one or more of these elements: (1) simple narrator-text, (2) character-text, and (3) complex narrator-text. In (1) the primary narrator tells the story. In (2) a secondary narrator involved in the story takes over narration from the primary narrator, and in (3) there is a combination of (1) and (2). Oftentimes, a sign of complex narrator-text is indirect questions or statements. Whose perspective dominates is critical to how we evaluate narratives. With narratives that include more than one type of text, there is a complexity of perspectives that comes from many directions. In this module,

1 https://www.lhn.uni-hamburg.de/node/18.html

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.24

we examine instances of simple narrator-text and character-text. In the next module, we explore complex narrator-text. Consider these examples.

Simple Narrator-Text and Character-Text

1. In the *Iliad*, the primary narrator-focalizer creates a simile to paint a picture of the Trojan advance on the Greeks.

   Homer *Iliad* 3.1-3, Primary Narrator-Focalizer, Simple Narrator-Text

   αὐτὰρ ἐπεὶ κόσμηθεν ἅμ' ἡγεμόνεσσιν ἕκαστοι,
   Τρῶες μὲν κλαγγῇ τ' ἐνοπῇ τ' ἴσαν ὄρνιθες ὣς
   ἠΰτε περ κλαγγὴ γεράνων πέλει οὐρανόθι πρό.

   But when they gathered with their leaders,
   With a cry and clamor the Trojans advanced like birds.
   As when a cry of cranes comes forth from heaven.

   The primary narratee is asked to imagine the scene and to contrast the loud Trojan advance against the silent march of the Greeks.

2. Later in Book 9, the primary narrator-focalizer has the secondary narrator-focalizer, Akhilleus, explain to the secondary narratees, Ajax, Odysseus, and Phoinix, why he will not accept the gifts Agamemnon offers in recompense for having stolen Briseis.

   Homer *Iliad* 9.406-409, Secondary Narrator-Focalizer, Character-Text

   "λῃϊστοὶ μὲν γάρ τε βόες καὶ ἴφια μῆλα,
   κτητοὶ δὲ τρίποδές τε καὶ ἵππων ξανθὰ κάρηνα,
   ἀνδρὸς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λεϊστὴ
   οὔθ' ἁλετή, ἐπεὶ ἄρ κεν ἀμείψεται ἕρκος ὀδόντων."

   Loot and cows and fat sheep,
   Tripods and tawny heads of horses are for the taking
   But a man's life returns neither through plunder
   Nor robbery once it crosses the boundary of his teeth.

   The secondary narratees disagree with him. Through this secondary narration, the primary narrator-focalizer reminds his primary narratee of Akhilleus' two fates and offers insight into his character while at the same time stressing the finality of death and the limitations of a life lived with the purpose of accruing wealth.

3. In the *Histories*, the primary narrator-focalizer explains how the Persian King Kambyses came to invade Egypt and was helped by the Greek mercenary, Phanes.

Herodotos, *Histories* 3. 4.1-2, Primary Narrator-Focalizer, Simple Narrator-Text

> **III.4.1** συνήνεικε δὲ καὶ ἄλλο τι τοιόνδε πρῆγμα γενέσθαι ἐς τὴν ἐπιστράτευσιν ταύτην. ἦν τῶν ἐπικούρων τῶν Ἀμάσιος ἀνὴρ γένος μὲν Ἁλικαρνησσεύς. οὔνομα δέ οἱ Φάνης, καὶ γνώμην ἱκανὸς καὶ τὰ πολεμικὰ ἄλκιμος. [2] οὗτος ὁ Φάνης, μεμφόμενός κού τι Ἀμάσι, ἐκδιδρήσκει πλοίῳ ἐξ Αἰγύπτου, βουλόμενος Καμβύσῃ ἐλθεῖν ἐς λόγους. οἷα δὲ ἐόντα αὐτὸν ἐν τοῖσι ἐπικούροισι λόγου οὐ σμικροῦ, ἐπιστάμενόν τε τὰ περὶ Αἴγυπτον ἀτρεκέστατα, μεταδιώκει ὁ Ἄμασις, σπουδὴν ποιεύμενος ἑλεῖν. μεταδιώκει δέ, τῶν εὐνούχων τὸν πιστότατον ἀποστείλας τριήρεϊ κατ᾽ αὐτόν, ὃς αἱρέει μιν ἐν Λυκίῃ. ἑλὼν δέ, οὐκ ἀνήγαγε ἐς Αἴγυπτον· σοφίῃ γάρ μιν περιῆλθε ὁ Φάνης.
>
> *The following matter happened to occur during this campaign. Among the mercenaries of Amasis was a man from Halkarnessos. His name was Phanes, and he excelled at planning and was a brave warrior. Phanes blamed Amasis for some reason and fled Egypt by ship, desiring to talk with Kambyses. Because he was of no little value among the mercenaries and knew the affairs of Egypt well, Amasis pursued him, eager for his capture. Pursuit was made by his most trusted of eunuchs, whom he sent after him by trireme. He captured him in Lykia. He did not return his captive to Egypt. Instead Phanes escaped by trickery.*

The primary narrator-focalizer informs his primary narratee that Phanes told Kambyses about the secrets of Egypt and how best to cross the desert with his army.

4. Earlier in the *Histories*, the primary narrator-focalizer had the secondary narrator-focalizer Kroisos, captured king of Lydia, give the Persian king Kambyses some advice.

Herodotos, *Histories* 3.36.1-2, Secondary Narrator-Focalizer, Character-Text

> "Ὦ βασιλεῦ, μὴ πάντα ἡλικίῃ καὶ θυμῷ ἐπίτραπε, ἀλλ᾽ ἴσχε καὶ καταλάμβανε σεωυτόν· ἀγαθόν τοι πρόνοον εἶναι· σοφὸν δὲ ἡ προμηθίη. σὺ δὲ κτείνεις μὲν ἄνδρας, σεωυτοῦ πολιήτας, ἐπ᾽ οὐδεμιῇ αἰτίῃ ἀξιοχρέῳ ἑλών. κτείνεις δὲ παῖδας. [2] ἢν δὲ πολλὰ τοιαῦτα ποιῇς, ὅρα ὅκως μή σευ ἀποστήσονται Πέρσαι. ἐμοὶ δὲ πατὴρ σὸς Κῦρος ἐνετέλλετο, πολλὰ κελεύων, σε νουθετέειν καὶ ὑποτίθεσθαι ὅ τι ἂν εὑρίσκω ἀγαθόν."
>
> *"King, don't entrust all to age and anger but restrain and take hold of yourself. It is good for you to be thoughtful, and thoughtfulness is wise. But you kill men, your own citizens, seizing them for no worthy reason. And you kill children. If you do such things a lot, watch that the Persians don't revolt from you. To me your father Kyros gave a charge, ordering me strongly to admonish you and to propose what I find to be good."*

It is obvious to the primary narratee that Kroisos' attempt to rein in Kambyses' cruelty will fail. The failure comes but the primary narrator-focalizer takes his time relating the events of his downfall.

5. In the *Anabasis*, Xenophon, both a primary and secondary narrator-focalizer because he tells the story in the third-person on the primary level and participates in the action on the secondary level, describes the troops' actions that happen after listening to a speech he just gave as a secondary narrator-focalizer.

Xenophon, *Anabasis* 3.3.1. Primary Narrator-Focalizer, Simple NarratorText

> τούτων λεχθέντων ἀνέστησαν καὶ ἀπελθόντες κατέκαιον τὰς ἁμάξας καὶ τὰς σκηνάς, τῶν δὲ περιττῶν ὅτου μὲν δέοιτό τις μετεδίδοσαν ἀλλήλοις, τὰ δὲ ἄλλα εἰς τὸ πῦρ ἐρρίπτουν.
>
> *After the speeches were finished, they rose, departed, and burned their wagons and tents. They shared with each other extraneous items of need, then threw the rest into the fire.*

The secondary narratees, his men, heed his advice, burning items of excess.

6. Earlier, the primary narrator-focalizer, Xenophon, had a secondary narrator- focalizer, also Xenophon, urge his secondary narratees, the troops, to ready themselves to fight against the Persians.

Xenophon, *Anabasis* 3.1.15-17, Secondary Narrator-Focalizer, Character-Text

> ἐγώ, ὦ ἄνδρες λοχαγοί, οὔτε καθεύδειν δύναμαι, ὥσπερ οἶμαι οὐδ' ὑμεῖς, οὔτε κατακεῖσθαι ἔτι, ὁρῶν ἐν οἵοις ἐσμέν. 3.1.16οἱ μὲν γὰρ πολέμιοι δῆλον ὅτι οὐ πρότερον πρὸς ἡμᾶς τὸν πόλεμον ἐξέφηναν πρὶν ἐνόμισαν καλῶς τὰ ἑαυτῶν παρασκευάσασθαι, ἡμῶν δ' οὐδεὶς οὐδὲν ἀντεπιμελεῖται ὅπως ὡς κάλλιστα ἀγωνιούμεθα. 3.1.17καὶ μὴν εἰ ὑφησόμεθα καὶ ἐπὶ βασιλεῖ γενησόμεθα, τί οἰόμεθα πείσεσθαι;
>
> *Commanders, I am unable to sleep, as I think is the same for you, nor to lie still seeing the situation we are in. For it is clear that the enemy did not attack us, until they thought their preparations were in good order. And not a one of us is paying heed in response so that we will fight as best as we can. And if we surrender and come under the king's control, what do we think we will suffer?*

He successfully rallies the troops, and they prepare themselves for battle.

7. In *The Ass*, Loukios, a primary and secondary narrator-focalizer, tells the tale in the first person, offering his representation of what

happened when he journeyed to Hypata and met Hipparkhos and Palaistra.

Lucian, *The Ass* 3, Primary Narrator-Focalizer, Simple Narrator-Text

> ταῦτα εἰπόντος τὸ παιδισκάριον ἡ Παλαίστρα ἄγει με καὶ δείκνυσί μοι κάλλιστον οἰκημάτιον.
>
> *After he spoke the maid, Palaistra took me and showed me a most delightful little room.*

The primary narrator-focalizer creates tension, causing the primary narratee to wonder why the room is most delightful.

8. Later, the primary narrator-focalizer has a secondary narrator-focalizer, Abroia, warn him about the wife of his host, Hipparkhos.

Lucian, *The Ass* 3 Secondary Narrator-Focalizer, Character-Text, 4

> "φυλάττου μοι," ἔφη, «τὴν Ἱππάρχου γυναῖκα πάσῃ μηχανῇ· μάγος γάρ ἐστι δεινὴ καὶ μάχλος καὶ πᾶσι τοῖς νέοις ἐπιβάλλει τὸν ὀφθαλμόν· καὶ εἰ μή τις ὑπαχούσῃ αὐτῇ, τοῦτον τῇ τέχνῃ ἀμύνεται, καὶ πολλοὺς μετεμόρφωσεν εἰς ζῷα, τοὺς δὲ τέλεον ἀπώλεσε· σὺ δὲ καὶ νέος εἶ, τέκνον, καὶ καλός, ὥστε εὐθὺς ἀρέσαι γυναικί, καὶ ξένος, πρᾶγμα εὐκαταφρόνητον."
>
> *"Please be wary," she said, "of Hipparkhos' wife. She is a sorceress, terrible and lustful. She casts her leering eye on every young lad. If one does not obey her, she crafts a spell of vengeance on him. Many she has turned into beasts; others she has killed. You, my child, are young and beautiful and thereby quite appealing to the woman. Plus you are a stranger, a thing to be despised."*

The secondary narrator-focalizer offers advice to her secondary narratee, Loukios, warning him of the danger he is in. The primary narratee knows that the primary narrator-focalizer is glad to hear these words because he is interested in learning the black arts.

9. In *The Hemingses of Monticello: An American Family,* the primary narrator-focalizer tells the individual story of Sally Hemings and also the general story of slavery in America.

Annette Gordon Reed, *The Hemingses of Monticello: An American Family,* Kindle location 6704, Primary Narrator-Focalizer, Simple Narrator-Text

> There can be no more graphic statement about slavery's evil nature, and the hopelessness it could engender, than having the giver of a life end the life given. The mother "saves" the child at enormous cost to herself and is redeemed from the sin of killing by her own deep suffering. Hemings, described by her son as having been well treated by Jefferson, and by one contemporary commentator in the 1800s as "pampered," is ineligible for

> such self-immolating redemption. She did not lose her children in a show of resistance born of utter hopelessness. Instead, she wanted to be (and got to be) in the position to experience their childhoods and prepare them for their lives as adults in which she knew they would be free people.

The primary narrator-focalizer comments on Sally Hemings's relationship to Thomas Jefferson through the frame of her being a female, an individual, a mother, and a slave, while noting that the story of Hemings differs from the story of other enslaved mothers because Hemings expected her children fathered by Jefferson to live their lives as free citizens.

10. Earlier in the text, the primary narrator-focalizer considers what society is and is not able to prevent when it comes to the emotional and sexual lives of its citizens and slaves. She offers the thoughts of a secondary narrator-focalizer, Dr. Benjamin Rush, friend of Jefferson and signer of the Declaration of Independence, who worried about those at the top of the hierarchy mixing with those at the bottom, pronouncing it dangerous for upper class white males to live alone because these men were the most likely to have relations with lower-class women.

Annette Gordon Reed, *The Hemingses of Monticello: An American Family,* Kindle location 6589, Secondary Narrator-Focalizer, Character-Text

> "While men live by themselves . . . they do not view washerwomen or oyster-wenches as washerwomen or oyster-wenches, but simply as women."

Dr. Rush believes that sex is a basic and natural part of life. The primary narrator-focalizer uses his words to explain Jefferson's attraction to Sally Hemings. At the same time, she uses his words to critique Dr. Rush's racist view, and that of others like him, who believed that only legally established relationships were wholesome.

11. In *Dreamland: The True Tale of America's Opiate Epidemic,* the primary narrator-focalizer looks at the many factors that contributed to America's opiate epidemic. Here, he focuses his primary narratee's attention on the customer service that the Man and his Mexican drug dealers offered its clients.

Sam Quinones, *Dreamland: The True tale of America's Opiate Epidemic* p. 167, Primary Narrator-Focalizer, Simple Narrator-Text

> Competition, as always, attuned the Xalisco crews to customer service. They even crossed the city to keep a customer and gave away free dope to any client hinting at quitting.

He goes on to explain why this same customer service kept the potency of heroin strong as its price dropped. The three—price, potency, and customer service—helped exacerbate the crisis.

12. Later, the primary narrator-focalizer, taking care not to oversimplify, has Kuykendall, a secondary narrator-focalizer, explain why the individual details of each death matter.

Sam Quinones, *Dreamland: The True Tale of America's Opiate Epidemic* p. 169, Secondary Narrator-Focalizer, Character-Text

> "The key to the case are the bodies," Kuykendall said. "They each tell a story. There's a story behind who these people are, where they bought their drugs, and how they died. We need to tell that story."

The primary narrator-focalizer uses the words of the secondary narrator-focalizer to explain why, if the details of each individual death are accounted for, it could become the basis of a federal conspiracy case.

13. In *Grace of Kings*, the primary narrator-focalizer hints that the white bird is not what it appears to be, creating tension.

Ken Liu, *Grace of Kings* p. 16, Primary Narrator-Focalizer, Simple Narrator-Text (p. 16)

> A white bird hung still in the clear western sky and flapped its wings sporadically.
>
> Perhaps it was a raptor that had left its next on one of the soaring peaks of the Er-Mé Mountains a few miles away in search of prey. But this was not a good day for hunting—a raptor's usual domain, this sun-parched section of the Porin Plains, had been taken over by people.

The primary narratee is asked to wonder what the white bird is and why it is hunting on such an inauspicious day.

14. Later, the primary narrator-focalizer has a secondary narrator-focalizer explain why her favorite plant is the dandelion in response to being asked a question by a secondary narratee.

Ken Liu, *Grace of Kings* pp. 70-71, Secondary Narrator-Focalizer, Character-Text

> "They're all dear to me, but I admire the dandelion the most. It is hardy and determined, adaptable and practical. The flower looks like a small chrysanthemum, but it's much more resourceful and far less delicate. Poets may compose odes about the chrysanthemum, but the dandelion's

> leaves and flowers can fill your belly, its sap cure your warts, its roots calm your fevers. Dandelion tea makes you alert, while chewing its root can steady a nervous hand. The milk of the dandelion can even be used to make invisible ink that reveals itself when mixed with the juice of the stone's ear mushroom. It is a versatile and useful plant people can rely on. And it's playful and fun."

In answering him, she also communicates to the primary narratee why the series is called the Dandelion Dynasty.

15. In *Evicted: Poverty and Profit in the American City,* the primary narrator-focalizer emphasizes the importance that home has for all people on earth and in the United States, regardless of socio-economic status.

Matthew Desmond, *Evicted: Poverty and Profit in the American City* p. 293, Primary Narrator-Focalizer, Simple Narrator-Text

> In languages spoken all over the world, the word for "home" encompasses not just shelter but warmth, safety, family—the womb. The ancient Egyptian hieroglyph for "home" was often used in place of "mother." The Chinese word *jiā* can mean both family and home. "Shelter" comes from two Old English words: *scield* (shield) and *truma* (troop), together forming the image of a family gathering itself within a protective shell. The home remains the primary basis of life. It is where meals are shared, quiet habits are formed, dreams confessed, traditions created.

He contends that the millions of evictions that remove the poorest of citizens from their homes are a systemic practice of brutality that exacts a heavy toll on families, communities, and children.

16. In further support of this contention, the primary narrator-focalizer hands over narration to secondary narrator-focalizers, a group of psychiatrists, in a letter published in Psychiatric Services.

Matthew Desmond, *Evicted: Poverty and Profit in the American City* p. 293, Secondary Narrator-Focalizer, Character-Text

> "Eviction must be considered a traumatic rejection," they wrote, "a denial of one's most basic human needs, and an exquisitely shameful experience."

They identify eviction as a "significant precursor of suicide." The primary narrator-focalizer exhorts his primary narratee to agree with his conclusion that the cost of housing is too high for millions of the poor and that evicting them is inhumane.

In all these examples, we see primary and secondary narrator-focalizers telling their particular stories in particular ways. Each offers a perspective that narratees, primary and secondary, can agree or disagree with. Each different perspective adds a thread of nuance and complexity to the whole.

Module 54 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (**Ἰφιγένεια ἐν Αὐλίδι**) lines 407-459. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Ἀγαμέμνων
συνσωφρονεῖν σοι βούλομ᾽, ἀλλ᾽ οὐ συννοσεῖν.

Μενέλαος
ἐς κοινὸν ἀλγεῖν τοῖς φίλοισι χρὴ φίλους.

Ἀγαμέμνων
εὖ δρῶν, παρακάλει μ᾽, ἀλλὰ μή, λυπῶν ἐμέ.

Μενέλαος
οὐκ ἄρα δοκεῖ σοι τάδε πονεῖν σὺν Ἑλλάδι;

Ἀγαμέμνων
Ἑλλὰς δὲ σὺν σοὶ κατὰ θεὸν νοσεῖ τινα.

Μενέλαος
σκήπτρῳ νυν αὔχει, σὸν κασίγνητον προδούς.
ἐγὼ δ᾽ ἐπ᾽ ἄλλας εἶμι μηχανάς τινας
φίλους τ᾽ ἐπ᾽ ἄλλους —

ἄγγελος Α
ὦ Πανελλήνων ἄναξ,
Ἀγάμεμνον, ἥκω παῖδά σοι τὴν σὴν ἄγων,
ἣν Ἰφιγένειαν ὠνόμαζες ἐν δόμοις.
μήτηρ δ᾽ ὁμαρτεῖ, σῆς Κλυταιμήστρας δέμας,
καὶ παῖς Ὀρέστης, ὥς τι τερφθείης ἰδών,
χρόνον παλαιὸν δωμάτων ἔκδημος ὤν.
ἀλλ᾽ ὡς μακρὰν ἔτεινον, εὔρυτον παρὰ
κρήνην ἀναψύχουσι θηλύπουν βάσιν,
αὐταί τε πῶλοί τ᾽. ἐς δὲ λειμώνων χλόην

καθεῖμεν αὐτάς, ὡς βορᾶς **γευσαίατο***.
ἐγὼ δέ, πρόδρομος σῆς παρασκευῆς χάριν,
ἥκω: πέπυσται γὰρ στρατός — ταχεῖα γὰρ
διῆξε φήμη — παῖδα σὴν ἀφιγμένην.
πᾶς δ᾽ ἐς θέαν ὅμιλος ἔρχεται δρόμῳ,
σὴν παῖδ᾽ ὅπως ἴδωσιν· οἱ δ᾽ εὐδαίμονες
ἐν πᾶσι κλεινοὶ καὶ περίβλεπτοι βροτοῖς.

λέγουσι δ᾽· Ὑμέναιός τις ἢ τί πράσσεται;
ἢ πόθον ἔχων θυγατρὸς Ἀγαμέμνων ἄναξ
ἐκόμισε παῖδα; τῶν δ᾽ ἂν ἤκουσας τάδε·
Ἀρτέμιδι προτελίζουσι τὴν νεάνιδα,
Αὐλίδος ἀνάσσῃ; τίς νιν ἄξεταί ποτε;
ἀλλ᾽ εἶα. τἀπὶ τοισίδ᾽ ἐξάρχου κανᾶ,
στεφανοῦσθε κρᾶτα καὶ σύ, Μενέλεως ἄναξ,
ὑμέναιον εὐτρέπιζε καὶ κατὰ στέγας
λωτὸς βοάσθω καὶ ποδῶν ἔστω κτύπος:
φῶς γὰρ τόδ᾽ ἥκει, μακάριον τῇ παρθένῳ.

Ἀγαμέμνων
ἐπῆνεσ᾽, ἀλλὰ στεῖχε δωμάτων ἔσω.
τὰ δ᾽ ἄλλ᾽ ἰούσης τῆς τύχης ἔσται καλῶς.
οἴμοι, τί φῶ δύστηνος; ἄρξωμαι πόθεν;
ἐς οἷ᾽ ἀνάγκης ζεύγματ᾽ ἐμπεπτώκαμεν.
ὑπῆλθε δαίμων, ὥστε τῶν σοφισμάτων
πολλῷ γενέσθαι τῶν ἐμῶν σοφώτερος.
ἡ δυσγένεια δ᾽ ὡς ἔχει τι χρήσιμον.
καὶ γὰρ δακρῦσαι ῥᾳδίως αὐτοῖς ἔχει,
ἅπαντά τ᾽ εἰπεῖν. τῷ δὲ γενναίῳ φύσιν
ἄνολβα ταῦτα· προστάτην δὲ τοῦ βίου
τὸν ὄγκον ἔχομεν τῷ τ᾽ ὄχλῳ δουλεύομεν.
ἐγὼ γὰρ ἐκβαλεῖν μὲν αἰδοῦμαι δάκρυ.
τὸ μὴ δακρῦσαι δ᾽ αὖθις αἰδοῦμαι τάλας,
ἐς τὰς μεγίστας συμφορὰς ἀφιγμένος.
εἶέν, τί φήσω πρὸς δάμαρτα τὴν ἐμήν;
πῶς δέξομαί νιν; ποῖον ὄμμα συμβαλῶ;
καὶ γάρ μ᾽ ἀπώλεσ᾽ ἐπὶ κακοῖς ἄ μοι πάρα,
ἐλθοῦσ᾽ ἄκλητος. εἰκότως δ᾽ ἅμ᾽ ἔσπετο
θυγατρὶ νυμφεύσουσα καὶ τὰ φίλτατα
δώσουσ᾽, ἵν᾽ ἡμᾶς ὄντας εὑρήσει κακούς.

Note

1. **γευσαίατο** = **γεύσαιντο**

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰδέομαι *be ashamed to do*

ἀλγέω *feel bodily pain, suffer*

***κομίζω** *take care of; take, carry, convey*; *carry away; bring;* (mid.) *acquire*; (pass.) *come* or *go back, return*

λυπέω *give pain to, pain, distress, grieve, vex, annoy*

ἀναψύχω *cool, revive by fresh air, refresh*

***αὖ, αὖθις (αὖτις)** *again, in turn, hereafter, in the future*

αὐχέω *boast, plume oneself*

βοάω *shout*

γεύω *give a taste of, taste, eat* + acc. or gen.

δακρύω *weep*

διαΐσσω *rush*

δουλεύω *be a slave* + dat.

***δράω** *do, act*

***εἶα** *on! up! away!*

***εἶέν** *well, quite so, very good*

***ἐκβάλλω** *break open; throw out, divorce*

***ἐμπίπτω** *fall into*

***ἐξάρχω** *begin, take the lead in, initiate,*

***ἐπαινέω** *approve, praise*

***ἕπομαι (imp. εἱπόμην)** *follow, pursue* + dat.

ἔσω *to the interior* + gen.

εὐτρεπίζω *make ready, get ready*

καθίημι *send down, let fall*

νυμφεύω *lead the bride, give in marriage, betroth*

οἴμοι (interjection) *alas! oh dear!*

ὁμαρτέω *meet, act together, accompany*

ὀνομάζω *name*

παρακαλέω *call to, summon; encourage*

πάρος *beforetime, formerly, erst*

πονέω *work hard, do work, suffer, toil*

προδίδωμι *betray, give up, abandon*

προτελίζω *present as an offering preliminary to marriage*

***πυνθάνομαι** *inquire, learn from inquiry; hear or inquire concerning* + gen.; *find out* 'y' in acc. *from* 'x' in gen.

συννοσέω *be sick*

συνσωφρονέω *be a partner in temperance*

στείχω *go, come*

στεφανόω *wreathe, crown*

συμβάλλω *throw together; come together; collect, contract, contribute*

τείνω *stretch, aim at, direct towards; exert oneself, struggle, press on, hasten*

τέρπω *satisfy, delight, gladden, cheer*

ὑπέρχομαι *go or come under; creep up, sneak in*

φῶ < **φημί**

Adjectives and Nouns and Pronouns

Ἀγαμέμνων, -ονος ὁ *Agamemnon*

ἄκλητος, -ον *uncalled, unbidden*

ἄναξ, ἄνακτος ὁ *prince, lord, king*

ἄνασσα, -ης ἡ *a queen, lady, mistress*

ἄνολβος, -ον *unblessed, wretched, luckless*

Ἄρτεμις, -ιδος ἡ *Artemis*

Αὐλίς, -ίδος ἡ, ὁ (acc. **Αὐλίδα, Αὖλιν)** *Aulis,* a town in Boeotia, on the Euripus

βάσις, -ιος (-ηος, -εως) ἡ *a stepping, step; foot; base, pedestal*

βορά, -ᾶς ἡ *food, meat*

βροτός, -οῦ ὁ, ἡ *a mortal*

γενναῖος, -α, -ον *noble, fine*

***δαίμων, δαίμονος ὁ, ἡ** *spirit, god, demon*

δάκρυ, ------ τό *tear; gum, sap*

δάμαρ, δάμαρτος ἡ *wife, spouse*

δέμας, ------ τό *body, bodily frame*

***δόμος, δόμου ὁ** *house*

δρόμος, -ου ὁ *a course, running, race*

δυσγένεια, -ᾱς ἡ *low birth*

δύστηνος, -ον *wretched, unhappy, unfortunate, disastrous*

μακράν supply **ὁδόν**

Μενέλαος (-εως), -ου (-εω) ὁ *Menelaos*

μηχανή, -ῆς ἡ *device, machine, contrivance, means*

νεᾶνις, -ιδος ἡ *a young woman, girl, maiden*

νιν = **αὐτόν, αὐτήν,** or **αὐτούς**

ὄγκος, -ου ὁ *bulk, size, mass; weight, dignity, pride*

***ὁδός, ὁδοῦ ἡ** *road, way, journey, voyage*

ὅμιλος, -ου ὁ *any assembled crowd, a throng of people*

ὄμμα, ὄμματος τό *eye*

Ὀρέστης, -ου ὁ *Orestes*

ὄχλος, -ου ὁ *crowd, a throng, mob; burden; annoyance*

***παλαιός, παλαιά, παλαιόν** *old, ancient, aged*

Πανέλληνες, -ων οἱ *all the Hellenes*

παρασκευή, -ῆς ἡ *preparation, equipping; force*

παρθένος, -ου ἡ *a maid, maiden, virgin, girl*

περίβλεπτος, -ον *looked at from all sides, admired of all observers*

πόθος, -ου ὁ *a longing, yearning, fond desire* + gen.

***ποῖος, ποίᾱ, ποῖον** *of what kind, sort,* or *quality*

***πούς, ποδός ὁ** *foot;* **κατὰ πόδας** *on the heels*

δῶμα, -ατος τό *house*

ἔκδημος, -ον *away from home, abroad, gone on a journey*

***Ἑλλάς, Ἑλλάδος ἡ** *Greece, Hellas*

εὐδαίμων, -ονος; εὔδαιμον, -ονος *fortunate, wealthy, happy*

εὖρυτος, -ον *full-flowing*

εὐτρεπίζω *make ready, get ready*

ζεῦγμα, -ατος τό *that which is used for joining, a band, bond*

θέα, -ας ἡ *a seeing, looking at, view*

θηλύπους, -ποδος ὁ, ἡ *of female foot*

Ἰφιγένεια, -ας ἡ *Iphigeneia*

κάνεα = κανᾶ < κάνεον

κάνεον, -ου τό *basket of reed* or *cane, bread-basket; offering*

κασίγνητος, η, ον *brotherly, sisterly;* (n.) *brother, sister*

κλεινός, -ή, -όν *famous, renowned, illustrious*

Κλυταιμήστρᾱ, -ᾱς ἡ *Klytaimestra*

κράς, κρᾱτός τό *head*

κρήνη, -ης ἡ *well, spring*

κτύπος, -ου ὁ *any loud noise, a crash*

πρόδρομος, -ον *running forward* with headlong speed

προστάτης, -ου ὁ *one who stands before, a front-rank-man, leader, chief*

πῶλος, -ου ὁ, ἡ *a foal, young horse, colt, filly*

***ῥᾴδιος, ῥᾳδίᾱ, ῥᾴδιον** *easy*

σκῆπτρον, -ου τό *a staff*

σόφισμα, -ατος τό *acquired skill, method; clever device, ingenious contrivance*

***σοφός, σοφή, σοφόν** *wise, skilled*

στέγη, -ης ἡ *a roof; a chamber*

***στρατός, στρατοῦ ὁ** *army, host*

***συμφορά, συμφορᾶς ἡ** *event; bringing together; fortune; misfortune*

τάλας, τάλαινα, τάλαν *wretched, unhappy*

τἀπί = τὰ ἐπί

***τύχη, τύχης ἡ** *fortune, luck; fate, necessity*

Ὑμέναιος, ου ὁ *Hymenaios,* god of marriage

ὑμέναιος, -ου ὁ *hymenaios,* the wedding or bridal song

φάος (φῶς), φάεος (φωτός) τό *light, daylight*

φήμη, -ης ἡ *a voice from heaven, a prophetic voice; report, rumor*

***χάρις, χάριτος ἡ** *charm, grace, favor; graditude;* **χάριν εἰδέναι** *feel grateful;* **χάριν** *for the sake of* + gen.

λειμών, -ῶνος ὁ *any moist, grassy place, a meadow, mead, holm*

λωτός, -οῦ ὁ *the lotus; flute, pipe, tube*

μακάριος, -α, -ον *blessed, happy*

χλόη, -ης ἡ *the first shoot of plants*

χρήσιμος, -η, -ον *useful, profitable*

Module 54 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

ἡ δυσγένεια δ᾽ ὡς ἔχει τι χρήσιμον.
καὶ γὰρ δακρῦσαι ῥᾳδίως αὐτοῖς ἔχει,
ἅπαντά τ᾽ εἰπεῖν. τῷ δὲ γενναίῳ φύσιν
ἄνολβα ταῦτα. προστάτην δὲ τοῦ βίου
τὸν ὄγκον ἔχομεν τῷ τ᾽ ὄχλῳ δουλεύομεν.

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

Module 54 Practice Identifying Clitics and Full Words

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

ἡ δυσγένεια δ᾽ ὡς ἔχει τι χρήσιμον.
καὶ γὰρ δακρῦσαι ῥᾳδίως αὐτοῖς ἔχει,
ἅπαντά τ᾽ εἰπεῖν. τῷ δὲ γενναίῳ φύσιν
ἄνολβα ταῦτα. προστάτην δὲ τοῦ βίου
τὸν ὄγκον ἔχομεν τῷ τ᾽ ὄχλῳ δουλεύομεν.

Module 54 Top 251–550 Vocabulary to be Memorized

Adverb and Verbs

αὐτίκα *immediately*

θύω, θύσω, ἔθυσα, τέθυκα, τέθυμαι, ἐτύθην *sacrifice*

λύω (ῡ), λύσω, ἔλῡσα, λέλυκα, λέλυμαι, ἐλύθην *loose, free, destroy*; (mid.) *ransom*

προσαγορεύω *address, speak to, say*

τρέφω, θρέψω, ἔθρεψα or ἔτραφον, τέτροφα or **τέτραφα, τέθραμμαι, ἐτράφην** or **ἐθρέφθην** or **ἐθράφθην** *rear, nourish; thicken; cause to grow*

Adjectives and Nouns

ἀδύνατος, ἀδύνατον *impossible, weak, unable*

βοῦς, βοός ἡ, ὁ *bull, ox, cow*

γράμμα, γράμματος τό *letter, written character*; (pl.) *documents*

δοῦλος, δούλου ὁ *slave*

ἡμέτερος, ἡμετέρᾱ, ἡμέτερον *our*

Module 54 Reading Morphologically by James Patterson

The Subjunctive

The subjunctive is a mood used for specific constructions like exhortations, general clauses, purpose clauses, fear clauses, and so on. It is timeless in that it is not marked for past or future time, and it uses primary personal markers. By the Classical Period, the formation of the subjunctive had simplified such that it was simply a lengthening of the theme vowel in the personal marker:

Active		**Middle/Passive**	
/ω	/ωμεν	/ωμαι	/ωμεθα
/ῃς	/ητε	/ησαι > /ῃ	/ησθε
/ῃ	/ωσι	/ηται	/ωνται

Remember that time and aspect are separate things. While the subjunctive is timeless in that it is not marked as past or present, it still has aspect: progressive, aorist, or perfect. Take the following hortatory statements:

εὑρ/ισκ/ωμεν > εὑρίσκωμεν	*let us search!*
εὑρ/ωμεν > εὕρωμεν	*let us discover!*

The first, **εὑρίσκωμεν**, is progressive and encourages us to go about looking for whatever it is we want to find. It is emphasizing the process of the activity. In contrast, the second statement, **εὕρωμεν**, is aorist and cares only about the act of discovery. I might use the progressive **εὑρίσκωμεν** for an easter egg hunt, where the fun is in the search. But if I need to find my keys, I'll use the aorist **εὕρωμεν**.

In Archaic Greek, including Homeric, the subjunctive was formed by upping the vowel grade of the theme vowel by one. So if the theme vowel was full grade **ο** or **ε** in the indicative, it became lengthened grade **ω** or **η** in the subjunctive, as above. But if the formation was athematic or used an alpha connecting vowel in the indicative, this meant that the vowel grade was zero, so the subjunctive used full grade **ο** or **ε**. Because the lengthened grade of the theme vowel is easy to spot, it is perhaps no wonder why the subjunctive was simplified so that all verbs showed lengthened grade:

τοῦτο ποιήσομεν	*let's do this!* (Archaic subjunctive)
τοῦτο ποιήσωμεν	*let's do this!* (Classical subjunctive)

Module 55

Narratology III: Focalization or Point of View and Text 2

Module 55 Summary

In this module we continue learning about the narratological principle of focalization and examine instances of complex narrator-text.

Focalization or Point of View

Remember that focalization, the technical narratological term for point of view, is a selection or restriction of narrative information in relation to the bias, emotion, experience, knowledge, and perception of a narrator's representation.[1] The primary narrator is the primary focalizer of the main text. A secondary narrator is the secondary focalizer of the embedded narrative, and so on. Influence may occur in both directions.

Texts

Recall that texts have one or more of these elements: (1) simple narrator-text, (2) character-text, and (3) complex narrator-text. In (1) the primary narrator tells the story. In (2) a secondary narrator involved in the story takes over narration from the primary narrator, and in (3) there is a combination of (1) and (2). Oftentimes a sign of complex narrator-text is indirect question or statement. As noted already, whose perspective dominates is critical to how we evaluate narratives. With narratives that include more than one type of text, there is a complexity of perspectives that comes from many directions. Consider these examples of complex narrator-text.

1 https://www.lhn.uni-hamburg.de/node/18.html

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.25

Complex Narrator-Text

1. In the *Iliad*, the primary narrator-focalizer has a secondary narrator-focalizer, a Dream, appear to Agamemnon in the guise of Nestor, promising him the false future that he was going to sack Troy on that day.

Homer *Iliad* 2.35-40, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text

ὣς ἄρα φωνήσας ἀπεβήσετο, τὸν δὲ λίπ' αὐτοῦ
τὰ φρονέοντ' ἀνὰ θυμὸν ἅ ῥ' οὐ τελέεσθαι ἔμελλον·
φῆ γὰρ ὅ γ' αἱρήσειν Πριάμου πόλιν ἤματι κείνῳ
νήπιος, οὐδὲ τὰ ᾔδη ἅ ῥα Ζεὺς μήδετο ἔργα·
θήσειν γὰρ ἔτ' ἔμελλεν ἐπ' ἄλγεά τε στοναχάς τε
Τρωσί τε καὶ Δαναοῖσι διὰ κρατερὰς ὑσμίνας.

Having spoken he departed leaving him there
Thinking in his heart about things they were not to accomplish.
For he said that they would sack Priam's city that day.
Fool, he did not know what plans Zeus had devised.
For he was to set sufferings and lamentations
Upon Trojans and Greeks in the fierce combat.

The secondary narratee, Agamemnon, is asked to agree with the Dream and take the battlefield in hopes of victory that day. The primary narrator-focalizer calls Agamemnon a fool for not knowing of Zeus' plans.

2. Later, the primary narrator-focalizer colors his primary narration by offering a secondary perspective of the Trojans, who generally view Hektor as their sole hope for survival.

Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text, 6.399-403

ἦ οἱ ἔπειτ' ἤντησ', ἅμα δ' ἀμφίπολος κίεν αὐτῇ
παῖδ' ἐπὶ κόλπῳ ἔχουσ' ἀταλάφρονα νήπιον αὖτως
Ἑκτορίδην ἀγαπητὸν ἀλίγκιον ἀστέρι καλῷ,
τόν ῥ' Ἕκτωρ καλέεσκε Σκαμάνδριον, αὐτὰρ οἱ ἄλλοι
Ἀστυάνακτ'· οἷος γὰρ ἐρύετο Ἴλιον Ἕκτωρ.

Then she met him as did her maid
carrying in her arms their child, a tender babe,
Hektor's beloved son, like a fine star.
Hektor called him Skamandrios but others
Astyanax for Hektor alone defended Troy.

The people call the child of Hektor and Andromakhe by the nickname, Astyanax (lord of the city), in honor of their view that Hektor is the

sole defender of Troy. The primary narratee does not agree with this assessment, knowing that it is not Hektor alone who defends Troy. With this exchange, he sets up for his primary narratee a prolepsis (foreshadowing) that predicts that Hektor's death marks the fall of Troy, which falls outside the story-time of the epic.

3. In the *Histories*, the primary narrator-focalizer considers how Kambyses came to act in ways contrary to Persian norms.

Herodotos, *Histories* 3.38.3-4, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text

> **III.38** [3] Δαρεῖος ἐπὶ τῆς ἑωυτοῦ ἀρχῆς, καλέσας Ἑλλήνων τοὺς παρεόντας, εἴρετο ἐπὶ κόσῳ ἂν χρήματι βουλοίατο τοὺς πατέρας ἀποθνήσκοντας κατασιτέεσθαι. οἱ δὲ ἐπ᾽ οὐδενὶ ἔφασαν ἔρδειν ἂν τοῦτο. [4] Δαρεῖος δὲ μετὰ ταῦτα, καλέσας Ἰνδῶν τοὺς καλεομένους Καλλατίας, οἳ τοὺς γονέας κατεσθίουσι, εἴρετο, παρεόντων τῶν Ἑλλήνων καὶ δι᾽ ἑρμηνέος μανθανόντων τὰ λεγόμενα, ἐπὶ τίνι χρήματι δεξαίατ᾽ ἂν τελευτῶντας τοὺς πατέρας κατακαίειν πυρί. οἱ δέ, ἀμβώσαντες μέγα, εὐφημέειν μιν ἐκέλευον. οὕτω μέν νυν ταῦτα νενόμισται, καὶ ὀρθῶς μοι δοκέει Πίνδαρος ποιῆσαι, νόμον πάντων βασιλέα φήσας εἶναι.
>
> *During his rule Dareios called together those Greeks who were at court and asked them for what amount of money they would be willing to eat their dead fathers. They replied that no amount of money would impel them to do so. Next Dareios called together the Kallatians of India, who actually do eat their parents, and asked them in the presence of the Greeks who understood what was said through an interpreter, at what price they would be willing to burn their dead fathers with fire. Shouting loudly, they bade him to mind his tongue. Such is the strength of custom. And I think Pindar said it best—custom is the king of everything.*

The primary narrator-focalizer uses this story to explain how much power tradition has and draws from it the conclusion that Kambyses' failure to follow his own Persian customs was a sign of his mental illness, whose root cause he is uncertain of. The secondary narrator-focalizers offer points of view congruent with the narrative of madness that the primary narrator-focalizer puts forth.

4. In the *Anabasis*, the primary narrator-focalizer offers his primary narratee an explanation for why the secondary focalizer Kyros decides to revolt against his brother King Artaxerxes.

Xenophon, *Anabasis* 1.1.3-6, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text

> ἐπεὶ δὲ ἐτελεύτησε Δαρεῖος καὶ κατέστη εἰς τὴν βασιλείαν Ἀρταξέρξης, Τισσαφέρνης διαβάλλει τὸν Κῦρον πρὸς τὸν ἀδελφὸν ὡς ἐπιβουλεύοι

αὐτῷ. ὁ δὲ πείθεται καὶ συλλαμβάνει Κῦρον ὡς ἀποκτενῶν· ἡ δὲ μήτηρ ἐξαιτησαμένη αὐτὸν ἀποπέμπει πάλιν ἐπὶ τὴν ἀρχήν. 1.1.4ὁ δ’ ὡς ἀπῆλθε κινδυνεύσας καὶ ἀτιμασθείς, βουλεύεται ὅπως μήποτε ἔτι ἔσται ἐπὶ τῷ ἀδελφῷ, ἀλλά, ἢν δύνηται, βασιλεύσει ἀντ’ ἐκείνου. Παρύσατις μὲν δὴ ἡ μήτηρ ὑπῆρχε τῷ Κύρῳ, φιλοῦσα αὐτὸν μᾶλλον ἢ τὸν βασιλεύοντα Ἀρταξέρξην. 1.1.5ὅστις δ’ ἀφικνεῖτο τῶν παρὰ βασιλέως πρὸς αὐτὸν πάντας οὕτω διατιθεὶς ἀπεπέμπετο ὥστε αὐτῷ μᾶλλον φίλους εἶναι ἢ βασιλεῖ. καὶ τῶν παρ’ ἑαυτῷ δὲ βαρβάρων ἐπεμελεῖτο ὡς πολεμεῖν τε ἱκανοὶ εἴησαν καὶ εὐνοϊκῶς ἔχοιεν αὐτῷ. 1.1.6τὴν δὲ Ἑλληνικὴν δύναμιν ἥθροιζεν ὡς μάλιστα ἐδύνατο ἐπικρυπτόμενος, ὅπως ὅτι ἀπαρασκευότατον λάβοι βασιλέα. ὧδε οὖν ἐποιεῖτο τὴν συλλογήν.

When Dareios died and Artaxerxes assumed the throne, Tissaphernes set Kyros against his brother by charging him with plotting against him. He was persuaded and arrested Kyros, intending to kill him. But his mother begged him to return him back to his province. As he departed in danger and dishonored, he made plans so that he would no longer remain under his brother’s power but would, if he could, rule in his stead. Parysatis, their mother, was devoted to Kyros, loving him more than king Artaxerxes. All visitors arriving from the king to him he returned having treated them so that they were his friends more than the king’s. And he took care of those in his province so that they were ready warriors and kindly disposed to him. He gathered his Greek force as secretly as he could so as to catch the king as unprepared as possible.

By reading this mix of perspectives, the primary narratee is able to understand why Kyros was initially in conflict with his brother, King Artaxerxes, and how later it was possible for Kyros to gather men around him, willing to assist in his revolt.

5. In *The Ass*, the primary narrator-focalizer Loukios colors his tale by relating his travel companions’ perspective on Hipparkhos.

Lucian, *The Ass* 1, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text

καὶ ἐγὼ ἠρόμην τοὺς Θετταλοὺς εἴπερ ἐπίστανται ἄνδρα οἰκοῦντα ἐς τὰ Ὕπατα, Ἵππαρχον τοὔνομα. γράμματα δὲ αὐτῷ ἐκόμιζον οἴκοθεν, ὥστε οἰκῆσαι παρ᾽ αὐτῷ. οἱ δὲ εἰδέναι τὸν Ἵππαρχον τοῦτον ἔλεγον καὶ ὅπῃ τῆς πόλεως οἰκεῖ καὶ ὅτι ἀργύριον ἱκανὸν ἔχει καὶ ὅτι μίαν θεράπαιναν τρέφει καὶ τὴν αὐτοῦ γαμετὴν μόνας: ἔστι γὰρ φιλαργυρώτατος δεινῶς.

I asked them if they knew about a man living in Hypata. His name was Hipparkhos, and I carried for him a letter from home, requesting a stay at his house. They replied that they knew Hipparkhos; where in the city he lived; that he had sufficient silver; and that he kept only one slave and a wife, since money was his true love.

The primary narrator-focalizer uses his secondary narrator-focalizers’ assessment of Hipparkhos to characterize him as one

primarily concerned with money. At this early point in the story, the primary narratee can agree or suspend judgment, waiting for the narrative to unfold before coming to a final conclusion about Hipparkhos' stinginess.

6. In *The Hemingses of Monticello: An American Family*, the primary narrator-focalizer imagines how Sally Hemings carved a life she wanted for herself and would not regret.

Annette Gordon Reed, *The Hemingses of Monticello: An American Family*, Kindle Location 5872, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text

> Distortion of human feelings is not the same thing as the total destruction of them. Sally Hemings, though enslaved, was a human being. Working backward to 1789 from either her death in 1835 or Jefferson's death in 1826, one can say that sixteen-year-old Hemings's instincts about how she might best shape her future in the context of her particular circumstances and needs were as sound as her older sister Mary's instincts about Thomas Bell, developing at the same time on another continent. Hemings could not have known this as she treated with Jefferson at the Hôtel de Langeac, but at the end of her life she would be able to say that she got the important things that she most wanted.

The primary narrator-focalizer imagines the thoughts of Sally Hemings, offering narrative from her perspective in concluding that Sally Hemings would have been satisfied with the life she chose to live.

7. In *Dreamland: The True Tale of America's Opiate Epidemic*, the primary narrator-focalizer embeds the rationale of the Man, a secondary narrator-focalizer, and his strategy for increasing his trade in heroin.

Sam Quinones, *Dreamland: The True Tale of America's Opiate Epidemic* p. 166, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text

> At the urging of another addict he took a trip down to Virginia, through Roanoke, Richmond, and Newport News. It was another large market, but the federal government had too many installations there. Langley and a naval base made him nervous. He went through Chattanooga, Tennessee—a town with a lively underworld, but too small. Mexicans in cars would stand out. He drove down to Pensacola and Jacksonville, but left.

The primary narrator-focalizer shows how the secondary narrator-focalizer discovered a ready market for his heroin anywhere there was already a market for Oxycontin. Plying his heroin trade like a Domino's pizza delivery service, the Man and his Xalisco boys built their growing business by paying attention to customer service and offering quick delivery to their clients.

8. In *Evicted: Poverty and Profit in the American City*, the primary narrator-focalizer explains to his primary narratee the state of mind of the secondary narrator-focalizers, the renters of Milwaukee.

Matthew Desmond, *Evicted: Poverty and Profit in the American City* p. 182, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text

> Most renters in Milwaukee thought highly of their landlord. Who had time to protest inequality when you were trying to get the rotten spot in your floorboard patched before your daughter put her foot through it again? Who cared what the landlord was making as long as he was willing to work with you until you got back on your feet? There was always something worse than the trailer park, always room to drop lower. Residents were reminded of this when the whole park was threatened with eviction, and they felt it again when men from Bieck Management began collecting rents.

The primary narrator-focalizer offers the sentiments of the renters themselves who have a high tolerance for inequality, accepting without resentment the million-dollar annual income of their landlord as long as he takes care of the basic tangible problems that he is supposed to address.

9. In *Grace of Kings*, the primary narrator-focalizer embeds the daydream of Kuni Garu, who imagines living a life devoted to luxury and indolence.

Ken Liu, *Grace of Kings* 410, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text

> He would live like the emperor. He would eat out of golden bowls with jade spoons. He would smoke, in coral pipes, ethereal tobacco that had been cured and sifted a hundred times by specially trained monkeys who could climb the cliffs where the tobacco was grown, fed by dew. He would drink tea that consisted of the tenderest leaves, plucked by young children whose fingers were nimble enough to not break the buds prematurely and release their flavor.

Up to this point in the series the ethics of the primary narrator-focalizer have been consistent and well-established. The life of

> wealth and ease Kuni Garu imagines is not one the primary narrator-focalizer values nor is it a likely one for Kuni Garu, given the way his character has been established, to pursue. Thus, the primary narratee can be fairly certain that Kuni Garu will not choose the path of indolence.

By mixing a variety of perspectives the primary narrator-focalizer creates a dialogue with his primary narratee asking her to fill in the spaces according to her knowledge, experience, and moral compass.

Module 55 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (**Ἰφιγένεια ἐν Αὐλίδι**) lines 460-512. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Ἀγαμέμνων
τὴν δ᾽ αὖ τάλαιναν παρθένον — τί παρθένον;
Ἅιδης νιν, ὡς ἔοικε, νυμφεύσει τάχα —
ὡς ᾠκτισ᾽. οἶμαι γάρ νιν ἱκετεύσειν τάδε:
Ὦ πάτερ, ἀποκτενεῖς με; τοιούτους γάμους
γήμειας αὐτὸς χῶστις ἐστί σοι φίλος.
παρὼν δ᾽ Ὀρέστης ἐγγὺς ἀναβοήσεται
οὐ συνετὰ συνετῶς. ἔτι γάρ ἐστι νήπιος.
αἰαῖ, τὸν Ἑλένης ὥς μ᾽ ἀπώλεσεν γάμον
γήμας ὁ Πριάμου Πάρις, ὃς εἴργασται τάδε.

Χορός
κἀγὼ κατῴκτιρ᾽, ὡς γυναῖκα δεῖ ξένην
ὑπὲρ τυράννων συμφορᾶς καταστένειν.

Μενέλαος
ἀδελφέ, δός μοι δεξιᾶς τῆς σῆς θιγεῖν.

Ἀγαμέμνων
δίδωμι. σὸν γὰρ τὸ κράτος, ἄθλιος δ᾽ ἐγώ.

Μενέλαος
Πέλοπα κατόμνυμ᾽, ὃς πατὴρ τοὐμοῦ πατρὸς

τοῦ σοῦ τ᾽ ἐκλήθη, τὸν τεκόντα τ᾽ Ἀτρέα,
ἦ μὴν ἐρεῖν σοι **τἀπὸ καρδίας*** σαφῶς
καὶ μὴ ‹πίτηδες μηδέν, ἀλλ᾽ ὅσον φρονῶ.
ἐγώ, σ᾽ ἀπ᾽ ὄσσων ἐκβαλόντ᾽ ἰδὼν δάκρυ,
ᾤκτιρα. καὐτὸς ἀνταφῆκά σοι πάλιν.
καὶ τῶν παλαιῶν ἐξαφίσταμαι λόγων.
οὐκ ἐς σὲ δεινός, εἰμὶ δ᾽ οἷπερ εἶ σὺ νῦν.
καί σοι παραινῶ μήτ᾽ ἀποκτείνειν τέκνον
μήτ᾽ ἀνθελέσθαι τοὐμόν. οὐ γὰρ ἔνδικον
σὲ μὲν στενάζειν, τἀμὰ δ᾽ ἡδέως ἔχειν,
θνῄσκειν τε τοὺς σούς, τοὺς δ᾽ ἐμοὺς ὁρᾶν φάος.
τί βούλομαι γάρ; οὐ γάμους ἐξαιρέτους
ἄλλους λάβοιμ᾽ ἄν, εἰ γάμων ἱμείρομαι;
ἀλλ᾽ ἀπολέσας ἀδελφόν, **ὅν μ᾽ ἥκιστα χρῆν***,
Ἑλένην ἔλωμαι, τὸ κακὸν ἀντὶ τἀγαθοῦ;
ἄφρων νέος τ᾽ ἦ πρίν, τὰ πράγματ᾽ ἐγγύθεν
σκοπῶν, ἐσεῖδον οἷον ἦν κτείνειν τέκνα.
ἄλλως τέ μ᾽* ἔλεος τῆς ταλαιπώρου κόρης
ἐσῆλθε, συγγένειαν ἐννοουμένῳ,
ἣ τῶν ἐμῶν ἕκατι θύεσθαι γάμων
μέλλει. τί δ᾽ Ἑλένης παρθένῳ τῇ σῇ μέτα;
ἴτω στρατεία διαλυθεῖσ᾽ ἐξ Αὐλίδος.
σὺ δ᾽ ὄμμα παῦσαι δακρύοις τέγγων τὸ σόν,
ἀδελφέ, κἀμὲ παρακαλῶν ἐς δάκρυα.
εἰ δέ τι κόρης σῆς θεσφάτων μέτεστι σοί,
μὴ ‹μοὶ μετέστω. σοὶ νέμω τοὐμὸν μέρος.
ἀλλ᾽ ἐς μεταβολὰς ἦλθον ἀπὸ δεινῶν λόγων.
εἰκὸς πέπονθα. τὸν ὁμόθεν πεφυκότα
στέργων, μετέπεσον. ἀνδρὸς οὐ κακοῦ τροπαὶ
τοιαίδε, χρῆσθαι τοῖσι βελτίστοις ἀεί.

Χορός
γενναῖ᾽ ἔλεξας Ταντάλῳ τε τῷ Διὸς
πρέποντα. προγόνους οὐ καταισχύνεις σέθεν.

Ἀγαμέμνων
αἰνῶ σε, Μενέλαε, ὅτι παρὰ γνώμην ἐμὴν
ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ᾽ ἀξίως.
ταραχὴ δ᾽ ἀδελφῶν διά τ᾽ ἔρωτα γίγνεται
πλεονεξίαν τε δωμάτων. ἀπέπτυσα
τοιάνδε συγγένειαν **ἀλλήλοιν*** πικράν.
ἀλλ᾽ ἤκομεν γὰρ εἰς ἀναγκαίας τύχας,
θυγατρὸς αἱματηρὸν ἐκπρᾶξαι φόνον.

Notes

1. **τἀπὸ καρδίας** = **τὸ ἀπὸ καρδίας**
2. **ὅν μ᾽ ἥκιστα χρῆν** = **ὅν μ᾽ ἥκιστα χρῆν*** **ἀπολέσαι**
3. **ἄλλως τέ μ᾽** = **ἄλλως τέ μοι**
4. **ἀλλήλοιν** = a dative dual. Translate with **πικράν**.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰαῖ (interjection) *ah!*

αἰνέω *tell of, speak of; praise, approve; promise, vow*

ἄλλως *otherwise; in vain (adverb)*

ἀναβοάω *shout aloud, utter a loud cry*

ἀνθαιρέομαι *choose* 'x' in acc. *instead of another*

ἀνθελέσθαι see **ἀνθαιρέομαι**

ἀνταφίημι *let go, let go in turn, let fall in turn*

***ἀποκτείνω** (aorist: **ἀπεκτάνην**) *kill*

ἀποπτύω *spit out*

γαμέω *marry*

διαλύω *loose one from another, part asunder, undo*

ἐγγύθεν *from nigh at hand, nearby*

***ἐγγύς** *near; next to, near* + gen.

θύω *sacrifice*

ἱκετεύω *beg, supplicate*

ἱμείρω *long for, yearn after, desire* + gen.

καταισχύνω *disgrace, dishonour, put to shame*

καταστένω *sigh over*

κατοικτείρω (κατοικτίρω) *have mercy, have compassion; feel compassion*

κατόμνυμι *confirm by oath; call to witness, swear by*

Μενέλαος (-εως), -ου (-εω) ὁ *Menelaos*

μεταπίπτω *fall differently, undergo a change*

μέτειμι *be among* + dat.; *have a share in* or *claim to* 'x' in gen. *for* 'y' in dat.

νέμω *distribute, allot, assign; pasture, graze*; (middle) *possess, administer*

νυμφεύω *lead the bride, give in marriage, betroth*

οἰκτίζω *pity, have pity upon*

ἕκατι *by means of, by virtue of, by the aid of* + *gen.*

ἐσοράω *look into, look upon, view, behold*

ἐκβάλλω *break open; throw out, divorce*

ἐκπράσσω *do completely, bring about, achieve*

ἕλωμαι < **αἱρέω**

ἐννοέω *have in one's thoughts, to think, consider, reflect*

ἐξαφίστημι *remove;* (middle) *depart, withdraw; withdraw from* + gen.

***ἔοικα** be like, look like* + dat.; *be likely, seem probable*

ἐπιτηδές (adverb) *advisedly; designedly, deceitfully*

***ἐργάζομαι** be busy, work at; make; perform; do* 'x' in acc. *to* 'y' in acc.

ἐρεῖν see **λέγω**

ἐσῆλθε see **ἔρχομαι**

ἦ *indeed, truly*

***ἡδέως** (adverb) *pleasantly, gladly*

θιγγάνω (aorist: **ἔθιγον**)*touch, handle, take hold of* + gen.

οἰκτίρω (**οἰκτείρω**) *pity*

ὁμόθεν from the same place

οὗπερ *where*

παραινέω *exhort, advise, advise* 'x' in dat. + inf.

παρακαλέω *call to, summon; encourage*

***παύω** make to end, stop;* (middle and passive) *rest* or *cease from* + gen.

πρέπω *be clearly seen, be conspicuous;* **πρέπει** *it is fitting* + acc. or dat. of person + inf.

στενάζω *sigh often, sigh deeply*

στέργω *love*

τάχα (adv.) *quickly; perhaps*

τέγγω *wet, moisten*

τίκτω *bear, beget*

ὑποτίθημι *place under, set before, offer, suggest*

***φρονέω** think, be prudent*

***φύω (aorist: ἔφυσα, ἔφῡν)** produce, make grow; beget;* (intrans.) *grow, be, be born; be prone to* + inf.

Adjectives and Nouns and Pronouns

ἄθλιος, -ᾱ, -ον *pathetic, miserable, wretched*

Ἅιδης, Ἄιδου ὁ *Hades*

αἱματηρός, -ά, -όν *bloody, bloodstained, murderous*

ἀναγκαῖος, -ᾱ, -ον *necessary*

Ἀτρεύς, -ῆος (-έως) ὁ *Atreus*

Αὐλίς, -ίδος ἡ, ὁ (acc. **Αὐλίδα, Αὖλιν)** *Aulis,* a town in Boeotia, on the Euripus

ἄφρων, -ονος; -ον, -ονος *senseless, foolish; crazed, frantic*

***Ἀχαιός, Ἀχαιά, Ἀχαιόν** *Akhaian*, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)

βέλτιστος, -η, -ον *best*

γάμος, -ου ὁ *wedding, wedding feast; marriage*

γενναῖος, -ᾱ, -ον *noble, fine*

***γνώμη, γνώμης ἡ** *judgment, thought, opinion, purpose*

δάκρυ, ------ τό *tear; gum, sap*

δεξιός, -ά, -όν *on the right; fortunate; dexterous, skillful, clever;* (f.) *right hand*

δῶμα, -ατος τό *a house*

***εἰκός, εἰκότος τό** (adj.) *likely, reasonable;* (n.) *likelihood, probability*

Ἑλένη, -ης ἡ *Helen*

ξένη, -ης ἡ *a female guest, a foreign woman*

ὄμμα, ὄμματος τό *eye*

Ὀρέστης, -ου ὁ *Orestes*

ὄσσε, -ων τώ (neuter) *the two eyes*

***παλαιός, παλαιά, παλαιόν** *old, ancient, aged*

παρθένος, -ου ἡ *a maid, maiden, virgin, girl*

Πάρις, -ιδος ὁ *Paris*, son of Priam

Πέλοψ, -οπος ὁ *Pelops*

πικρός, -ά, -όν *sharp, pungent; bitter, painful; spiteful, mean*

πλεονεξία, -ας ἡ *greediness, assumption, arrogance; excess*

Πρίαμος, -ου ὁ *Priam*, king of Troy

πρόγον-ος, -ον *early-born, first-born; (noun) forebear, ancestor*

***σαφής, σαφές** *clear, distinct*

σέθεν = **σοῦ**

στρατείᾱ, -ᾱς ἡ *an expedition, campaign*

συγγένεια, -ᾱς ἡ *kinship*

***συμφορά, συμφορᾶς ἡ** *event; bringing together; fortune; misfortune*

ἔλεος, -ου ὁ *pity, mercy, compassion*

ἔνδικος, -ον *according to right, right, just, legitimate*

ἐξαίρετος, -ον *chosen, choice*

ἔρως, -ωτος ὁ *love*

ἥκιστος, -η, -ον *worst, least*

θέσφατος, -ον *spoken by god, decreed, ordained, appointed;* (neuter pl.) *divine decrees, oracles*

καρδία, -ας ἡ *the heart*

κόρη, -ης ἡ *maiden, girl*

κράτος, -εος (-ους) τό *strength, power*

μεταβολή, -ῆς ἡ *a change, changing*

νήπιος, -α, -ον *infant, childish*

νιν = **αὐτόν, αὐτήν,** or **αὐτούς**

συνετός, -ή, -όν *intelligent, sagacious, wise*

τἄλαίπωρος, -ον *suffering, distressed, miserable*

τάλας, τάλαινα, τάλαν *wretched, unhappy*

τἀμά = **τὰ ἐμά**

Τάνταλος, -ου ὁ *Tantalos*, son of Zeus and Plouto, father of Pelops, Niobe, and Broteas

τἀπό = **τὸ ἀπό**

ταραχή, -ῆς ἡ *trouble, disorder, confusion*

***τέκνον, -ου τό** *child*

***τύραννος, -ου ὁ** *tyrant, absolute ruler*

***τύχη, τύχης ἡ** *fortune, luck; fate, necessity*

φάος (φῶς), φάεος (φωτός) τό *light, daylight*

φόνος, -ου ὁ *murder, killing*

Module 55 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

αἰνῶ σε, Μενέλαʼ, ὅτι παρὰ γνώμην ἐμὴν
ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τʼ ἀξίως.
ταραχὴ δʼ ἀδελφῶν διά τʼ ἔρωτα γίγνεται
πλεονεξίαν τε δωμάτων. ἀπέπτυσα
τοιάνδε συγγένειαν ἀλλήλοιν* πικράν.

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

Module 55 Practice Identifying Clitics and Full Words

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

αἰνῶ σε, Μενέλαʼ, ὅτι παρὰ γνώμην ἐμὴν
ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τʼ ἀξίως.
ταραχὴ δʼ ἀδελφῶν διά τʼ ἔρωτα γίγνεται
πλεονεξίαν τε δωμάτων. ἀπέπτυσα
τοιάνδε συγγένειαν ἀλλήλοιν* πικράν.

Module 55 Top 251–550 Vocabulary to be Memorized

Adverb and Verbs

ἁλίσκομαι, ἁλώσομαι, ἑάλων (ἥλων), ἑάλωκα (ἥλωκα), ------, ------ *be taken, captured, seized*

ἐρωτάω (εἰρωτάω), ἐρωτήσω, ἠρώτησα, ἠρώτηκα, ἠρώτημαι, ἠρωτήθην *ask, question*

κατασκευάζω, κατασκευάσω, κατεσκεύασα, κατεσκεύακα, κατεσκεύασμαι, ------ *equip, furnish; construct*

κινέω, κινήσω, ἐκίνησα, κεκίνηκα, κεκίνημαι, ἐκινήθην *move; set in motion; urge on*

σχεδόν *about, almost; near, hard by; similar to* + dat.

Adjectives and Nouns

ἀμείνων, ἄμεινον *better, stronger, braver, more capable*

βαρύς, βαρεῖα, βαρύ *heavy, grievous, tiresome*

ἥλιος, ἡλίου ὁ *sun*

σύμμαχος, σύμμαχον *allied*

σωτηρία, σωτηρίας ἡ *safety, deliverance; saving*

Module 55 Reading Morphologically by James Patterson

The Optative Mood

The formation of the optative varies. As a general rule, it depends on whether the verb is thematic, in which case it uses the optative marker **/οι/;** athematic, in which case it uses the optative marker **/ιη/** or simply **/ι/;** or alpha formation, in which case it standardly uses the optative marker **/αι/**. To the optative marker, athematic past time personal markers are added. However, the use of these personal markers does not mark the optative as a past time verb. Past time is a feature only of the indicative. Instead, the use of past time personal markers is due to a pre-historical classification of these markers as primary, or basic.

The Progressive Optative

The progressive optative of thematic verbs, as well as of **/νυ/μι** verbs, is formed by adding **/οι/** to the progressive stem, followed by mostly expected athematic personal markers (**/μι, /ς, /ø, /μεν, /τε, /εν** in the active). The progressive middle/passive uses athematic personal markers otherwise associated with past time verbs **(/μην, /σο, /το, /μεθα, /σθε, /ντο)**. Again, this does not make the optative past time. The time of the optative is determined by the context of the sentence. The use of what became past time personal markers is, rather, a purely grammatical feature of its formation.

Progressive Optative Active: Thematic Verbs

λεγ/ø/οι/μι > λέγοιμι	λεγ/ø/οι/μεν > λέγοιμεν
λεγ/ø/οι/ς > λέγοις	λεγ/ø/οι/τε > λέγοιτε
λεγ/ø/οι/ø > λέγοι	λεγ/ø/οι/εν > λέγοιεν

Progressive Optative Middle or Passive: Thematic Verbs

λεγ/ø/οι/μην > λεγοίμην	λεγ/ø/οι/μεθα > λεγοίμεθα
λεγ/ø/οι/σο > λέγοιο	λεγ/ø/οι/σθε > λέγοισθε
λεγ/ø/οι/το > λέγοιτο	λεγ/ø/οι/ντο > λέγοιντο

In the progressive optative of athematic verbs (namely, the optative of /**μι** verbs, except those in /**νυ/μι**), /**ιη**/ is added to the progressive stem in the singular active and /**ι**/ to the progressive stem in the plural active, as well as in both numbers of the middle/passive. Mostly expected athematic personal markers are used (/**ν, /ς, /ø, /μεν, /τε, /εν** in the active; /**μην, /σο, /το, /μεθα, /σθε, /ντο** in the middle/passive):

Progressive Optative Active: Athematic Verbs

δι/δο/ιη/η > διδοίην	δι/δο/ι/μεν > διδοῖμεν
δι/δο/ιη/ς > διδοίης	δι/δο/ι/τε > διδοῖτε
δι/δο/ιη/ø > διδοίη	δι/δο/ι/εν > διδοῖεν

In later Greek, /**ιη**/ appears also in the plural, and the more familiar athematic third-person marker /**σαν** may be used in place of /**εν**.

Progressive Optative Middle or Passive: Athematic Verbs

δι/δο/ι/μην > διδοίμην	δι/δο/ι/μεθα > διδοίμεθα
δι/δο/ι/σο > διδοῖο	δι/δο/ι/σθε > διδοῖσθε
δι/δο/ι/το > διδοῖτο	δι/δο/ι/ντο > διδοῖντο

The Aorist Optative

While the optative is athematic throughout its formation (because personal markers are added directly to the optative marker without intervening connecting vowels), the verb's formation in the aorist indicative determines its formation in the aorist optative. Asigmatic verbs that are thematic in the indicative use the /**οι**/ optative marker in the active and middle (e.g. indicative ἐπίθομεν is optative **πίθοιμεν**). Asigmatic verbs that are athematic in the indicative use the /**ιη**/ optative marker in the active singular, and /**ι**/ in the active plural and throughout the middle (e.g. **δοίην** active, **δοίμην** middle). Thus, so far the aorist optative is formed the same way as the progressive optative—sans, of course, the use of progressive aspect markers.

In place of /**οι**/, the sigmatic aorist normally uses /**αι**/ in the active and middle. However, in the active an alternate marker /**ει**/ is common in the second-person singular, third-person singular, and third-person plural. To these are added personal markers typical of the alpha formation. Thus second singular /**ει/ας**, third singular /**ει/ε**, and third plural /**ει/αν**.

The aorist passive optative is formed the same way, with /**θη**/, regardless of whether the verb is sigmatic or asigmatic in the active and middle. The /**θη**/ passive marker

combines with the optative marker **/ιη/** in the singular, producing **-θειη-**, and with **/ι/** in the plural, producing **-θει-**. The **η** of the aorist passive marker shortens to **ε** before the **ι** of the optative marker. As in the progressive passive optative of athematic verbs, in later Greek **/ιη/** may be used also in the plural, in which case **/σαν** is used instead of **/εν** as the third-person plural marker:

Sigmatic Aorist Active Optative

ποιε/σ/αι/μι > ποιήσαιμι	ποιε/σ/αι/μεν > ποιήσαιμεν
ποιε/σ/αι/ς > ποιήσαις or ποιήσειας	ποιε/σ/αι/τε > ποιήσαιτε
ποιε/σ/αι/ø > ποιήσαι or ποιήσειε	ποιε/σ/αι/εν > ποιήσαιεν or ποιήσειαν

Sigmatic Aorist Middle Optative

ποιε/σ/αι/μην > ποιησαίμην	ποιε/σ/αι/μεθα > ποιησαίμεθα
ποιε/σ/αι/σο > ποιήσαιο	ποιε/σ/αι/σθε > ποιήσαισθε
ποιε/σ/αι/το > ποιήσαιτο	ποιε/σ/αι/ντο > ποιήσαιντο

Asigmatic Aorist Active Optative

πιθ/οι/μι > πίθοιμι	πιθ/οι/μεν > πίθοιμεν
πιθ/οι/ς > πίθοις	πιθ/οι/τε > πίθοιτε
πιθ/οι/ø > πίθοι	πιθ/οι/εν > πίθοιεν

Asigmatic Aorist Middle Optative

πιθ/οι/μην > πιθοίμην	πιθ/οι/μεθα > πιθοίμεθα
πιθ/οι/σο > πίθοιο	πιθ/οι/σθε > πίθοισθε
πιθ/οι/το > πίθοιτο	πιθ/οι/ντο > πίθοιντο

Aorist Passive Optative

ποιε/θη/ιη/ν > ποιηθείην	ποιε/θη/ι/μεν > ποιηθεῖμεν
ποιε/θη/ιη/ς > ποιηθείης	ποιε/θη/ι/τε > ποιηθεῖτε
ποιε/θη/ιη/ø > ποιηθείη	ποιε/θη/ι/εν > ποιηθεῖεν

The Perfect Optative

We may predict forms of the perfect optative (e.g. **λελοίποιμι, λελοιποίμην**), but it is more likely formed periphrastically (e.g. **λελοιπὼς εἴην, λελειμμένος εἴην**).

The Future Optative

The future optative adds **/οι/** to the future stem and uses the same athematic personal markers as the progressive optative. It is more common in later Greek.

Module 56

Narratology IV: Time 1

Module 56 Summary

In this module you will learn about time with a focus on analepsis (flashbacks), prolepsis (foreshadowing), frequency (events told repeatedly), and omnitemporality (truisms and general truths).

Time in the Universe

In 1905 Albert Einstein proposed the theory of special relativity, a consequence of which is that time is relative—the faster one approaches the speed of light, the more slowly time elapses. Since then, his theory that time slows as speed increases has been proven empirically. A consequence of the relativity of time may be that the past, present, and future all exist simultaneously.[1] For our purposes, we are interested in how time and its relativity play central roles in stories.

Time in Stories

Though relative, time is a fundamental category of human experience, enabling humans to locate and measure events and experiences. Like fungi, time's essence is dependent, relational, and transformative. Like beauty, how it is constructed and perceived differs from person to person. As a dimension of the narrated world, it describes the relationship between the past, present, and future.[2]

Analepsis and Prolepsis

1 For an explanation of this phenomenon, follow this link: https://www.youtube.com/watch?v=vrqmMoI0wks

2 https://www.lhn.uni-hamburg.de/node/106.html

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.26

When analepsis occurs, an event is told out of chronological order by way of a flashback or some other narrative device, indicating that the event has already transpired.

When prolepsis occurs, an event is told out of chronological order by way of foreshadowing or some other narrative device, indicating that it has yet to transpire.

Analepsis

Analepsis offers greater understanding of events, often creating depth by filling in gaps of knowledge for the narratees.

1. In the *Iliad* the primary narrator-focalizer uses an analepsis to create meaning through contrast.

Homer *Iliad* 22.153-156, Simple Narrator-Text

ἔνθα δ’ ἐπ’ αὐτάων πλυνοὶ εὐρέες ἐγγὺς ἔασι
καλοὶ λαΐνεοι, ὅθι εἵματα σιγαλόεντα
πλύνεσκον Τρώων ἄλοχοι καλαί τε θύγατρες
τὸ πρὶν ἐπ’ εἰρήνης πρὶν ἐλθεῖν υἷας Ἀχαιῶν.

Here beside the springs are wide stone-beds,
Beautiful, where there was a washing of the bright
Clothes by the lovely Trojan wives and daughters
In time past during the peace before the Greek sons came.

The primary narrator-focalizer contrasts present wartime with past peacetime as he tells his narratee how Akhilleus chased Hektor around the walls of Troy. Narration on the primary and secondary levels values peace. The primary narrator-focalizer paints a picture in the mind of his narratee by setting the actions that used to happen against the bloodshed of the present.

2. In the *Odyssey*, the primary narrator-focalizer uses an analepsis as an affirmation of a present event.

Homer, *Odyssey* 13.172-77, Character-Text

“ὤ πόποι, ἦ μάλα δή με παλαίφατα θέσφαθ’ ἱκάνει
πατρὸς ἐμοῦ, ὃς ἔφασκε Ποσειδάων’ ἀγάσασθαι
ἡμῖν, οὕνεκα πομποὶ ἀπήμονές εἰμεν ἁπάντων.
φῆ ποτὲ Φαιήκων ἀνδρῶν περικαλλέα, νῆα,
ἐκ πομπῆς ἀνιοῦσαν, ἐν ἠεροειδέϊ πόντῳ
ῥαισέμεναι, μέγα δ’ ἦμιν ὄρος πόλει ἀμφικαλύψειν.

“Alas, the very old prophecies from my father now
Return to me. He said Poseidon was angry
With us because we safely ferry everyone. He
Said one day he would shatter a beautiful Phaiakian

Ship returning from giving escort on the dark sea,
And hide our city with a huge mountain."

The secondary narrator-focalizer Alkinoos tells his narratees, the Phaiakians, of a prophecy that had been given to them earlier, right after they watch Poseidon destroy their ship as it returns from ferrying Odysseus home to Ithaka. Prophecy is thereby validated as a reliable indicator of future events.

3. In the *Histories*, the primary narrator-focalizer also uses analepsis to tell of a prophecy, but this back reference maintains its prospective quality.

Herodotos, *Histories* 3.10, Simple Narrator-Text

Ἐν δὲ τῷ Πηλουσίῳ καλεομένῳ στόματι τοῦ Νείλου ἐστρατοπεδεύετο Ψαμμήνιτος, ὁ Ἀμάσιος παῖς, ὑπομένων Καμβύσεα. [2] Ἄμασιν γὰρ οὐ κατέλαβε ζῶντα Καμβύσης, ἐλάσας ἐπ᾽ Αἴγυπτον. ἀλλὰ βασιλεύσας ὁ Ἄμασις τέσσερα καὶ τεσσεράκοντα ἔτεα ἀπέθανε, ἐν τοῖσι οὐδέν οἱ μέγα ἀνάρσιον πρῆγμα συνηνείχθη. ἀποθανὼν δὲ καὶ ταριχευθείς, ἐτάφη ἐν τῇσι ταφῇσι [τῇσι] ἐν τῷ ἱρῷ, τὰς αὐτὸς οἰκοδομήσατο. [3] ἐπὶ Ψαμμηνίτου δὲ τοῦ Ἀμάσιος βασιλεύοντος Αἰγύπτου, φάσμα Αἰγυπτίοισι μέγιστον δὴ ἐγένετο· ὕσθησαν γὰρ Θῆβαι αἱ Αἰγύπτιαι, οὔτε πρότερον οὐδαμὰ ὑσθεῖσαι οὔτε ὕστερον τὸ μέχρι ἐμεῦ, ὡς λέγουσι αὐτοὶ Θηβαῖοι. οὐ γὰρ δὴ ὕεται τὰ ἄνω τῆς Αἰγύπτου τὸ παράπαν· ἀλλὰ καὶ τότε ὕσθησαν αἱ Θῆβαι ψακάδι.

At Pelousion, a mouth of the Nile, was encamped Psammenitos, Amasis' son, awaiting Kambyses. For having completed his march against Egypt, Kambyses arrived to find Amasis no longer alive. After ruling for forty-four years, he died without suffering any great calamity. Upon his death and embalming, he was buried in the temple's grave which he himself had had built. While Psammenitos, son of Amasis, was king of Egypt, a most remarkable portent occurred among the Egyptians. For it rained in Egyptian Thebes, having never done so either before or later during my lifetime, as the Thebans report. For in the northern region of Egypt it never rains at all except that then a light rain watered Thebes.[3]

The primary narrator-focalizer relates a portent that had occurred sometime prior to Kambyses' arrival. With this analepsis, the primary narrator-focalizer foreshadows for the primary narratee a successful outcome for the Persians and a disastrous one for the Egyptians, thereby creating tension in the narratee.

4. In Ken Liu's *The Veiled Throne* the primary narrator-focalizer uses analepsis to tell the story of Goztan and what happened to her after the city-ships from Dara arrived.

3 In modern times it rains in Luxor (Egyptian Thebes) seldom and little.

Ken Liu, *The Veiled Throne*, p. 67 Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text

> Though she [Goztan] had not wanted to believe him, his prediction had turned out to be true. The baubles from the city-ships had become the most desired treasures on the scrublands, and the tribes fought over them. Even though silk was inferior to fur and hide as protection from the elements, a two-pace length of silk was sometimes enough to be bartered for five heads of long-haired cattle. It was as though the people had gone mad, coveting these Dara objects solely because they were rare.
>
> Goztan remembers the pékyu's observation that in war, enemies become more like each other as she struggles with accepting the influence the people from Dara have had on her people. The analepsis offers Goztan a frame for understanding the present and for realizing that even further change will occur in the future.

Analepsis gives primary narrator-focalizers ample opportunities to create depth, nuance, and complexities, engaging their narratees with information essential to an understanding of the story as a whole.

Prolepsis

Prolepses create suspense, asking the narratee to wonder how predicted events will transpire and if the predictions will prove true or false.

5. About midway through the epic, the primary narrator-focalizer uses a prolepsis to look to the end of the *Iliad*.

Homer, *Iliad* 12.10-12, Simple Narrator-Text

> ὄφρα μὲν Ἕκτωρ ζωὸς ἔην καὶ μήνι' Ἀχιλλεὺς
> καὶ Πριάμοιο ἄνακτος ἀπόρθητος πόλις ἔπλεν,
> τόφρα δὲ καὶ μέγα τεῖχος Ἀχαιῶν ἔμπεδον ἦεν.
>
> *As long as Hektor was alive and Akhilleus was angry*
> *And king Priam's city remained unsacked,*
> *Then too the great wall of the Greeks stood.*

The primary narrator-focalizer foreshadows Hektor's death, the end of Akhilleus' wrath, and the destruction of the wall of the Greeks. The foreshadowing creates tension in the primary narratee, knowing the major conflicts that are soon to transpire. The prolepsis also moves out of the scope of the epic's story-time, referring to the eventual sacking of Troy.

6. In the *Bakkhai*, the primary focalizer through the secondary narrator Dionysos uses a prolepsis to predict what will happen to Pentheus.

Euripides, *Bakkhai* 504-508, Character-Text

Διόνυσος
αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σώφροσιν.

Πενθεύς
ἐγὼ δὲ δεῖν γε, κυριώτερος σέθεν.

Διόνυσος
οὐκ οἶσθ’ ὅ τι ζῇς, οὐδ’ ὃ δρᾷς, οὐδ’ ὅστις εἶ.

Πενθεύς
Πενθεύς, Ἀγαύης παῖς, πατρὸς δ’ Ἐχίονος.

Διόνυσος
ἐνδυστυχῆσαι τοὔνομ’ ἐπιτήδειος εἶ.

Dionysos
With wisdom I say you are not wise to bind me.

Pentheus
And I—bind! For I am more powerful than you.

Dionysos
You do not know the life you lead, nor what you do, nor who you are.

Pentheus
Pentheus, child of Agave. Ekhionos is my father.

Dionysos
You are not to find fortune in that name.

The secondary narrator-focalizer foreshadows Pentheus’s humiliation and death. With the prolepsis the primary focalizer creates irony—Dionysos knows what Pentheus does not. The primary focalizer also creates tension in the primary narratee for what will soon happen and puns on the meaning of Pentheus’ name, which means *to suffer*.

7. In *The Veiled Throne*, the primary narrator-focalizer gives the thoughts of Jia, stepmother and regent for Emperor Monadétu, Phyro Garu, son of Kuni Garu. Jia’s old friend is Soto, who has promised to betray her if she does not carry through with her promise to transfer power to Emperor Monadétu.

Ken Liu, *The Veiled Throne* p. 278, Character-Text

> *Ah, old friend,* thought Jia, *you still think it’s possible to find a compromise between me and Phyro. But how do you compromise between the desire to sheathe a sword and the desire to cut down thousands with it? I hope I can hold on to your faith . . . .*

Jia continues to hold on to power as regent, unwilling to give the reins to her stepson, who is eager to go to war against the Lyuku and avenge his father's death. Instead of ceding control, Jia harbors a secret plan, wishing to build a Dara of lasting peace where who is king or emperor does not matter. Jia is prepared to achieve her ends through nearly any means. The passage foreshadows conflict between her and Emperor Monadétu.

Prolepsis typically creates tension, suggesting to the primary narratee what the future may hold.

Frequency

An event may be told once or more than once, being referred back to or retold from the same, similar, or different perspectives.

One good example of frequency is Kurosawa's film *Roshomon*. In it, Kurosawa examines multiple realities by having four characters—a bandit, a raped woman, a deceased samurai, and a woodcutter offer their version of the same event—a rape and death.

Another good example comes from Kurt Vonnegut's *Slaughterhouse-Five*. In the novel the refrain "so it goes" occurs some 106 times. The Tralfamadorians, who hold that all time is experienced simultaneously, utter the refrain "so it goes" after someone or thing dies. The primary narrator-focalizer marks death in the same way as them, as does the secondary narrator-focalizer Billy Pilgrim.

Frequency marks an event's importance to a work's overall meaning.

8. In the *Iliad*, we see how Akhilleus repeatedly feeds his anger against Agamemnon.

Homer, *Iliad* 9.644-48, Character-Text

Αἶαν διογενὲς Τελαμώνιε κοίρανε λαῶν
πάντά τί μοι κατὰ θυμὸν ἐείσαο μυθήσασθαι·
ἀλλά μοι οἰδάνεται κραδίη χόλῳ ὁππότε κείνων
μνήσομαι ὥς μ' ἀσύφηλον ἐν Ἀργείοισιν ἔρεξεν
Ἀτρεΐδης ὡς εἴ τιν' ἀτίμητον μετανάστην.

Divine Aias, son of Telamon, leader of the people,
You have clearly expressed all in accord with my own heart.
And yet my heart bursts with anger when I recall those things,
How in a meeting of Argives the son of Atreus
Demeaned me as if I were an immigrant without worth.

The secondary narrator-focalizer, Akhilleus, will not let go of his anger, recounting in his mind how Agamemnon disgraced him in front of the assembled troops as he responds to Ajax and his plea for help. His failure to let go results in hardship for others and ultimately for Akhilleus himself.

9. In the *Histories*, the primary narrator-focalizer shows how a character, when faced with death, comes to understand his past mistakes.

Herodotos, *Histories* 3.65.2-5, Character-Text

> ἐγὼ γάρ, ἐὼν ἐν Αἰγύπτῳ, εἶδον ὄψιν ἐν τῷ ὕπνῳ, τὴν μηδαμὰ ὄφελον ἰδεῖν. ἐδόκεον δέ μοι ἄγγελον, ἐλθόντα ἐξ οἴκου, ἀγγέλλειν ὡς Σμέρδις, ἱζόμενος ἐς τὸν βασιλήιον θρόνον, ψαύσειε τῇ κεφαλῇ τοῦ οὐρανοῦ. [3] δείσας δὲ μὴ ἀπαιρεθέω τὴν ἀρχὴν πρὸς τοῦ ἀδελφεοῦ, ἐποίησα ταχύτερα ἢ σοφώτερα· ἐν τῇ γὰρ ἀνθρωπηίῃ φύσι οὐκ ἐνῆν ἄρα τὸ μέλλον γίνεσθαι ἀποτρέπειν. ἐγὼ δὲ ὁ μάταιος Πρηξάσπεα ἀποπέμπω ἐς Σοῦσα ἀποκτενέοντα Σμέρδιν. ἐξεργασθέντος δὲ κακοῦ τοσούτου, ἀδεῶς διαιτώμην οὐδαμὰ ἐπιλεξάμενος μή κοτέ τίς μοι, Σμέρδιος ὑπαραιρημένου, ἄλλος ἐπαναστὰς ἀνθρώπων. [4] παντὸς δὲ τοῦ μέλλοντος ἔσεσθαι ἁμαρτών, ἀδελφεοκτόνος τε—οὐδὲν δέον—γέγονα καὶ τῆς βασιληίης οὐδὲν ἧσσον ἐστέρημαι· Σμέρδις γὰρ δὴ ἦν ὁ Μάγος, τόν μοι ὁ δαίμων προέφαινε ἐν τῇ ὄψι ἐπαναστήσεσθαι. [5] τὸ μὲν δὴ ἔργον ἐξέργασταί μοι. καὶ Σμέρδιν τὸν Κύρου μηκέτι ὑμῖν ἐόντα λογίζεσθε·
>
> *Persians, it is my fate to disclose to you what of all matters I've eagerly kept hidden. For when I was in Egypt, I saw a vision as I slept, which I ought never to have seen. I dreamed that a messenger from home announced that Smerdis sat on the king's throne, touching heaven with his head. In fear lest I have my reign taken away by my brother, I acted brashly but not wisely. For in human affairs it is not possible to avert what is to happen. Foolishly I sent Prexaspes to Sousa to kill Smerdis. Once this great evil had been carried out, I lived without fear, never reckoning that with Smerdis removed, some other would revolt. Mistaking all that was about to occur, I became my brother's murderer—though it was avoidable—and I still lost my kingdom. For Smerdis was the Magos, the one whose revolt the god revealed to me in the vision. The deed was mine. Know that Smerdis son of Kyros no longer lives among you.*

Kambyses, the secondary narrator-focalizer, tells his narratees, the assembled Persians, that his brother Smerdis is dead, killed on his orders, and that he misinterpreted the vision the gods sent him. The primary narrator-focalizer has the secondary narrator-focalizer Kambyses refer back to the dream, showing his primary narratee that Kambyses now realizes the truth, as death takes hold of him.

10. In the *Alkestis*, the primary focalizer has Admetos, a secondary narrator-focalizer, repeatedly beg his wife Alkestis not to betray him.

Euripides, Alkestis 273-80, Character-Text

> **Ἄδμητος**
> οἴμοι· τόδ' ἔπος λυπρὸν ἀκούειν
> καὶ παντὸς ἐμοὶ θανάτου μεῖζον.
> μὴ πρός <σε< θεῶν τλῇς με προδοῦναι,
> μὴ πρὸς παίδων οὓς ὀρφανιεῖς,
> ἀλλ' ἄνα, τόλμα.

σοῦ γὰρ φθιμένης οὐκέτ' ἂν εἴην·
ἐν σοὶ δ' ἐσμὲν καὶ ζῆν καὶ μή·
σὴν γὰρ φιλίαν σεβόμεσθα.

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

Through repetition, the primary focalizer emphasizes for his primary narratee the absurdity of Admetos' request, since he is the one who had to have someone else agree to die for him so that he could live and he asked her, as well as others who refused, to die in his stead.

11. In *The Veiled Throne*, the primary narrator-focalizer italicizes the text to indicate that these are the inner thoughts of Théra, who has arrived on the oasis of Sliyusa Ki, Ukyu-Gondé and is faced with a difficult choice.

Ken Liu, *The Veiled Throne* p. 235, Character-Text

> *What fools we are to read every gesture and motion, every bite and sip like logograms carved on a page, when the very raw sensations themselves are miraculous. What fools we are to hesitate over the meaning of every step when it is a wonder just to walk, to breathe, to be free and alive. A life in submission to Volyu would be like Thoryo's time in the dark hold, devoid of color, of understanding, of interesting choices. It's no life at all. It is revolting. There is a time for reading, but there is also a time for simple doing.*

The primary narrator-focalizer has Théra repeat to herself a principle of her father's—when faced with a difficult choice, he had promised himself to opt for the more interesting one. Like it did for him, this principle comes to mind as she wavers over what to do. Though she has not made the same promise to herself and though she differs from her father, in this situation Théra decides to take the more interesting path by challenging her would-be uncle-in-law, Volyu Aragoz: she disobeys his command to submit to him and refuses to quaff an entire bowl of kyoffir. Her challenge to his authority succeeds. Taking the more interesting path is one the primary narrator-focalizer hearkens back to as Kuni Garu's children, Théra and Phyro, learn and grow. This path was one of the guiding principles by which Kuni Garu built his life, and it proves influential in his children's lives.

Why a narrator chooses to refer repeatedly back to the same event may be straightforward or ambiguous. In the latter case, each narratee decides for herself what meaning the repetition holds.

Omnitemporality

An event is given the temporal status of repeating conditionally or unconditionally.

Truisms, for example, are omnitemporal—e.g., a bird in hand is worth two in the bush; a tide taken at its flood leads to good fortune; you can lead a horse to water, but you can't make him drink; you can't teach an old dog new tricks; when it rains it pours.

General truths are too, offering information that applies in all instances: when it strikes noon, the bell tolls; when you pull the brake, the bike slows; when the alarm goes off, everyone evacuates; when the whistle blows, play begins.

Omnitemporal events offer wisdom and norms narratees can rely on, even though these norms may be broken at any time.

12. In the *Odyssey*, the Phaiakians, though they give passage home to everyone who comes to the island, do not like strangers.

Homer *Odyssey* 7.30-33, Character-Text

ἀλλ᾽ ἴθι σιγῇ τοῖον, ἐγὼ δ᾽ ὁδὸν ἡγεμονεύσω,
μηδέ τιν᾽ ἀνθρώπων προτιόσσεο μηδ᾽ ἐρέεινε.
οὐ γὰρ ξείνους οἵδε μάλ᾽ ἀνθρώπους ἀνέχονται,
οὐδ᾽ ἀγαπαζόμενοι φιλέουσ᾽ ὅς κ᾽ ἄλλοθεν ἔλθῃ.

But go there in silence and I will show you the way.
Don't look at anyone or make inquiries.
For they in no way tolerate strangers.
But entertain without welcome who arrives from elsewhere.

The secondary narrator-focalizer, Athene, disguised as a Phaiakian girl, warns her secondary narratee, Odysseus, of the xenophobic danger he is in from the Phaiakians. Though he is in danger, it is clear that he will be given transport home, even if the Phaiakians despise him like they do the rest of strangers.

13. In the *Histories*, the primary narrator-focalizer tells of a rift between Periandros and Lykophron that was caused when Periandros killed his wife and Lykophron's mother.

Herodotos, *Histories* 3.53.1, Character-Text

φιλοτιμίη κτῆμα σκαιόν. μὴ τῷ κακῷ τὸ κακὸν ἰῶ.

Love of honor is an awkward item to possess. Don't cure evil with evil.

The secondary narrator-focalizer, Periandros' daughter, tries to persuade her brother, Lykophron, to reconcile with their father by offering him cultural wisdom. He rejects her persuasive attempt, refusing to make amends with his father.

14. In the *History*, the primary narrator-focalizer defines his methodology in determining the truth of the past.

Thoukydides, *History* 1.20.1, Simple Narrator-Text

οἱ γὰρ ἄνθρωποι τὰς ἀκοὰς τῶν προγεγενημένων, καὶ ἢν ἐπιχώρια σφίσιν ᾖ, ὁμοίως ἀβασανίστως παρ' ἀλλήλων δέχονται.

What is said about the past even if it concerns their own country, people generally accept uncritically from one another.

The primary narrator-focalizer sets up his own critical approach to the past, by contrasting it against the typically uncritical one of his contemporaries.

15. In *Wall of Storms*, the primary narrator-focalizer suggests what duty children have to their parents.

Ken Liu, *Wall of Storms* p. 168-69, Character-Text

You're my daughter but you do not belong to me. The only duty any child owes to her parent is to live a life that is true to her nature.

The secondary narrator-focalizer Aki encourages her daughter Mimi to leave home and find her path in life, bolstering her plea by offering her insight into what children owe their parents.

The wisdom from the truisms as well as the norms present in the general truths help create the text's culture. Narratees recreate this culture by engaging actively with the narrators.

Module 56 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (**Ἰφιγένεια ἐν Αὐλίδι**) lines 513-542 and 598-632. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Μενέλαος
πῶς; τίς δ᾽ ἀναγκάσει σε τήν γε σὴν κτανεῖν;

Ἀγαμέμνων
ἅπας Ἀχαιῶν σύλλογος στρατεύματος.

Μενέλαος
οὔκ, ἤν νιν εἰς Ἄργος γ᾽ ἀποστείλῃς πάλιν.

Ἀγαμέqμνων
λάθοιμι τοῦτ᾽ ἄν. ἀλλ᾽ ἐκεῖν᾽ οὐ λήσομεν.

Μενέλαος
τὸ ποῖον; οὔτοι χρὴ λίαν ταρβεῖν ὄχλον.

Ἀγαμέμνων
Κάλχας ἐρεῖ μαντεύματ᾽ Ἀργείων στρατῷ.

Μενέλαος
οὔκ, ἤν θάνῃ γε πρόσθε. τοῦτο δ᾽ εὐμαρές.

Ἀγαμέμνων
τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν.

Μενέλαος
†κοὐδέν γ᾽ ἄχρηστον, οὐδὲ χρήσιμον παρόν.†

Ἀγαμέμνων
ἐκεῖνο δ᾽ οὐ δέδοικας ὃ ἔμ᾽ ἐσέρχεται;

Μενέλαος
ὃν μὴ σὺ φράζεις, πῶς ὑπολάβοιμ᾽ ἂν λόγον;

Ἀγαμέμνων
τὸ Σισύφειον σπέρμα πάντ᾽ οἶδεν τάδε.

Μενέλαος
οὐκ ἔστ᾽ Ὀδυσσεὺς ὅτι σὲ κἀμὲ πημανεῖ;

Ἀγαμέμνων
ποικίλος ἀεὶ πέφυκε τοῦ τ᾽ ὄχλου μέτα.

Μενέλαος
φιλοτιμίᾳ μὲν ἐνέχεται, δεινῷ κακῷ.

Ἀγαμέμνων
οὐκ οὖν δοκεῖς νιν στάντ᾽ ἐν Ἀργείοις μέσοις
λέξειν ἃ Κάλχας θέσφατ᾽ ἐξηγήσατο,
κἄμ᾽ ὡς ὑπέστην θῦμα, κᾆτ᾽ ἐψευδόμην,
Ἀρτέμιδι θύσειν; οὐ ξυναρπάσας στρατόν,
σὲ κἄμ᾽ ἀποκτείναντας Ἀργείους κόρην
σφάξαι κελεύσει; κἂν πρὸς Ἄργος ἐκφύγω,
ἐλθόντες αὐτοῖς τείχεσιν Κυκλωπίοις

συναρπάσουσι καὶ κατασκάψουσι γῆν;
τοιαῦτα τἀμὰ πήματ᾽. ὦ τάλας ἐγώ,
ὡς ἠπόρημαι πρὸς θεῶν τὰ νῦν τάδε.
ἔν μοι φύλαξον, Μενέλεως, ἀνὰ στρατὸν
ἐλθών, ὅπως ἂν μὴ Κλυταιμήστρα τάδε
μάθῃ, πρὶν Ἅιδῃ παῖδ᾽ ἐμὴν προσθῶ λαβών,
ὡς ἐπ᾽ ἐλαχίστοις δακρύοις πράσσω κακῶς.
ὑμεῖς τε σιγήν, ὦ ξέναι, φυλάσσετε.

Χορός

στῶμεν, Χαλκίδος ἔκγονα θρέμματα,
τὴν βασίλειαν δεξώμεθ᾽ ὄχων
ἄπο μὴ σφαλερῶς ἐπὶ γαῖαν,
ἀγανῶς δὲ χεροῖν μαλακῇ ῥώμῃ,
μὴ ταρβήσῃ † νεωστί μοι μολὸν
κλεινὸν τέκνον Ἀγαμέμνονος.
μηδὲ θόρυβον † μηδ᾽ ἔκπληξιν
ταῖς Ἀργείαις
ξεῖναι ξείναις παρέχωμεν.

Κλυταιμήστρα

ὄρνιθα μὲν τόνδ᾽ αἴσιον ποιούμεθα,
τὸ σόν τε χρηστὸν καὶ λόγων εὐφημίαν.
ἐλπίδα δ᾽ ἔχω τιν᾽ ὡς ἐπ᾽ ἐσθλοῖσιν γάμοις
πάρειμι νυμφαγωγός. ἀλλ᾽ ὀχημάτων
ἔξω πορεύεθ᾽ ἅς φέρω φερνὰς κόρῃ,
καὶ πέμπετ᾽ ἐς μέλαθρον εὐλαβούμενοι.
σὺ δ᾽, ὦ τέκνον μοι, λεῖπε πωλικοὺς ὄχους,
ἁβρὸν τιθεῖσα κῶλον ἀσθενές θ᾽ ἅμα.
ὑμεῖς δέ, νεάνιδές, νιν ἀγκάλαις ἔπι
δέξασθε καὶ πορεύσατ᾽ ἐξ ὀχημάτων.
κἀμοὶ χερός τις ἐνδότω στηρίγματα,
θάκους ἀπήνης ὡς ἂν ἐκλίπω καλῶς.
αἶ δ᾽ ἐς τὸ πρόσθεν στῆτε πωλικῶν ζυγῶν.
φοβερὸν γὰρ ἀπαράμυθον ὄμμα πωλικόν.
καὶ παῖδα τόνδε, τὸν Ἀγαμέμνονος γόνον,
λάζυσθ᾽, Ὀρέστην, ἔτι γάρ ἐστι νήπιος.
τέκνον, καθεύδεις πωλικῷ δαμεὶς ὄχῳ;
ἔγειρ᾽ ἀδελφῆς ἐφ᾽ ὑμέναιον εὐτυχῆς.
ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὢν
λήψῃ, κόρης Νηρῇδος ἰσόθεον γένος.
ἐξῆς κάθησο δεῦρό μου ποδός, τέκνον,
πρὸς μητέρ᾽, Ἰφιγένεια, μακαρίαν δέ με
ξέναισι ταῖσδε πλησία σταθεῖσα δός.
καὶ — δεῦρο δὴ — πατέρα πρόσειπε σὸν φίλον.

Ἰφιγένεια

ὦ μῆτερ, ὑποδραμοῦσά σ᾽, ὀργισθῇς δὲ μή,
πρὸς στέρνα πατρὸς στέρνα τἀμὰ περιβαλῶ.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

***ἀναγκάζω** *force, compel, constrain*

***ἀποκτείνω** (aorist: **ἀπεκτάνην**) *kill, slay*

ἀπορέω *be without means* or *resources; be at a loss, be in doubt; lack* + gen.

***ἀποστέλλω** *send off*

βλώσκω, μολέομαι, ἔμολον *come, go*

δαμάζω *overpower, tame, conquer, subdue*

δαμείς see **δαμάζω**

***δείδω** *fear, be afraid, dread; fear to* + inf.

***δέχομαι** *take, accept, receive; welcome; meet, encounter; undertake* + inf.

ἐγείρω *awaken, wake up, rouse*

***εἶτα** *then, next, accordingly, therefore*

ἐκλείπω *leave out, omit, pass over*

ἐκφεύγω *flee out* or *away, escape*

ἐνέχω *hold* or *keep fast within; be liable* or *subject to*

ἐξηγέομαι *be leader of; dictate, interpret, explain*

ἐξῆς *one after another, in order, in a row; next to* + gen.

ἐσέρχομαι *enter, come to*

***κτείνω** *kill, slay*

λάζυσθ’ = **λάζεσθε** < **λάζομαι** *take, seize, grasp*

***λανθάνω** *escape notice* + ‘x’ in acc. + participle; *do* (the action of the participle) + **λανθάνω** *secretly, without being seen*

***λείπω** *leave, quit*

λίαν *very, exceedingly*

μολόν see **βλώσκω**

νεωστί *lately, just now*

ὀργίζω *make angry*

οὔτοι *indeed not*

περιβάλλω *throw round*

πημαίνω *bring into misery, plunge into ruin, undo*

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

προσεῖπον (aorist) *address, speak to*

πρόσθεν *before, in front of, formerly* + gen.

προστίθημι *add, apply, close;* (middle) *join, take as an ally*

συναρπάζω *seize and carry clean away, carry away; destroy all traces of*

σφάζω *slay, slaughter*

εὐλαβέομαι *beware, take care, take precautions*

εὐτυχῶς *with good fortune*

***θύω** *sacrifice*

καθεύδω *sleep*

κάθημαι *be seated*

κἄμ᾽* = καὶ ἐμέ

κἀμοί = καὶ ἐμοί

κᾆτ᾽ = καὶ εἶτα

κατασκάπτω *dig down, destroy utterly, raze to the ground, overthrow*

ταρβέω *be frightened; fear, dread*

ὑποδραμοῦσα < ὑποτρέχω

***ὑπολαμβάνω** *take up; understand; interpret; assume; reply, retort*

ὑποτρέχω **(aorist -**ἔδρᾰμον**)** *run, run under*

ὑφίστημι *place under; promise*

*φράζω *tell, show; advise;* (mid. and pass.) *suppose, believe*

***φυλάσσω** *guard, keep watch; preserve, keep, maintain, watchfully await*

***φύω (aorist: ἔφυσα, ἔφῡν)** *produce, make grow; beget;* (intrans.) *grow, be, be born; be prone to* + inf.

ψεύδω *cheat by lies, beguile*

Adjectives and Nouns and Pronouns

ἁβρός, -ά, -όν (-ός, -όν) *graceful, delicate, pretty*

Ἀγαμέμνων, -ονος ὁ *Agamemnon*

ἀγανός, -ή, -όν *mild, gentle, kindly*

ἀγκάλη, -ης ἡ *the bent arm*

ἀδελφή, ῆς ἡ *sister*

Ἅιδης, Ἄιδου ὁ *Hades*

αἴσιος, -ον (-ος, -α, -ον) *boding well, auspicious*

μᾰλᾰκός, -ή, -όν *soft*

μάντευμα, -ατος τό *an oracle*

μαντικός, -ή, -όν *prophetic, oracular*

μέλαθρον, -ου τό *roof beam, roof, house*

Μενέλαος (-εως), -ου (-εω) ὁ *Menelaos*

νεᾶνις, -ιδος ἡ *a young woman, girl, maiden*

νήπιος, -α, -ον *infant, childish*

ἀπαράμυθος, -ον *inexorable, restive*

ἀπήνη, -ης ἡ *a four-wheeled wagon*

***Ἀργεῖος, -ᾱ, -ον** *Argive, from Argos; Greek*

Ἄργος, -εος (-ους) τό *Argos*, the name of several Greek cities

Ἄρτεμις, -ιδος ἡ *Artemis*

ἀσθενής, ές *without strength, weak; feeble, sickly*

***Ἀχαιός, Ἀχαιά, Ἀχαιόν** *Akhaian*, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)

ἄχρηστος, -ον *useless, unprofitable, unserviceable*

βασίλεια, -ᾱς ἡ *a queen, princess*

γαῖα, γαίᾱς ἡ *land, earth*

γάμος, -ου ὁ *wedding, wedding feast; marriage*

γόνος, -ου ὁ *that which is begotten, offspring, a child*

δάκρυ, ------ τό *tear; gum, sap*

δεῦρο *here, over here*

ἔκγονος, -ον *born of, sprung from*

***ἔκπληξις*, -ιος (-ηος, -εως) ἡ** *consternation, terror, mental disturbance, passion*

ἐλάχιστος, -η, -ον *the smallest, least*

Νηρηΐς, -ιδος ἡ *daughter of Nereus, sea-nymph*

νιν = **αὐτόν, αὐτήν,** or **αὐτούς**

νυμφαγωγός, -όν *leader of the bride*

ξένος (ξεῖνος), -η, -ον *foreign, strange;* (n.) *guest-friend, host, stranger*

Ὀδυσσεύς, -ῆος (-έως) ὁ *Odysseus*, son of Laertes, grandson of Sisyphos

Ὀρέστης, -ου ὁ *Orestes*

ὄρνις, ὄρνιθος ὁ *bird; omen*

ὄχημα, -ατος τό *anything that bears or supports; carriage, chariot; ship*

ὄχλος, -ου ὁ *crowd, a throng, mob; burden; annoyance*

ὄχος, -ου ὁ *a carriage, shelter*

πῆμα, -ατος τό *suffering, misery, calamity, woe, bane*

πλησίος, -α, -ον *nearby, near, close to* + gen.

ποικίλος [ῐ], -η, -ον *many-colored, spotted; wily*

***πωλικός, -ή, -όν** *of foals, fillies*

ῥώμη, -ης ἡ *strength, might*

σιγή, -ῆς ἡ *silence*

Σισύφειος, -ον *of* or *pertaining to Sisyphos*

***ἐλπίς, ἐλπίδος ἡ** *hope, expectation*

ἐσθλός, -ή, -όν *noble, fine, good*

εὐμαρής, -ές *easy, convenient, without trouble*

εὐφημία, -ας ἡ *the use of words of good omen, auspiciousness; religious silence*

ζυγόν, -οῦ τό *yoke, pair*

θᾶκος, -ου ὁ *a seat, chair*

θέσφατος, -ον *spoken by god, decreed, ordained, appointed;* (neuter pl.) *divine decrees, oracles*

θόρυβος, -ου ὁ *noise, din, hustle and bustle*

θρέμμα, -ατος τό *a nursling, creature*

θῦμα, -ατος τό *sacrifice*

Ἰφιγένεια, -ᾱς ἡ *Iphigeneia*

ἰσόθεος, -ον *equal to the gods, godlike*

Κάλχας, -αντος ὁ *Kalkhas*

κῆδος, -εος (-ους) τό *care, concern; marriage connection*

Κλυταιμήστρᾱ, -ᾱς ἡ *Klytaimestra*

κόρη, -ης ἡ *maiden, girl*

Κυκλώπιος, -α, -ον *of* or *pertaining to a Kyklops*

κῶλον, -ου τό *a limb, leg, arm*

μακάριος, -ᾱ, -ον *blessed, happy*

σπέρμα, -ατος τό *seed, offspring*

στέρνον, -ου τό *the breast, chest*

στήριγμα, -ατος τό *a support*

στράτευμα, -ατος τό *army*

***στρατός, -οῦ ὁ** *army*

σύλλογος, -ου ὁ *an assembly*

σφαλερός, -ά, -όν *likely to make one stumble or trip, slippery, perilous*

τάλας, τάλαινα, τάλαν *wretched, unhappy*

***τέκνον, τέκνου τό** *child*

ὑμέναιος, -ου ὁ *wedding* or *bridal song; wedding*

φερνή, -ῆς ἡ *dowry*

φῐλοτῑμία, -ας ἡ *love of honor* or *distinction, ambition*

φιλότιμος, -ον *loving honor, covetous of honour, ambitious, emulous*

φοβερός, -ά, -όν *fearful*

Χαλκίς, -ίδος ἡ *Khalkis*

χεροῖν dative dual from **χείρ, χειρός ἡ**

χρήσιμος, -η, -ον *useful, profitable*

χρηστός, -ή, -όν *useful, serviceable; good, honest, worthy*

Module 56 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

τέκνον, καθεύδεις πωλικῷ δαμεὶς ὄχῳ;
ἔγειρ᾽ ἀδελφῆς ἐφ᾽ ὑμέναιον εὐτυχῶς.
ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὢν
λήψῃ, κόρης Νηρῇδος ἰσόθεον γένος.

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

Module 56 Practice Identifying Clitics and Full Words

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

τέκνον, καθεύδεις πωλικῷ δαμεὶς ὄχῳ;
ἔγειρ᾽ ἀδελφῆς ἐφ᾽ ὑμέναιον εὐτυχῶς.
ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὢν
λήψῃ, κόρης Νηρῇδος ἰσόθεον γένος.

Module 56 Top 251–550 Vocabulary to be Memorized

Adverbs and Preposition and Verbs

αἰτέω, αἰτήσω, ᾔτησα, ᾔτηκα, ᾔτημαι, ᾐτήθην *ask, demand, request; ask for* + gen.; *ask* 'x' in acc. *for* 'y' in acc., **αἰτεῖ αὐτὴν χρήματα** *he asks her for money*

ἀμύνω, ἀμυνέω, ἤμυνα, ------, ------, ------ *ward off, keep off, defend; assist, help* + dat.

ἄνευ *without, away from, from afar* + gen.

ἐγγύς *near; next to, near* + gen.

ὅθεν *whence*

Adjectives and Nouns

πέντε *five*

ὑμέτερος, ὑμετέρᾱ, ὑμέτερον *your*

χείρων, χεῖρον *worse, inferior, lowlier, meaner*

πεδίον, πεδίου τό *plain*

τάλαντον, ταλάντου τό *balance, weighing scale; unit of weight* (talent), *a sum of money* (gold or silver)

Module 56 Reading Morphologically by James Patterson

The Imperative Mood

The imperative may be progressive, aorist (more commonly), or perfect (rarely). It only appears in the second person and third person. The hortatory subjunctive is used for first-person exhortations, and the subjunctive is often used for a negative second-person command. You may also express a command with ὅπως and the future indicative.

In every case, the second-person plural imperative is equivalent in form to the corresponding second-person plural indicative, but without a past time marker if it is aorist. While there are patterns in the personal markers used in the imperative, there are some irregularities in the second-person singular active that should be learned in the context of specific formations (notably /**ε** for thematic formations, /**ον** for the sigmatic aorist, and /**θι** for the athematic aorist).

The general pattern for thematic formations is as follows. The second-person active markers are /**ε** in the singular and /**ετε** in the plural. The second-person middle/passive markers are /**εσο** in the singular and /**εσθε** in the plural. The third-person active markers are /**ετω** in the singular and /**οντων** in the plural. Lastly, the third-person middle/passive markers are /**εσθω** in the singular and /**εσθων** in the plural:

Progressive Active

Second person	τεμ/ν/ε > τέμνε	τεμ/ν/ετε > τέμνετε
Third person	τεμ/ν/ετω > τεμνέτω	τεμ/ν/οντων > τεμνόντων

Progressive Middle or Passive

Second person	τεμ/ν/εσο > τέμνου	τεμ/ν/εσθε > τέμνεσθε
Third person	τεμ/ν/εσθω > τεμνέστω	τεμ/ν/εσθων > τεμνέσθων

Remember that the asigmatic aorist is also a thematic formation:

Asigmatic Aorist Active

Second person	βαλ/ε > βάλε	βαλ/ετε > βάλετε
Third person	βαλ/ετω > βαλέτω	βαλ/οντων > βαλόντων

Asigmatic Aorist Middle

Second person	βαλ/εσο > βάλου	βαλ/εσθε > βάλεσθε
Third person	βαλ/εσθω > βαλέσθω	βαλ/εσθων > βαλέσθων

Except for the second-person singular, the sigmatic aorist imperative forms normally. It uses **/ον** in the second-person singular active and **/αι** in the second-person singular middle:

Sigmatic Aorist Active

Second person	ἀκου/σ/ον > ἄκουσον	ἀκου/σ/ατε > ἀκούσατε
Third person	ἀκου/σ/ατω > ἀκουσάτω	ἀκου/σ/αντων > ἀκουσάντων

Sigmatic Aorist Middle

Second person	ἀκου/σ/αι > ἄκουσαι	ἀκου/σ/ασθε > ἀκούσασθε
Third person	ἀκου/σ/ασθω > ἀκουσάσθω	ἀκου/σ/ασθων > ἀκουσάσθων

The athematic aorist uses **/ς** in the second-person singular active. Otherwise, it is as you would expect:

Athematic Aorist

Second person	θε/ς > θές	θε/τε > θέτε
Third person	θε/τω > θέτω	θε/ντων > θέντων

The aorist passive uses /**τι** in the second-person singular which, when combined with /**θη**/, appears as **-θητι**. Recall that the **η** of the passive marker shortens to **ε** before **ντ**. Thus, in the third-person plural passive /**θη/ντων** produces **-θεντων**:

Aorist Passive

Second person	ἀκου/θη/τι > ἀκούθητι	ἀκου/θη/τε > ἀκούθητε
Third person	ἀκου/θη/τω > ἀκουθήτω	ἀκου/θη/ντων > ἀκουθέντων

The perfect imperative is rare but not impossible (**λέλυσο** is found at Aristophanes, *Thesmophoriazousai* 1208, for example). However, a periphrastic formation (e.g. **λελυκώς ἴσθι**) is preferred.

Module 57

Narratology V: Time 2

Module 57 Summary

In this module you will learn more about time with a focus on story-time.

Story-Time

Narrator-focalizers orchestrate a story's beat, focusing much story-time on some events and little on others. Actual time, tied to the twenty-four-hour clock that many of us live by, differs from story-time, the number of words a narrator-focalizer devotes to a character, event, or topic. When a narrator-focalizer devotes more story-time to something, the narratee may assume that she does so because she places greater importance on these items. This conclusion is sometimes true and sometimes not, requiring judgment to decide between the two. In the below examples, we examine instances where the conclusion is true and where it needs qualification and can be misleading.

Consider an extreme example of the need for qualification from Mike White's *The White Lotus*. In the final episode of Season Two, two main characters Ethan and Daphne, each married to someone else, go for a walk alone after Ethan has learned from his wife Harper that she and Cameron, Daphne's husband, had just shared a few physically intimate moments with each other. When, later, Ethan and Daphne go for a walk of their own, it may be that they too share a few intimate moments. The primary focalizer (Mike White) does not depict what occurred, leaving what really happened ambiguous. If Ethan and Daphne shared a physically intimate moment or two, an argument may be made that Ethan's indiscretion with Daphne provided him with the impetus he needed to reconnect physically with his wife Harper, which up to this point he had been reluctant to do. And so we see here how an unnarrated event, given zero story-time, plays a pivotal role in how we understand the two sets of couples and their stories.

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.27

Story-Time, Homer, *Iliad*

Homer's *Iliad* recounts a series of specific events that occurred during the Trojan War, fought between the Trojans and the Greeks. The war is fought for ten years, though most combatants on both sides would rather not have continued killing each other, and ends with the storming of Troy and the recapture of Helen. It started after Paris, appointed by Zeus, judged the beauty contest between Aphrodite, Athena, and Hera, and awarded the golden apple to Aphrodite, because she promised him the bribe of Helen, the most beautiful woman in the world, if he chose her. After giving Aphrodite the golden apple, Paris sailed to Greece and took Helen, who was married to Menelaos and had had at least one child with him. Then Menelaos and his brother Agamemnon assemble an army of kings and subjects to try to take Helen back from Paris and the Trojans, initiating the Trojan War.

The story of the *Iliad* tells the tale of the epic's hero, Akhilleus. It starts in the tenth year of the Trojan War and ends before the war is over, right after Akhilleus kills Hektor and the Trojans bury and pay their respects to him, their fiercest warrior. The story-time of the narrated events lasts from fifty-one to fifty-five days—the exact number is uncertain—and focuses on Akhilleus' anger and the destruction it causes, ending with Akhilleus' return of Hektor's corpse to his father, King Priam, and a truce of eleven days, allotted for the mourning and burial of Hektor.[1] Of these fifty or so days, a large number are unnarrated—the plague lasts nine days, Zeus is away for twelve days, Akhilleus desecrates Hektor's corpse for nine days, and there is an eleven-day truce for Hektor's funeral.[2] In all, forty-one days have little or no narrative. Rather, the focus of the narrative is on approximately ten days. And so, within the greater frame of a ten-year war, the *Iliad* relates in detail relatively few events that occur within the story-time of over fifty days with a focus on twenty percent of them.

The text that records this story is divided into twenty-four books of 15,693 lines of dactylic hexameter. Within these lines, one hundred and eighty-eight Trojans die and fifty-two Greeks—a surprisingly lopsided ratio, given that the plot is driven by Zeus' fulfilment of Akhilleus' request, made in anger, that the Trojans kill the Greeks so that Agamemnon and the Greek soldiers come to realize how much they need Akhilleus and his killing prowess. The text values being a good killer on the battlefield and an intelligent speaker in assembly. Though being an intelligent speaker is given its due, the amount of story-time devoted to killing—battle scenes, boasting over the killed, detailed descriptions of the piercing and lopping off of all parts of the body—is much greater.

---

1 Though predicted, Akhilleus' death, the fall of Troy, and the return of Helen do not occur within the story's time frame.

2 In this summary I follow the chronology as outlined by Mark Erickson, https://blogs.brighton.ac.uk/homer/2018/02/02/how-many-days-does-homers-iliad-cover/.

So much story-time is devoted to killing and a warrior's ability to deal death that the primary narratee must conclude that the primary narrator finds it of central importance. That said, during the carnage, the primary narrator-focalizer also describes the consequences of the war, the desire for peace, and the sparing of lives through ransom. The primary narrator-focalizer names those who die, sometimes comparing them to a tree or animal. Except for those who die during the plague, each death is marked, and the loss of a beloved son or husband is noted by reference to the suffering that his relatives at home will endure. The war is not popular: most Greeks and Trojans prefer peace. If given their druthers, the Trojans would hand Paris and Helen over to the Greeks. Without animus against the Trojans, most of the Greek troops, too, would gladly quit fighting and return home empty-handed. On the battlefield a kill or be killed mentality does not always dominate. Along with others, Akhilleus is noted for accepting ransom and sparing the lives of those he meets in combat.

In sum, then, the primary narrator-focalizer creates an imbalanced rhythm between actual time and story time, expending many pages on some events and little on others. There is an additional imbalance. The primary narrator-focalizer devotes many lines to death-dealing and far fewer lines to kindness, preserving life, and seeking peace. With these fewer lines, he nonetheless rights the imbalance, showing us the cost of Akhilleus' feeding his anger and of the Greek and Trojan failure to refuse to fight for a cause none of them except arguably Agamemnon, Menelaos, and Paris think worthy. Thus, we can conclude that life's gentler qualities are at least as important to the primary narrator-focalizer as the harsher ones.

Story-Time, Thoukydides, *History*

Shifting from fiction to non-fiction, we note that, like the primary narrator-focalizer of the *Iliad*, the primary narrator-focalizer of the *History* engages in similar strategies, choosing to elaborate key events and say little about others, offering an analysis and description of the Peloponnesian War, 431-404 BCE, fought between Athens and her empire and Sparta and her alliance.[3] An Athenian and ex-general in the war, having lost his command in 424-23 due to being charged with a failure to bring help quickly enough during the Battle of Amphipolos, Thoukydides was well-placed to write his account, which he evaluated as a **κτῆμα ἐς αἰεί** *possession for all time* due to his contention that, though events differ from each other like snowflakes, human nature remains consistent like drops of water in an ocean, and so history offers us important perspective for evaluating and predicting our own futures.

3 His work is unfinished, ending in mid-sentence in year 411 BCE, presumably because his death prevented its completion.

Two key passages, quoted below, tell us what our primary narrator-focalizer thinks crucial to historiography and his work:

> ὅσοι δὲ βουλήσονται τῶν τε γενομένων τὸ σαφὲς σκοπεῖν καὶ τῶν μελλόντων ποτὲ αὖθις κατὰ τὸ ἀνθρώπινον τοιούτων καὶ παραπλησίων ἔσεσθαι, ὠφέλιμα κρίνειν αὐτὰ ἀρκούντως ἕξει. κτῆμά τε ἐς αἰεὶ μᾶλλον ἢ ἀγώνισμα ἐς τὸ παραχρῆμα ἀκούειν ξύγκειται (1.22.4).
>
> *And it will suffice if my work is judged as useful, by those who will wish to examine the exactness of events having occurred and of similar events that are likely to occur at some point again in accordance with human nature. For my work is a possession for all time not a competition piece to listen to at a particular point in time.*

and

> καὶ ἐπέπεσε πολλὰ καὶ χαλεπὰ κατὰ στάσιν ταῖς πόλεσι, γιγνόμενα μὲν καὶ αἰεὶ ἐσόμενα, ἕως ἂν ἡ αὐτὴ φύσις ἀνθρώπων ᾖ, μᾶλλον δὲ καὶ ἡσυχαίτερα καὶ τοῖς εἴδεσι διηλλαγμένα, ὡς ἂν ἕκασται αἱ μεταβολαὶ τῶν ξυντυχιῶν ἐφιστῶνται (3.82.2).
>
> *And on account of stasis in the cities many terrible things happened, happening now and forever as long as the nature of humans remains the same. The terrors were more and less severe and differed in form as each change in circumstance occasioned.*

History's value, then, is as an imperfect but important guide to navigating the present and future. These guiding principles inform what the primary narrator-focalizer devotes story-time to, and what he fails to narrate or narrates in summary fashion. When we turn our attention to a particular and famous section of his work, in which he devotes sections 84-116 of Book 5 (about twelve percent of the story-time of this book), we gain further insight into the narrative strategies of our primary narrator-focalizer.

At the end of Book 5, the primary narrator-focalizer concludes the sixteenth year of the war with a section known as the Melian dialogue, similar to an agon from the tragic stage. In telling the story of Melos, the primary narrator-focalizer adopts a particular rhythm, devoting much story-time to the events before the battle and little to the battle itself. He begins the tale with a prologue from which we learn that the small island of Melos, a colony of Sparta located in the Kretan sea, would not submit to Athens' imperial demands for tribute as the other islanders had done. Up until this point—the first sixteen of the twenty-seven years of the war—Melos had remained neutral, assisting neither side. That status must change since now the Athenians, masters of the sea, have sailed against the island, demanding that the Melians surrender and pay tribute. But before using force, the Athenian generals send envoys to negotiate. The envoys ask to deliver a speech to the assembled people. But the Melian magistrates and ruling few refuse, denying their request to address the public at large. Left unstated is

the possibility that the assembled people would have voted to capitulate to the Athenians. Their request denied, the Athenians therefore suggest that the two sides engage in dialogue.

Our primary narrator-focalizer recounts the dialogue in character text. In it, the Melians ask to remain neutral, arguing that if they defeat the Athenians, which they think unlikely but possible, then the Athenians will suffer greatly because their policy of subjugating them will result in more neutral city-states siding with the Spartans. They also contend that the gods and the Spartans will assist them. The Athenians make these counterarguments:

- Proper behavior only applies between equals; the Athenians are superior to the Melians in power.
- Should they [the Athenians] lose to the Spartans, then they will accept the consequences, which they argue will be less severe than if they lose to their own subjects, who will punish them most severely.
- They are at Melos to benefit their empire, and should the Melians submit, they will not suffer since the Athenians gain by not destroying them.
- If they do not compel the Melians to submit, their subjects will view them as weak.
- Those independent of the Athenians are viewed as strong, and the Athenians are viewed as afraid of subduing them. The Melians are weak, and they must subdue them or be perceived as weak.
- Those on land who are neutral do not trouble the Athenians. Neutral islanders do.
- They tell them to submit or be destroyed.
- They advise them not to rely on hope as a savior or on the gods or prophecies and oracles which delude the common people.
- The Athenians say that the gods rule where they can just like they do. The Melians, too, if they had their power would rule where they could.
- They say that it is doubtful that the Spartans will come to their aid, since they are extremely conservative when it comes to fighting battles and will not risk sailing to offer assistance when they control the seas.
- They advise them not to let their fear of disgrace be their undoing because if they resist, they will suffer an even more disgraceful fate than they would have otherwise.
- They hold that those succeed best who keep terms with their superiors, treat their inferiors with moderation, and do not yield to their equals.
- They conclude by telling them that they may submit and prosper, or choose war and be destroyed.

After the dialogue, the Melians choose war and the Athenians besiege them, eventually sending additional troops to defeat them. In the last section (116), the primary narrator-focalizer summarizes the fighting with these few sentences:

> καὶ κατὰ κράτος ἤδη πολιορκούμενοι, γενομένης καὶ προδοσίας τινός, ἀφ' ἑαυτῶν ξυνεχώρησαν τοῖς Ἀθηναίοις ὥστε ἐκείνους περὶ αὐτῶν βουλεῦσαι. οἱ δὲ ἀπέκτειναν Μηλίων ὅσους ἡβῶντας ἔλαβον, παῖδας δὲ καὶ γυναῖκας ἠνδραπόδισαν· τὸ δὲ χωρίον αὐτοὶ ᾤκισαν, ἀποίκους ὕστερον πεντακοσίους πέμψαντες (5.116.3-4).
>
> *And now under a forceful siege and as a result of a betrayal from within, the Melians surrrendered without condition to the Athenians who decided their fate. They killed all the Melian men they captured alive and enslaved the children and women. Later they colonized the island, sending five hundred of their own people.*

The fighting itself is left unnarrated. Thus, the story-time devoted to this episode—with its focus on a debate whose conclusion is decided before the dialogue commences—suggests that the primary narrator-focalizer's interest lies in the power dynamics at play between the unequal adversaries of this conflict. These power dynamics point to two items that have zero story-time but nonetheless carry weight: the first is that the Melian people at large would have possibly voted to surrender, and the second is that had they done so, they would not have suffered so much brutality and cruelty at the hands of the Athenians.

This observation raises another point that may be salient. In other parts of the *History*, the primary narrator-focalizer displays a concern with ethics, morality, and effective governance. This concern is evident in three sections in particular—the description of the plague, the description of the stasis that occurred in Kerkyra, and in the assessment of the initial rule of the five thousand. In the first two, the primary narrator-focalizer makes an unfavorable assessment of the cruelty and lawlessness that people commit when placed in difficult circumstances (2.52-53 and 3.82-84). In the third, the primary narrator-focalizer notes that, within his lifetime, Athens had never been so well governed (8.97.2). The emphasis upon lawful and proper behavior and regard for good rule argues that both are desirable and valued, and that those who succumb to war's cruelty and violence by acting in kind lack moral fiber. With this in mind, it may be that the primary narrator-focalizer views Athens' treatment of the citizens of Melos as an act of brutality, and not as a necessary evil that war has thrusted upon the Athenians.

Story-Time, Euripides, *Iphigeneia at Aulis*

The primary narratees for Thoukydides's *History* were his contemporary Greeks, who were also the primary narratees for the plays of the tragic stage. Tragedies were a complex performance of dance, debate, song, and spectacle, whose plot is unraveled and resolved over the course of twenty-four hours.

Like the Melian debate and films, the events are mainly comprised of dialogue, lacking any narration by the primary focalizer, the historical playwright. Story-time is given to the characters of the play and to the chorus, who sing and dance odes. Though not the primary narrator, the historical author of the plays is the primary focalizer and orchestrator of all the other narratological elements discussed in this book, including the play's secondary narrator-focalizers (the characters), space, and time.[4]

Our focus is on Euripides' play, *Iphigeneia at Aulis*, and specifically on the story-time that is allotted to two key characters of the play, Agamemnon and Iphigeneia. The complication of the plot is straightforward— Iphigeneia must be sacrificed by her father Agamemnon as a divine prerequisite for fighting the Trojan War, though the goddess Artemis saves her at the last moment, whisking her off to Tauris.[5] The resolution is also straightforward—it is decided that she must be sacrificed. The journey from the plot's complication to its resolution is anything but simple, highlighting the complexities that make each of us who we are.

Before the action of the play begins, Agamemnon has decided to sacrifice his daughter to Artemis and has sent a letter home asking Klytaimestra to bring Iphigeneia to camp on the pretense of marrying Akhilleus, who is unaware of the ruse. When the play opens, Agamemnon has changed his mind, now finding the sacrifice of his daughter reprehensible. Thus, he sends a trusted messenger, one of his elder slaves, with a second letter, telling his wife and daughter not to come. Agamemnon's brother Menelaos, intent on killing his niece, sailing to Troy, and retrieving his wife Helen, intercepts the old slave who is on his way to deliver the second letter to Klytemnestra, telling her not to come. Captured by Menelaos, the old slave fails to deliver the second letter. Soon after he is caught, Klytaimestra and Iphigeneia arrive in camp.

After their arrival and the arrival of Akhilleus, Agamemnon changes his mind for a third time, thinking now that the opportunity to save his daughter has passed. His reasoning, which the play bears out, is that once the soldiers

---

4 Note that Euripides does not narrate, and so is not called the primary narrator-focalizer. He does focalize, creating the narratological elements discussed in this book, including the play's secondary narrator-focalizers, place, and time. He also creates the play's central conflict and its resolution, rhetorical devices, the meter, themes, storylines, and its comedic and tragic tone. Though there is debate as to whether a comprehensive narratological analysis can be performed on drama due to the primary narrator-focalizer lacking her narrative function, I contend that there is sufficient primary focalizing to apply narratological tools to analyzing drama.

5 There is debate concerning whether this ending of the play is authentic or tacked on to the original at some later point. Since Euripides' *Iphigeneia Among the Taurians* has a deer serve as the sacrificial substitute for Iphigeneia, I include this twist in Euripides' mythology surrounding Iphigeneia and the Trojan War.

are aware of Kalkhas' prophecy—that the goddess Artemis demands the killing of Iphigeneia—then they will be resolved to carry out the divine injunction. In yet another twist—no doubt reminiscent of the machinations of the Athenian democracy, known for constantly changing its mind—Menelaos now changes his mind and no longer wishes to sacrifice his niece. He interrupts his brother, suggesting that they kill Kalkhas, preventing the army from learning about the murderous demand of Artemis. Agamemnon stays his course, countering by predicting that even if they take the precaution of murdering Kalkhas, the army will still learn of the prophecy because Odysseus knows of it and will tell the soldiers in order to curry favor with them.

The scene shifts to Akhilleus and Klytemnestra, who are now aware of the sham wedding and Agamemnon's murderous plans. Klytaimestra asks Akhilleus for protection, and he assents, pledging to defend her and Iphigeneia with his life. Later Akhilleus holds true to his oath, even though Odysseus and the army and his own Myrmidon soldiers threaten to kill him to get to Iphigeneia. Outnumbered and facing death, Klytaimestra and Iphigeneia now come to understand that escaping the prophecy is impossible. And so they convince Akhilleus to relent, giving Iphigeneia up for sacrifice without a fight. Iphigeneia bravely and with generosity accepts her fate. In yet another twist, which some view as an interpolation, at the moment of sacrifice, Artemis places a deer in place of Iphigeneia, saving her. The play ends with Agamemnon sending Klytaimestra home and preparing to sail for Troy.

The number of lines that each character speaks is one of the ways the primary focalizer creates the story-time of his play. For example, Agamemnon, one of the secondary narrator-focalizers of the play, delivers the most lines. By comparison, Iphigeneia speaks very few. But just as Homer creates meaning by contrasting war with peace (and in far fewer lines gives peace its deserved due), so does the primary focalizer contrast Iphigeneia favorably against Agamemnon. From the contrast, we see that Euripides is interested in how and why individuals and groups make decisions that have consequences for the well-being of themselves and of others. He focuses much attention on the thought process of Agamemnon and how ultimately, he concludes that he must sacrifice his daughter by showing how his fear of losing his command and dying at the hands of the prophecy-believing mob drives him to do what he and others know is the wrong thing to do. The telling lines are these:

Ἀγαμέμνων
οὐκ οὖν δοκεῖς νιν στάντ' ἐν Ἀργείοις μέσοις
λέξειν ἃ Κάλχας θέσφατ' ἐξηγήσατο,
κἄμ' ὡς ὑπέστην θῦμα, κᾆτ' ἐψευδόμην,
Ἀρτέμιδι θύσειν; οὐ ξυναρπάσας στρατόν,
σὲ κἄμ' ἀποκτείναντας Ἀργείους κόρην
σφάξαι κελεύσει;

Agamemnon
And so don't you think that standing amongst the Argives
He [Odysseus] will tell them what Kalkhas prophesied,
And that I promised Artemis a sacrifice but then
Proved false? And having won over the army,
After they kill you and me, will he not order the Argives
To slaughter my daughter?

The choice Agamemnon rejects—running home to Argos—is one he could have chosen, though it may have resulted, as predicted by him, in his and his family's murder at the hands of Odysseus and the soldiers. What choice the primary focalizer would have preferred Agamemnon to make is impossible to say. What choice Sokrates, both the actual and fictionalized character, would have made is, in my opinion, certain—he would have preferred Agamemnon choose death over committing any wrong and would have viewed the killing of Iphigeneia as wrong. As narratees, we are left to make up our own minds as to what Agamemnon should have done or what we would have done had we been in his shoes, based on our knowledge, experience, and moral compasses.

Though she speaks much fewer lines, of special interest is Iphigeneia and her decision to accept her fate without pointing any fingers of blame. Realizing that the mob and Odysseus are eager for blood, like her mother Klytemnestra, Iphigeneia absolves Akhilleus of his oath and unlike Klytemnestra, her father of wrongdoing, embracing her death as inevitable. Iphigeneia's generous view of her father is not necessarily one shared by the primary focalizer or by Euripides' contemporary Aiskhylos, who suggests in his play "Agamemnon" that Artemis' demand for human sacrifice was done to punish Agamemnon proleptically for his lack of character in being willing to fight a war whose coming brutality and death toll she detests. It is a mark of the divine to test mortals by telling them to do wrong and then punishing them if they fail the test by actually committing the wrong.

That said, interpreting Euripides is fraught with difficulty, and the meaning of his plays are the subject of much scholarly debate. In other plays, ambiguity abounds, with the primary focalizer portraying the nobles he writes about as common people, sometimes dressed in rags, capable of an entire range of good and evil actions and thoughts, both foolish and wise. The primary focalizer seems to revel in asking his narratee to carefully consider her choices and the consequences they have, as we engage in life's joys and sorrows and confront its inevitable and unpredictable exigencies and surprises. And so any conclusions she draws from this play must come from her own moral compass as she interacts with the characters, and engages with the what and the why of their words and actions.

Story-Time, Ken Liu, The *Dandelion Dynasty* Series

Ken Liu

In Ken Liu's *Dandelion Dynasty* series, the primary narrator-focalizer devotes considerable story-time to battle-tactics, engineering, and technology.

> The small skeletal assembly on the ground, about the size of a chicken back in Dara, resembled no earthly creature. It had the torso and rib cage of a bird, but instead of wings, it had a long, vertical sail on top that reminded her of the sails of ships in Dara—albeit this "sail" ran parallel to the spine of the creature instead of perpendicular to it. The sail was constructed from multiple fish spinal columns (the spines on top serving as the battens) and the shimmering wings of hundreds of slisli flies (playing the role of the canvas). Holding the torso up were six legs cobbled together from the tiny bones of sand lizards and the delicate phalanges of some animal, though the bones were interlocked into six- or seven-sided polygonal "wheels" instead of the shapes of feet or hooves. At the back end of the creature, a tail formed from a piece of mossy deer antler surrounded by a cluster of fish tail fins, like a thick-stemmed flower, provided balance. Finally, up front, at the end of a flexible neck made from sinew wrapped around a core of sheep horn, was the tiny skull of a fetal garinafin that had died before it had even hatched.
>
> It reminded her of the fantastical creatures that she had seen at the Dandelion Court as a child, when one of the *pana méji* at a Palace Examination had put on a morality play involving monsters cobbled together from incongruous parts (a crubeen-wolf, a falcon-carp, a stag-worm . . .) to criticize her father's policies. But unlike those incoherent creations, which had been deliberately made to be awkward and unwieldy, this was a beast of grace and beauty. Though it was assembled from the parts of a dozen different animals, the whole was harmonious and flowing. Though it was something that had never existed and could never exist, it felt like something that *ought* to exist (*The Veiled Throne* 358-59).

This scene from *The Veiled Throne* sets the stage for a fusion between Dara and Agon battle-tactics, engineering, and technology as Théra, Takval, and the people of the two different cultures work together to defeat the Lyuku. Thus, a primary narratee concludes that all three pique the interest of the primary narrator-focalizer as he engages in the world-building so central to the Dandelion series.

In sum, though it only tells part of the whole, story-time is a key factor in determining the moral compass of the primary narrator. The amount of text given to an event or topic is one criterion for establishing the work's values, but as we have seen in the above the amount of text is not the only factor: less text or even a failure to narrate can carry as much or greater weight when coming to final conclusions about a work's meaning.

Heliodoros of Emesa, Ἡλιόδωρος ὁ Ἐμεσηνός, c. 300 AD?. Heliodorus is the author of the *Aithiopika* (**Αἰθιοπικά**) a romance novel. Heliodoros may be a Phoinikian from Emesa. As is often the case, little is known of him.

Module 57 Practice Translating

Translate the sentences below, which have been adapted slightly from Book 1 of Heliodoros' *Aithiopika* (**Αἰθιοπικά**). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

ἡμέρας ἄρτι διαγελώσης καὶ ἡλίου τὰς ἀκρωρείας καταυγάζοντος, ἄνδρες ἐν ὅπλοις λῃστρικοῖς, ὄρους ὑπερκύψαντες, ὃ δὴ κατ' ἐκβολὰς τοῦ Νείλου καὶ στόμα τὸ καλούμενον Ἡρακλεωτικὸν ὑπερτείνει, **μικρὸν*** ἐφιστάντες, τὴν ὑποκειμένην θάλατταν ὀφθαλμοῖς ἐπήρχοντο. καὶ τῷ πελάγει τὸ πρῶτον τὰς ὄψεις ἐπαφέντες, ὡς οὐδὲν ἄγρας λῃστρικῆς ἐπηγγέλλετο μὴ πλεόμενον, ἐπὶ τὸν πλησίον αἰγιαλὸν τῇ θέᾳ κατήγοντο. καὶ ἦν τὰ ἐν αὐτῷ τοιάδε. ὁλκὰς ἀπὸ πρυμνησίων ὥρμει, τῶν μὲν ἐμπλεόντων χηρεύουσα, φόρτου δὲ πλήθουσα· καὶ τοῦτο γὰρ ἦν συμβαλεῖν καὶ τοῖς πόρρωθεν. τὸ γὰρ ἄχθος ἄχρι καὶ ἐπὶ τρίτου ζωστῆρος τῆς νεὼς τὸ ὕδωρ ἀνέθλιβεν. ὁ δ' αἰγιαλὸς μεστὸς ἅπας σωμάτων νεοσφαγῶν—τῶν μὲν ἄρδην ἀπολωλότων, τῶν δ' ἡμιθνήτων καὶ μέλεσι ἔτι σπαιρόντων, ἄρτι πεπαῦσθαι τὸν πόλεμον κατηγορούντων. ἦν δ' οὐ πολέμου καθαροῦ τὰ φαινόμενα σύμβολα. ἀλλ' ἀναμέμικτο καὶ εὐωχίας οὐκ εὐτυχοῦς ἀλλ' εἰς τοῦτο ληξάσης ἐλεεινὰ λείψανα. αἱ μὲν τράπεζαι τῶν ἐδεσμάτων ἔτι πλήθουσαι, καὶ ἄλλαι πρὸς τῇ γῇ τῶν κειμένων ἐν χερσὶν ἀνθ' ὅπλων ἐνίοις παρὰ τὴν μάχην γεγενημέναι—ὁ γὰρ πόλεμος ἐσχεδίαστο. ἕτεραι δ' ἄλλους ἔκρυπτον, ὡς ᾤοντο, ὑπελθόντας. κρατῆρες ἀνατετραμμένοι καὶ χειρῶν ἔνιοι τῶν ἐσχηκότων ὑπορρέοντες, τῶν μὲν πιόντων, τῶν δ' ἀντὶ λίθων κεχρημένων. τὸ γὰρ αἰφνίδιον τοῦ κακοῦ τὰς χρείας ἐκαινοτόμει καὶ βέλεσι κεχρῆσθαι τοῖς ἐκπώμασιν ἐδίδασκεν. ἔκειντο δέ, ὁ μὲν πελέκει τετρωμένος, ὁ δὲ κάχληκι βεβλημένος αὐτόθεν ἀπὸ τῆς ῥαχίας πεπορισμένῳ, ἕτερος ξύλῳ κατεαγώς, ὁ δὲ δαλῷ κατάφλεκτος, καὶ ἄλλος ἄλλως· **οἱ δὲ πλεῖστοι βελῶν ἔργον καὶ τοξείας γεγενημένοι***. καὶ μυρίον εἶδος ὁ δαίμων ἐπὶ μικροῦ τοῦ χωρίου μετεσκεύασεν, οἶνον αἵματι μιάνας καὶ συμποσίοις πόλεμον ἐφιστήσας, φόνους καὶ πότους, σπονδὰς καὶ σφαγὰς ἐπισυνάψας καὶ τοιοῦτον θέατρον λῃσταῖς Αἰγυπτίοις ἐπιδείξας.

Notes

1. **μικρόν:** supply **χρόνον**
2. **οἱ δὲ πλεῖστοι βελῶν ἔργον καὶ τοξείας γεγενημένοι = οἱ δὲ πλεῖστοι βελῶν ἔργῳ καὶ τοξείας ἀπολωλότες.**

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀναθλίβω *press hard, force*

ἀναμείγνυμι *mix up, mix together*

ἀνατρέπω *turn up*

ἄρδην *lifted up, on high; utterly*

ἄρτι *just now, recently*

αὐτόθεν *from the same place*

ἄχρι *as far as, up to* + gen.; + **οὗ** *until*

***βεβλημένος** < **βάλλω** *throw, hit*

διαγελάω *laugh at*

ἐμπλέω *sail in, float in*

ἐπαγγέλλω *tell, proclaim, announce; order, command*

ἐπαφίημι *throw at, discharge at*

ἐπέρχομαι *go against, attack; traverse*

ἐπιδείκνυμι see **δείκνυμι**

ἐπισυνάπτω *renew; join on, attach*

ἐσχηκότων < **ἔχω**

ἐφίστημι (trans.) *set upon, set in charge of; cause to stop;* (intrans.) *stand upon, by, against; be in charge of* + dat.

καινοτομέω *open a new vein; innovate*

κατάγω *lead down*

καταυγάζω *shine upon*

κατεαγώς < **κατάγνυμι** *break in pieces, shatter, shiver, crack*

κατηγορέω *charge* 'x' in gen. *with* 'y' in acc.; *argue, make a case*

κρύπτω *hide, cover, conceal*

λήγω *stay, abate; cease*

μετασκευάζω *put into another dress, change the fashion of, transform*

μιαίνω *stain, defile*

ὁρμέω *be moored, lie at anchor*

***πιόντων** < **πίνω** *drink*

***πλέω** *sail*

πλήθω *be* or *become full*

πορίζω *provide, offer; find*

πόρρωθεν *at a distance, far off*

σπαίρω *gasp*

συμβάλλω *throw together, dash together; fight; conclude, infer*

σχεδιάζω *do; play; improvise*

τετρωμένος < **τιτρώσκω** *wound*

ὑπερκύπτω *pop one's head up, bob up, peep over* + gen. or acc.

ὑπερτείνω *stretch* or *lay above*

ὑπέρχομαι *go under; creep up, sneak in*

ὑπορρέω *flow under, slip, sink*

χηρεύω *be without, lack* + gen.

Adjectives and Nouns and Pronouns

ἄγρα, -ας ἡ *catching, hunting; prey; catch*

αἰγιαλός, -οῦ ὁ *sea-shore, beach, strand*

Αἰγύπτιος, -ᾱ, -ον *Egyptian*

***αἷμα, -ατος τό** *blood*

αἰφνίδιος, -ον *unforeseen, sudden*

ἀκρώρεια, -ᾱς ἡ *mountain ridge*

ἄχθος, -εος (-ους) τό *burden, load*

βέλος, -εος (-ους) τό *missile, arrow, weapon*

***δαίμων, δαίμονος ὁ ἡ** *spirit, god, demon*

δᾶλός, -οῦ ὁ *fire-brand, torch*

ἔδεσμα, -ατος τό *meat, food*

***εἶδος, -ους (-εος) τό** *form, shape; beauty*

ἐκβολή, -ῆς ἡ *throwing out, casting; discharge, outlet*

ἔκπωμα, -ατος τό *drinking-cup, beaker*

ἐλεεινός, -ή, -όν *finding pity, pitied, piteous*

ἔνιοι, -αι, -α *some*

ἔνοπλος, -ον *in arms, armed*

εὐτυχής, -ές *well-off, lucky, fortunate, prosperous*

εὐωχία, -ας ἡ *good cheer, feasting*

λῃστρικός, -ή, -όν *piratical, of a pirate*

***λίθος, -ου ὁ** *rock, stone*

μέλος, -εος (-ους) τό *limb; song; melody*

μεστός, -ή, -όν *full, full of* + gen.

μυρίος, -α, -ον *numberless, countless, infinite; ten-thousand*

Νεῖλος, -ου ὁ *Nile River*

νεοσφαγής, -ές *fresh-slain*

ξύλον, -ου τό *wood, log, beam, post; bench, table; club*

οἶνος, -ου ὁ *wine*

ὁλκάς, -άδος ἡ *ship which is towed; merchant vessel; merchant man*

***ὅπλον, -ου τό** *tool*; (pl.) *weapons*

***ὄρος, -εος (-ους) τό** *mountain, hill*

***ὀφθαλμός, -οῦ ὁ** *eye*

ὄψις, -ιος (-ηος, -εως) ἡ *sight, vision*

πέλαγος, -εος (-ους) τό *sea*

πέλεκῦς, -εως ὁ axe

ποτός, -ή, -όν *for drinking*; (n.) *drink*

πρυμνήσιος, -α, -ον *of a stern*; (n. pl.) *stern-cables*

ῥᾱχία, -ας ἡ *flood-tide; rocky shore* or *beach*

ζωστήρ, -ῆρος ὁ warrior's *belt*; woman's *girdle*, ship's *stripe*

Ἡρακλεωτιός, -ή, -όν *Herakleotic*

***ἥλιος, -ου ὁ** *sun*

ἡμίθνητος, -ον *half-mortal; half-dead*

θέα, -ας ἡ *seeing, looking at, view*

θέᾱτρον, -ου τό *theater*

κᾰθᾰρός, ά, όν *clean, spotless*

κατάφλεκτος, -ον *burnt*

κάχληξ, -ηκος ὁ *pebble, stone*

κρατήρ, -ῆρος ὁ *mixing vessel, bowl*

λείψᾰνον, -ου τό *piece left, remnant*

λῃστής, -οῦ ὁ *robber, pirate*

σπονδή, -ῆς ἡ *drink-offering;* (pl.) *truce, treaty*

στόμα, -ατος τό *mouth*

σύμβολον, ου τό *sign*

συμπόσιον, -ου τό *drinking-party, symposium*

σφαγή, -ῆς ἡ *slaughter, butchery*

τοξείᾱ, -ᾱς ἡ *archery*

τράπεζα, -ης ἡ *table*

***τρίτος, -η, -ον** *third*

φόνος, -ου, ὁ *murder, killing*

φόρτος, -ου ὁ *load*, ship's *freight*

χρείᾱ, -ᾱς ἡ *need, want; use, advantage, service*

***χωρίον, -ου τό** *place, spot, district*

Module 57 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> καὶ μυρίον εἶδος ὁ δαίμων ἐπὶ μικροῦ τοῦ χωρίου μετεσκεύασεν, οἶνον αἵματι μιάνας καὶ συμποσίοις πόλεμον ἐφιστήσας, πότους καὶ φόνους, σπονδὰς καὶ σφαγὰς ἐπισυνάψας καὶ τοιοῦτον θέατρον λῃσταῖς Αἰγυπτίοις ἐπιδείξας.

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

Module 57 Practice Identifying Clitics and Full Words

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

> καὶ μυρίον εἶδος ὁ δαίμων ἐπὶ μικροῦ τοῦ χωρίου μετεσκεύασεν, οἶνον αἵματι μιάνας καὶ συμποσίοις πόλεμον ἐφιστήσας, πότους καὶ φόνους, σπονδὰς καὶ σφαγὰς ἐπισυνάψας καὶ τοιοῦτον θέατρον λῃσταῖς Αἰγυπτίοις ἐπιδείξας.

Module 57 Top 251–550 Vocabulary to be Memorized

Verbs

ἀπαλλάσσω, ἀπαλλάξω, ἀπήλλαξα, ἀπήλλαχα, ἀπήλλαγμαι, ἀπηλλάχθην *set free, release, deliver from; escape, depart*

ἀποστέλλω *send off*

βασιλεύω *be king, rule, reign* + gen.

Adjective and Nouns

γλῶσσα, γλώσσης ἡ *tongue, language*

δαίμων, δαίμονος ἡ, ὁ *spirit, god, demon*

δεσπότης, δεσπότου ὁ *master, lord, ruler*

εἴκοσι (ν) *twenty*

ἐπιστήμη, ἐπιστήμης ἡ *knowledge*

λίθος, λίθου ὁ *rock, stone*

τύραννος, τυράννου ὁ *tyrant, absolute ruler*

Module 57 Reading Morphologically by James Patterson

Deponent Verbs

Deponent verbs are only used in the middle or passive voice, and often show (or once showed) reflexivity or benefit. They may take a direct object but more typically do

not. Recall that transitive verbs take a direct object in the active or middle voices: **λύω** *I free* 'x', and **βούλομαι** *I want* 'x'. Intransitive verbs do not take a direct object: **γίγνομαι** *I become* and **βούλομαι** *I am willing*.

Many intransitive verbs and some transitive verbs convey reflexivity or benefit. When they are only found in the middle, they are called deponent verbs. Often deponent verbs have lost the reflexivity or benefit that they originally had. Thus, deponent verbs have regular active meanings but never use active personal markers. Consider these common deponent verbs.

Base	**Progressive**	**English Equivalent**
αἰσθ/	αἰσθάνομαι	*I feel, perceive*
ἀ/πορε/	ἀπορέομαι	*I am at a loss, dismayed*
ἀπ/ήγε/	ἀφηγέομαι	*I narrate, tell*
βουλ/	βούλομαι	*I want, wish*
γεν/	γίγνομαι	*I become, am, happen*
δε/ or δεε/	δέομαι	*I lack, need, ask*
δεχ/	δέχομαι	*I receive, accept*
δυνα/	δύναμαι	*I am able*
ἐλπ/	ἔλπομαι	*I hope, expect*
ἐπι/στα/	ἐπίσταμαι	*I know, understand*
ἐργαδ/	ἐργάζομαι	*I work*
ἐρχ/	ἔρχομαι	*I go, come*
ϝερ/	ἔρομαι	*I ask, say*
εὐχ/	εὔχομαι	*I pray*
ἡγε/	ἡγέομαι	*I lead, think*
ἡδ/	ἥδομαι	*I enjoy*
θεα/	θεάομαι	*I watch, see*
ἱκ/	ἱκνέομαι	*I arrive*
κει/	κεῖμαι	*I lie*
κτα/	κτάομαι	*I acquire*
μαχ/	μάχομαι	*I fight*
μηχανα/	μηχανάομαι	*I devise*
οἰο/	οἴομαι	*I think, believe*
οἰχ/	οἴχομαι	*I disappear, go away*

πυθ/	πυνθάνομαι	*I find out, inquire by hearsay*
ῥυ/	ῥύομαι	*I save, protect*
σκεπ/	σκέπτομαι	*I watch*
ὑπο/σχ/	ὑπίσχομαι	*I promise*
φαν/	φαίνομαι	*I seem, appear*

The following verbs are active in the present but deponent in the future:

Base	**Future**	**English Equivalent**
ἀκου/	ἀκούσομαι	*I will hear*
ἁμαρτ/	ἁμαρτήσομαι	*I will err*
βα/	βήσομαι	*I will walk, go*
βοα/	βοήσομαι	*I will shout*
γελα/	γελάσομαι	*I will laugh*
γνο/	γνώσομαι	*I will recognize*
δϝει/	δείσομαι	*I will fear*
ἐσ/	ἔσσομαι > ἔσομαι	*I will be*
θωματ/	θωμάσομαι	*I will be amazed*
λαχ/	λήξομαι	*I will obtain by lot*
λαβ/	λήψομαι	*I will take*
μαθ/	μαθήσομαι	*I will learn*
ὀπ/	ὄψομαι	*I will see*
παθ/	πείσομαι	*I will experience*
πετ/	πεσέομαι	*I will fall*
σιγα/	σιγήσομαι	*I will be silent*
τυχ/	τεύξομαι	*I will happen*
φυγ/	φεύξομαι	*I will flee*

Module 58

Narratology VI: Time 3

Module 58 Summary

In this module you learn more about time with a focus on sequencing.

Sequencing

Sequencing is the order in which a story unfolds. Stories can be told in chronological sequence, out of sequence, or some mixture of the two. Sequence can be overt, making clear the passage of time, or covert, lacking a clear chronological progression.

Sequencing: Homer, *Odyssey*

The sequence of events in Homer's *Odyssey* proceeds in chronological order, but incorporates many backstories (analepsis) and much foreshadowing (prolepsis).

The *Odyssey* begins in the twentieth year after Odysseus' departure from his island home of Ithaka, when he left to fight in the Trojan War, which lasted for ten years. Then for nearly ten years he travels, trying to return to his wife Penelope, his son Telemakhos, his father Laertes, and his kingdom on Ithaka. Like the *Iliad*, the narrated events of the *Odyssey* cover a short period of time, forty-two days in all with a significant number of days having little to no narration—days three, five, thirty-five, and thirty-seven are arriving or travelling days; eight days are spent building a raft; and Odysseus spends twenty days sailing from Ogygia to Skheria. In all, thirty-two of the forty-two days are narrated in summary. The ten days narrated in detail, proceed chronologically with one major backstory interjected when Odysseus recounts his nine years of adventures before reaching Skheria and his Phaiakian hosts.

Book 1 of the epic opens on the island of Ithaka thirty-four days before Odysseus arrives home with the story arc of Odysseus' son Telemakhos and his journey into maturation. At the same time as Telemakhos' transformation

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.28

begins, elsewhere, on the island of Ogygia, the goddess Kalypso, in obedience to Zeus, is about to permit Odysseus to continue his journey, having kept him captive for seven years and having had him just reject her promise of immortality should he have chosen to remain with her on the island. And so, but for the one major flashback when Odysseus assumes narration from the primary narrator-focalizer, the story unfolds in sequential order. The plot's chronological sequence is complicated by analepses and prolepses, like the many prophecies that predict the return of Odysseus and the death of the suitors.

Within this chronological progression toward the poem's resolution of the plot's complication, the twenty-four books of the text with their 12,110 lines of dactylic hexameter devote much story-time to developing storylines and themes, including the maturation of Telemakhos; Odysseus' refusal of immortality in favor of returning home; Odysseus' trip to the Underworld and stay with the Phaiakians; Odysseus' overcoming obstacles and temptations; Odysseus' testing of his father, slaves, son, suitors, and wife; the suitors' transgression of the god-protected norms of hospitality; Penelope's hatred of the suitors and desire for revenge on them and for Odysseus to return home; the questioning of the primary narratee about whether Penelope recognizes that the disguised beggar is her husband Odysseus; and Penelope's testing of Odysseus.

In crafting these storylines and themes, the primary narrator-focalizer asks his primary narratee to engage in interpretation, deciding where the true and false of the epic and life lie. He accomplishes this request in several ways that include having his secondary narrator-focalizers test their narratees and attempt to achieve specific reactions from them as they lie or tell the truth or mix the two. For example, in Book 10, Odysseus and Athene engage in a battle of wits, each trying to deceive the other. A disguised Athene hides Ithaka from Odysseus and Odysseus lies to her about who he is to protect the loot he has just secured from his Phaiakian hosts. As Odysseus and Athene test each other's ability to determine the truth, the primary narrator-focalizer asks his primary narratee to do the same as she evaluates and interprets the ambiguous and nuanced narrative he relates. For example, in the latter part of the tale, the primary narrator-focalizer creates ambiguity when offering compelling evidence to the primary narratee that Penelope both has and has not recognized that her husband has returned home, disguised as a poor beggar.

And so, though the complication of the plot is simple and largely chronological—Odysseus attempts to return home—and though the resolution is also simple—he succeeds but returns alone, having lost all his men—the primary narrator-focalizer dances with his narratee, suggesting ways of interacting and perceiving that are circuitous and open to different lines of interpretation, some directly at odds with each other. Thus, a primary narratee may deduce that, throughout the epic, a primary concern of the primary narrator-focalizer is the act of storytelling itself. And so he creates in the epic a dynamic dialogue between telling, being told, and interpreting.

Sequencing: Herodotos, *Histories* and Ken Liu, *Dandelion Dynasty* Series

In Herodotos' *Histories* and Ken Liu's *Dandelion Dynasty* series, the primary narrator-focalizers organize their stories chronologically, though not strictly so. Both weave back and forth from the present to the past, offering many back stories (analepses) and including predictions (prolepses) that enrich the chronological progression of the main narrative.

Herodotos' *Histories* mainly covers eighty-two years—from 560 to 478 BCE—with references going as far back as the first eight gods that existed and as far forward as 430 BCE, a year into the Peloponnesian War, the subject of Thoukydides' *History*. The primary narrator-focalizer often starts a story, fills in relevant information that preceded his main story arc, and then picks the story back up, moving forward chronologically. For example, in Book 3 the primary narrator-focalizer tells the story of the Persian king Kambyses' attack on Egypt in 525 BCE. As he moves the narrative forward, he steps back in time to tell how an Egyptian eye doctor created this conflict between Egypt and Persia because he was mad at Amasis, king of Egypt, for sending him to Persia away from his home and his wife and children because Kyros, king of Persia from c. 560-530 BCE, asked him for his best eye-doctor.

This analepsis explains the cause of the Persians' attack on Egypt. In the same Book 3 contemporaneous with the Persian attack, the primary narrator-focalizer tells of the Lakedaimonians' attack on Samos and its tyrant Polykrates. The primary narrator-focalizer again moves back in time to explain how Polykrates came to power, the omen of the ring that predicts Polykrates' downfall, and the reason why the Lakedaimonians attack Polykrates and the Korinthians help them. Mention of the Korinthians leads the primary narrator-focalizer to explain why Korinth, under control of the tyrant Periandros, is at odds with its colony Kerkyra. He explains how their dispute with Kerkyra led to them having a conflict with Samos, and therefore joining the Lakedaimonians in their attack on Samos. He then narrates the siege the Spartans and Korinthians inflict upon the Samians for forty days, and relates that they make no progress and so leave.

In ending his narrative on the Spartans' campaign against the Samians, he explains his reason for including this Samian excursus by detailing three great Samian engineering feats—a tunnel through a mountain, a breakwater, and a temple. Recording for prosperity these great works and generally the great achievements of humankind is one of several programmatic items the primary narrator-focalizer sets for himself in his thesis. And so what starts as a story about the Persian's attack on Egypt in 525 BCE arrives on Samos, providing relevant backstories for why the Lakedaimonians attack the Samians, until eventually returning to Egypt and resuming the main narrative thread.

The primary narrator-focalizer of the *Dandelion Dynasty* series uses similar strategies. For example, the story of *The Veiled Throne*, Book 3 of the series,

begins before the time when Book 2 ends (the first year of the reign of Season of Storms) with the story of Goztan Ryoto and Vadyu in the first year of the reign of emperor Ragin, formerly known as Kuni Garu. Like the primary narrator-focalizer of the *Histories*, as the primary narrator-focalizer tells the story of Goztan and Vadyu, he moves further back in time to explain what happened to Goztan years earlier when the city-ships first arrived in Dara. It is not until Chapter Seven and Part II that the primary narrator-focalizer finally picks up the narrative where Book 2 ends with the events of the fifth month in the first year of the reign of Season of Storms, when the ships of Dara pass under the Wall of Storms unscathed.

In sum, we see that in both works the yarn-spinning weaves back and forth between the present story and past events. The analepses are often extended, enriching the narrative by giving context and depth to the present. Both works also include many instances of foreshadowing which serve to create suspense as we read to see how the predicted future will unfold.

Module 58 Practice Translating

Translate the passage below, which has been adapted slightly from Book 1 of Heliodoros' *Aithiopika* (**Αἰθιοπικά**). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

οἱ γὰρ δὴ κατὰ τὸ ὄρος θεωροὺς ἑαυτοὺς τῶνδε καθίσταντες, οὐδὲ συνιέναι τὴν σκηνὴν ἐδύναντο, τοὺς μὲν ἑαλωκότας βλέποντες, οὐδαμοῦ δὲ τοὺς κεκρατηκότας ὁρῶντες· καὶ τὴν μὲν νίκην λαμπράν, τὰ λάφυρα δ' ἀσκύλευτα, καὶ τὴν ναῦν μόνην, ἀνδρῶν μὲν ἔρημον, τἄλλα δ' ἄσυλον, ὥσπερ ὑπὸ πολλῶν φρουρουμένην καὶ ὥσπερ ἐν εἰρήνῃ σαλεύουσαν. ἀλλὰ καίπερ τὸ γεγονός, ὅ τι ποτ' ἐστίν, ἀποροῦντες, εἰς τὸ κέρδος ἔβλεπον. καὶ ἐπὶ τὴν λείαν, ἑαυτοὺς νικητὰς ἀποδείξαντες, ὥρμησαν.

ἤδη δὲ αὐτοῖς κεκινηκόσιν ἄποθεν μικρὸν τῆς τε νεὼς καὶ τῶν κειμένων, θέαμα προσπίπτει, τῶν προτέρων ἀπορώτερον· κόρη καθῆστο ἐπὶ πέτρας, ἀμήχανόν τι κάλλος ἔχουσα καὶ θεὸς εἶναι ἀναπείθουσα, τοῖς μὲν παροῦσι περιαλγοῦσα, φρονήματος δὲ εὐγενοῦς ἔτι πνέουσα. δάφνῃ τὴν κεφαλὴν ἔστεπτο καὶ φαρέτρα τῶν ὤμων ἐξῆπτο. καὶ τῷ λαιῷ βραχίονι τὸ τόξον ὑπεστήρικτο. ἡ λοιπὴ δὲ χεὶρ ἀφροντίστως ἀπηώρητο. μηρῷ δὲ τῷ δεξιῷ τὸν ἀγκῶνα ἑτέρας χειρὸς ἐφεδράζουσα καὶ τοῖς δακτύλοις τὴν παρειὰν ἐπιτρέψασα, κάτω νεύουσα καί τινα προκείμενον ἔφηβον περισκοποῦσα, τὴν κεφαλὴν ἀνεῖχεν. ὁ δὲ τραύμασι μὲν κατῄκιστο· καὶ μικρὸν ἀναφέρειν, ὥσπερ ἐκ βαθέος ὕπνου τοῦ παρ' ὀλίγον θανάτου, κατεφαίνετο. ἤνθει δὲ

καὶ ἐν τούτοις ἀνδρείῳ τῳ κάλλει. καὶ ἡ παρειά, καταρρέοντι τῷ αἵματι φοινιττομένη, λευκότητι πλέον ἀντέλαμπεν. ὀφθαλμοὺς δὲ ἐκείνου οἱ μὲν πόνοι κατέσπων. ἡ δὲ ὄψις τῆς κόρης ἐφ' ἑαυτὴν ἀνεῖλκε καὶ τοῦτο ὁρᾶν αὐτοὺς ἠνάγκαζεν, ὅτι ἐκείνην ἑώρων. ὡς δὲ πνεῦμα συλλεξάμενος καὶ βύθιόν τι ἀσθμήνας, λεπτὸν ὑπεφθέγξατο, καί, Ὦ γλυκεῖα, ἔφη, σώζῃ μοι ὡς ἀληθῶς, ἢ γέγονας καὶ αὐτὴ τοῦ πολέμου πάρεργον. οὐκ ἀνέχῃ δὲ ἄλλως οὐδὲ μετὰ θάνατον ἀποστατεῖν ἡμῶν, ἀλλὰ φάσμα τὸ σὸν καὶ ψυχὴ τὰς ἐμὰς περιέπει τύχας; ἐν σοί, ἔφη, τὰ ἐμά, ἡ κόρη, σῴζεσθαί τε καὶ μή. τοῦτο γοῦν ὁρᾷς, (δείξασα ἐπὶ τῶν γονάτων ξίφος); εἰς δεῦρο ἤργησεν, ὑπὸ τῆς σῆς ἀναπνοῆς ἐπεχόμενον. καὶ ἅμα λέγουσα, ἡ μὲν τῆς πέτρας ἀνέθορεν· οἱ δὲ ἐπὶ τοῦ ὄρους, ὑπὸ θαύματος ἅμα καὶ ἐκπλήξεως, ὥσπερ ὑπὸ πρηστῆρος τῆς ὄψεως βληθέντες, ἄλλος ἄλλον ὑπεδύετο θάμνον.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

***ἀναγκάζω** *force, compel, constrain*

ἀναθρῴσκω *spring up, bound up, rebound*

ἀναπείθω *persuade, convince*

ἀναφέρω *bring up, bring back*

ἀνέλκω *draw up*

ἀνέχω *hold up*; (intrans.) *rise up*; (mid.) *bear up, endure, put up with* (+ part.)

ἀνθέω *blossom, bloom*

ἀντιλάμπω *kindle a light in turn*

ἀπαιωρέομαι *hang down, hang suspended, hover about*

***ἀποδείκνυμι** *point out, display, make known; appoint, proclaim, create*

ἄποθεν *from afar*

ἀπορέω *be without means* or *resources; be at a loss, be in doubt; lack* (+ gen.)

ἀποστατέω *stand aloof from, depart from, be far from*

κάθημαι *be seated*

καίπερ *although*

καταικίζω *wound severely, spoil utterly, maltreat, disfigure*

καταρρέω *flow down*

κατασπάω *draw, pull down*

καταφαίνω *declare, make known*

κάτω *below, downwards*

***κινέω** *move; set in motion; urge on*

νεύω *nod*

ὁρμάω *set in motion; start off, go; rush;* (mid., pass.) *rush, be eager, begin* + inf.

οὐδαμοῦ *nowhere*

περιαλγέω *be greatly pained at* + dat.

περιέπω *treat, handle*

ἀργέω *lie idle, be unemployed, do nothing*

ἀσθμαίνω *breathe hard, gasp for breath*

ἀφροντίστως *heedlessly*

***βάλλω** *throw, hit;* (mid.) **ἐπ' ἑαυτῶν βαλλόμενοι** *acting on their own*

***βλέπω** *see, look at*

δεῦρο *here, over here*

ἑαλωκότας < **ἁλίσκομαι** *be captured, be seized*

ἐξάπτω *fasten from* or *to, fasten* 'x' in acc. to 'y' in gen.

ἐπέχω *hold on, restrain, check*

ἐπιτρέπω *turn over to, entrust*

ἔστεπτο < **στέφω**

ἐφεδράζω *set* or *rest upon*

ἑώρων < **ὁράω**

περισκοπέω *look round*

πνέω *blow, breath; live; breathe or smell of* + gen.

προσπίπτω *fall upon, strike against*

σαλεύω *cause to rock, make to oscillate, shake to and fro*

στέφω *put round, encircle, crown, wreath*

συλλέγω *gather, bring together, collect*

συνίημι *understand, comprehend*

***σῴζω** *save, keep*

ὑποδύομαι *slip in under, put on*

ὑποστηρίζω *underprop, sustain*

ὑποφθέγγομαι *speak in an undertone*

φοινίσσω *redden, make red*

φρουρέω *keep watch*

Adjectives and Nouns and Pronouns

ἀγκών, -ῶνος ὁ *bend of the arm, elbow*

***αἷμα, αἵματος τό** *blood*

ἀμήχανος, -ον *impossible, impracticable*

ἀναπνοή, -ῆς ἡ *recovery of breath, revival*

ἀνδρεῖος, -α, -ον *of* or *for a man*

κόρη, -ης ἡ *maiden, girl*

λαιός, -ά, -όν *left*

λαμπρός, -ά, -όν *bright, brilliant, radiant*

λάφῡρα [λᾰ], -ων τά *spoils* taken in war

λείᾱ, -ᾱς ἡ *booty, plunder*

ἄπορος, -ον *without passage, having no way in, out, through; impassable; impracticable, difficult*

ἀσκύλευτος [ῡ], ον *not pillaged* or *stripped*

ἄσῡλος, -ον *safe from violence, inviolate* + gen.

βᾰθύς, -εῖα, -ύ *deep* or *high*

βραχίων, -ονος ὁ *arm*

βύθιος, -α, -ον (-ος, -ον) *in the deep, sunken*

γεγονός, -οῦ τό *what happened*

γλυκύς, -εῖα, -ύ *sweet, pleasant, delightful*

γόνῠ, -ατος τό *knee*

δάκτυλος, -ου ὁ *finger*

δάφνη, -ης ἡ *laurel*

δεξιός, -ά, -όν *on the right; fortunate; dexterous, skillful, clever;* (f.) *right hand*

***εἰρήνη, εἰρήνης ἡ** *peace*

***ἔκπληξις,* -ιος (-ηος, -εως) ἡ** *consternation, terror, mental disturbance, passion*

ἐρῆμος, -ον *desolate, solitary;* (f.) *desert*

εὐγενής, -ές *well-born, noble*

ἔφηβος, -οῦ ὁ *one arrived at adolescence*

θάμνος, -οῦ ὁ ἡ *bush, shrub*

***θάνατος, -ου ὁ** *death*

θαῦμα, -ατος τό *wonder, marvel; astonishment*

λεπτός, -ή, -όν *peeled; thin, fine, delicate*

λευκότης, -ητος ἡ *whiteness*

μηρός, -οῦ ὁ *thigh*

***νίκη, -ης ἡ** *victory*

νικητής, -οῦ ὁ *winner*

ξίφος [ῐ] -εος (-ους) τό *sword*

***ὄρος, -εος (-ους) τό** *mountain, hill*

***ὀφθαλμός, -οῦ ὁ** *eye*

ὄψις, -ιος (-ηος, -εως) ἡ *vision, sight*

παρειά, -ᾶς ἡ *the cheek*

πάρεργον, -ου τό *subordinate* or *secondary business; casualty*

παρόντες, -ων οἱ *being present*

πέτρα, -ας ἡ *rock; cliff, ledge*

πλείων (πλέων), πλεῖον (πλέον) *more*

πνεῦμα, -ατος τό *blast, wind*

πόνος, -ου ὁ *hard work, toil, suffering*

πρηστήρ, -ῆρος ὁ *hurricane; pair of bellows*

σκηνή, -ῆς ἡ *tent, booth; stage building, stage*

τραῦμα, -ατος τό *wound, hurt*

τόξον, -ου τό *bow*

θέαμα, -ατος τό *sight, show, spectacle*

θεωρός, -οῦ ὁ *spectator*

κάλλος, -εος (-ους) τό *beauty*

κεκινηκότες, -ων οἱ *having moved*

κέρδος, -εος (-ους) τό *gain, profit*

κεφαλή, -ῆς ἡ *head*

***τύχη, -ης ἡ** *fortune, luck; fate, necessity*

ὕπνος, -ου ὁ *sleep, slumber*

φαρέτρα, -ας ἡ *quiver*

φάσμα, -ατος τό *apparition, phantom*

φρόνημα, -ατος τό *mind, spirit*

Module 58 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> οὐκ ἀνέχῃ δ' ὅμως οὐδὲ μετὰ θάνατον ἀποστατεῖν ἡμῶν, ἀλλὰ φάσμα τὸ σὸν καὶ ψυχὴ τὰς ἐμὰς περιέπει τύχας; ἐν σοί, ἔφη, τὰ ἐμά, ἡ κόρη, σώζεσθαί τε καὶ μή.

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

Module 58 Practice Identifying Clitics and Full Words

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

> οὐκ ἀνέχῃ δ' ὅμως οὐδὲ μετὰ θάνατον ἀποστατεῖν ἡμῶν, ἀλλὰ φάσμα τὸ σὸν καὶ ψυχὴ τὰς ἐμὰς περιέπει τύχας; ἐν σοί, ἔφη, τὰ ἐμά, ἡ κόρη, σώζεσθαί τε καὶ μή.

Module 58 Top 251–550 Vocabulary to be Memorized

Verbs

ἀπέχω *hold off, keep off* or *away; be away from, be distant from*

βαίνω, βήσομαι, ἔβην, βέβηκα, βέβαμαι, ἐβάθην *step, walk, go*; (perf.) *stand*

διαιρέω *take one from another, cleave in twain, divide into parts; take down a part* + gen.

κατηγορέω, κατηγορήσω, κατηγόρησα, κατηγόρηκα, κατηγόρημαι, κατηγορήθην *speak against, accuse* + gen. of person accused, *charge* 'x' in gen. *with* 'y' in acc.; *argue, make a case*

φράζω, φράσω, ἔφρασα (ἔφρασσα), πέφρακα, πέφρασμαι, ἐφράσθην *point out, show; tell, declare, explain*

Adjectives and Nouns

ἀγορά, ἀγορᾶς ἡ *marketplace*

δόμος, δόμου ὁ *house*

ἐλεύθερος, ἐλευθέρᾱ, ἐλεύθερον *free, independent* + gen.

μυρίος, μυρίᾱ, μυρίον *numberless, countless*

πονηρός, πονηρά, πονηρόν *worthless, evil, base*

Module 58 Reading Morphologically by James Patterson

/μι Verbs

A handful of Greek verbs are called /**μι** verbs because some of the personal markers they use are not the standard ones you learned, like first person singular /**μι** instead of /**ω**. Textbooks tend to present these verbs as impossibly exceptional when, in fact, most forms of /**μι** verbs are regular. For example, only the forms of the progressive active indicative stray from the norm, and even then they are not always that weird.

Some common /**μι** verbs are these, in alphabetical order:

Base	Progressive Present	English Equivalent
δεικ/	δεικ/νυ/μι > δείκνυμι	*I show*
δο/	δι/δο/μι > δίδωμι	*I give*
ἐσ/	ἐσ/μι > εἰμί	*I am*
θε/	θι/θε/μι > τίθημι	*I put, place*
Jε/	Jι/Jε/μι > ἵημι	*I throw*
ὀλ/	ὀλ/νυ/μι > ὄλλυμι	*I destroy*
ὀμ/	ὀμ/νυ/μι > ὄμνυμι	*I swear*
στα/	σι/στα/μι > ἵστημι	I *stand*
φα/	φα/μι > φημί	*I say*

The Present Progressive

From the forms above, you can see that /**μι** verbs mark progressive aspect in one of three ways. A few only exist in the progressive, so need no explicit progressive aspect marker:

ἐσ/	ἐσ/μι > εἰμί	*I am*
φα/	φα/μι > φημί	*I say*

Otherwise, if the base ends in a vowel, the progressive aspect is marked by reduplication with iota:

δο/	δι/δο/μι > δίδωμι	*I give*
θε/	θι/θε/μι > τίθημι	*I put, place*
Jε/	Jι/Jε/μι > ἵημι	*I throw*
στα/	σι/στα/μι > ἵστημι	I *stand*

If, however, the base ends in a consonant, the progressive aspect is marked by /**νυ**/:

δεικ/	δεικ/νυ/μι > δείκνυμι	*I show*
ὀλ/	ὀλ/νυ/μι > ὄλλυμι	*I destroy*
ὀμ/	ὀμ/νυ/μι > ὄμνυμι	*I swear*

To form the present progressive active, the following personal markers are added. Note that these are athematic:

/μι	/μεν

/ς	/τε
/σι	/ασι

In the singular, the last vowel of the base lengthens:

δι/δο/μι > δίδωμι	δι/δο/μεν > δίδομεν
δι/δο/ς > δίδως	δι/δο/τε > δίδοτε
δι/δο/σι > δίδωσι	δι/δο/ασι > διδόασι
δεικ/νυ/μι > δείκνῡμι	δεικ/νυ/μεν > δείκνυμεν
δεικ/νυ/ς > δείκνῡς	δεικ/νυ/τε > δείκνυτε
δεικ/νυ/σι > δείκνῡσι	δεικ/νυ/ασι > δεικνύασι

The present progressive middle and passive is athematic: **δίδομαι, δίδοσαι, δίδοται**, etc.

The Past Progressive

The past progressive (a.k.a. imperfect) is formed as expected: past time marker plus base and progressive aspect markers plus athematic personal markers:

/ν	/μεν
/ς	/τε
/ø	/σαν

Again, the last vowel of the base lengthens in the singular. However, in the second and third persons **η** is written **ει** and **ω** is written **ου**:

ἐ/θι/θε/ν > ἐτίθην	ἐ/θι/θε/μεν > ἐτίθεμεν
ἐ/θι/θε/ς > ἐτίθεις	ἐ/θι/θε/τε > ἐτίθετε
ἐ/θι/θε/ø > ἐτίθει	ἐ/θι/θε/σαν > ἐτίθεσαν

The past progressive middle and passive is athematic: **ἐτιθέμην, ἐτίθεσο, ἐτίθετο,** etc.

Kappa Aorists

The only other real oddity about /**μι** verbs has to do with the bases **δο/**, **θε/**, and **Jε/**. In the aorist active, they use /**κ**/ in the singular:

ἐ/δο/κ/α > ἔδωκα	ἐ/δο/μεν > ἔδομεν
ἐ/δο/κ/ας > ἔδωκας	ἐ/δο/τε > ἔδοτε
ἐ/δο/κ/ε > ἔδωκε	ἐ/δο/σαν > ἔδοσαν

Module 59

Narratology VII: Space

Module 59 Summary

In this module you learn about space.

Space

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

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

Homer, Iliad and Odyssey

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

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

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

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.29

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

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

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

Euripides, Iphigeneia at Aulis

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

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

Examples of Story-Universe

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

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

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

τοῦ δ' ὡς οὖν ἤκουσε περίφρων Πηνελόπεια
βλημένου ἐν μεγάρῳ, μετ' ἄρα δμῳῇσιν ἔειπεν·
"αἴθ' οὕτως αὐτόν σε βάλοι κλυτότοξος Ἀπόλλων."
τὴν δ' αὖτ' Εὐρυνόμη ταμίη πρὸς μῦθον ἔειπεν·
"εἰ γὰρ ἐπ' ἀρῇσιν τέλος ἡμετέρῃσι γένοιτο·

οὐκ ἄν τις τούτων γε ἐΰθρονον Ἠῶ ἵκοιτο.”
τὴν δ’ αὖτε προσέειπε περίφρων Πηνελόπεια·
“μαῖ’, ἐχθροὶ μὲν πάντες, ἐπεὶ κακὰ μηχανόωνται·
Ἀντίνοος δὲ μάλιστα μελαίνῃ κηρὶ ἔοικε.

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

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

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

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

“ἀλλ’ ἄγε μοι τὸν ὄνειρον ὑπόκριναι καὶ ἄκουσον.
χῆνές μοι κατὰ οἶκον ἐείκοσι πυρὸν ἔδουσιν
ἐξ ὕδατος, καί τέ σφιν ἰαίνομαι εἰσορόωσα·
ἐλθὼν δ’ ἐξ ὄρεος μέγας αἰετὸς ἀγκυλοχείλης
πᾶσι κατ’ αὐχένας ἦξε καὶ ἔκτανεν· οἱ δ’ ἐκέχυντο
ἀθρόοι ἐν μεγάροις, ὁ δ’ ἐς αἰθέρα δῖαν ἀέρθη.
αὐτὰρ ἐγὼ κλαῖον καὶ ἐκώκυον ἔν περ ὀνείρῳ,
ἀμφὶ δ’ ἔμ’ ἠγερέθοντο ἐϋπλοκαμῖδες Ἀχαιαί,
οἴκτρ’ ὀλοφυρομένην ὅ μοι αἰετὸς ἔκτανε χῆνας.
ἄψ δ’ ἐλθὼν κατ’ ἄρ’ ἕζετ’ ἐπὶ προὔχοντι μελάθρῳ,
φωνῇ δὲ βροτέῃ κατερήτυε φώνησέν τε·”
‘θάρσει, Ἰκαρίου κούρη τηλεκλειτοῖο·
οὐκ ὄναρ, ἀλλ’ ὕπαρ ἐσθλόν, ὅ τοι τετελεσμένον ἔσται.
χῆνες μὲν μνηστῆρες, ἐγὼ δέ τοι αἰετὸς ὄρνις
ἦα πάρος, νῦν αὖτε τεὸς πόσις εἰλήλουθα,
ὃς πᾶσι μνηστῆρσιν ἀεικέα πότμον ἐφήσω.’
“ὣς ἔφατ’, αὐτὰρ ἐμὲ μελιηδὴς ὕπνος ἀνῆκε·
παπτήνασα δὲ χῆνας ἐνὶ μεγάροισι νόησα
πυρὸν ἐρεπτομένους παρὰ πύελον, ἦχι πάρος περ.”
τὴν δ’ ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
“ὦ γύναι, οὔ πως ἔστιν ὑποκρίνασθαι ὄνειρον
ἄλλῃ ἀποκλίναντ’, ἐπεὶ ἦ ῥά τοι αὐτὸς Ὀδυσσεὺς
πέφραδ’ ὅπως τελέει· μνηστῆρσι δὲ φαίνετ’ ὄλεθρος
πᾶσι μάλ’, οὐδέ κέ τις θάνατον καὶ κῆρας ἀλύξει.”

τὸν δ’ αὖτε προσέειπε περίφρων Πηνελόπεια·
“ξεῖν’, ἦ τοι μὲν ὄνειροι ἀμήχανοι ἀκριτόμυθοι
γίγνοντ’, οὐδέ τι πάντα τελείεται ἀνθρώποισι.”
“But, come, you must interpret and hear the dream.

Twenty geese from the water are at my house,
eating wheat. I am cheered by them as I look on.
Then a great eagle with a hooked beak comes from a mountain.
He breaks their necks and kills them all. They lie
in a heap in the megaron and he soars into the shining sky.
And I am weeping and crying in the dream.
The beautiful haired Akhaian women gather about me
As I cry in mourning because an eagle killed my geese.
And he, circling back, perches on a high rafter.
With human voice he checks me, saying:”
‘You must be brave, daughter of far-famed Ikarios.
This was no dream but a fine waking vision which will come to pass.
The geese are the suitors. And I who once was a feathered
eagle am now again your husband, returned.
I will bring a wretched fate upon all the suitors.’
Thus he spoke. Then honeyed sleep left me.
And I saw the geese in the megaron and I took note.
They were feeding on wheat from the trough just as they had before.”
And crafty Odysseus spoke in response to her:
“I suppose it is not possible to explain the dream
in another way since Odysseus himself
said how it will end. Destruction seems likely for all
the suitors and no one will escape death and doom.”
And thoughtful Penelope answered him in turn:
“Stranger, dreams are impossibly difficult
to decipher and for mortals all does not come to pass.”

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

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

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

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

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

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

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

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

ἄγ’, εἰ στρατεύσῃ καταλιπών μ’ ἐν δώμασιν,
κἀκεῖ γενήσῃ διὰ μακρᾶς ἀπουσίας,
τίν’ ἐν δόμοις με καρδίαν ἕξειν δοκεῖς;
ὅταν θρόνους τῆσδ’ εἰσίδω πάντας κενούς,
κενοὺς δὲ παρθενῶνας, ἐπὶ δὲ δακρύοις
μόνη κάθωμαι, τήνδε θρηνῳδοῦσ’ ἀεί·
Ἀπώλεσέν σ’, ὦ τέκνον, ὁ φυτεύσας πατήρ,
αὐτὸς κτανών, οὐκ ἄλλος οὐδ’ ἄλλῃ χερί,
τοιόνδε <νόστον< καταλιπὼν πρὸς τοὺς δόμους.
ἐπεὶ βραχείας προφάσεως ἔδει μόνον,
ἐφ’ ᾗ σ’ ἐγὼ καὶ παῖδες αἱ λελειμμέναι
δεξόμεθα δέξιν ἥν σε δέξασθαι χρεών.
μὴ δῆτα πρὸς θεῶν μήτ’ ἀναγκάσῃς ἐμὲ
κακὴν γενέσθαι περὶ σέ, μήτ’ αὐτὸς γένῃ.
εἶἐν·
θύσεις † δὲ παῖδ’, ἔνθα † τίνας εὐχὰς ἐρεῖς;
τί σοι κατεύξῃ τἀγαθόν, σφάζων τέκνον;
νόστον πονηρόν, οἴκοθέν γ’ αἰσχρῶς ἰών;
ἀλλ’ ἐμὲ δίκαιον ἀγαθὸν εὔχεσθαί τί σοι;
οὔ τἄρ’ ἀσυνέτους τοὺς θεοὺς ἡγοίμεθ’ ἄν,
εἰ τοῖσιν αὐθένταισιν εὖ φρονήσομεν;
ἥκων δ’ ἂν Ἄργος προσπέσοις τέκνοισι σοῖς;
ἀλλ’ οὐ θέμις σοι. τίς δὲ καὶ προσβλέψεται
παίδων σ’, ἵν’ αὐτῶν προσέμενος κτάνῃς τινά;
ταῦτ’ ἦλθες ἤδη διὰ λόγων, ἢ σκῆπτρά σοι
μόνον διαφέρειν καὶ στρατηλατεῖν μέλει;

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

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

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

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

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

> "The Lyuku have taken away my parents, my grandmother, my grandfather in Dara, my mother's family there that I never even knew, my friends, my teachers, my elders—and I do not know if any of them are still alive."
>
> He paused again, choking back tears. Taking deep breaths to calm himself, he went on.
>
> "They must be confronted lest the darkness marking the end of the Fifth Age once again descend upon the scrublands, and you be forced to destroy humanity once more for forgetting your lessons. Therefore, I have come to this forbidden place in search of those mighty weapons once wielded by the haughty chiefs of the last age.
>
> "The shamans say that the weapons of the Fifth Age were unnatural and wicked, but I do not agree. My mother always told me that there is nothing inherently good or wicked in the nature of tools, for they only serve to amplify what is already present in the hearts of humankind. The Lyuku are wicked and seek to enslave, and in their hands the city-ships of Dara further evil. My parents are good and seek to free the Agon, and in their hands the weapons of Dara bolster good. We show our character not by the weapons we choose, but through the purpose for which we fight and manner in which we wield them."

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

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

Module 59 Practice Translating

Translate the passage below, which has been adapted slightly from Book 1 of Heliodoros' *Aithiopika* (**Αἰθιοπικά**). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

ἡ γὰρ μεῖζόν τι καὶ θειότερον εἶναι αὐτοῖς ὀρθωθεῖσα ἔδοξε, τῶν μὲν βελῶν τῇ ἀθρόᾳ κινήσει κλαγξάντων, χρυσοϋφοῦς δὲ τῆς ἐσθῆτος πρὸς τὸν ἥλιον ἀνταυγαζούσης, καὶ τῆς κόμης ὑπὸ τῷ στεφάνῳ Βακχεῖον σοβουμένης καὶ τοῖς νώτοις πλεῖστον ὅσον ἐπιτρεχούσης. τοὺς μὲν ταῦτα ἐκεδειμάτου. καὶ πλέον τῶν ὁρωμένων, ἡ τῶν γενομένων ἄγνοια ἐσοβεῖτο. οἱ μὲν γὰρ θεόν τινα ἔλεγον, ἢ Ἄρτεμιν, ἢ τὴν ἐγχώριον Ἶσιν. οἱ δ' ἔλεγον ἱέρειαν ὑπό του θεῶν ἐκμεμηνυῖαν καὶ τὸν ὁρώμενον πολὺν φόνον ἐργασαμένην. καὶ οἱ μὲν ταῦτα ἐγίγνωσκον· τὰ ὄντα δὲ οὔπω ἐγίγνωσκον.

ἡ δέ, ἀθρόον κατενεχθεῖσα ἐπὶ τὸν νεανίαν καὶ πανταχόθεν αὐτῷ περιχυθεῖσα, ἐδάκρυεν, ἐφίλει, κατέματτεν, ἀνῴμωζεν, ἠπίστει κατέχουσα. ταῦτα ὁρῶντες οἱ Αἰγύπτιοι πρὸς ἑτέρας ἐννοίας τὴν γνώμην μετέβαλλον, καὶ Ποῦ ταῦτ' ἂν εἴη θεοῦ τὰ ἔργα, λέγοντες. Ποῦ δ' ἂν νεκρὸν σῶμα φιλοίη δαίμων οὕτω περιπαθῶς; τολμᾶν ἑαυτοῖς παρεκελεύοντο καὶ πορευθέντες ἐγγύθεν, λαμβάνειν τὴν τῶν ἀληθῶν γνῶσιν ἐπειρῶντο. ἀναλαβόντες οὖν ἑαυτοὺς καταθέουσι. καὶ τὴν κόρην ἔτι πρὸς τοῖς τραύμασιν οὖσαν τοῦ νεανίου καταλαμβάνουσι. καὶ ἐπιστάντες ὄπισθεν, εἶχον ἑαυτούς, οὔτε τι λέγειν, οὔτε τι πράττειν ἀποθαρροῦντες.

κτύπου δὲ περιηχήσαντος, καὶ τῆς ἐξ αὐτῶν σκιᾶς τοῖς ὀφθαλμοῖς παρεμπεσούσης, ἀνένευσεν ἡ κόρη. καὶ ἰδοῦσα, αὖθις ἐπένευσε, πρὸς μὲν τὸ ἄηθες τῆς χροιᾶς καὶ τὸ λῃστρικὸν τῆς ὄψεως ἐν ὅπλοις δεικνυμένης οὐδὲ κατὰ μικρὸν ἐκπλαγεῖσα, πρὸς δὲ τὴν θεραπείαν τοῦ κειμένου πᾶσαν ἑαυτὴν τρέψασα. οὕτως ἄρα πόθος ἀκριβὴς καὶ ἔρως ἀκραιφνὴς τῶν μὲν ἔξωθεν προσπιπτόντων, ἀλγεινῶν τε καὶ ἡδέων, πάντων ὑπερφρονεῖ. πρὸς ἕν δὲ τὸ φιλούμενον καὶ ὁρᾶν καὶ συννεύειν τὸ φρόνημα καταναγκάζει. ὡς δὲ παραμείψαντες οἱ λῃσταὶ κατὰ πρόσωπον ἔστησαν καί τι καὶ μέλλειν ἐπιχειρεῖν ἐῴκεσαν, αὖθις ἡ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιὰν καὶ τὴν ὄψιν αὐχμηρούς. εἰ μὲν εἴδωλα τῶν κειμένων ἐστέ, φησίν, οὐκ ἐν δίκῃ παρενοχλεῖτε ἡμῖν· οἱ μὲν γὰρ πλεῖστοι χερσὶ ταῖς ἀλλήλων ἀνῄρησθε.

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

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

ἀναλαμβάνω *take back, into,* or *up*

ἀνανεύω *throw the head back; deny, refuse*

ἀνοιμώζω *wail aloud*

ἀνταυγάζω *expose to the light, illuminate*

ἀπιστέω *disbelieve, distrust; disobey*

ἀποθαρρέω *take courage, have full confidence*

αὖ, αὖθις (αὖτις) *again, in turn, hereafter*

δακρύω *weep*

ἐγγύθεν *near, close by*

ἐκδειματόω *frighten*

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

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

ἐπινεύω *nod, look down*

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

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

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

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

μεταβάλλω *throw into a different position, turn quickly*

νεύω *nod*

ὄπισθεν *behind; hereafter*

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

παρακελεύω *order, command*

παραμείβομαι *pass by, drive past*

παρεμπίπτω *fall in, creep in*

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

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

περιπαθῶς *passionately*

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

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

πρόσειμι *approach*

προσπίπτω *fall upon, strike against*

σοβέω *scare away; move rapidly*

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

καταθέω *run down*

καταλαμβάνω *come across, overtake*

καταμάσσω *wipe off*

καταναγκάζω *overpower by force, confine*

κατενεχθεῖσα < **καταφέρω** *carry down*; (pass.) *enter, go down*

***κατέχω** *hold fast; detain, hold back, withhold; possess* + gen.

τολμάω *dare, be daring, undertake*

***τρέπω (τράπω)** *turn, rout*

ὑπερφρονέω *be over-proud, have high thoughts; overlook, despise, think little of*

ὑποτρέχω *run under, stretch under, run in between*

φιλέω *love, regard with affection*

Adjectives and Nouns and Pronouns

ἄγνοιᾰ, -ᾱς ἡ *want of perception, ignorance*

ἀήθης, -ες *unwonted, strange*

ἀθρόος, -α, -ον *in crowds, heaps,* or *masses; sudden*

ἀκραιφνής, -ές *unmixed, pure; untouched, inviolate*

ἀκρῑβής, -ές *exact, accurate, precise*

ἀλγεινός, -ή, -όν *painful, grievous*

Ἄρτεμις, -ιδος ἡ *Artemis,* goddess of animals and the hunt

αὐχμηρός, -ά, -όν *dry, rough*

Βακχεῖος, -ᾱ, -ον *of* or *belonging to Bakkhos*

βέλος, -εος (-ους) τό *missile, arrow, weapon*

***γνώμη, γνώμης ἡ** *judgment, thought, opinion, purpose*

κόμη, -ης ἡ *hair*

κόρη, -ης ἡ *maiden, girl*

κτύπος, -ου ὁ *crash, bang, din*

λῃστής, -οῦ ὁ *robber, pirate*

λῃστρικός, -ή, -όν *piratical, of a pirate*

μείζων (μέζων), μεῖζον (μέζον) *greater, bigger, stronger*

μέλᾱς, μέλαινα, μέλᾰν *black, dark*

νεᾱνίᾱς, -ου ὁ *young man*

νεκρός, -οῦ ὁ *corpse*

νῶτον, -ου τό *the back; surface*

ὄντα, -ων τά *the truth*

γνῶσις, -ιος (-ηος, -εως) ἡ *inquiry, investigation, knowledge*

***δαίμων, δαίμονος ὁ ἡ** *spirit, god, demon*

ἐγχώριος, ον, (-ος, -α, -ον) *in* or *of the country*

εἴδωλον, -ου τό *phantom, image, likeness; idol*

ἔννοια, -ᾱς ἡ *thought, notion, conception*

ἔξωθεν *from without*

ἔρως, ἔρωτος ὁ *love*

ἐσθής, -ῆτος ἡ *clothing, raiment*

***ἡδύς, ἡδεῖα, ἡδύ** *pleasant, glad*

θεῖος, -ᾱ, -ον *divine*

θεραπεία, -ᾱς ἡ *a waiting on, service*

ἱέρεια, -ᾱς ἡ *priestess*

Ἶσις, -ιδος ἡ *Isis*, goddess

κίνησις [ī], -ιος (-ηος, -εως) ἡ *motion*

***ὅπλον, -ου τό** *tool*; (pl.) *weapons*

***ὀφθαλμός, -οῦ ὁ** *eye*

ὄψις, -ιος (-ηος, -εως) ἡ *sight, vision*

πανταχόθεν *from all sides*

πλείων (πλέων), πλεῖον (πλέον) *more*

πλεῖστος, πλείστη, πλεῖστον *most, greatest, largest*

πόθος, -ου ὁ *longing, yearning, regret*

***πρόσωπον, -ου τό** *face, mask, person*

σκῐά, -ᾶς ἡ *shadow, reflection, image*

στέφᾰνος, -ου ὁ *crown, wreath*

τραῦμα, -ατος τό *wound, hurt*

φρόνημα, -ατος τό *mind, spirit*

χροιά, -ᾶς ἡ *surface* of a body, *skin; body*

χρῡσοϋφής [ŭ], -ές *interwoven with gold*

Module 59 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

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

> ὡς δὲ παραμείψαντες οἱ λῃσταὶ κατὰ πρόσωπον ἔστησαν καί τι καὶ μέλλειν ἐπιχειρεῖν ἐῴκεσαν, αὖθις ἡ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιὰν καὶ τὴν ὄψιν αὐχμηρούς.

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

Module 59 Practice Identifying Clitics and Full Words

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

> ὡς δὲ παραμείψαντες οἱ λῃσταὶ κατὰ πρόσωπον ἔστησαν καί τι καὶ μέλλειν ἐπιχειρεῖν ἐῴκεσαν, αὖθις ἡ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιὰν καὶ τὴν ὄψιν αὐχμηρούς.

Module 59 Top 251–550 Vocabulary to be Memorized

Adverb and Verb

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

ναί *indeed, yes*

Adjectives and Nouns

ἀργύριον, ἀργυρίου τό *coin, money; silver*
ἐμαυτοῦ, ἐμαυτοῦ, ἐμαυτῆς *myself*

ἕξ *six*

Λακεδαιμόνιος, Λακεδαιμονίᾱ, Λακεδαιμόνιον *Spartan, Lakedaimonian*

μάρτυς, μάρτυρος ἡ, ὁ *witness*

νεκρός, νεκροῦ ὁ corpse

νίκη, νίκης ἡ *victory*

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

Module 59 Reading Morphologically by James Patterson

The /μι Verbs ἐσ/ be , ἰ/ go, and φα/ speak

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

Present Progressive Active Indicative of φα/ *say*

φα/ø/Lμι > φημι	φα/ø/μεν > φαμεν
φα/ø/Lς > φής or φῄς	φα/ø/τε > φατε
φα/ø/Lσι > φησι	φα/ø/ασι > φασι

Present Progressive Active Indicative of ἰ/ *go*

ἰ/e-grade/μι > εἶμι	ἰ/ø/μεν > ἴμεν
ἰ/e-grade/σι > εἶ	ἰ/ø/τε > ἴτε
ἰ/e-grade/σι > εἶσι	ἰ/ø/ασι > ἴασι

Present Progressive Active Indicative of ἐσ/ *be*

ἐσ/ø/μι > εἰμι	ἐσ/ø/μεν > ἐσμεν
ἐσ/ø/σι > εἶ	ἐσ/ø/τε > ἐστε
ἐσ/ø/τι > ἐστι	ἐσ/ø/Ṇτι > εἰσι*

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

Module 60

Memory

Module 60 Summary

In this module you will learn about memory as it relates to stories.

Memory

Memory is a recollection of the past in the present, involving the mind, body, and senses. Memory is temporal and can be retrospective, focused on bringing the past into the present, often for explication or justification. Memory can also be prospective, focused on remembering to take a particular action in the future, on being remembered in a certain way, or on determining a best course of action through diagnosing a present problem. Memory has degrees of accuracy, ranging from precise to inaccurate. In the narrated world, it functions in a variety of ways, some of which are explored below. Before turning to specific examples of memory at work in the wild, let's consider flashbulb memories and time-splice errors.

Flashbulb Memories and Time-Splice Errors

Though we often think that the memories of our past are accurate, Malcolm Gladwell in his podcast, "Free Brian Williams,"[1] tells the story of Brian Williams and a time-slice mistake that proved costly to his career. As told, it is a cautionary tale to us all of what can happen if we accept uncritically what our memories tell of us of the past. Referencing flashbulb memories—those big events like 9/11 that we tend to remember in detail and to take note of where we were and what we were doing—Gladwell turns to the research of William Hirst and Elizabeth

1 Season 3, episode 4 of *Revisionist History*, https://www.pushkin.fm/podcasts/revisionist-history/free-brian-williams

© 2025 Philip S. Peek, CC BY 4.0
https://doi.org/10.11647/OBP.0441.30

Phelps, who find that people tend to have a very high level of confidence that, when recalling these flashbulb memories, what they recall is accurate.[2] But their research shows that there are inconsistencies and inaccuracies. And so we may remember the general events of 9/11 accurately but may misremember specifically where we were and who we talked to. In speaking with Gladwell, Hirst notes that some people get all the details correct but others do not, and that there is on average a sixty percent decline in memory consistency, meaning that sixty percent of answers to specific questions change over time.

Brian Williams is one of those who misremembered events in a significant way and committed a time-splice error to boot. When he first returned from overseas and recalled what happened, he accurately remembered that he was in a helicopter in the Middle East, when the US copters hours ahead of him were shot down. Williams retold the same story many times later. In one of these recollections, as he retold the story to David Letterman, Williams placed himself in the helicopter that was shot down. Retelling an event in which you make a significant mistake like this, placing yourself in a situation that you never experienced, is a time-splice error. When confronted with his mistake, Williams took responsibility for the error, saying that he must have erred in his retelling out of some misguided need to feed his ego. Gladwell disagrees, suggesting that he made an error but one that is more common than we wish to believe and one that most of us are capable of making because our minds can misremember, placing us in events that we never actually experienced, as may have happened to Brian Williams.

In the examples below, you will read about how memory affects our present understanding of ourselves and our worlds.

Memory in Stories

When we examine how memory functions in stories, we find that authors use it in a variety of different ways.

1. Thoukydides explains his methodology for recording the speeches and events of the Peloponnesian War, and the role memory played in his attempt to be as accurate as he could.

> καὶ ὅσα μὲν λόγῳ εἶπον ἕκαστοι ἢ μέλλοντες πολεμήσειν ἢ ἐν αὐτῷ ἤδη ὄντες, χαλεπὸν τὴν ἀκρίβειαν αὐτὴν τῶν λεχθέντων διαμνημονεῦσαι ἦν ἐμοί τε ὧν αὐτὸς ἤκουσα καὶ τοῖς ἄλλοθέν ποθεν ἐμοὶ ἀπαγγέλλουσιν· ὡς δ’ ἂν ἐδόκουν ἐμοὶ ἕκαστοι περὶ τῶν αἰεὶ παρόντων τὰ δέοντα μάλιστ’ εἰπεῖν, ἐχομένῳ ὅτι ἐγγύτατα τῆς ξυμπάσης γνώμης τῶν ἀληθῶς λεχθέντων, οὕτως εἴρηται. 1.22.2 τὰ δ’ ἔργα τῶν πραχθέντων ἐν τῷ πολέμῳ οὐκ ἐκ τοῦ παρατυχόντος πυνθανόμενος ἠξίωσα γράφειν, οὐδ’ ὡς ἐμοὶ ἐδόκει, ἀλλ’ οἷς τε αὐτὸς παρῆν καὶ παρὰ τῶν ἄλλων ὅσον δυνατὸν ἀκριβείᾳ περὶ

2 https://journals.sagepub.com/doi/pdf/10.1177/0963721415622487

> ἑκάστου ἐπεξελθών. 1.22.3 ἐπιπόνως δὲ ηὑρίσκετο, διότι οἱ παρόντες τοῖς ἔργοις ἑκάστοις οὐ ταὐτὰ περὶ τῶν αὐτῶν ἔλεγον, ἀλλ' ὡς ἑκατέρων τις εὐνοίας ἢ μνήμης ἔχοι. 1.22.4 καὶ ἐς μὲν ἀκρόασιν ἴσως τὸ μὴ μυθῶδες αὐτῶν ἀτερπέστερον φανεῖται· ὅσοι δὲ βουλήσονται τῶν τε γενομένων τὸ σαφὲς σκοπεῖν καὶ τῶν μελλόντων ποτὲ αὖθις κατὰ τὸ ἀνθρώπινον τοιούτων καὶ παραπλησίων ἔσεσθαι, ὠφέλιμα κρίνειν αὐτὰ ἀρκούντως ἕξει. κτῆμά τε ἐς αἰεὶ μᾶλλον ἢ ἀγώνισμα ἐς τὸ παραχρῆμα ἀκούειν ξύγκειται (*History,* Book 1.22.1-4).
>
> *Each said a great many things, when they were about to enter the war or already in it. The exact content of what was said was difficult to keep in memory both for me for what I myself heard and for others who gave reports to me. And so a record was made in accordance with what I thought each would deem it best to say about the essentials of customary events, while at the same keeping as close as possible to the general content of what was actually said. The actions that were taken in the war I did not think right to record after interviewing just anyone, nor as I thought best. Rather I pursued with as much exactitude as was possible those events I witnessed and those I heard from others. Through my labors it was discovered that those witnessing the same events did not say the same things, but offered accounts colored by bias or by memory.*

Aware of how memory and bias can affect the stories that witnesses tell, Thoukydides attempts to be as impartial as he can, interviewing multiple witnesses and using his knowledge and experience of what people tend to say in common situations as two ways he attempted to achieve accuracy.

2. Like Thoukydides, Ken Liu has the gods of Dara point at mortals' mistakes when remembering the past and discuss how these mistakes affect present actions.

> "But your plan went wrong," Fithowéo said. "That Cogo Yelu twisted everything and made it appear as if we were all there to show support for Kuni Garu."
>
> "And everyone listened to him!" lamented Kana. "Can't people think for themselves?"
>
> "Our careful signs will be recorded in the annals of Dara only as the misreading of one man," said Fithowéo.
>
> "The mortals have never been good at getting history right," said Tututika. "Ah, my Kikomi." Her blue eyes moistened.
>
> The other gods fell respectfully silent. All remembered the princess who sacrificed everything to save her people, even her own place in history.
>
> Kiji spoke up for the first time. "Little Sister, Kikomi loved Amu as much as Jizu loved Rima or my Namen loved Xana. My heart weeps for her. Will you drink with me?" *Grace of Kings* pp. 694-965

The gods of Dara, functioning in the series like a Greek chorus, note two mistakes of history, the first the incorrect interpretation of the dance of the *pawi* at Mata Zyndu's funeral, and the second the reason for Princess Kikomi's killing Mata's uncle, Phin Zyndu, misremembered as an act of treachery but in reality, carried out to save the people of Amu.

3. Homer too points to discrepancies in how people recall the past when he has Amphimedon give his version of what happened to him and his fellow suitors.

> μνώμεθ' Ὀδυσσῆος δὴν οἰχομένοιο δάμαρτα·
> ἡ δ' οὔτ' ἠρνεῖτο στυγερὸν γάμον οὔτ' ἐτελεύτα,
> ἡμῖν φραζομένη θάνατον καὶ κῆρα μέλαιναν,
> ἀλλὰ δόλον τόνδ' ἄλλον ἐνὶ φρεσὶ μερμήριξε·
> *Odyssey*, Book 24.125-28

> *We were wooing the wife of long-absent Odysseus,*
> *And she did not refuse the hateful marriage nor agree to it,*
> *Planning for us death and black destruction.*
> *But with her wits she devised the following plan.*

Amphimedon, one of the suitors who has just descended to Hades, offers Agamemnon an explanation of how he and the suitors died, saying that Penelope had planned their deaths all along. This is one of the many ways Homer urges his audience to consider various interpretations of his characters' motives based upon how they remember what happened.

4. In this next example, Quinones offers us the memories of Katz, a newly practicing neurologist, in a partial explanation of how opioid use became a public health crisis that caused so many deaths.

By the time Katz was well into his medical training, a new conventional wisdom on opiates had emerged. It went something like this, Katz remembered: "It was not only okay, but it was our holy mission, to cure the world of its pain by waking people up to the fact that opiates were safe. All those rumors of addiction were misguided. The solution was a poppy plant. It was there all along. The only reason we didn't use it was stigma and prejudice. Once it became 'clear' that pain patients weren't going to become addicted, now we were liberated to use that solution that had been in hand the whole time.

> "My fellowship director even told me, 'If you have pain, you can't get addicted to opiates because the pain soaks up the euphoria.' Now you look back and it sounds so preposterous. That's actually what people thought."
> *Dreamland: The True Tale of America's Opiate Epidemic 2015* p. 188

Quinones offers the memories of Katz to help us understand how the obvious fact that opiates are highly addictive was ignored due to the mistaken narrative of the wondrous healing benefits of the painkiller.

5. Like Quinones, Matthew Desmond uses memory to offer a critique, but his is of housing in America. To show how real harm can occur through inept attempts at doing good, Desmond records for us the memories of Arleen, who was moved from bad housing in a safer neighborhood to safer housing in a more dangerous neighborhood.

> But Arleen loved that it was spacious and set apart from other houses. "It was quiet," she remembered. "And five-twenty-five for a whole house, two bedrooms upstairs and two bedrooms downstairs. It was my favorite place."
>
> After a few weeks, the city found Arleen's favorite place "unfit for human habitation," removed her, nailed green boards over the windows and doors, and issued a fine to her landlord. Arleen moved Jori and Jafaris into a drab apartment complex deeper in the inner city, on Atkinson Avenue, which she soon learned was a haven for drug dealers. She feared for her boys, especially Jori—slack-shouldered, with pecan-brown skin and a beautiful smile—who would talk to anyone. *Evicted Poverty and Profit in the American City 2017* p. 2
>
> If left to choose, Arleen would have happily chosen the dangers of the first house over the dangers of the location of the second.

Imperfect though they are, memories help us to understand the past. In addition, memories can look forward and thereby motivate present actions.

1. In the *Iliad*, Homer shows how memory affects what Agamemnon chooses to do in the present, as king of kings on the plains of Troy.

> καί κέ τις ὧδ' ἐρέει Τρώων ὑπερηνορεόντων
> τύμβῳ ἐπιθρῴσκων Μενελάου κυδαλίμοιο·
> 'αἴθ' οὕτως ἐπὶ πᾶσι χόλον τελέσει' Ἀγαμέμνων,
> ὡς καὶ νῦν ἄλιον στρατὸν ἦγαγεν ἐνθάδ' Ἀχαιῶν,
> καὶ δὴ ἔβη οἶκονδε φίλην ἐς πατρίδα γαῖαν
> σὺν κεινῇσιν νηυσὶ λιπὼν ἀγαθὸν Μενέλαον.'
> ὥς ποτέ τις ἐρέει· τότε μοι χάνοι εὐρεῖα χθών.
> Homer, *Iliad*, 4.176-182
>
> *And one of the Trojan warriors jumping*
> *On the tomb of renowned Menelaos will say:*
> *'I hope Agamemnon takes his anger out against everyone*
> *Like he did when he led the army of Greeks here in vain*
> *On his empty ships with noble Menelaos left behind.'*
> *Someone will say this; and then may the wide earth swallow me.*

Thus, Homer shows his audience that Agamemnon is so desperate to defeat the Trojans because he fears his place in history and does not want to be remembered as a king who threw away ten years and too many lives fruitlessly.

6. Ken Liu also shows how thoughts of being remembered can affect characters' action. Here, Luan Zya and Kuni Garu discuss what actions Kuni Garu should take.

"Then I'll be remembered by history as a great betrayer. Mata's accusation against me will be carved in stone, made true by my own act. What you counsel is against all the laws of war. I will have no honor left."

> "The judgment of history cannot be ascertained from up close. You see the condemnation of the people of this generation, but you cannot foresee how their descendants will view your deeds in the future. If you do not attack now and end this war, the killing will never stop. In another ten years, or twenty, Dasu and Cocru will again face each other on the battlefield, blood will again stain the Liru River, and the people of Dara will again suffer and die."
>
> Kuni thought of the people of Pan, whom he had abandoned once in the hope of preserving Mata's friendship. Their cries as the streets filled with blood still haunted him in dreams.
>
> "You will have sacrificed the lives of the people for personal honor, an empty word," Luan said, "that seems to me a most selfish act." *Grace of Kings 2016* p. 673

Liu offers the words of Luan Zya and Kuni-Garu, as Kuni hesitates to break the peace treaty and attack Mata Zyndu because he is concerned with his place in history. Later in the series, in *Wall of Storms*, Luan Zya will regret the advice he gives to Kuni.

7. In this next and final example, Annette Gordon Reed gives us insight into the character of Sally Hemings, slave of Thomas Jefferson. Sally Hemings remembers her time in France when she could have chosen to stay there and live a life as a free person. Hemings recalls her stay there repeatedly, and retells the story so as to help define to others who she was.

> The voyage was a salient part of Hemings's identity that she could take out and share with others at whatever she thought was the right moment, keeping the experience alive within herself and forcing others to discover and acknowledge something she thought was very important for them to know about her.
>
> This memory of an adventure repeatedly, and perhaps tiresomely, described to others is especially poignant when one remembers that

> the person holding on so fast to it was an enslaved woman. . . . Her trip to France was a reminder of her journey to a place where she learned that another type of life was possible, even if that possibility was never realized. *The Hemingses of Monticello: An American Family* (Kindle location 3319 pub. 2008)

This trip to France informs Sally Hemings' present identity. For Gordon Reed, Hemings' recollection of it offers an example of how an enslaved woman can cling strongly to the memory of a possible future as a free person that she chose not to live.

In sum, the above are just some of the many ways authors can explore how memory functions in our lives.

Module 60 Practice Translating

Translate the sentences below, which have been adapted slightly from Book 1 of Heliodoros' *Aithiopika* (**Αἰθιοπικά**) adapted slightly. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

ὅσοι δὲ πρὸς ἡμῶν*, ἡ παῖς φησιν, ἀμύνης νόμῳ καὶ ἐκδικίας τῆς εἰς σωφροσύνην ὕβρεως πεπόνθατε. εἰ δέ τινες τῶν ζώντων ἐστέ, λῃστρικὸς μὲν ὑμῖν, ὡς ἔοικεν, ὁ βίος. εἰς καιρὸν δὲ ἥκετε· λύσατε ἡμᾶς τῶν περιεστηκότων ἀλγεινῶν, φόνῳ τῷ καθ' ἡμῶν δρᾶμα τὸ περὶ ἡμᾶς καταστρέψαντες. ἡ μὲν ταῦτα ἐπετραγῴδει.

οἱ δέ, οὐδὲν συνιέναι τῶν λεγομένων ἔχοντες, τοὺς μὲν αὐτοῦ καταλείπουσιν, ἰσχυρὰν αὐτοῖς φυλακὴν τὴν ἀσθένειαν αὐτῶν ἐπιστήσαντες. ἐπὶ δὲ τὴν ναῦν ὁρμήσαντες, τὸν φόρτον ἐξήντλουν, τῶν μὲν ἄλλων ὑπερορῶντες, (πολλὰ δὲ ἦν καὶ ποικίλα), χρυσοῦ δὲ καὶ ἀργύρου καὶ λίθων πολυτίμων καὶ σηρικῆς ἐσθῆτος, ὅση δύναμις ἑκάστοις, ἐκφοροῦντες. ἐπεὶ δὲ ἅλις ἔχειν ἐδόκει —καὶ τοσαῦτα ἦν ὡς καὶ λῃστρικὴν κορέσαι πλεονεξίαν—τὴν λείαν ἐπὶ τὸν αἰγιαλὸν καταθέντες, εἰς φορτία καὶ μοίρας κατενέμοντο, οὐ πρὸς τὴν ἑκάστου τῶν ληφθέντων ἀξίαν ἀλλὰ πρὸς τὸ ἴσον βάρος τὴν νέμησιν ποιούμενοι. τὰ δὲ περὶ τὴν κόρην καὶ τὸν νεανίαν ἐν δευτέροις πράξειν ἔμελλον.

κατὰ τοῦτο πλῆθος ἕτερον ἐφίσταται λῃστρικόν, ἱππέων δύο τοῦ τάγματος ἡγουμένων· ὅπερ ὡς εἶδον οἱ πρότεροι, οὔτε χεῖρας ἀνταράμενοι, οὔτε τι τῶν σκύλων ἀπενεγκάμενοι τοῦ μὴ ἐπιδιωχθῆναι ἕνεκεν **ὡς δρόμου εἶχον***, ἔφευγον, αὐτοὶ μὲν εἰς δέκα τὸν ἀριθμὸν ὄντες, τρὶς δὲ τοσούτους τοὺς ἐπελθόντας θεασάμενοι. καὶ οἱ μὲν ἀμφὶ τὴν κόρην δεύτερον ἤδη ἠλίσκοντο, οὐδέπω ληφθέντες. οἱ δὲ λῃσταὶ πρὸς

τὴν διαρπαγὴν, καὶ ταῦτα σπεύδοντες, ὑπὸ τῆς τῶν ὁρωμένων ἀγνοίας ἅμα καὶ ἐκπλήξεως, τέως ἀνεστέλλοντο. τοὺς μὲν γὰρ πολλοὺς φόνους ὑπὸ τῶν προτέρων γεγενῆσθαι λῃστῶν εἴκαζον. τὴν κόρην δὲ ὁρῶντες ἐν ξένῃ καὶ περιβλέπτῳ τῇ στολῇ καὶ τῶν μὲν προσπιπτόντων φοβερῶν ὡς ἂν μηδὲ γιγνομένων ὑπερορῶσαν, ὅλην δὲ τοῦ νεανίου πρὸς τοῖς τραύμασιν οὖσαν καὶ ὡς ἴδιον τὸ ἐκείνου πάθος ἀλγοῦσαν, τὴν μὲν τοῦ κάλλους καὶ τοῦ φρονήματος ἐθαύμαζον. τὸν δὲ καὶ τραυματίαν ἐξεπλήττοντο· τοιοῦτος τὴν μορφὴν καὶ τοσοῦτος τὸ μέγεθος ἔκειτο, κατὰ μικρὸν ἤδη πως ἀνειληφὼς ἑαυτὸν καὶ πρὸς σύνηθες βλέμμα ἀποκαθιστάμενος.

Notes

1. **ὅσοι δὲ πρὸς ἡμῶν = ὅσοι δὲ πρὸς ἡμῶν ἀνῄρησθε**
2. **ὡς δρόμου εἶχον** is like **ὡς ποδῶν εἶχον** *as fast as they could go*

Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀλγέω *feel bodily pain, suffer*

ἄλις *sufficiently, enough*

***ἁλίσκομαι** *be taken, captured, seized*

ἀνειληφώς < **ἀναλαμβάνω** *take back or up; get back, regain, recover*

ἀναστέλλω *send up, raise; repulse; (mid.) suppress one's inclinations, pause*

ἀνταίρω *raise against*

ἀπενεγκάμενοι < **ἀποφέρω** *carry off* or *away*

ἀποκαθίστημι *re-establish, restore, reinstate*

εἰκάζω *represent* (by an image or likeness), *portray; liken, compare*; *infer;* (pass.) *be like, resemble*

ἐκπλήσσω *knock out; astound, shock, amaze*

***θαυμάζω** *wonder at, marvel at* + gen. or acc.; *admire*

θεάομαι *observe, watch, gaze at*

καταλείπω *leave behind, abandon*

κατανέμω *distribute, allot, assign*

καταστρέφω *upset, overturn; turn round, direct*

κατατίθημι *put down; pay down;* (mid.) *lay aside, store up; put an end to; put away in a safe place*

κορέννυμι *sate, satiate, satisfy*

***λύω** *loose, free, destroy;* (mid.) *ransom*

***ὁρμάω** *set in motion, urge on;* (intrans. act. or mid.) *go, rush; be eager, hasten* + inf.

οὐδέπω (οὔπω) *not yet*

ἐκφορέω *carry off* + gen.

ἐξαντλέω *drain* or *draw off, empty out*

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

ἐπέρχομαι *go against, attack*

ἐπιδιώκω *pursue*

ἐπιτρᾰγῳδέω *make a tragic story of a thing, exaggerate*

ἐφίστημι (trans.) *set upon, set in charge of; cause to stop;* (intrans.) *stand upon, by, against; be in charge of* (+ dat.)

περιίστημι *place round*

προσπίπτω *fall upon, strike against*

σπεύδω *seek eagerly, strive* + inf.; (intrans.) *rush, hasten*

συνίημι *understand, comprehend*

τέως *so long, meanwhile, the while*

τρίς *thrice*

ὑπεροράω *look over, look down upon; overlook, take no notice of*

Adjectives and Nouns and Pronouns

αἰγιαλός, -οῦ ὁ *sea-shore, beach, strand*

ἀλγεινός, -ή, -όν *painful, grievous*

ἄμῦνα, -ης ἡ *warding off an attack, self-defence*

ἄγνοιᾰ, -ᾱς ἡ *want of perception, ignorance*

ἄργυρος, -ου ὁ *silver*

ἀσθένεια, -ᾱς ἡ *weakness, illness*

βάρος, -εος (-ους) τό *weight, burden, load*

βλέμμα, -ατος τό *look, glance; eyesight*

***δέκα** *ten*

μορφή, -ῆς ἡ *form, shape*

νεᾱνίᾱς, -ου ὁ *young man*

νέμησις, νεμήσιος (-ηος, -εως) ἡ *distribution; occupation, area, territory*

***ξένος (ξεῖνος), ξένη, ξένον** *foreign, strange; (n.) guest, stranger*

περίβλεπτος, -ον *looked at from all sides, admired by all*

πλεονεξία, -ας ἡ *greediness, assumption, arrogance*

ποικίλος, -η, -ον *many-colored, spotted, pied, dappled*

πολύτιμος, -ον *very costly*

σηρῐκός, -ή, -όν *Seric, silken*

***δεύτερος, -ᾱ, -ον** *second;* (adv.) *next*

διαρπᾰγή, -ῆς ἡ *plundering*

δρᾶμα, -ατος τό *play, drama; deed, act*

δρόμος, -ου ὁ *course, running, race*

ἐκδικία, -ας ἡ *decision; avenging, vengeance*

***ἔκπληξις*, -ιος (-ηος, -εως) ἡ** *consternation, terror, mental disturbance, passion*

ἐσθής, -ῆτος ἡ *clothing, raiment, dress*

***ἰσχυρός, -ά, -όν** *strong, forceful, violent*

κάλλος, -εος (-ους) τό *beauty*

κόρη, -ης ἡ *maiden, girl*

λείᾱ, -ᾱς ἡ *booty, plunder*

λῃστής, -οῦ ὁ *robber, pirate*

λῃστρικός, -ή, -όν *piratical*

***λίθος, -ου ὁ** *stone*

***μέγεθος (μέγαθος), -εος (-ους) τό** *greatness, magnitude, size, height, stature*

μοῖρα, -ᾱς ἡ *fate; portion, part, division*

σκῦλον, -ου τό *booty, spoil, prey*

στολή, -ῆς ἡ *equipment, armament, raiment; garment, robe*

συνήθης, -ες *dwelling* or *living together; habituated, accustomed*

σωφροσύνη, -ης ἡ *prudence, self-control, moderation*

τάγμα, -ατος τό *ordinance, command; body of soldiers, division, brigade*

τραῦμα, -ατος τό *wound, hurt*

τραυμᾰτίᾱς, -ου ὁ *wounded man*

ὕβρις, -ιος (-ηος, -εως) ἡ *violence, outrage, insult, excessive act, hybris*

φόνος, -ου ὁ *murder, killing*

φοβερός, -ά, -όν *fearful*

φορτίον, -ου τό *load, burden, freight*

φόρτος, -ου ὁ *a load, a ship's freight*

φρόνημα, -ατος τό *mind, spirit; thought, purpose, will*

φυλακή, -ῆς ἡ *guarding, watching; garrison*

χρῡσός, -οῦ ὁ *gold*

Module 60 Practice Parsing Greek Sentences

Parse each word of the below sentence.

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

> οἱ δὲ λῃσταὶ πρὸς τὴν διαρπαγὴν, καὶ ταῦτα σπεύδοντες, ὑπὸ τῆς τῶν ὁρωμένων ἀγνοίας ἅμα καὶ ἐκπλήξεως, τέως ἀνεστέλλοντο.

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

Module 60 Practice Identifying Clitics and Full Words

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

> οἱ δὲ λῃσταὶ πρὸς τὴν διαρπαγὴν, καὶ ταῦτα σπεύδοντες, ὑπὸ τῆς τῶν ὁρωμένων ἀγνοίας ἅμα καὶ ἐκπλήξεως, τέως ἀνεστέλλοντο.

Module 60 Top 251–550 Vocabulary to be Memorized

Adverb and Verbs

ἀγγέλλω, ἀγγελῶ, ἤγγειλα, ἤγγελκα, ἤγγελμαι, ἠγγέλθην *announce, report, tell*

ἐπιθυμέω *long for, desire* + gen.

πότε *when*

φιλέω, φιλήσω, ἐφίλησα, πεφίληκα, πεφίλημαι, ἐφιλήθην *love, cherish, kiss*

Adjective and Nouns

ἄγαλμα, ἀγάλματος τό *image, statue; glory, delight*

Αἴγυπτος, Αἰγύπτου ἡ *Egypt*

βία, βίας ἡ *strength, force, power, might, violence*

ἑταῖρος, ἑταίρου ὁ *companion, comrade*

ζῷον, ζῴου τό *animal*

μακρός, μακρά, μακρόν *long, tall*

Module 60 Reading Morphologically by James Patterson

The Attic and Ionic Dialects

The Attic and Ionic dialects are very similar. In fact, sometimes an author who writes in one of the dialects includes forms from the other, like Hippocrates and Herodotus, who write in Ionic, and Thucydides, who writes in Attic. This is a brief sketch of the main differences between the two dialects.

Vowel Contractions

Ionic often prefers not to contract vowels. When Ionic vowels do contract, they contract like Attic vowels, except **εο**, which contracts to **ευ**.

Attic regularly contracts vowels in this way:

αω, εω, οω, αο, οα > ω

οο, οε, εο, εου > ου

εε, εει > ει

εα, αε > η or ᾱ

Ionic -εα Contracts to Attic -η

Contraction obscures bases and markers, especially when bases end in **-εσ**/, and **σ** drops when **α** is added to it. This is especially true in the feminine and masculine accusative singular and the neuter nominative and accusative plural:

		Ionic	**Attic**
Fem/Masc singular	ἀληθέσ/Ν	ἀληθέα	ἀληθῆ
Neuter nom/acc plural	γένεσ/α	γένεα	γένη

Genitive Singulars in -εϝ/ and -εσ/

The genitive singular is also an issue in Attic when intervocalic **ϝ** and **σ** drop before / **ος**. In the case of nouns like **γένεσ**/, expected contraction occurs:

		Ionic	**Attic**
Genitive singular	γένεσ/ος	γένεος	**γένους**
	ἀληθέσ/ος	ἀληθέος	ἀληθοῦς

But in instances where **ϝ** drops, we find the following vowel change:

		Ionic	**Attic**
Genitive singular	βασιλέϝ/ος	βασιλέος	βασιλέως

Forms like Attic **βασιλέως** are actually the result of quantitative metathesis from an archaic base **βασιλήϝ**/, where the genitive singular **βασιλῆος**, attested in Homer, becomes Attic **βασιλέως** by flipping the quantities of the vowels **η** (long) and **ο** (short). It is a feature of Attic we see in other forms of the genitive singular.

Bases That End in -ι/ and -υ/

In Attic, bases that end in **-ι**/, like **πόλι**/ *city state*, and **-υ**/, like **ἄστυ**/ *town*, are treated as if they end in **-ε**/ outside of the nominative singular and accusative singular. The genitive singular will behave like **βασιλέϝ**/ did above. Compare the following paradigms:

Ionic

πόλι/ς > πόλις	πόλι/ες > πόλιες
πόλι/ος > πόλιος	πόλι/ων > πολίων
πόλι/ι > πόλιι	πόλι/σι > πόλισι
πόλι/Ṇ > πόλιν	πόλι/Ṇς > πόλινς > πόλῑς

Attic

πόλι/ς > πόλις	πόλε/ες > πόλεις
πόλε/ος > πόλεος > πόλεως	πόλε/ων > πόλεων
πόλε/ι > πόλει	πόλε/σι > πόλεσι
πόλι/Ṇ > πόλιν	πόλε/Ṇς > πόλενς > πόλεις

The Dative Plural -αις and -οις

The history of the dative plural is more complicated (and interesting) than this, but in short we often find first and second declension dative plurals in **-ῃσι** and **-οισι**:

ταύτῃσι τῇσι ὁδοῖσι

τούτοισι τοῖσι ποιητῇσι

In Attic the word-final **-ι** of these forms drops, leaving us with the dative plural endings **-αις** (recall that the form was **-α/ι/σι**) and **-οις**:

ταύταις ταῖς ὁδοῖς

τούτοις τοῖς ποιηταῖς

Other Small Phonetic Differences

Otherwise, differences between the Attic and Ionic dialects were phonetic and relatively subtle, like differences between American and British English.

Ionic η and Attic ᾱ

When Ionic nouns and adjectives have **εη, ιη,** and **ρη**, Attic has **εα, ια,** and **ρα**:

Ionic	**Attic**
θεή	θεά
οἰκίη	οἰκία
χώρη	χώρα

Ionic -σσ- and Attic -ττ-

Where Ionic has **σσ**, Attic has **ττ**:

Ionic	**Attic**
γλῶσσα	γλῶττα
φυλάσσω	φυλάττω
θάλασσα	θάλαττα

Aspiration in Ionic and Attic

The rough breathing in Ionic is so light that it does not aspirate a preceding stop consonant:

Ionic	Attic
ἀπιέναι	ἀφιέναι (base Jε/ > ἐ/)
ἀπίκετο	ἀφίκετο (base ἱκ/)
κατ’ οὗ	καθ’ οὗ
Ἐπιάλτης	Ἐφιάλτης

The Relative Pronoun

Ionic has a **τ** in most spots where Attic has a ‘:

Ionic	Attic
τῆς, τῇ, τήν	ἧς, ᾗ, ἥν

Ionic κ and Attic π

Ionic has the base **κο**/ where Attic has **πο**/:

Ionic	Attic	English Equivalent
κοῦ	ποῦ	*where*
ὅκου	ὅπου	*somewhere*
ὁκότερος	ὁπότερος	*which of two*
ὅκως	ὅπως	*how*

Vowel Changes

Ionic sometimes stretches the first short vowel of a base:

Ionic	Attic
εἵνεκα	ἕνεκα
ξεῖνος	ξένος
οὔνομα	ὄνομα

Ionic sometimes uses **ω** in place of **αυ** and **ου**:

Ionic	**Attic**
θῶμα	θαῦμα
ἑωυτοῦ	ἑαυτοῦ
ὦν	οὖν

Ionic sometimes has **ηϊ** where Attic has **ει**:

Ionic	**Attic**
ἀγγήιον	ἀγγεῖον
βασιλήϊος	βασίλειος

Appendix I

Case and Function Chart

In making this chart, a primary consideration has been to simplify the complicated noun and pronoun case system so as to represent as many different functions as possible in the fewest number of categories. The Genitive of Dependence, for example, is a catchall category including almost any genitive noun that must be translated with another noun. Likewise the Dative Indirect Object covers several incidences typically found under the Dative of Reference or Dative of Interest categories. The underlying philosophy is to explain much with less. I recommend you keep this chart at your elbow when you translate. I also recommend that you consult Smyth's *Greek Grammar* or *The Cambridge Grammar of Classical Greek* for fuller differentiated categories and examples. Because a few functions often account for the most occurrences, this chart presents the functions in order of frequency. Frequency was determined by parsing one complete book of Herodotos and two plays of Euripides. An exception is the genitive, dative, or accusative case as an object of a preposition, which is placed last, though it occurs with great frequency. This chart covers information learned in both Part I and Part II of the *21st-Century* series.

None indicates that there is no preposition to supply when translating from Greek into English. **None (ἐκ, ἀπό)** indicates that there is no preposition to supply when translating from Greek into English and gives the preposition that is commonly present in Ancient Greek.

CASE	FUNCTION	PREPOSITION TO SUPPLY
Nominative Case	1. **Subject:** **Καμβύσης** ἐστρατεύετο, ***Kambyses*** *marched*	**none**
	2. **Predicate Nominative:** ὄνομα αὐτῇ ἦν **Νίτητις**, *her name was* ***Nitetis***	**none**
Accusative	1. **Direct Object:** **ταῦτα** αὐτῇ λέγω *I say* ***these things*** *to her*	**none**

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

CASE	FUNCTION	PREPOSITION TO SUPPLY
	7. **With Certain Adjectives or Adverbs: σοῦ** ἄξιος *worthy* ***of you***; ἀξίως **λόγου** *worthy* ***of record***	***of***
	8. **Object with verbs of holding, touching: αὐτοῦ** λαμβάνεται *she takes hold* ***of him***; **τῶν χειρῶν ἅπτεται** *she grabs* ***his hands***	**none** or ***of***
	9. **Value:** αὐτὸν **πολλοῦ** τιμᾷ *she honors him* ***a lot***; **μισθοῦ** τὴν θύραν ἤνοιγεν *he opened the door* ***for a fee***	**none** or ***for, of***
	10. **Separation:** τὰ πηδάλια παρέλυσε νεῶν *he freed the rudders* ***from the ships***	***from, away from***
	11. **Time:** δέκα **ἡμερῶν** *within ten* ***days***	***within***
	12. **Exclamation:** φεῦ, τῆς βροτείας **φρενός** *alas, mortal* ***thinking***	**none**
	13. **Object of Preposition (often shows motion away from):** ὑπὸ **Κύρου** *by* ***Kyros***; ἐκ **τῆς οἰκίᾱς** *from* ***the house***	**none**
Dative	1. **Indirect Object:** δίκην **αὐτῇ** δίδωμι, *I give justice* ***to her***; **ὑμῖν** ὀρτὴν ποιέω, *I hold a festival* ***for you***	***to, for***
	2. **Object of Verb or Verb's Prefix:** ἐπὶ κρήνην **αὐτοῖς** ἠγήσασθαι, *to lead* ***them*** *to the spring*; τὴν ἐλευθερίην **ὑμῖν περι**τίθημι *I place freedom* ***around you***	**none** or ***varies with*** **the prefix's meaning**
	3. **Means or Instrument:** ἔχουσιν αὐτὸ **δόλῳ**, *they hold it* ***by trickery***; ἔρχεται **νηί**, *she goes* ***by ship***	***by, with***
	4. **Possession** (often with verb 'to be'): ὄνομα **αὐτῇ** ἦν Νίτητις, ***her*** *name was Nitetis*; **τῷ Κύρῳ** ὁ υἱός, *a son* ***to Kyros***	***to, of***
	5. **Dative with an Adjective, Adverb, or Noun: αὐτῷ** ἀσφαλές εἶναι *to be safe* ***for him*** πρὸς ἡδονὴν **αὐτῇ** *for pleasure* ***to her***	***for, to***
	6. **Dative with a Verb and Infinitive:** ἔξεστι **αὐτῇ** ἰέναι *it is possible* ***for her*** *to go*	***for***
	7. **Dative of Respect:** ἀνὴρ **ἡλικίᾳ** νέος *a man young* ***in age***	***in***
	8. **Time When:** πέμπτῃ **ἡμέρᾳ** *on the fifth* ***day***	***on***
	9. **Dative of Degree of Difference: πολλῷ** ***by much***	***by***

CASE	FUNCTION	PREPOSITION TO SUPPLY
	10. **Dative of Manner: σιωπῇ ἥκει** *he has come* ***in silence*** or ***silently***	**none** or **various (*in*, *with*, etc.)**
	11. **Dative of Accompaniment:** αὐτὸν ἠφάνισε **ἵππῳ** *he hid him* ***with his horse***; ἔβη **σὺν τῷ στρατῷ** *he went* ***with his army***	***with*** or **none (*σύν*)**
	12. **Dative of Agent with Perf. and Plup. Pass.:** λέλειμμαι **αὐτῷ** *I have been left* ***by him***	***by***
	13. **Place Where:** ἐν **Αἰγύπτῳ** *in* ***Egypt*** or **Μαραθῶνι** *at* ***Marathon***	**none (*ἐν*)** or ***in, on, at***
	14. **Dative of Cause: νούσῳ** τελευτᾷ ***because of illness*** *he dies*	***because***
	15. **Object of Preposition (often shows place where):** σὺν **Ὁμήρῳ** *with* ***Homer***; ἐν **τῷ νηῷ** *in* ***the temple***	**none**
Vocative	1. **Direct Address: ὦ βασιλεῦ**, *oh king*	**none**

The above are all case functions for nouns and pronouns. Remember that adjectives, which include participles, always agree with the nouns or pronouns they modify in gender, number, and case. If no noun or pronoun is present, supply one from the gender and number of the adjective unless it is clear that a noun or pronoun must be supplied from context.

Apposition of Nouns and Pronouns

A common grammatical occurrence that happens in all cases of nouns and pronouns is apposition. Apposition is defined as an instance in a sentence when two nouns or pronouns are in the same case referring to the same person or thing. The second noun or pronoun renames the first. Apposition can happen to a noun in any case and the second noun matches the case of the first. Consider the following examples. In each the main noun is bolded and the noun in apposition is underlined.

Nominative

ἐγὼ ταῦτα τῷ Ὁμήρῳ, ποιητής, δίδωμι.
I, *a poet*, *give these things to Homer.*

Genitive

τὸ βιβλίον **τοῦ Ὁμήρου**, ποιητοῦ, σοὶ δίδωμι.
I give to you the book of ***Homer***, a poet.

Dative
ἐγὼ ταῦτα **τῷ Ὁμήρῳ**, ποιητῇ, δίδωμι.
*I give these things to **Homer**, a* poet*.*

Accusative
ὁράει **τὸν Ὅμηρον** ποιητήν.
*She sees **Homer**, a* poet*.*

Vocative
ὦ **βασιλεῦ** Κῦρε, ἔλθε.
***King** Kyros, come.*

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

Appendix II

Vocabulary 1–550

Words 251–550 are in blue.

------, ἀλλήλων *one another, each other*

ἀγαθός, ἀγαθή, ἀγαθόν *good, noble*

ἄγαλμα, ἀγάλματος τό *image, statue; glory, delight*

ἀγγέλλω, ἀγγελέω, ἤγγειλα, ἤγγελκα, ἤγγελμαι, ἠγγέλθην *announce, report, tell*

ἀγορά, ἀγορᾶς ἡ *marketplace*

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

ἀγών, ἀγῶνος ὁ *contest, struggle*

ἀδελφός, ἀδελφοῦ ὁ *brother*

ἀδικέω, ἀδικήσω, ἠδίκησα, ἠδίκηκα, ἠδίκημαι, ἠδικήθην *be unjust, do wrong*

ἀδικός, ἀδικόν *unjust*

ἀδύνατος, ἀδύνατον *impossible, weak, unable*

ἀεί (αἰεί) *always*

Ἀθῆναι, Ἀθηνῶν αἱ *Athens*

Ἀθηναῖος, Ἀθηναίᾱ, Ἀθηναῖον *Athenian, of* or *from Athens*

Αἴγυπτος, Αἰγύπτου ἡ *Egypt*

αἷμα, αἵματος τό *blood*

αἱρέω, αἱρήσω, εἷλον (inf. ἑλεῖν), ᾕρηκα, ᾕρημαι, ᾑρέθην *take, seize, grab, capture*; (mid.) *choose*; **ὁ λόγος αἱρεῖ** *it makes sense, it is reasonable*

αἴρω, ἀρέω, ἦρα, ἦρκα, ἦρμαι, ἤρθην *take up, raise; lift up*

αἰσθάνομαι, αἰσθήσομαι, ᾐσθόμην, -------, ᾔσθημαι, ------ *perceive, apprehend* + gen. or acc.

αἰσχρός, αἰσχρά, αἰσχρόν *shameful, disgraceful, base*

αἰτέω, αἰτήσω, ᾔτησα, ᾔτηκα, ᾔτημαι, ᾐτήθην *ask, demand, request; ask for* + gen.; *ask* 'x' in acc. for 'y' in acc., **αἰτεῖ αὐτὸν χρήματα** *she asks him for money*

αἰτίᾱ, αἰτίᾱς ἡ *reason, cause, responsibility, guilt, blame;* **αἰτία ἔχει** *there is an accusation that*

αἴτιος, αἰτίᾱ, αἴτιον *responsible for, the cause of, guilty of* + gen.

ἀκούω, ἀκούσομαι, ἤκουσα, ἀκήκοα, ἤκουσμαι, ἠκούσθην *hear, hear of* or *about, listen, heed* + gen. or acc. of thing and gen. of person; *have a reputation*; **κακῶς ἀκούειν** *to be spoken ill of*

ἀκριβής, ἀκριβές *exact, accurate, precise*

ἀληθής, ἀληθές *true*

ἁλίσκομαι, ἁλώσομαι, ἑάλων (ἥλων), ἑάλωκα (ἥλωκα), ------, ------ *be taken, captured, seized*

ἀλλά *but, for*

ἄλλος, ἄλλη, ἄλλο *another, other;* **ἄλλος ἄλλο λέγει** *one man says one thing; another says another*; **τῇ ἄλλῃ** *elsewhere*

ἅμα (prep.) *at the same time as* + dat.; (adv.) *at the same time, at once*

ἁμαρτάνω, ἁμαρτήσομαι, ἡμάρτησα or ἥμαρτον, ἡμάρτηκα, ἡμάρτημαι, ἡμαρτήθην *miss, miss the mark of* + gen.; *make a mistake, do wrong; fail*

ἀμείνων, ἄμεινον *better, stronger, braver, more capable*

ἀμύνω, ἀμυνέω, ἤμυνα, ------, ------, ------ *ward off, keep off, defend; assist, help* + dat.

ἀμφί *about, for the sake of* + gen; *about, around* + dat.; *about, around* (motion often implied) + acc.

ἀμφότερος, ἀμφοτέρᾱ, ἀμφότερον *both*

ἄν (particle) indicates something hypothetical, non-factual, or with the indicative; something repeated over time

ἀνά (prep.) *on, upon, onto* + gen. or dat.; *up to, throughout* + acc.; (adv.) *thereon, thereupon, throughout;* **ἄνα** *up! arise!*

ἀναγκάζω, ἀναγκάσω, ἠνάγκασα, ἠνάγκακα, ἠνάγκασμαι, ἠναγκάσθην *force, compel, constrain*

ἀνάγκη, ἀνάγκης ἡ *force, necessity, fate*

ἀναιρέω, ἀναιρήσω, ἀνεῖλον, ἀνῄρηκα, ἀνῄρημαι, ἀνῃρέθην *take up, pick up; make away with, destroy, kill; appoint, ordain; answer, give a response*

ἄνευ *without, away from, from afar* + gen.

ἀνήρ, ἀνδρός ὁ *man, husband*

ἄνθρωπος, ἀνθρώπου ἡ ὁ *human, person*

ἀντί *instead of; for the sake of* + gen.

ἄνω *up, upwards, above*

ἄξιος, ἀξίᾱ, ἄξιον *worthy, deserving* + gen.

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

ἀπαλλάσσω, ἀπαλλάξω, ἀπήλλαξα, ἀπήλλαχα, ἀπήλλαγμαι, ἀπηλλάχθην *set free, release, deliver from; escape, depart*

ἅπας, ἅπασα, ἅπαν *all, each, every, whole*

ἀπέχω *hold off, keep off* or *away; be away from, be distant from*

ἁπλῶς *singly, in one way*

ἀπό *from, away from* + gen.

ἀποδείκνυμι *display, make known; appoint, proclaim, create*

ἀποδίδωμι *give back; allow, permit; pay;* (mid.) *sell*

ἀποθνῄσκω (θνῄσκω), ἀποθανέομαι, ἀπέθανον, τέθνηκα, ------, ------ *die, perish*

ἀποκρίνω *answer; set apart; pick out, choose* + gen. **τοῦ στρατοῦ ἀποκρίνειν** *to pick out from the army*

ἀποκτείνω, ἀποκτενέω, ἀπέκτεινα **(ἀπεκτάνην), ἀπέκτονα ------, ------** *kill*

ἀπόλλυμι (ὄλλυμι), ἀπολέω, ἀπώλεσα (trans.) or **ἀπωλόμην** (intrans.), **ἀπολώλεκα** (trans.) or **ἀπόλωλα** (intrans.), **------, ------** *kill, lose*; (mid. and intrans.) *die, cease to exist*

Ἀπόλλων, Ἀπόλλωνος ὁ *Apollon, Apollo*

ἀποστέλλω *send off*

ἄρα (ῥά) *and so, therefore, then, in that case*

ἆρα indicates a question, often expects the answer no; ἆρα οὐ expects a yes

Ἀργεῖος, Ἀργείᾱ, Ἀργεῖον *Argive, from Argos; Greek*

ἀργύριον, ἀργυρίου τό *coin, money; silver*

ἀρετή, ἀρετῆς ἡ *virtue, excellence*

ἀριθμός, ἀριθμοῦ ὁ *number*

ἄριστος, ἀρίστη, ἄριστον *best, bravest, excellent*

ἀρχή, ἀρχῆς ἡ *rule, command; beginning; province; office, duty*

ἄρχω, ἄρξω, ἦρξα, ἦρχα, ἦργμαι, ἤρχθην *rule, command; begin* + gen.; **ἄρχειν ἀπὸ τῶν πατέρων** *to begin with the fathers; hold command among* + *dat.*

ἀτάρ *but*

αὖ, αὖθις (αὖτις) *again, in turn, hereafter, in the future*

αὐτίκα *immediately*

αὐτός, αὐτή, αὐτό *he, she, it*; *-self* (pred.) *–self*; (att.) *same*; (often + dative) **τὰ αὐτὰ σοὶ ποιέω** *I do the same as you do*; (adv.) **αὐτοῦ** *there*

ἀφαιρέω, ἀφαιρήσω, ἀφεῖλον, ἀφῄρηκα, ἀφῄρημαι, ἀφῃρέθην *take away from; take* 'x' in acc. *away from* 'y' in acc.; (pass.) *be deprived of* + 'x' in acc.

ἀφίημι *send forth, discharge; let go, call off; suffer, permit, neglect, fail* + inf. αφῆκε τὸ

πλοῖον φέρεσθαι *he allowed the boat to be carried away*

ἀφικνέομαι, ἀφίξομαι, ἀφικόμην, ------, ἀφῖγμαι, ------ *arrive, reach, come to*

ἀφίστημι *cause to revolt*; (mid. or intrans.) *revolt*

Ἀχαιός, Ἀχαιά, Ἀχαιόν *Akhaian*, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)

βαίνω, βήσομαι, ἔβην, βέβηκα, βέβαμαι, ἐβάθην *step, walk, go*; (perf.) *stand*

βάλλω, βαλέω, ἔβαλον, βέβληκα, βέβλημαι, ἐβλήθην *throw, hit*; (mid.) **ἐπ› ἑαυτῶν βαλλόμενοι** *acting on their own*

βάρβαρος, βαρβάρου ὁ *barbarian, foreigner, non-Greek speaker*

βαρύς, βαρεῖα, βαρύ *heavy, grievous, tiresome*

βασιλείᾱ, βασιλείᾱς ἡ *kingdom, dominion; kingship, monarchy*

βασιλεύς, βασιλῆος (βασιλέως) ὁ *king, chief*

βασιλεύω *be king, rule, reign* + gen.

βελτίων, βελτίον *better, more virtuous*

βία, βίας ἡ *strength, force, power, might, violence*

βίος, βίου ὁ *life*

βλέπω, βλέψω, ἔβλεψα, βέβλεφα, βέβλεμμαι, ἐβλέφθην *see, look at*

βοηθέω, βοηθήσω, ἐβοήθησα, βεβοήθηκα, βεβοήθημαι, ------ *assist, help* + dat.; *come to the rescue*

βουλεύω, βουλεύσω, ἐβούλευσα, βεβούλευκα, βεβούλευμαι, ἐβουλεύθην *deliberate on, plan*; (mid.) *take counsel with oneself*

βουλή, βουλῆς ἡ *will, determination; council, senate*

βούλομαι, βουλήσομαι, ------, ------, βεβούλημαι, ἐβουλήθην *want, prefer; wish, be willing*

βοῦς, βοός ἡ, ὁ *bull, ox, cow*

βραχύς, βραχεῖα, βραχύ *brief, short, small*

γάρ (postpositive) *for*

γε (enclitic) *indeed, in fact, merely, at least*

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

γῆ, γῆς ἡ *land, earth*

γίγνομαι (γίνομαι), γενήσομαι, ἐγενόμην, γέγονα, γεγένημαι, ------, (ἐγενήθην, in late authors**)** *be, be born, happen, become*; **γεγονός εὖ** *be well-born, be of noble-birth*

γιγνώσκω, γνώσομαι, ἔγνων, ἔγνωκα, ἔγνωσμαι, ἐγνώσθην *know, recognize; decide* + *inf.*

γλῶσσα, γλώσσης ἡ *tongue, language*

γνώμη, γνώμης ἡ *judgment, thought, opinion, purpose*

γράμμα, γράμματος τό *letter, written character*; (pl.) *documents*

γραφή, γραφῆς ἡ *drawing, painting, writing; indictment*

γράφω, γράψω, ἔγραψα, γέγραφα, γέγραμμαι, ἐγράφην *write*

γυνή, γυναικός ἡ *woman, wife*

δαίμων, δαίμονος ἡ, ὁ *spirit, god, demon*

δέ (post-positive; sometimes indicates change of subject; often answers **μέν**) (conj.) *and, but*; (adv.) *on the other hand*

δεῖ, δεήσει, ἐδέησε(ν), δεδέηκε(ν), ------, ------ *it is necessary*; *it is necessary* + inf. **δεῖ ἐλθεῖν** *it is necessary to come*; *it is necessary for* 'x' in acc. + inf. **δεῖ σὲ ἐλθεῖν** *it is necessary for you to come*; (+ gen.) *there is a need of,* **δεῖ τινος** *there is a need of something*; (+ gen. + inf) **δεῖ στρατηγοῦ εὑρεθῆναι** *there is a need of a general to be found*; (+ gen. and dat. or acc.) **δεῖ μοί** (ἐμοῦ or ἐμέ) **τινος** *there is a need to me of something*

δείδω, δείσω, ἔδεισα, δέδοικα, ------, ------ *fear, be afraid, dread; fear to* + inf.

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

δεινός, δεινή, δεινόν *awesome, fearsome, terrible;* **δεινὸς λέγειν** *clever at speaking*

δέκα *ten*

δεσπότης, δεσπότου ὁ *master, lord, ruler*

δεύτερος, δευτέρᾱ, δεύτερον *second;* (adv.) *next*

δέχομαι, δέξομαι, ἐδεξάμην, ------, δέδεγμαι, ἐδέχθην *take, accept, receive; welcome; meet, encounter; undertake* + inf.

δέω, δεήσω, ἐδέησα, δεδέηκα, δεδέημαι, ἐδεήθην *want, lack, miss, stand in need of, want* + gen.*; long* or *wish for* + gen.; *ask for* 'x' in gen. or acc. *from* 'y' in gen., **τοῦτο (**or **τούτου) ὑμῶν δέομαι** *I ask you for this*

δέω, δήσω, ἔδησα, δέδεκα, δέδεμαι, ἐδέθην *bind, tie, fetter; bind* 'x' in acc. *by* 'y' in gen.

δή *indeed, in fact, certainly*

δῆλος, δήλη, δῆλον *clear, visible, conspicuous*

δηλόω, δηλώσω, ἐδήλωσα, δεδήλωκα, δεδήλωμαι, ἐδηλώθην *make clear, show*

δῆμος, δήμου ὁ *people*

διά *through, throughout* + gen.; *by* + gen.; *on account of* + acc.

διαιρέω *take one from another, cleave in twain, divide into parts; take down a part* + gen.

διαφέρω (φέρω, οἴσω, ἤνεγκα or ἤνεγκον, ἐνήνοχα, ἐνήνεγμαι, ἠνέχθην) *carry over or across; carry different ways; make a difference; be different from, excel* + gen.

διαφθείρω, διαφθερέω, διέφθειρα, διέφθαρκα or διέφθορα, διέφθαρμαι, διεφθάρην *destroy, corrupt, bribe; seduce*

διαφορά, διαφορᾶς ἡ *difference, distinction; disagreement*

διδάσκω, διδάξω, ἐδίδαξα, δεδίδαχα, δεδίδαγμαι, ἐδιδάχθην *teach, instruct*

δίδωμι, δώσω, ἔδωκα, δέδωκα, δέδομαι, ἐδόθην *give; allow* 'x' in dat. or acc. + inf., **ἐμὲ (ἐμοί) εὐτυχέειν δίδως** *you allow me to prosper*

δίκαιος, δικαίᾱ, δίκαιον *just*

δικαστής, δικαστοῦ ὁ *judge; juryman*

δίκη, δίκης ἡ *custom, usage; judgment; order, right; penalty, sentence; lawsuit*

διώκω, διώξω, ἐδίωξα, δεδίωχα, δεδίωγμαι, ἐδιώχθην *pursue, chase, drive; sue, prosecute*

δοκέω, δόξω, ἔδοξα, ------, δέδογμαι, ἐδόχθην *seem, think; seem best, think best* + inf.; **δοκεῖ μόρσιμον τῇ πόλει ἁλίσκεσθαι** *it seems fated for the city to be taken*; **δοκεῖ ἐμοί** and **δοκεῖν ἐμοί** *it seems to me*

δόμος, δόμου ὁ *house*

δόξα, δόξης ἡ *expectation, notion, opinion; reputation*

δοῦλος, δούλου ὁ *slave*

δράω, δράσω, ἔδρᾱσα, δέδρᾱκα, δέδρᾱμαι, ἐδράσθην *do, act*

δύναμαι, δυνήσομαι, ------, ------, δεδύνημαι, ἐδυνήθην *be able, be strong enough* + inf.; *be worth; signify, mean; bring about*

δύναμις, δυνάμιος (δυνάμηος, δυνάμεως) ἡ *might, strength, power; force, army*

δυνατός, δυνατή, δυνατόν *able, possible; powerful, strong, mighty*

δύο *two*

ἐάν *if*

ἑαυτοῦ, ἑαυτῆς, ἑαυτοῦ *himself, herself, itself*

ἐάω (imperfect: εἴων < εἴαον), **ἐάσω, εἴασα, εἴακα, εἴαμαι, εἰάθην** *suffer, permit, allow, leave, let go*

ἐγγύς *near; next to, near* + gen.

ἐγώ, ἐμοῦ or μου *I, me, mine*

ἐθέλω (θέλω), ἐθελήσω (θελήσω), ἠθέλησα, ἠθέληκα, ------, ------ *wish, be willing*

ἔθνος, ἔθνεος (-ους) τό *tribe, people, ethnos*

εἰ (proclitic) *if, whether*

εἶδος, εἴδεος (-ους) τό *form, shape, figure; beauty*

εἰκός, εἰκότος τό (adj.) *likely, reasonable;* (n.) *likelihood, probability*

εἴκοσι (ν) *twenty*

εἶμι *come, go*

εἰμί, ἔσομαι, ------, ------, ------, ------ *be, be possible*

εἰρήνη, εἰρήνης ἡ *peace*

εἰς or **ἐς** (proclitic) *to, into, against* + acc.

εἷς, μία, ἕν; ἑνός, μιᾶς, ἑνός *one*

εἶτα *then, next, accordingly, therefore*

εἴτε *either, whether*

ἐκ (proclitic) *from, out of, by* + gen.

ἕκαστος, ἑκάστη, ἕκαστον *each*

ἑκάτερος, ἑκατέρᾱ, ἑκάτερον *each*

ἐκεῖ *there, in that place*

ἐκεῖνος, ἐκείνη, ἐκεῖνο (κεῖνος, κείνη, κεῖνο) *that, those; he, she, it, they*

ἐλάσσων, ἐλάσσον *less, fewer, smaller*

ἐλαύνω, ἐλάω, ἤλασα, ἐλήλακα, ἐλήλαμαι, ἠλάθην or ἠλάσθην *drive, march*

ἐλεύθερος, ἐλευθέρᾱ, ἐλεύθερον *free, independent* + gen.

Ἑλλάς, Ἑλλάδος ἡ *Greece, Hellas*

Ἕλλην, Ἕλληνος ἡ ὁ *Greek*

ἐλπίς, ἐλπίδος ἡ *hope, expectation*

ἐμαυτοῦ, ἐμαυτοῦ, ἐμαυτῆς *myself*

ἐμός, ἐμή, ἐμόν *my*

ἐν (proclitic) *in, on, at, among* + dat.

ἐναντίος, ἐναντίᾱ, ἐναντίον *opposite* + gen. or dat.

ἕνεκα (εἵνεκα) *on account of, for the sake of* + gen.

ἔνθα *there, where; then, when*

ἐνταῦθα (ἐνθαῦτα) *here, there, then*

ἕξ *six*

ἔξω *outside; beyond; except*

ἔοικα (perf. with pres. sense), **εἴξω, ------, ------, ------, ------** *be like, look like* + dat.*; be likely, seem probable*

ἐπαινέω, ἐπαινέσω, ἐπῄνεσα, ἐπῄνεκα, ἐπῄνεμαι, ἐπῃνέθην *approve, praise*

ἐπεί *after, when, since*

ἔπειτα *thereupon, thereafter, then*

ἐπί *on, upon* + gen.; *in the time of* + gen.; *towards* + gen.; *on, at, next to* + dat.; *on, to, against, for* + acc.; **ἐφ᾽ ᾧ** *on condition that*

ἐπιθυμέω *long for, desire* + gen.

ἐπίσταμαι, ἐπιστήσομαι, ------,------,------, ἠπιστήθην *know*

ἐπιστήμη, ἐπιστήμης ἡ *knowledge*

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

ἕπομαι (imp. εἱπόμην), ἕψομαι, ἐσπόμην, ------, ------, ------ *follow, pursue* + dat.

ἔπος, ἔπεος (ἔπους) τό *word, speech, song*

ἐργάζομαι (augments εἰ and ᾐ)**, ἐργάσομαι, ἠργασάμην (εἰργασάμην), ------, εἴργασμαι, ἠργάσθην** *be busy, work at; make; perform; do* 'x' in acc. *to* 'y' in acc.

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

ἔρομαι (εἴρομαι), ἐρήσομαι (εἰρήσομαι), ἠρόμην, -----, -----, ----- *ask, ask* 'x' in acc. *about* 'y' in acc.

ἔρχομαι, ἐλεύσομαι, ἦλθον (ἐλθεῖν), ἐλήλυθα, ------, ------ *come, go*

ἐρωτάω (εἰρωτάω), ἐρωτήσω, ἠρώτησα, ἠρώτηκα, ἠρώτημαι, ἠρωτήθην *ask, question*

ἑταῖρος, ἑταίρου ὁ *companion, comrade*

ἕτερος, ἑτέρᾱ, ἕτερον *other, another*

ἔτι *yet, still*

ἔτος, ἔτεος (ἔτους) τό *year*

εὖ *well*

εὐθύς, εὐθεῖα, εὐθύ *straight, direct*

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

ἐχθρός, ἐχθρά, ἐχθρόν *hated, hostile, inimical* + gen. or dat.; (n.) *enemy*

ἔχω (imp. εἶχον), ἕξω or **σχήσω, ἔσχον, ἔσχηκα, -ἔσχημαι, ------** *have, hold*; (+ adv) *be,* **καλῶς ἔχειν** *be well*; **ὧδε ἔχει** *it is like so; be able* + inf. (often impersonal); *hinder, prevent,* **ἔχω αὐτὸν ταῦτα μὴ ποιεῖν** *I keep him from doing these things*; (mid.) *cleave, cling to* + gen.; (mid.) *be near or border* + gen.; **ἐχόμενόν ἐστι** *there belongs* + gen.

ἕως *as long as, while, until*

ζάω (ζῇς, ζῇ), ζήσω, ἔζησα, ἔζηκα, ------, ------ *live, breathe, be full of life*

Ζεύς, Διός ὁ *Zeus*

ζητέω, ζητήσω, ἐζήτησα, ἐζήτηκα, ------, ἐζητήθην *seek, seek for*

ζῷον, ζῴου τό *animal*

ἦ *indeed, truly*

ἤ *or, than*

ἡγεμών, ἡγεμόνος ὁ *leader, commander, guide*

ἡγέομαι, ἡγήσομαι, ἡγησάμην, ------, ἥγημαι, ἡγήθην *lead, believe; lead, command* + dat.; *lead* 'x' in gen. *for* 'y' in dat., **ἡγεῖται ἡμῖν χοροῦ** *she leads our dance*; *rule, have dominion* + gen.

ἤδη *already, by this time, now*

ἡδονή, ἡδονῆς ἡ *pleasure*

ἡδύς, ἡδεῖα, ἡδύ *pleasant, glad*

ἥκω, ἥξω, ------, ------, ------, ------ *have come, be present*

ἥλιος, ἡλίου ὁ *sun*

ἡμέρᾱ, ἡμέρᾱς ἡ *day*

ἡμέτερος, ἡμετέρᾱ, ἡμέτερον *our*

ἧσσων, ἧσσον *worse, inferior, weaker,* **ἧσσων αὐτοῦ θηρεύειν** *inferior to him at running; less, fewer*

θάλασσα (θάλαττα), θαλάσσης ἡ *sea*

θάνατος, θανάτου ὁ *death*

θαυμάζω, θαυμάσω, ἐθαύμασα, τεθαύμακα, τεθαύμασμαι, ἐθαυμάσθην *wonder at, marvel at* + gen. or acc.; *admire*

θεῖος, θείᾱ, θεῖον *divine, sacred*

θεός, θεοῦ ἡ ὁ *god, goddess, deity*

Θηβαῖος, Θηβαίᾱ, Θηβαῖον *Theban, from Thebes,* a Greek city in Boiotia or an Egyptian one on the Nile

θυγάτηρ, θυγατέρος or **θυγατρός ἡ** *daughter*

θυμός, θυμοῦ ὁ *soul, spirit; courage, anger, passion, heart; will, desire*

θύω, θύσω, ἔθυσα, τέθυκα, τέθυμαι, ἐτύθην *sacrifice*

ἴδιος, ἰδίᾱ, ἴδιον *one's own; one's self;* **ἰδίῃ** *personally, privately, for one's own self*

ἱερός, ἱερά, ἱερόν *holy;* (n. in sg.) *temple;* (n. in pl.) *sacrifices*

ἵημι, -ἥσω, -ἧκα, -εἶκα, -εἶμαι, -εἵθην *release, hurl, send*

ἱκανός, ἱκανή, ἱκανόν *sufficient, capable; enough; able*

ἵνα *in order that, so that, where*

ἱππεύς, ἱππῆος (ἱππέως) ὁ *knight, cavalryman; horseman, rider*

ἵππος, ἵππου ἡ ὁ *horse; (fem.) cavalry*

ἴσος, ἴση, ἴσον *equal, as many as; similar to* + dat.

ἵστημι, στήσω, ἔστησα (trans.) or **ἔστην** (intrans.), **ἕστηκα** (intrans.), **ἕσταμαι, ἐστάθην** *stand; make stand, place*

ἰσχυρός, ἰσχυρά, ἰσχυρόν *strong, forceful, violent*

καθίστημι (**ἵστημι, στήσω, ἔστησα** (trans.) or **ἔστην** (intrans.), **ἕστηκα** (intrans.), **ἕσταμαι, ἐστάθην**) (trans.) *appoint, establish, put into a state;* (intrans.) *be established, be appointed, enter into a state*

καί (conj.) *and*; (adv.) *even, also, merely, indeed*; (after **ὅμοιος, ἴσος, ὁ αὐτός**) *as*

καιρός, καιροῦ ὁ *right moment, critical time, opportunity*

καίτοι *and indeed, and further, and yet; although*

κακός, κακή, κακόν *bad, evil, cowardly*

καλέω, καλέω, ἐκάλεσα, κέκληκα, κέκλημαι, ἐκλήθην *call*

καλός, καλή, καλόν *beautiful, noble, good*

κατά (prep.) *down from* + gen.; *down toward* + gen.; *under* + gen.; *against* + gen.; *during* + acc.; *throughout* + acc.; *by, according to* + acc.; **καθ' ἅ** *according, just as*; (adv.) *as, just as*

καταλαμβάνω, καταλήψομαι, κατέλαβον, κατείληφα, κατείλημμαι, κατελήφθην *seize; come across, overtake; comprehend; befall, happen,* (imper.) **καταλαμβάνει ταῦτα αὐτὸν ποιεῖν** *it falls to his lot to do these things*, **ἀναγκαία καταλαμβάνει αὐτὴν φεύγειν** *necessity falls upon her to flee*

κατασκευάζω, κατασκευάσω, κατεσκεύασα, κατεσκεύακα, κατεσκεύασμαι, ------ *equip, furnish; construct*

κατέχω *hold fast; detain, hold back, withhold; possess* + gen.

κατηγορέω, κατηγορήσω, κατηγόρησα, κατηγόρηκα, κατηγόρημαι, κατηγορήθην *speak against, accuse* + gen. of person accused, *charge* 'x' in gen. *with* 'y' in acc.

κεῖμαι, κείσομαι, ------, ------, ------, ------ *lie*

κελεύω, κελεύσω, ἐκελευσα, κεκέλευκα, κεκέλευσμαι, ἐκελεύσθην *bid, order, command; ask; urge, encourage; order* 'x' in dat. or in acc. + inf.; *give the order to*, **κελεύει σώζειν** *he gives the order to save*

κεφαλή, κεφαλῆς ἡ *head*

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

κίνδυνος, κινδύνου ὁ *danger*

κινέω, κινήσω, ἐκίνησα, κεκίνηκα, κεκίνημαι, ἐκινήθην *move; set in motion; urge on*

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

κομίζω, κομιέω, ἐκόμισα, κεκόμικα, κεκόμισμαι, ἐκομίσθην *take care of; take, carry, convey; carry away; bring;* (mid.) *acquire*; (pass.) *come* or *go back, return*

κόσμος, κόσμου ὁ *world, universe; order; ornament, decoration*

κρατέω, κρατήσω, ἐκράτησα, ------, ------, ἐκρατήθην *be strong, powerful, rule* + gen.

κρείσσων, κρεῖσσον *better, stronger, mightier*

κρίνω, κρινέω, ἔκρῑνα, κέκρικα, κέκριμαι, ἐκρίθην *judge, decide, pick out, separate*

κτάομαι, κτήσομαι, ἐκτησάμην, ------, κέκτημαι, ἐκτήθην *acquire, get*; (perfect) *have, hold*

κτείνω, κτενέω, ἔκτεινα or ἔκτανον, ἔκτονα, ἔκταμαι, ἐκτάνθην *kill, slay*

κύκλος, κύκλου ὁ *ring, circle, wheel*

κύριος, κυρίᾱ, κύριον *with power, able, sovereign; appointed, fixed;* (n.) *lord, ruler*

Κῦρος, Κύρου ὁ *Kyros* the Great, c. 600-530, Persian king who ruled for about 30 years

κωλύω, κωλύσω, ἐκώλῡσα, κεκώλῡκα, κεκώλῡμαι, ἐκωλύθην *hinder, prevent; prevent* 'x' in acc. *from* 'y' in the gen.

Λακεδαιμόνιος, Λακεδαιμονίᾱ, Λακεδαιμόνιον *Spartan, Lakedaimonian*

λαλέω, λαλήσω, ἐλάλησα, λελάληκα, λελάλημαι, ἐλαλήθην *talk, chat, prattle, babble*

λαμβάνω, λήψομαι, ἔλαβον, εἴληφα, εἴλημμαι, ἐλήφθην *take, receive; capture*

λανθάνω, λήσω, ἔλαθον, λέληθα, ------, ------ *escape notice* + 'x' in acc. + participle; *do* (the action of the participle) + **λανθάνω** *secretly, without being seen*

λαός, λαοῦ ὁ *people*

λέγω, ἐρέω or **λέξω, εἶπον** or **ἔλεξα, εἴρηκα, εἴρημαι** or **λέλεγμαι, ἐλέχθην** or **ἐρρήθην** *say, tell, speak*; (personal) **νόσον λέγεται ἔχειν ὁ Καμβύσης** *Kambyses is said to have an illness*; (impers.) **νόσον λέγεται ἔχειν Καμβύσην** *it is said that Kambyses has an illness*

λείπω, λείψω, ἔλιπον, λέλοιπα, λέλειμμαι, ἐλείφθην *leave, quit*

λίθος, λίθου ὁ *stone*

λόγος, λόγου ὁ *word, speech, story; reason, account; value, esteem, talk, conversation;* **τῷ λόγῳ** *for the sake of argument, in word,* i.e., *falsely;* **ἐν λόγῳ** *in the rank of*; **κατὰ λόγον** *according to the value* or *esteem*

λοιπός, λοιπή, λοιπόν *left, remaining*

λύω (ῡ), λύσω, ἔλῡσα, λέλυκα, λέλυμαι, ἐλύθην *loose, free, destroy*; (mid.) *ransom*

μακρός, μακρά, μακρόν *long* (of space and time), *tall*

μάλα *very*

μάλιστα *especially, most*; (with numbers) *about*

μᾶλλον *more, rather*

μανθάνω, μαθήσομαι, ἔμαθον, μεμάθηκα, ------, ------ *learn; learn to, learn how to* + inf.; *understand*

μάρτυς, μάρτυρος ἡ, ὁ *witness*

μάχη, μάχης ἡ *battle*

μάχομαι, μαχέομαι, ἐμαχεσάμην, ------, μεμάχημαι, ------ *fight, fight with* + dat.

μέγας, μεγάλη, μέγα *big, great*

μέγεθος (μέγαθος), -εος (-ους) τό *greatness, magnitude, size, height, stature*

μέλλω, μελλήσω, ἐμέλλησα, ------, ------, ------ *be about to, be going to; be likely to* + inf. (fut. inf. in Attic); *delay*

μέν (post-positive; often looks forward to δέ to create contrast or parallelism) *on the one hand*; **ὁ μέν… ὁ δέ** *the one… the other*; **οἱ μέν… οἱ δέ** *some… others*

μέντοι *indeed, to be sure, however*

μένω, μενέω, ἔμεινα, μεμένηκα, ------, ------ *stay, remain, wait, await*

μέρος, μέρεος (-ους) τό *share, portion, part; limb; one's turn*

μέσος, μέση, μέσον *middle, middle of* + gen.; **ἐς μέσον** *in common, altogether*

μετά *with* + gen; *after* + acc.; (adv.) *after, next*

μετέχω *partake of, have a share of* + gen.

μέχρι *up to, until* + gen.; **μέχρι τούτου** *meanwhile*

μή (mostly found in hypothetical contexts) *no, not, lest*

μηδέ (mostly found in hypothetical contexts) *and… not*

μηδείς, μηδεμία, μηδέν (mostly found in hypothetical contexts) *no one, nothing*

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

μήτε (mostly found in hypothetical contexts) *neither*, **μήτε… μήτε** *neither… nor*

μήτηρ, μητέρος (μητρός) ἡ *mother*

μίγνυμι (μίσγω), μίξω, ἔμῖξα, ------, μέμῖγμαι, ἐμίχθην or ἐμίγην *mix, mingle*

μικρός, μικρά, μικρόν *small, little, short*

μιμνήσκω, μνήσω, ἔμνησα, ------, μέμνημαι, ἐμνήσθην *remind, call to mind*; (mid. and pass.) *remember, mention* + gen.

μιν (accusative) *him, her, it*

μόνος, μόνη, μόνον *only, sole, alone, solitary; one*

μυρίος, μυρίᾱ, μυρίον *numberless, countless*

ναί *indeed, yes*

νᾱός, νεώς ὁ *temple, inner shrine of a temple*

νεκρός, νεκροῦ ὁ corpse

νέος, νέᾱ, νέον *new, fresh, young; strange, unexpected*

νῆσος, νήσου ἡ *island*

νηῦς (ναῦς), νεός (νεώς) ἡ *ship*

νῑκάω, νῑκήσω, ἐνίκησα, νενίκηκα, νενίκημαι, ἐνῑκήθην *win, conquer, prevail*

νίκη, νίκης ἡ *victory*

νομίζω, νομιέω, ἐνόμισα, νενόμικα, νενόμισμαι, ἐνομίσθην *believe, think, have the custom of, hold as custom*

νόμος, νόμου ὁ *law, custom*

νόος (νοῦς), νόου (νοῦ) ὁ *mind, reason*

νόσος, νόσου ὁ *disease, sickness*

νῦν *now*

νύξ, νυκτός ἡ *night*

ξένος (ξεῖνος), ξένη, ξένον *foreign, strange*; (n.) guest, stranger

ὁ, ἡ, τό (proclitic, **ὁ, ἡ, οἱ, αἱ**) *the; my, your, his, her; our, your, their*; (used with abstract nouns, with names of famous or important people, and to generalize), **οἱ ἄνθρωποι**, *people*

ὅδε, ἥδε, τόδε *he, she, it; this, these*; *the following*; **τῇδε** *here, thus, in the following way*

ὁδός, ὁδοῦ ἡ *road, way, journey, voyage*

ὅθεν *whence*

οἶδα (inf. **εἰδέναι**), **εἴσομαι**, ------, ------, ------, ------ *know, think; know how to* + inf.

οἰκεῖος, οἰκείᾱ, οἰκεῖον *related, domestic, belonging to the house; one's own*

οἰκέω, οἰκήσω, ᾤκησα, ᾤκηκα, ᾤκημαι, ᾠκήθην *inhabit, settle; manage* (a house or a government); *dwell, live*

οἰκία, οἰκίας ἡ *house*

οἶκος, οἴκου ὁ *house, dwelling place; household*

οἴομαι or **οἶμαι, οἰήσομαι, ᾠσάμην**, ------, ------, **ᾠήθην** *think, suppose, believe*

οἷος, οἵᾱ, οἷον *such, such a kind*; **οἷός τέ εἰμι** *I am able, I am of such a kind to* + inf.; **οἷον** or **οἷα** *how, like, as, because*

ὀλίγος, ὀλίγη, ὀλίγον *few, little, small*

ὅλος, ὅλη, ὅλον *whole, entire*

ὅμοιος, ὁμοίᾱ, ὅμοιον *like, resembling* + dat.

ὁμολογέω, ὁμολογήσω, ὡμολόγησα, ὡμολόγηκα, ὡμολόγημαι, ὡμολογήθην *speak together; agree; admit*

ὅμως *nevertheless, yet, still*

ὄνομα, ὀνόματος τό *name*

ὀνομάζω, ὀνομάσω, ὠνόμασα, ὠνόμακα, ὠνόμασμαι, ὠνομάσθην *name, call*

ὀξύς, ὀξεῖα, ὀξύ *sharp, keen*

ὅπλον, -ου τό *tool*; (pl.) *weapons*

ὅπου *where, wherever*

ὅπως *so that, in order that; how; whenever*

ὁράω (imp. **ἑώραον**), **ὄψομαι, εἶδον** (inf. **ἰδεῖν**), **ἑόρακα** or **ἑώρακα, ἑώραμαι** or **ὦμμαι, ὤφθην** *see*

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

ὀρθός, ὀρθή, ὀρθόν *straight, correct, proper*

ὁρμάω, ὁρμήσω, ὥρμησα, ὥρμηκα, ὥρμημαι, ὡρμήθην *set in motion, urge on*; (intrans. act. or mid.) *go, rush; be eager, hasten* + inf.

ὄρος, ὄρεος (-ους) τό *mountain, hill*

ὅς, ἥ, ὅ *who, whose, whom; which, that*; **ᾗ** *by which way, just as*; **ἐν ᾧ** *while*; **ἕς ὅ** *until*

ὅσος, ὅση, ὅσον *so many, as many as*; **ὅσῳ** *in so far as; to the degree that*; **ὅσον** *as far as*; **ἐπ᾽ ὅσον** *how far, to how great an extent*

ὅστις, ἥτις, ὅ τι *whoever, whatever*

ὅταν (ὅτε + ἄν) *whenever*

ὅτε *when*

ὅτι *that, because*

οὐ, οὐκ, οὐχ (proclitic; mostly found in factual contexts; use **οὐκ** if the word that comes after starts with a smooth breathing; use **οὐχ** if the word that comes after starts with a rough breathing; if the word starts with a consonant, use **οὐ**) *no, not*

οὐδέ (mostly found in factual contexts) *and not, but not, not even*

οὐδείς, οὐδεμία, οὐδέν; οὐδένος, οὐδεμιᾶς, οὐδένος (mostly found in factual contexts) *no one, nothing*

οὐκέτι *no more, no longer, no further*

οὔκουν (οὔκων) *certainly not, at any rate... not, therefore... not*

οὖν *then, therefore; really, certainly*

οὐρανός, οὐρανοῦ ὁ *sky, heaven*

οὐσίᾱ, οὐσίᾱς ἡ *property; being, essence, reality*

οὔτε (mostly found in factual contexts) *and not*; *neither*; **οὔτε... οὔτε** *neither... nor*

οὗτος, αὕτη, τοῦτο *he, she, it; this, these*; **ταύτῃ** *here, there, where, in this way*

οὕτως (οὕτω) *in this way, such, so*

ὀφθαλμός, ὀφθαλμοῦ ὁ *eye*

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

παιδεύω, παιδεύσω, ἐπαίδευσα, πεπαίδευκα, πεπαίδευμαι, ἐπαιδεύθην educate, teach; (mid.) cause 'x' in acc. to be educated or taught

παῖς, παιδός ἡ ὁ *child*

παλαιός, παλαιά, παλαιόν *old, ancient, aged*

πάλιν *back, backwards, again*

πάνυ *perfectly, verily, by all means*

παρά *from* + gen.; *beside* + dat.; *to, toward* + acc.; *contrary to* + acc.

παραδίδωμι *hand over, surrender; hand down; betray*

παραλαμβάνω *take, receive from; undertake*

παρασκευάζω, παρασκευάσω, παρεσκεύασα, παρεσκεύακα, παρεσκεύασμαι, ------ *prepare, provide, procure*

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

πάρειμι *go in, enter; pass by*

παρέχω (ἔχω, ἕξω or **σχήσω, ἔσχον, ἔσχηκα, -ἔσχημαι, ------)** *furnish, hand over; supply; cause; allow, grant; be allowed,* **παρέχει** *it is allowed*

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

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

πατήρ, πατρός ὁ *father*

πατρίς, πατρίδος ἡ *fatherland*

παύω, παύσω, ἔπαυσα, πέπαυκα, πέπαυμαι, ἐπαύθην *make to end, stop;* (middle and passive) *rest* or *cease from* + gen.

πεδίον, πεδίου τό *plain*

πεζός, πεζή, πεζόν *on foot, on land;* **πεζῇ** *on land, by foot*

πείθω, πείσω, ἔπεισα, πέπεικα, πέπεισμαι, ἐπείσθην *persuade*; (mid. or pass.) *listen to, obey* + dat. or gen.

πειράω, πειράσω, ἐπείρασα, ------, πεπείραμαι, ἐπειράθην *make trial of* + gen.; *try* + inf.

πέμπω, πέμψω, ἔπεμψα, πέπομφα, πέπεμμαι, ἐπέμφθην *send*

πέντε *five*

περ (enclitic) *very, however much*

περί *about, concerning* + gen; *around, concerning* + dat.; *around, concerning* + acc.

Πέρσης, Πέρσου ὁ *a Persian,* believed to be Indo-European in origin and comprised of two major groups, the Persians and the Medes; in the sixth century the Akhaimenid empire stretched from Greece to India, c. 550-330

πίνω, πίομαι or **πιέομαι, ἔπιον, πέπωκα, ------, ἐπόθην** *drink*

πίπτω, πεσέομαι, ἔπεσον, πέπτωκα, ------, ------ *fall*

πιστεύω, πιστεύσω, ἐπίστευσα, πεπίστευκα, πεπίστευμαι, ἐπιστεύθην *trust, believe, rely on* + dat.; *believe or feel confident that* + inf.

πίστις, πίστιος (πίστηος, πίστεως) ἡ *trust, faith; pledge*

πλεῖστος, πλείστη, πλεῖστον *most, greatest, largest*

πλείων, πλεῖον (πλέων, πλέον) *more*

πλέω (πλώω), πλεύσομαι or πλευσέομαι, ἔπλευσα, πέπλευκα, πέπλευσται, ἐπλεύσθη *sail*

πλῆθος, πλήθεος (πλήθους) τό *great number, multitude; sum*

πλήν *except, save* + gen.; (conj.) *but;* (adv.) *and yet, however*

ποιέω, ποιήσω, ἐποίησα, πεποίηκα, πεποίημαι, ἐποιήθην *do, make, cause; (mid.) consider,* **περὶ πολλοῦ ποιεῖσθαι** *to consider important*; **ἐν ἐλαφρῷ ποιεῖν** *to make light of*; **κακὰ ποιεῖν αὐτόν** *to do harm to him*; **οὐδένα λόγον ποιεῖν** *to consider* 'x' in gen. *of no account*; *make a poem, compose*

ποιητής, ποιητοῦ ὁ *poet, author*

ποῖος, ποίᾱ, ποῖον *of what kind, sort,* or *quality*

πολεμέω, πολεμήσω, ἐπολέμησα, πεπολέμηκα, πεπολέμημαι, ἐπολεμήθην *make war, make war against* + dat.

πολέμιος, πολεμίᾱ, πολέμιον *hostile*

πόλεμος, πολέμου ὁ *war*

πόλις, πόλιος (πόληος, πόλεως) ἡ *city*

πολῑτείᾱ, πολῑτείᾱς ἡ *government, constitution, commonwealth*

πολίτης (πολιήτης), πολίτου ὁ *citizen, freeman*

πολλάκις *many times, often*

πολύς, πολλή, πολύ *much, many*

πονηρός, πονηρά, πονηρόν *worthless, evil, base*

πόνος, πόνου ὁ *hard work, toil, suffering*

πορεύω, πορεύσω, ἐπόρευσα, ------, πεπόρευμαι, ἐπορεύθην *bring, carry; supply; go*

ποταμός, ποταμοῦ ὁ *river*

ποτε (enclitic) *at some time, once, ever*

πότε *when*

πότερος, ποτέρᾱ, πότερον *whether, which*

που *anywhere, somewhere, I suppose*

πούς, ποδός ὁ *foot*; **κατὰ πόδας** *on the heels*

πρᾶγμα, πράγματος τό *matter, thing, affair; problem*

πρᾶξις, πράξιος (πράξηος, πράξεως) ἡ *doing, affair, action, condition*

πράττω (πράσσω, πρήσσω), πράξω, ἔρπαξα, πέπρᾶχα or πέπρᾶγα, πέπρᾶγμαι, ἐπράχθην *do, make, fare; pass through; (mid.) exact payment of* 'x' in acc. *from* 'y' in acc.; **πολλὰ πράττειν** *to be a busybody, to make trouble*; **κακῶς πράττειν** *to fare badly, fail, suffer*

πρέσβυς, πρέσβεος (-εως) ὁ *old man, elder; ambassador, envoy*

πρίν (conj.) *before*, **πρὶν (ἢ) αὐτοὺς πέμψαι ταῦτα** *before they sent these things*

πρό (prep.) *before, in front of* + gen; *on behalf of* + gen.

πρός (prep.) *facing* + gen.; *from* + gen.; *in the eyes of* + gen.; *by* + gen.; *at, near* + dat.; *in addition* + dat.; *towards* + acc.; *against* + acc.; *in regard to* + acc.; (adv.) *additionally, in addition*

προσαγορεύω *address, speak to, say*

προσήκω *have come, be near*; *belong to, be related to* + dat.

πρόσωπον, προσώπου τό *face, mask, person*

πρότερος, προτέρᾱ, πρότερον *prior, before, sooner*

πρῶτος, πρώτη, πρῶτον *first, for the present, just now*

πυνθάνομαι, πεύσομαι, ἐπυθόμην, ------, πέπυσμαι, ------ *inquire, learn from inquiry; hear* or *inquire concerning* + gen.; *find out* 'y' in acc. *from* 'x' in gen.

πῦρ, πυρός τό *fire*

πῶς *how*

πως *somehow, someway*

ῥᾴδιος, ῥᾳδίᾱ, ῥᾴδιον *easy*

σαφής, σαφές *clear, distinct*

σημεῖον, σημείου τό *sign, signal, mark*

σκοπέω, σκοπήσω, ἐσκόπησα, ------, ἐσκόπημαι or ἔσκεμμαι, ------ *look at; examine; consider, contemplate*

σός, σή, σόν *your*

σοφός, σοφή, σοφόν *wise, skilled*

στάδιον, σταδίου τό (plural is οἱ or τά) *stade; race-course*

στρατεύω, στρατεύσω, ἐστράτευσα, ------, ἐστράτευμαι ἐστρατεύθην *wage war, launch a campaign;* (mid.) *march*

στρατηγός, στρατηγοῦ ὁ *general*

στρατιά, στρατιᾶς ἡ *army*

στρατιώτης, στρατιώτου ὁ *soldier*

στρατόπεδον, στρατοπέδου τό *camp, encampment*

στρατός, στρατοῦ ὁ *army, host*

σύ, σοῦ or **σου** *you, you, yours*

συμβαίνω (βαίνω, βήσομαι, ἔβην, βέβηκα, βέβαμαι, ἐβάθην) *stand with feet together; come together; come to an agreement, come to terms; meet* + dat.; (impers.) *come to pass, happen*

σύμμαχος, σύμμαχον *allied*

συμφέρω *bring together; be useful, profitable, expedient; happen* + inf. **συμφέρει εἶναι τοῦτο** *it happens to be*

συμφορά, συμφορᾶς ἡ *event; bringing together; fortune; misfortune*

σύν (ξύν) *with, with help of* + dat.

συνίστημι *set together, combine, associate; assign, establish*

σφάλλω, σφαλέω, ἔσφηλα, ἔσφαλκα, ἔσφαλμαι, ἐσφάλην *make to fall, throw down, overthrow*

σφεῖς, σφέα; σφέων (σφῶν), σφέων (σφῶν) *they, them, theirs*

σχεδόν *about, almost; near, hard by; similar to* + dat.

σχῆμα, σχήματος τό *form, figure, appearance, character*

σῴζω, σώσω, ἔσωσα, σέσωκα, σέσωμαι or σέσωσμαι, ἐσώθην *save, keep*

σῶμα, σώματος τό *body*

σωτηρία, σωτηρίας ἡ *safety, deliverance; saving*

τάλαντον, ταλάντου τό *balance, weighing scale; unit of weight* (talent), *a sum of money* (gold or silver)

τάξις, τάξιος (τάξηος, τάξεως) ἡ *battle-array, order, rank*

τάσσω, τάξω, ἔταξα, τέταχα, τέταγμαι, ἐτάχθην *draw up in order, station, appoint*

ταχύς, ταχεῖα, ταχύ *swift*

τε (enclitic and postpositive) *and*; **τε… τε** *both… and*

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

τέκνον, τέκνου τό *child*

τελευτάω, τελευτήσω, ἐτελεύτησα, τετελεύτηκα, τετελεύτημαι, ἐτελευτήθην *finish; die; bring about*

τέλος, τέλεος (τέλους) τό *end, boundary; power; office;* (acc.) *finally*

τέμνω (τάμνω), τεμέω, ἔτεμον, τέτμηκα, τέτμημαι, ἐτμήθην *cut*

τέσσαρες, τέσσαρα *four*

τέταρτος, τετάρτη, τέταρτον *fourth*

τέχνη, τέχνης ἡ *art, skill, craft*

τίθημι, θήσω, ἔθηκα, τέθηκα, τέθειμαι, ἐτέθην *put, place; make, cause*

τίκτω, τέξομαι, ἔτεκον, τέτοκα, τέτεγμαι, ἐτέχθην *bear, beget*

τιμάω, τιμήσω, ἐτίμησα, τετίμηκα, τετίμημαι, ἐτιμήθην *honor*

τιμή, τιμῆς ἡ *honor; cost, price; esteem, respect; office*

τίς, τί (adjective or pronoun) *who, what, which, why*

τις, τι (adjective or pronoun) *anyone, anything; someone, something;* (adjective) *some, any, a, a certain*

τοίνυν *then, therefore*

τοιόσδε, τοιάδε, τοιόνδε *such, of such a kind*

τοιοῦτος, τοιαύτη, τοιοῦτο *of such a kind* or *sort*

τολμάω, τολμήσω, ἐτόλμησα, τετόλμηκα, τετόλμημαι, ἐτολμήθην *dare, be daring; undertake; endure*

τόπος, τόπου ὁ *place, spot*

τοσοῦτος, τοσαύτη, τοσοῦτο *so much, so many*

τότε *at that time, then*

τρεῖς, οἱ, αἱ; τρία τά *three*

τρέπω (τράπω), τρέψω, ἔτρεψα, τέτροφα, τέτραμμαι, ἐτράπην or ἐτρέφθην *turn, rout*

τρέφω, θρέψω, ἔθρεψα or ἔτραφον, τέτροφα or **τέτραφα, τέθραμμαι, ἐτράφην** or **ἐθρέφθην** or **ἐθράφθην** *rear, nourish; thicken; cause to grow*

τρίτος, τρίτη, τρίτον *third*

τρόπος, τρόπου ὁ *way, manner, turn;* (pl.) *character*

τυγχάνω, τεύξομαι, ἔτυχον, τετύχηκα, ------, ------ *happen* + suppl. participle, **τυγχάνει βαλών** *he happens to strike*; *meet* + gen.; *obtain* + gen.; *hit the mark, strike* + gen.; *succeed*

τύραννος, τυράννου ὁ *tyrant, absolute ruler*

τύχη, τύχης ἡ *fortune, luck; fate, necessity*

ὕδωρ, ὕδατος τό *water*

υἱός, υἱοῦ ὁ *son, child*

ὑμέτερος, ὑμετέρᾱ, ὑμέτερον *your*

ὑπάρχω (ἄρχω, ἄρξω, ἦρξα, ἦρχα, ἦργμαι, ἤρχθην) *be; be sufficient; begin* + gen.; (impers.) *be allowed, be possible*

ὑπέρ *above, over* + gen.; *on behalf of* + gen.; *over, above, beyond*

ὑπό *by* + gen.; *under* + gen., dat., or acc.; *subject to* + dat.; *during* + acc.

ὑπολαμβάνω *take up; understand; interpret; assume; reply, retort*

ὕστερος, ὑστέρᾱ, ὕστερον *after, later*

φαίνω, φανέω, ἔφηνα, πέφαγκα or **πέφηνα, πέφασμαι, ἐφάνθην** or **ἐφάνην** *show, reveal*; (pass.) *come to light, appear*

φανερός, φανερά, φανερόν *clear, plain*

φέρω, οἴσω, ἤνεγκα or **ἤνεγκον, ἐνήνοχα, ἐνήνεγμαι, ἠνέχθην** *bring, bear, carry; endure;* (mid.) *win*; **τὸ δίκαιον φέρει** *as justice brings about, as is just*

φεύγω, φεύξομαι, ἔφυγον, πέφευγα, ------, ------ *flee; be banished; be in exile; be a defendant*

φημί, φήσω, ἔφησα, ------, πέφαμαι, ἐφάθην *say, affirm, assert*

φιλέω, φιλήσω, ἐφίλησα, πεφίληκα, πεφίλημαι, ἐφιλήθην *love, cherish, kiss*

φιλίᾱ, φιλίᾱς ἡ *affectionate regard, friendship*

φίλος, φίλη, φίλον *friendly, kind, well-disposed* + dat.; (n.) *friend*

φοβέω, φοβήσω, ἐφόβησα, ------, πεφόβημαι, ἐφοβήθην *fear, be afraid*

φόβος, φόβου ὁ *fear*

φράζω, φράσω, ἔφρασα (ἔφρασσα), πέφρακα, πέφρασμαι, ἐφράσθην *point out, show; tell, declare, explain*

φρονέω, φρονήσω, ἐφρόνησα, πεφρόνηκα, ------, ------ *think, be prudent*

φυλάσσω, φυλάξω, ἐφύλαξα, πεφύλαχα, πεφύλαγμαι, ἐφυλάχθην *guard, keep watch; preserve, keep, maintain, watchfully await;* φυλάσσειν μὴ ποιεῖν *to take care not to do, to guard against doing;* φυλάσσειν τοῦτο μὴ γενέσθαι *to guard that this not happen*

φύσις, φύσιος (φύσηος, φύσεως) ἡ *nature*

φύω, φύσω, ἔφυσα or ἔφῡν, πέφυκα, ------, ἐφύην *produce, make grow; beget; grow, be born; be prone to* + inf.

φωνή, φωνῆς ἡ *sound, voice*

χαίρω, χαιρήσω, ------, κεχάρηκα, κεχάρημαι or κεχαρμαι, ἐχάρην *rejoice* or *take pleasure in, enjoy* + dat. or participle; *be unpunished, be safe and sound; hail or farewell*

χαλεπός, χαλεπή, χαλεπόν *difficult, harsh*

χάρις, χάριτος ἡ *charm, grace, favor; gratitude;* **χάριν εἰδέναι** *feel grateful;* **χάριν** *for the sake of* + gen.

χείρ, χειρός (χερός) ἡ (dat pl. **χερσίν)** *hand; force, army*

χείρων, χεῖρον *worse, inferior, lowlier, meaner*

χράομαι, χρήσομαι, ἐχρησάμην, ------, κέχρημαι, ἐχρήσθην *use, employ, experience* + dat.; **κέχρημαι** *desire, yearn after* + gen.

χρή (inf. **χρῆναι < χρὴ + εἶναι;** imp. **ἐχρῆν** or **χρῆν < χρη + ἦν;** fut. **χρήσει), χρῆσται (χρὴ + ἔσται)** *it is necessary* + inf.

χρῆμα, χρήματος τό *thing;* (pl.) *goods, money, property*

χρήσιμος, χρησίμη, χρήσιμον *useful, profitable*

χρόνος, χρόνου ὁ *time*

χώρᾱ, χώρᾱς ἡ *land, country*

χωρίον, χωρίου τό *place, spot, district*

χωρίς *apart from, separately* + gen.

ψυχή, ψυχῆς ἡ *life, soul, spirit*

ὦ (precedes a noun, marks for the vocative case, often not translated) *oh*

ὧδε *in this way, thus, so very*

ὡς (proclitic) (conj.) *as, how, when*; (conj. + indicative) *since, because*; (conj. + optative or subjunctive) *in order that*; (conj. + indirect statement) *that*; (adv.) *so, thus*; (adv. + superlative) *as* "x" *as possible*; (adv. + numbers) *about, nearly*

ὥσπερ *as, as if*

ὥστε *and so, such that, with the result that*

Appendix III

Adjective, Adverb, Noun, and Pronoun Chart

This Appendix can be found online at

https://hdl.handle.net/20.500.12434/b7dcda33

Appendix IV

Verb and Participle Charts

This Appendix can be found online at

https://hdl.handle.net/20.500.12434/b4802f0e

Answer Key

Module 31 Answers to Practice Translating the Perfect and Pluperfect

A year had passed already and Dareios was vexed, and his entire army was unable to capture Babylon, though he had tried every artifice and contrivance against them. But still he failed to capture them. For the Babylonians were fierce in defense and he was unable to capture them. Then in the twentieth month the following portent appeared to Zopyros, son of Megabyzos. One of his pack mules gave birth. When Zopyros saw the foal, he considered it a portent. He told those who had seen it too to tell no one about what happened, and he began plotting. Then he decided to disfigure himself and inflict irreparable damage on himself. And so he cut off his nose and ears, cut his hair poorly, and whipped himself. Then he went to Dareios. Dareios was terribly upset when he saw so excellent a man disfigured. But Zopyros said to him that no other did this but that he had disfigured himself. In reply Dareios said, "How is it, fool, that you have disfigured yourself and think that the enemy will surrender more quickly?" Zopyros answered, "For as I see it, I've accomplished a great deed and as a consequence the Babylonians will hand me the keys of their gates." He left Dareios and deserted to them. When they saw him, the lookouts ran down from the towers. Zopyros said that he suffered at the hands of Dareios what he had done to himself. Upon seeing the worthiest of the Persians with his nose and ears removed, the Babylonians were prepared to do what he asked of them. He asked for an army.

Back to Module 31 Practice Translating the Perfect and Pluperfect.

Module 31 Answers to Practice Translating

Alkestis

Sun and light of day,
Swirling clouds above

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

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

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

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

Admetos
Alas, this ship you call by name pains me.
Oh ill of fate, what sufferings must we endure.

Alkestis
Someone pulls and pulls me—don't you see?—
Pulls me nigh where dwell the dead, and
Stares with darkened brow, winged Hades.
What will you do? Let me go. What journey
I'm to make, a soul most sorrowful.

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

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

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

In you there rests my life and death.
I honor you, my love.

Back to Module 31 Practice Translating.

Module 31 Answers to Practice Parsing Greek Sentences

ὁρῶντες δὲ αὐτόν, ἀπὸ τῶν πύργων οἱ τεταγμένοι κατέτρεχον κάτω.

When they saw him, the lookouts ran down from the towers.

ὁρῶντες:
part of speech: adjective
case: nominative
function: modifies the subject of **κατέτρεχον**

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

αὐτόν:
part of speech: pronoun
case: accusative
function: object of **ὁρῶντες**

ἀπό:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τῶν:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **πύργων**

πύργων:
part of speech: noun
case: genitive
function: object of **ἀπό**

οἱ:
part of speech: adjective
case: nominative
function: creates a substantive with **τεταγμένοι**

τεταγμένοι:
part of speech: substantive adjective
case: nominative
function: subject of **κατέτρεχον**

κατέτρεχον:
part of speech: verb
identification: third-person plural, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

κάτω:
part of speech: adverb
case: none
function: modifies **κατέτρεχον**

Back to Module 31 Practice Parsing Greek Sentences.

Module 32 Answers to Practice Translating the Imperative Mood

1. Don't trust everyone.
2. Remember friends when present and when absent.
3. Don't lie but tell the truth.
4. Don't laugh at one who is not fortunate.
5. Don't envy the one who appears to be fortunate until you see him dead.
6. Let the die be cast.
7. Divide and rule.
8. Stand out of my sun.
9. Know yourself.
10. Remember the Athenians.
11. Give me a place to stand and I will move the earth.
12. Do nothing in excess.
13. Being a foreigner, follow the laws of the land.
14. Always seek the truth.
15. Hasten slowly.
16. Give the things of Kaisar to Kaisar and the things of God to God.
17. Stranger, tell the Spartans that we lie here obedient to their commands.
18. Tell yourself first who you wish to be. Then do in this way what you do.
19. If you wish to live a life free from grief, consider what is about to occur as already having happened.

20. Rule yourself, if you wish to be free.
21. Reflect on the following. Our perceptions are four: (1) things are and appear as they are; (2) things are and do not appear as they are; (3) things are not and appear as they are; (4) things are not and do not appear as what they are.

Back to Module 32 Practice Translating the Imperative Mood.

Module 32 Answers to Practice Accenting Enclitics

Accent the following:

1. Κᾶρές εἰσι
2. ἄλλαι τε
3. συνέβαλόν τε
4. ἐπιοῦσί τε
5. πρήγματά τινες
6. ὁδῷ σφεα
7. ἥ γε
8. εἴ νυν
9. ἄλλου ἐστί

Back to Module 32 Practice Accenting Enclitics.

Module 32 Answers to Practice Translating

Alkestis
Children, you heard your father say
he will not ever marry another,
as wife over you nor dishonor me.

Admetos
Now too I say these things and will make it so.

Alkestis
On this condition receive the children from my hand.

Admetos
I accept the beloved present from your beloved hand.

Alkestis
You now in my place be mother to these children.

Admetos
Without you I and the children are in anguish.

Alkestis
Children, though I should live, I depart to the shadows.

Admetos
Alas, what will I do once forsaken by you.

Alkestis
Time will heal you. The dead are empty.

Admetos
Dear gods, take me with you, take me down below.

Alkestis
I've died for you. That's enough.

Admetos
Fate, will you deprive me of such a mate?

Alkestis
And now my eyes darken.

Admetos
I'm lost if you leave me, dear.

Alkestis
You speak to me, but I am gone.

Admetos
Raise your face, I ask you not to abandon your children.

Alkestis
I don't want to. But this is farewell, children.

Admetos
Look at them, look.

Alkestis
I am not.

Admetos
What are you doing? You forsake us?

Alkestis
Farewell.

Admetos
I am lost in misery.

Back to Module 32 Practice Translating.

Module 32 Answers to Practice Parsing Greek Sentences

εἰ βούλει ἄλυπον βίον ζῆν, τὰ μέλλοντα συμβαίνειν ὡς ἤδη συμβεβηκότα λογίζου.

If you wish to live a life free from grief, consider what is about to occur as already having happened.

εἰ:
part of speech: conjunction, subordinating
case: none
function: connects clauses

βούλει:
part of speech: verb
identification: second-person singular, present indicative middle or passive
function: gives factual information about what the subject *is* or *does* or *has done to*

ἄλυπον:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **βίον**

βίον:
part of speech: noun
case: accusative
function: object of **ζῆν**

ζῆν:
part of speech: verb
identification: infinitive
function: dynamic with **βούλει**

τά:
part of speech: adjective
case: accusative
function: creates a substantive with **μέλλοντα**

μέλλοντα:
part of speech: substantive adjective
case: accusative
function: object of **λογίζου**

συμβαίνειν:
part of speech: verb
identification: infinitive
function: dynamic with **τὰ μέλλοντα**

ὡς:
part of speech: conjunction, subordinating
case: none
function: connects clauses

ἤδη:
part of speech: adverb
case: none
function: modifies **συμβεβηκότα**

συμβεβηκότα:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **τὰ μέλλοντα**

λογίζου:
part of speech: verb
identification: second-person singular, present imperative middle
function: gives factual information about what the subject *is* or *does* or *has done to*

Back to Module 32 Practice Parsing Greek Sentences.

Module 33 Answers to Practice Identifying English Participles in -ing

But the subject of war never came up until Billy brought it up himself. Somebody in the zoo crowd asked him through the one **interpreting** what the most valuable thing he had learned on Tralfamadore was so far, and Billy spoke, **replying**, "How the inhabitants of a whole planet can live in peace! As you know, I am from a planet that has been engaged in senseless slaughter since the beginning of time. I myself have seen the bodies of schoolgirls who were boiled alive in a water tower by my own countrymen, proudly **fighting** pure evil at the time." This was true. Billy saw the bodies **being boiled** in Dresden. "And I have lit my way in a prison at night with candles from the fat of human beings who were butchered by the brothers and fathers of those schoolgirls who were boiled. Earthlings must be the terrors of the Universe! If other planets aren't now in danger from Earth, they soon will be. So tell me the secret so that I, **taking** it back to Earth, can save us all: How can a planet live at peace?"

Back to Module 33 Practice Identifying English Participles in -ing.

Module 33 Answers to Practice Translating Participles

This Kandaules was truly in love with his wife, and he considered her by far the most beautiful of all women. And so with this in mind—since Gyges was the bodyguard he held in high regard—Kandaules entrusted to him the more serious matters of the realm and also praised greatly his wife's beauty. Soon—for matters had to end badly for Kandaules—he spoke the following to Gyges, "I

don't expect you to trust me when I talk about my wife's beauty since our ears are less trusting than our eyes. Make sure that you see her naked. In reply Gyges said, "Master, what you say is unsound when you order me to see my mistress naked. The customs of humankind are good, and we should learn from them and especially from this one: each keeps eyes on their own matters. I trust that she is the most beautiful of all women and I ask you not to ask for what is not customary." Kandle's said next, "Courage, Gyges, don't be afraid. No harm will come to you from her. I will devise a plan so that she does not learn that she has been seen by you." Since he was unable to escape, he was ready, and he saw her naked. Next backing up he went out and the woman saw him as he exited. Thus, for the moment, hiding everything, she kept quiet. But as soon as day broke, she called for Gyges. When Gyges arrived, she said the following, "Now, Gyges, I give you a choice of two paths. Which do you wish to take? Since you killed Kandaules, you may have me and the sovereignty over the Lydians, or you yourself must die now since you saw what you should not have." He chose to live.

Back to Module 33 Practice Translating Participles.

Module 33 Answers to Practice Translating

Admetos
Speak and allow me to answer. If it pains you to hear the truth, then don't err against me.

Pheres
By dying for you I will commit a greater error.

Admetos
Is death the same for one in his prime and one of advanced age?

Pheres
We owe one life to Hades not two.

Admetos
No doubt you wish to live longer than Zeus.

Pheres
You curse your parents, though you have not suffered injustice because of us.

Admetos
Yes, because I saw you in love with a long life.

Pheres
But are you not burying a corpse other than yourself.

Admetos
Proof, coward, of your baseness.

Pheres
She did not die for me; this you can't say.

Admetos
Bah. You will soon have need of me.

Pheres
Take many wives who will die for you.

Admetos
This is your fault for you were unwilling to die.

Pheres
Dear is this light of god, dear.

Admetos
Your heart's a coward's and belongs not to men.

Pheres
You aren't mocking me as you carry out my old corpse.

Admetos
You will die dishonored when Death comes.

Pheres
A bad reputation is of no concern to me once I'm dead.

Admetos
Bah. Old age has no shame.

Pheres
She did not lack shame, the witless one you found.

Admetos
Leave and let me bury this corpse.

Pheres
I will go. And you will bury one you yourself murdered. And you will pay the penalty yet to your in-laws.

Back to Module 33 Practice Translating.

Module 33 Answers to Practice Parsing Greek Sentences

καὶ μὴν Διός γε βούλῃ μείζονα ζῆν χρόνον.
ἀρᾷ γονεῦσιν, οὐδὲν ἔκδικον παθών;

No doubt you wish to live longer than Zeus.
You curse your parents, though you have not suffered injustice because of us.

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

μήν:
part of speech: adverb
case: none
function: modifies **βούλῃ**

Διός:
part of speech: noun
case: genitive
function: comparison with **μείζονα**

γε:
part of speech: adverb
case: none
function: modifies **βούλῃ**

βούλῃ:
part of speech: verb
identification: second-person singular, present indicative middle or passive
function: gives factual information about what the subject *is* or *does* or *has done to*

μείζονα:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **χρόνον**

ζῆν:
part of speech: verb
identification: infinitive
function: dynamic with **βούλῃ**

χρόνον:
part of speech: noun
case: accusative
function: duration of time

ἀρᾷ:
part of speech: verb
identification: second-person singular, present indicative middle or passive
function: gives factual information about what the subject *is* or *does* or *has done to*

γονεῦσιν:
part of speech: noun
case: dative
function: object of **ἀρᾷ**

οὐδέν:
part of speech: noun
case: accusative
function: object of **παθών**

ἔκδικον:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **οὐδέν**

παθών:
part of speech: adjective
case: nominative
function: modifies the subject of **ἀρᾷ**

Back to Module 33 Practice Parsing Greek Sentences.

Module 34 Answers to Practice Translating the Substantive Participle

Hekabe: Hear with what you must repay me and what I demand in recompense. You grasped my hand, as you admit, and my old cheek as you kneeled. In turn I grab these same parts of you and ask from you the favor previously given. I beg you. Don't tear my child from my hands. Don't kill her. Too many have died. I delight in her and I forget my troubles. In the place of many she is my comfort, city, nurse, staff, and journey's guide. Those in power mustn't control beyond what is their due. And those of good fortune must know that they will not always prosper. Once I too was one of the fortunate but now, I am not. One day took all prosperity from me. But, by your dear chin, be merciful to me, take pity. Go to the Greek army and tell them that it is spiteful to kill women whom at first you did not kill after tearing them from altars but rather pitied. Among you the custom is the same, both to citizens and to slaves, concerning bloodshed. Your reputation, even if you speak poorly, will persuade them. For reason coming from those with little status and those with a lot does not have the same power.

Back to Module 34 Practice Translating the Substantive Participle.

Module 34 Answers to Practice Translating

Next Xenophon of Athens said the following, "you are generals, lieutenants, and captains. In peacetime you profited from the salaries and honors of these commands. And now in the time of war you must show yourselves better than your soldiers through planning and by toiling on their behalf. Now first I think you will benefit the army greatly by making sure that as quickly as possible you

appoint as replacements for those who have died generals and captains. Without officers nothing beautiful or good will occur—if I am to speak generally—anywhere but especially in war. Discipline often saves lives and disorder has already killed many. Once you elect the officers, call together the other soldiers and raise their spirits. Then I think you will be acting as the situation demands. For perhaps you too perceive how glumly they came into camp and how glumly they took up their guard-duties. With this disposition, they will accomplish nothing that must be done either at night or by day. But if someone will change their thinking from a consideration of what they will suffer to what they will be able to accomplish, they will be in much better spirits. You are aware that neither numbers nor strength win battles. Rather, gods willing, victory goes to those who advance against the enemy more bravely because their opponents generally do not engage them. I am confident of this, that the men eager to stay alive in any way during war are the ones who generally die an ugly and shameful death. But those who realize that death comes to everyone alike and is inevitable and those who fight so as to die bravely are the ones whom I see reaching old age more often than not and living a better life. Now you must—for we are in a fight for our lives—be brave and encourage others to be the same." There he stopped speaking.

Back to Module 34 Practice Translating.

Module 34 Answers to Practice Parsing Greek Sentences

καὶ ὑμᾶς δεῖ νῦν—ἐν τοιούτῳ γὰρ καιρῷ ἐσμεν—αὐτούς τε ἄνδρας ἀγαθοὺς εἶναι καὶ τοὺς ἄλλους παρακαλεῖν.

Now you must—for we are in a fight for our lives—be brave and encourage others to be the same.

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ὑμᾶς:
part of speech: pronoun
case: accusative
function: subject of **εἶναι**

δεῖ:
part of speech: verb
identification: third-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

νῦν:
part of speech: adverb
case: none
function: adverb modifies **δεῖ**

ἐν:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τοιούτῳ:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with **καιρῷ**

γάρ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

καιρῷ:
part of speech: noun
case: dative
function: object of **ἐν**

ἐσμεν:
part of speech: verb
identification: first-person plural, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

αὐτούς:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **ὑμᾶς**

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἄνδρας:
part of speech: noun
case: accusative
function: predicate accusative with **ὑμᾶς**

ἀγαθούς:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **ἄνδρας**

εἶναι:
part of speech: verb
identification: infinitive
function: dynamic with **δεῖ**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

τούς:
part of speech: adjective
case: accusative
function: creates a substantive with **ἄλλους**

ἄλλους:
part of speech: substantive adjective
case: accusative
function: object of **παρακαλεῖν**

παρακαλεῖν:
part of speech: verb
identification: infinitive
function: dynamic with δεῖ

Back to Module 34 Practice Parsing Greek Sentences.

Module 35 Answers to Practice Translating the Supplementary Participle

"If any of you is discouraged because we do not have horses and the enemy has many, take heart that many horses are nothing more than many men. Noone in battle, whether bitten or kicked, has died from a horse. Men achieve deeds in battles. We stand on a more secure footing than the horsemen. They cling to their horses' backs, afraid of us and of falling off. Standing on the ground we will strike our attacker with a stronger blow, and we will hit him with much greater accuracy. Their horsemen hold one advantage over us. They are able to flee more safely than we. But if you are confident about fighting and are troubled because Tissaphernes will no longer guide you and because the king will not offer you a market, reflect on whether it is better to have Tissaphernes as our guide, who is clearly plotting against us, or better to order those whom we will capture in battle to lead us—captives, who will know that if they make a mistake that imperils us, they will be endangering their own bodies and souls."

Back to Module 35 Practice Translating the Supplementary Participle.

Module 35 Answers to Practice Translating

Big and beautiful, Mitylene is a city on Lesbos. It is intersected by channels flowing with sea water and adorned by bridges made of polished and shiny rock. You would think you were looking at an island, not a city. Near the city was the estate of a wealthy man, a property of utmost beauty. Hills fed animals and the plains nourished fields of grain. There were vineyards and flocks in the pastures. The sea broke onto a wide beach of smooth rocks. On this estate a goatherd named Lamon found a child being nursed by a goat in a thicket filled with blackberries and spreading ivy and tender grass. Here the child lay. Rushing to this spot, the goat disappeared often for long stretches of time, leaving behind her own kid to stay by the newborn child.

Lamon kept close watch on her movements and pitied the neglected kid. Following the mother's tracks, he saw her stepping guardedly, for she did not wish to harm the child with her pressing hooves. He saw the child drawing a flow of milk just as if it were sucking on a mother's teat. He was of course astonished and came closer, discovering a male babe, big and beautiful and outfitted with items more costly than one would guess an abandoned baby could have: a coat of royal purple and a gold clasp and a dagger with an ivory hilt.

At first, he planned, leaving the child there, to take only the tokens of his identity. But ashamed if a goat would show greater humanity than a person, he waited for darkness before carrying all home to his wife, Myrtale: the tokens, child, and even the goat. He explained everything to his spouse who was amazed that goats could beget children: how he found the abandoned babe, how he saw it being nursed, how he was ashamed to leave it to perish. They agreed to hide the items, to consider the child theirs, and to entrust the feeding of the newborn to the goat. They decided to call the child Daphnis, a name befitting the children of shepherds.

Back to Module 35 Practice Translating.

Module 35 Answers to Practice Parsing Greek Sentences

ἔπειτα αἰδεσθεὶς εἰ μηδὲ αἰγὸς φιλανθρωπίαν μιμήσεται, νύκτα φυλάξας κομίζει πάντα πρὸς τὴν γυναῖκα Μυρτάλην.

But ashamed if a goat would show greater humanity than a person, he waited for darkness before carrying all home to his wife, Myrtale.

ἔπειτα:
- **part of speech:** adverb
- **case:** none
- **function:** modifies **κομίζει**

αἰδεσθείς:
part of speech: adjective
case: nominative
function: modifies the subject of **μιμήσεται** and **κομίζει**

εἰ:
part of speech: conjunction, subordinating
case: none
function: connects clauses

μηδέ:
part of speech: adverb
case: none
function: adverb, modifies **μιμήσεται**

αἰγός:
part of speech: noun
case: genitive
function: possesses **φιλανθρωπίαν**

φιλανθρωπίαν:
part of speech: noun
case: accusative
function: object of **μιμήσεται**

μιμήσεται:
part of speech: verb
identification: third-person singular, future indicative middle
function: gives factual information about what the subject *is* or *does* or *has done to*

νύκτα:
part of speech: noun
case: accusative
function: object of **φυλάξας**

φυλάξας:
part of speech: adjective
case: nominative
function: modifies the subject of **μιμήσεται** and **κομίζει**

κομίζει:
part of speech: verb
identification: third-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

πάντα:
part of speech: substantive adjective
case: accusative
function: object of **κομίζει**

πρός:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τήν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **γυναῖκα**

γυναῖκα:
part of speech: noun
case: accusative
function: object of **πρός**

Μυρτάλην:
part of speech: noun
case: accusative
function: in apposition with **γυναῖκα**

Back to Module 35 Practice Parsing Greek Sentences.

Module 36 Answers to Practice Translating Circumstantial Participles

"Also consider if it is better to buy supplies from a market they supply, giving us little at inflated cost even though we have no coin, or if it is better for us, when we defeat them, to take our supplies and whatever amount we wish. If you are in agreement that we are better off with this situation, do you think that we will not be able to cross the rivers? Know that we will be able for if you proceed to their source, all rivers are crossable without even wetting our knees. And I must add that I think we should burn our wagons. If we do, we will be able to travel wherever we wish. Next, we should burn our tents. For they are a burden and of no help when we fight or seek supplies. Best of all is to let go of anything that remains except for what we need for fighting, eating, and drinking. Once we do this, most of us will be able to carry weapons and very few will need to carry baggage. If we are defeated, be mindful that all our possessions become theirs but if we win, we must consider the enemy our pack-bearers."

Back to Module 36 Practice Translating Circumstantial Participles.

Module 36 Answers to Practice Translating

After two years a shepherd from a neighboring estate, named Dryas, happened upon similar discoveries and marvels at a cave of nymphs, an enormous hollow rock, circular in shape. Carved out of rock were statues of nymphs, unshod, bare

armed to the shoulders, with hair hanging loosely over their necks, belted at the waist, and smiling. The entire scene depicted them dancing in a circle.

The mouth of the cave was in the middle of a huge boulder and from a spring bubbling water became a flowing stream so that from the front of the cave a gleaming meadow stretched forth teeming with tender grasses nourished by the moisture. Hanging from the cave were milk pails, slanted oboes, syrinxes, staffs, and offerings from shepherds of days long gone. To this shrine of nymphs came an ewe who had just given birth. She went to and fro for long stretches and gave the impression that she had run off. Planning to punish her and to restore her previous obedience, he twisted a pliant switch into a leash, like a noose and approached the rock to catch her there.

Upon arrival he saw nothing expected. She, like a nursing mom, gave her teat to a continuous swallow of milk. The child without a peep loudly switched from one teat to the next, its mouth clean and shiny because the ewe licked its face with her tongue after it had taken a full suck. The baby was a female and lay there beside tokens of her identity—a headband woven with gold, gilded sandals, and anklets made of gold.

Considering his find a gift from the gods, he learned from the ewe how to pity and to love the child. And so he picked the child up in his arms, placing the tokens in his pack. He prayed to the nymphs for good luck in raising the suppliant. And when it was time to lead the flock away, he returned home and explained to his wife what he saw, he showed her what he found, and he asked that she consider the baby their daughter, raising it in secret as their own child.

Back to Module 36 Practice Translating.

Module 36 Answers to Practice Parsing Greek Sentences

καὶ ἐπεὶ καιρὸς ἦν ἀπελαύνειν τὴν ποίμνην, ἐλθὼν εἰς τὴν ἔπαυλιν τῇ γυναικὶ διηγεῖται τὰ ὀφθέντα, δείκνυσι τὰ εὑρεθέντα, κελεύεται θυγάτριον νομίζειν καὶ λανθάνουσαν ὡς ἴδιον τρέφειν.

And when it was time to lead the flock away, he returned home and explained to his wife what he saw, he showed her what he found, and he asked that she consider the baby their daughter, raising it in secret as their own child.

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἐπεί:
part of speech: conjunction, subordinating
case: none
function: connects clauses

καιρός:
part of speech: noun
case: nominative
function: subject of **ἦν**

ἦν:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἀπελαύνειν:
part of speech: verb
identification: infinitive
function: dynamic with **καιρός**

τήν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **ποίμνην**

ποίμνην:
part of speech: noun
case: accusative
function: object of **ἀπελαύνειν**

ἐλθών:
part of speech: adjective
case: nominative
function: modifies the subject of **διηγεῖται** and **κελεύεται**

εἰς:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τήν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **ἔπαυλιν**

ἔπαυλιν:
part of speech: noun
case: accusative
function: object of **εἰς**

τῇ:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with **γυναικί**

γυναικί:
part of speech: noun
case: dative
function: indirect object with **διηγεῖται**

διηγεῖται:
part of speech: verb
identification: third-person singular, present indicative middle/passive
function: gives factual information about what the subject *is* or *does* or *has done to*

τά:
part of speech: adjective
case: accusative
function: creates a substantive with **ὀφθέντα**

ὀφθέντα:
part of speech: substantive adjective with **τά**
case: accusative
function: object of διηγεῖται

δείκνυσι:
part of speech: verb
identification: third-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τά:
part of speech: adjective
case: accusative
function: creates a substantive with **εὑρεθέντα**

εὑρεθέντα:
part of speech: substantive adjective with **τά**
case: accusative
function: object of **δείκνυσι**

κελεύεται:
part of speech: verb
identification: third-person singular, present indicative middle/passive
function: gives factual information about what the subject *is* or *does* or *has done to*

θυγάτριον:
part of speech: noun
case: accusative
function: predicate accusative

νομίζειν:
part of speech: verb
identification: infinitive
function: dynamic with **κελεύεται**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

λανθάνουσαν:
part of speech: adjective
case: accusative
function: accusative, agrees in gender and number with **γυναικί**, though the case is switched to the accusative because she performs the action of the infinitive **τρέφειν**

ὡς:
part of speech: conjunction, subordinating
case: none
function: connects clauses

ἴδιον:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with θυγάτριον

τρέφειν:
part of speech: verb
identification: infinitive
function: dynamic with **κελεύεται**

Back to Module 36 Practice Parsing Greek Sentences.

Module 37 Answers to Practice Translating the Subjunctive

1. **Oidipous:** You have spoken justly but no man could force the gods to do what they do not wish.
2. **Herakles:** Keep this woman safe for me until I return with the horses from Thrakia, having killed the tyrant of the Bistones.
3. **Herakles:** It is not permissible for you to hear her words until she is purified by the nether gods and the third day comes. But bring her inside.
4. **Nurse:** Like a rock or sea wave, she listens to friends' advice except when to herself she mourns her dear father and land and house.
5. **Nurse:** It is by far best for mortals to use moderation. Excess brings no advantage to mortals but returns greater ruin when a deity is angry at a household.

6. **Medeia:** If we do these things and our husband lives with us in contentment not fighting against the yoke, life is blessed. But when a man is angry with a member of the family, he goes out and stops his heart from distress.
7. **Medeia:** For a woman is full of fear in some things and a coward when looking at battle or steel. But when she suffers betrayal in her marriage, no other's mind is more deadly.
8. **Nurse:** I will do these things. But there is fear if I will persuade my mistress. Still, I will grant this favor of work to you, although like a bull she charges at her servants whenever anyone comes near to speak with her.
9. **Kreon:** And you mustn't delay. As I am in charge of this proclamation, I will not return home until I cast you from the borders of our land.
10. **Medeia:** Fatherland, how much I now miss you.
11. **Kreon:** But for my children, it is most dear to me.
12. **Medeia:** Alas, alas, for mortals love is a great evil.
13. **Kreon:** That depends, I think, on how our fortunes stand.

Back to Module 37 Practice Translating the Subjunctive.

Module 37 Answers to Practice Translating

From then on Nape—her name—mothered and loved the child, as though afraid of being outshone by the ewe. She also gave her the trusted shepherdly name, Khloe. The children very soon grew up and displayed a beauty greater than rustic folk enjoyed. He had reached fifteen years and she thirteen. One night Dryas and Lamon saw the following vision. They both dreamed that those nymphs, the ones of the cave where bubbled the spring and where Dryas found the child, handed Daphnis and Khloe to a child of immense pride and beauty, with wings depending from his shoulders and holding small arrows and a bow.

Scratching them both with an arrow, the child ordered them henceforth to shepherd—he, goats and she, sheep. Upon seeing the vision they were vexed if they would herd sheep and goats. For from the tokens they gave promise of a grander fate. For this reason they nourished them on more refined fare and taught them letters and whatever other niceties their rustic lives provided. But it was best to obey the gods since they were saved by the gods' providence.

They shared the vision with each other and made sacrifice to the winged child at the nymph's shrine for they did not have his name. They sent them out to shepherd the herds, teaching them each item: how they must graze them before noon and once again when the heat subsides, when to take them to drink,

when to send them off to bed, upon which ones to use the staff and upon which to use only the voice.

With great glee they accepted their duties as a great office and loved the goats and sheep even more than customary for shepherds. She attributed her survival to a sheep, and he remembered that a goat reared him when he was cast out. Spring sprang and all blossoms opened full in the woods, meadows, and mountains. There was a loud buzzing of bees and the singing of twittering birds. Newborn sheep leaped about. Lambs bounded on the mountains, bees buzzed in the meadows, birds turned the thickets into song.

Back to Module 37 Practice Translating.

Module 37 Answers to Practice Parsing Greek Sentences

βόμβος ἦν ἤδη μελιττῶν, ἦχος ὀρνίθων μουσικῶν, σκιρτήματα ποιμνίων ἀρτιγεννήτων· ἄρνες ἐσκίρτων ἐν τοῖς ὄρεσιν, ἐβόμβουν ἐν τοῖς λειμῶσιν αἱ μέλιτται, τὰς λόχμας κατῆδον ὄρνιθες.

There was a loud buzzing of bees and the singing of twittering birds. Newborn sheep leaped about. Lambs bounded on the mountains, bees buzzed in the meadows, birds turned the thickets into song.

βόμβος:
part of speech: noun
case: nominative
function: subject of **ἦν**

ἦν:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἤδη:
part of speech: adverb
case: none
function: modifies **ἦν**

μελιττῶν:
part of speech: noun
case: genitive
function: dependence with **βόμβος**

ἦχος:
part of speech: noun
case: nominative
function: subject of **ἦν**

ὀρνίθων:
part of speech: noun
case: genitive
function: dependence with **ἦχος**

μουσικῶν:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **ὀρνίθων**

σκιρτήματα:
part of speech: noun
case: nominative
function: subject of **ἦν**

ποιμνίων:
part of speech: noun
case: genitive
function: dependence with **σκιρτήματα**

ἀρτιγεννήτων:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **ποιμνίων**

ἄρνες:
part of speech: noun
case: nominative
function: subject of **ἐσκίρτων**

ἐσκίρτων:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἐν:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τοῖς:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with **ὄρεσιν**

ὄρεσιν:
part of speech: noun
case: dative
function: object of **ἐν**

ἐβόμβουν:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἐν:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τοῖς:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with **λειμῶσιν**

λειμῶσιν:
part of speech: noun
case: dative
function: object of ἐν

αἱ:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **μέλιτται**

μέλιτται:
part of speech: noun
case: nominative
function: subject of **ἐβόμβουν**

τάς:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **λόχμας**

λόχμας:
part of speech: noun
case: accusative
function: object of **κατῇδον**

κατῇδον:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ὄρνιθες:
part of speech: noun
case: nominative
function: subject of **κατῇδον**

Back to Module 37 Practice Parsing Greek Sentences.

Module 38 Answers to Practice Translating the Subjunctive

Eukolymbos to Glauke: Let's consider what is best for us to do. Don't fail to examine everything. For I know well that what we suffered together long ago you will not forget. Our past may help us now. Our situation, as you know, is completely impossible and life is very cramped. For the sea offers no sustenance. The boat, this rower you see outfitted with many oarsmen, is a Korykian vessel. Pirates from Attalia are its crew. They wish me as partner to share in their daring, promising terrific opportunity after opportunity. I gape at the gold they promise and the clothing. But I do not abide becoming a murderer and defiling with blood hands which the sea, since my youth till now, kept clean of wrongdoing. But remaining in poverty is difficult and perhaps not endurable. I don't know what to say or do. You weigh the choice of the situation. To the side you lean, my wife, there once and for all I will follow. For the advice of loved once tends to decide uncertainty of judgment.

Back to Module 38 Practice Translating the Subjunctive.

Module 38 Answers to Practice Translating

The beautiful season held every promise and since they were impressionable and young, they mimicked all they heard and saw. They listened to the singing birds and sang. They watched the leaping lambs and nimbly pranced about. Like the bees, they gathered flowers. Putting some into pouches and weaving others into wreathes, they offered them to the nymphs. They did everything together and grazed their flocks side by side. Often Daphnis fetched the strays from the herds and often Khloe led back down from the crags the bolder of the goats. One took a turn guarding both herds while the other passed the time in play.

Their pastimes were the typical ones of shepherds and youth. She picked asphodel and wove together a locust-trap. As she worked, she did not tend the flocks. He cut slender reeds and pierced holes in the clefts of the joints. Then he joined them together with soft wax and practiced playing the syrinx until nightfall. They shared drinks of milk and wine and food brought from home. You could more quickly imagine the sheep and goats separated from one another then you could Khloe and Daphnis. Like this they played until Eros invented for them a new purpose. A wolf with pups from the lands nearby took many from the other herds as she needed much food to feed her brood.

Coming together the villagers one night dug pits six feet in width and twenty-four feet deep. Most of the dirt they scattered at some distance away. They stretched long dried sticks over the hole and then spread on top what remained of the dirt so as to resemble real land. If a rabbit ran across it, the twigs, weaker

than straw, would break and then cause the hare to realize that the earth was not real but a mirage. They dug many of these pits on the mountains and fields but did not succeed in catching the wolf—for wolves can sense falsified earth—but they did kill many goats and sheep and nearly caused the end of Daphnis. Here is what happened.

Two goats antagonized each other and came to blows. They clashed violently together and one of the goat's horns broke off. He leapt about in pain and turned to flee. His victorious foe gave ceaseless chase. Upset about the horn and annoyed by their brashness, he picked up his club and staff and chased after the chaser.

Back to Module 38 Practice Translating.

Module 38 Answers to Practice Parsing Greek Sentences

τράγοι παροξυνθέντες εἰς μάχην συνέπεσον. τῷ οὖν ἑτέρῳ τὸ ἕτερον κέρας βιαιοτέρας γενομένης συμβολῆς θραύεται.

Two goats antagonized each other and came to blows. They clashed violently together and one of the goats' horns broke off.

τράγοι:
part of speech: noun
case: nominative
function: subject of **συνέπεσον**

παροξυνθέντες:
part of speech: adjective
case: nominative
function: modifies **τράγοι**

εἰς:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

μάχην:
part of speech: noun
case: accusative
function: object of **εἰς**

συνέπεσον:
part of speech: verb
identification: third-person plural, second aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τῷ:
part of speech: adjective
case: dative
function: agrees in gender case and number with an understood **κέρᾳ**

οὖν:
part of speech: adverb
case: none
function: modifies **θραύεται**

ἑτέρῳ:
part of speech: adjective
case: dative
function: agrees in gender case and number with an understood **κέρᾳ**, which is a dative of means or instrument

τό:
part of speech: adjective
case: nominative
function: agrees in gender case and number with an understood **κέρας**

ἕτερον:
part of speech: adjective
case: nominative
function: agrees in gender case and number with an understood **κέρας**

κέρας:
part of speech: noun
case: nominative
function: subject of **θραύεται**

βιαιοτέρας:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **συμβολῆς**

γενομένης:
part of speech: adjective
case: genitive
function: genitive, agrees in gender, case, and number with **συμβολῆς**

συμβολῆς:
part of speech: noun
case: genitive
function: part of a genitive absolute

θραύεται:
part of speech: verb
identification: third-person singular, present indicative passive
function: gives factual information about what the subject *is* or *does* or *has done to*

Back to Module 38 Practice Parsing Greek Sentences.

Module 39 Answers to Practice Translating the Optative

Glaukippe to Kharope: Apollo, come and heal my pain, for I am no longer myself. Mother, I refuse to marry the man, to whom father recently promised me in marriage, that lad from Methymna, the son of the sea-captain. Ever since I saw the fellow from the city who carried ivy when you prodded me to go to town during the festival of the Oskhophoria, I could not touch another. He is beautiful, beautiful, mother, and most sweet. He has locks curlier than sea moss. His smile is more pleasant than a calm sea. The blue of his eyes gleams just like when at dawn the sea shines bright from the sun's rays. What shall I say about his whole face? You could say that the Graces themselves dance upon his cheeks, having left Orkhomenos after taking a dip in the Argaphian spring. And his lips? He stole roses from the bosom of Aphrodite and adorned himself placing them on the tips of his lips. May the jealous gods stay away. Either I will marry him or like the Lesbian Sappho I will throw myself into the surf not from the Leukadian cliff but from the boulders of Peiraios. But may I succeed and enter the beautiful house of my most beloved.

Back to Module 39 Practice Translating the Optative.

Module 39 Answers to Practice Translating

Because one was fleeing and the other was eagerly pursuing, neither was attentive to the ground below and both fell into a pit, the goat first and Daphnis close behind. This saved Daphnis since the goat broke his fall. Sobbing, he awaited the possibility of someone coming to pull him out. Having seen what happened, Khloe came running to the hole. Once she learned that he was alive she called to a cowherd from the neighboring fields for assistance. He came and searched about for a long rope which he could hold and pull Daphnis up out of the pit. But there was none. Khloe took off her the band around her breasts and gave it to the cowherd. Thus, they stood at the lip and pulled him up. He escaped by holding on with his hands to the strap as it rose. They also pulled up the poor goat with both his horns broken. Thus did justice serve the vanquished goat. For saving him, they offered the cowherd the gift of sacrificing the goat. They were going to make up a story about an attack of a wolf to those at home should anyone miss the goat.

They returned and inspected the herds of sheep and goats. When they determined that the sheep and goats were in pasture and all was in order, they sat on the log of a tree and examined whether by his fall Daphnis was bloodied in any part of his body. He was not wounded and there was no blood. But his hair and body were covered by dirt and mud. He thought it best to bathe before Lamon and Myrtale discovered what happened. With Khloe he went to the cave of the nymphs. He gave her his clothes and pouch for safe keeping. He stood

before the spring and washed his hair and entire body. His hair was black and thick. His body was bronzed by the sun. One would imagine that it was colored by the shade of his hair. Khloe watched and thought Daphnis beautiful. Because she just now noticed his beauty, she thought the bath was the cause of his attraction. As she washed his back, his skin felt soft. Thus, she secretly touched herself often to see if she proved to be more tender.

The sun was already setting when they drove their flocks home. Khloe felt the same except that she desired to see Daphnis bathing again. When on the next day they went to pasture, Daphnis sat on his customary tree and played the pan pipe. At the same time he watched his herds lying about as if listening to his song. Khloe sat nearby and watched her herd of sheep. More often she looked at Daphnis. Again he seemed beautiful to her as he played the pipes. And this time she thought the music the cause of his beauty. And so after him she picked up the pipes to see if she too could be beautiful.

Back to Module 39 Practice Translating.

Module 39 Answers to Practice Parsing Greek Sentences

ἐδόκει δὲ λούσασθαι πρὶν αἴσθησιν γενέσθαι τοῦ συμβάντος Λάμωνι καὶ Μυρτάλῃ.

He thought it best to bathe before Lamon and Myrtale discovered what happened.

ἐδόκει:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

λούσασθαι:
part of speech: verb
identification: infinitive
function: dynamic with **ἐδόκει**

πρίν:
part of speech: conjunction, subordinating
case: none
function: connects clauses

αἴσθησιν:
part of speech: noun
case: accusative
function: subject of **γενέσθαι**

γενέσθαι:
part of speech: verb
identification: infinitive
function: dynamic with **πρίν**

τοῦ:
part of speech: adjective
case: genitive
function: creates a substantive with **συμβάντος**

συμβάντος:
part of speech: adjective
case: genitive
function: genitive of dependence with **αἴσθησιν**

Λάμωνι:
part of speech: noun
case: dative
function: indirect object with **γενέσθαι**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

Μυρτάλῃ:
part of speech: noun
case: dative
function: indirect object with **γενέσθαι**

Back to Module 39 Practice Parsing Greek Sentences

Module 40 Answers to Practice Translating Purpose and Fear Clauses

Nausibios to Prymnaios: Poor, without means, and having little of what a person needs to survive, I fear dying from hunger, both for myself and for my wife and children. I was unaware of how soft and spoiled the sons of wealthy Athenians are. A short time ago, Pamphilos and his friends hired my skiff so that when the sea was calm he could sail about and fish with us. Then I realized how much luxury is provided to them from land and sea. Refusing to endure the planks of my ship, he lay down on some foreign rugs and coverlets. He said he was unable to lie upon the deck like the rest of us. I think he thought the boards rougher than rock. He asked us to manufacture shade for him by stretching out sail-cloth so that he could endure the sun's rays. We, the ones doing this work, and also others generally, people without wealth, are eager when possible to be warmed by the sun's glow because we endure the cold and the sea. Pamphilos

was not alone with only his comrades. Rather a group of women, all musicians of outstanding elegance, came with him. One was Kroumation who played the flute. Another was Erato, whose fingers played the harp. Yet another was Euepis. She played the cymbals. My ship filled with music and the sea sang too. All was full of rejoicing—all except for me, whom these events did not please. Not a small number of my comrades and especially bitter Glaukias were giving me the evil eye more sternly than a Telkhinian so as to frighten me. But when he put down a nice sum, the silver took hold of me. And now I love his sea revels and hope another lad comes my way, eager to spend and extravagant.

Back to Module 40 Practice Translating Purpose and Fear Clauses.

Module 40 Answers to Practice Translating

She persuaded him to wash again and watched him as he bathed. She watched and touched him. And she left, admiring him once again. This admiration was the start of love. She did not know what she was experiencing. She was young and raised in the country without ever having heard anyone speak the name of love. Distress took hold of her soul. She had no control of her eyes and often spoke of Daphnis. She did not care for food, stayed awake at night, and neglected her herd. She would cry, then laugh, then sit, then stand up. Her face was pale and then bright red. Not even a cow stung by a gadfly would act in this way. Once when she was alone these words came upon her.

"Now I am sick but what ails me I do not know. I am in pain but have no wound. I am sad but none of my animals has died. I am burning hot but sit in ample shade. How often have brambles scratched me and yet I did not cry? How often have bees' stingers pricked me and yet I did not shriek. This thing piercing my heart is harsher than all the rest. Daphnis is beautiful but so are flowers. His pipes sing beautifully but so do the nightingales and I pay them no heed. I wish I were his pipes so that he could breathe into me. I wish I were a goat to be shepherded by him. Foul water, you made only Daphnis beautiful, but I bathed in vain. I am dying, dear nymphs, but you do not save the girl raised among you. After me who will put garlands on you? Who will feed the poor sheep? Who will look after the noisy cricket, that I often hunted when weary at bedtime so that he could put me to sleep, singing in front of the cave? But now I cannot sleep because of Daphnis and the cricket chatters in vain."

Like this she suffered, and spoke, and sought the name of love. But Dorkon, the cowherd who pulled Daphnis and the goat from the pit, a lad growing his first beard and knowledgeable about the deeds and names of love, right away on that very day fell in love with Khloe. As time passed, he burned in his soul all the more. He despised Daphnis as a child and resolved to succeed through gifts or violence. At first, he brought them gifts. To him he gave a shepherd's pipe with

nine reeds bound by bronze instead of wax. To her he gave a Bakkhic fawnskin, whose coloring looked like it was painted with dyes. Once considered a friend, he paid little attention to Daphnis. But each day to Khloe he brought soft cheese or a garland of flowers or a ripe apple. One day he brought her a newly born calf and a wooden cup inlaid with gold and the hatchlings of mountain birds. Innocent of the craft of love she happily took the gifts and was all the more pleased that she herself was able to give too to Daphnis.

Back to Module 40 Practice Translating.

Module 40 Answers to Practice Parsing Greek Sentences

τίς τὴν λάλον ἀκρίδα θεραπεύσει, ἣν πολλὰ καμοῦσα ἐθήρασα ἵνα με κατακοιμίζῃ φθεγγομένη πρὸ τοῦ ἄντρου;

Who will look after the noisy cricket, that I often hunted when weary at bedtime so that he could put me to sleep, singing in front of the cave?

τίς:
part of speech: pronoun
case: nominative
function: subject of **θεραπεύσει**

τήν:
part of speech: adjective
case: accusative
function: agrees in gender, number, and case with **ἀκρίδα**

λάλον:
part of speech: adjective
case: accusative
function: agrees in gender, number, and case with **ἀκρίδα**

ἀκρίδα:
part of speech: noun
case: accusative
function: object of **θεραπεύσει**

θεραπεύσει:
part of speech: verb
identification: third-person singular, future indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἥν:
part of speech: pronoun
case: accusative
function: object of **ἐθήρασα**

πολλά:
part of speech: substantive adjective
case: accusative
function: respect

καμοῦσα:
part of speech: adjective
case: nominative
function: modifies the subject of **ἐθήρασα**

ἐθήρασα:
part of speech: verb
identification: first-person singular, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἵνα:
part of speech: conjunction, subordinating
case: none
function: connects clauses

με:
part of speech: pronoun
case: accusative
function: object of **κατακοιμίζῃ**

κατακοιμίζῃ:
part of speech: verb
identification: third-person singular, present subjunctive active
function: purpose

φθεγγομένη:
part of speech: adjective
case: nominative
function: modifies the subject of **κατακοιμίζῃ**

πρό:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τοῦ:
part of speech: adjective
case: genitive
function: agrees in gender, number, and case with **ἄντρου**

ἄντρου:
part of speech: noun
case: genitive
function: object of **πρό**

Back to Module 40 Practice Parsing Greek Sentences.

Module 41 Answers to Practice Translating the Optative and Subjunctive in Conditions

1. Whatever hares we catch we sprinkle with salt.
2. **Kephalos to Pontios:** Let's turn around the shores of Point Kaphereus and if a body is found cast ashore from a shipwreck, prepare it for burial and hide it in the earth. A good deed is not unrewarded even if the repayment of kindness does not appear immediately.
3. **Kharope to Glaukippe:** If your father learns of any of this, without thought or delay, he will throw you as food to the sea-beasts.
4. **Euagros to Philotheros:** I swore on my life I would never submit to go to one of the moneylenders in the city not even if I should become a skeleton from lack of food. For it is better to die decently than to live mortgaged to a vulgar and greedy old man.
5. **Thynnaios to Skopelos:** If it is necessary to go off to fight, what, my friend, are we to do? Are we to flee or stay? Without knowing the workings of the marketplace, how could we submit to battle-formations and serving servicemen? Flight and leaving behind our children and wives are difficult but so is going off to war. If we are to remain here, we would be handing our bodies over to swords and to sea and flight would be preferable.

Back to Module 41 Practice Translating the Optative and Subjunctive in Conditions.

Module 41 Answers to Practice Translating

And next a beauty contest broke out—for it was now necessary for Daphnis to understand the workings of love—between him and Dorkon with Khloe as judge. The prize for the victor was to kiss Khloe. Up first Dorkon said the following:

"Maiden, I am bigger than Daphnis and a cowherd while he is a goatherd. And I am a lot stronger too just as much as cattle are over goats. And I am white like milk and red like a crop about to be harvested. And a mom raised me not a beast. But he is puny like a child and beardless like a woman and black like a wolf. He herds goats, smells bad, and is so poor he does not keep a dog. And if the story is true and a goat did give its milk to him, he is no different from the young goats." Dorkon said this sort of thing and up next was Daphnis. "Yes, a goat reared me and Zeus too. I shepherd goats that are better than his cows. I don't smell like them and neither does Pan even though he was almost all goat. I've my fill of cheese, and baked bread, and gleaming wine, as much as the wealthy farmers possess. I am beardless like Dionysos and black like the

hyacinth. And yet Dionysos is stronger even than satyrs as is the hyacinth over lilies. And he is red like a fox and full bearded like a goat and pale like a lady from the city. And if you must kiss, you will kiss my lips but the hairs from his beard. Remember too, maiden, that sheep raised you and you are beautiful." Khloe waited no longer, for she was delighted with the praise and for a long time now had yearned to kiss Daphnis. Leaping up she kissed him, a kiss unlearned and unpracticed but still very much able to inflame his soul.

In pain, Dorkon ran away seeking another path for his desire. But Daphnis, as if bitten not kissed, was right away someone sullen. And often he got the chills and had to restrain his bursting heart and wished to gaze at Khloe but when he looked, was filled up with blushing. Then for the first time he marveled at her blond hair and big eyes, like a cow's, and her face, truly whiter than goat's milk. It was as though previously he had been blind and now had just acquired eyes. And he did not take any food except to taste and if ever forced he took enough of a drink to wet his lips. Usually more talkative than locusts and busier than goats, he became quiet and inactive. His animals were neglected, and his syrinx tossed aside. His face was sallower than the grass of summer. He talked only to Khloe. And if he found himself away from her and alone, he chattered to himself in this way.

"What in the world has Khloe's kiss done? Her lips are smoother than roses and her mouth sweeter than honey, but her kiss is sharper than the sting of a bee. I've often kissed my young goats and often kissed newborn puppies and the calf which Dorkon gave as a gift. But this kiss was strange. My breath jumps out of me, my heart leaps away, my soul melts and yet I still wish to kiss again."

Back to Module 41 Practice Translating.

Module 41 Answers to Practice Parsing Greek Sentences

ἔρριπτο καὶ ἡ σῦριγξ. χλωρότερον τὸ πρόσωπον ἦν πόας θερινῆς. εἰς μόνην Χλόην ἐγίγνετο λάλος. καὶ εἴ ποτε μόνος ἀπ᾽ αὐτῆς ἐγένετο, τοιαῦτα πρὸς αὐτὸν ἀπελήρει.

His syrinx was tossed aside. His face was sallower than the grass of summer. He talked only to Khloe. And if he found himself away from her and alone, he chattered to himself in this way.

ἔρριπτο:
part of speech: verb
identification: third-person singular, pluperfect indicative passive
function: purpose

καί:
part of speech: adverb
case: none
function: modifies **ἔρριπτο**

ἡ:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **σῦριγξ**

σῦριγξ:
part of speech: noun
case: nominative
function: subject of **ἔρριπτο**

χλωρότερον:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **πρόσωπον**

τό:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **πρόσωπον**

πρόσωπον:
part of speech: noun
case: nominative
function: subject of **ἦν**

ἦν:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

πόας:
part of speech: noun
case: genitive
function: comparison with **χλωρότερον**

θερινῆς:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **πόας**

εἰς:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

μόνην:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **Χλόην**

Χλόην:
part of speech: noun
case: accusative
function: object of **εἰς**

ἐγίγνετο:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

λάλος:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with the subject of **ἐγίγνετο**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

εἰ:
part of speech: conjunction, subordinating
case: none
function: connects clauses

ποτε:
part of speech: adverb
case: none
function: modifies **ἐγένετο**

μόνος:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with the subject of **ἐγένετο**

ἀπό:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

αὐτῆς:
part of speech: pronoun
case: genitive
function: object of **ἀπό**

ἐγένετο:
part of speech: verb
identification: third-person singular, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τοιαῦτα:
part of speech: pronoun
case: accusative
function: object of **ἀπελήρει**

πρός:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

αὐτόν:
part of speech: pronoun
case: accusative
function: object of **πρός**

ἀπελήρει:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

Back to Module 41 Practice Parsing Greek Sentences.

Module 42 Answers to Practice Translating Counterfactual and Neutral Conditions

1. **Orestes:** Who is the young woman? How just like a Greek,
   She asked us about our troubles in Troy,
   and the return of the Akhaians and about our wise seer
   Kalkas and word of Akhilleus and how she pitied
   Poor Agamemnon and asked me about
   His wife and children. This stranger is by birth
   From Argos; for otherwise she
   Would not be sending me a letter and examining
   How they are managing affairs, whether Argos is well.
2. **Orestes:** I swore to die, cutting short my life here,
   If Phoibos, my destroyer, will not save me.
   From his golden tripod, screaming his prophecy,
   Phoibos sent me here, to take the statue,
   Tossed away by Zeus, and to set it up in Athens.
   But help me to win the safety he ordained for me.
   For if we possess the goddess's statue,
   I will be free of my madness and by oar and ship
   I will take and return you again to Mykenai.
   But, dearly beloved sister,
   Save our family and save me,

As all that's mine and Pelops's line is gone
If we will not take the goddess's divine statue.

3. **Iphigeneia:** If this will become one and the same thing:
that the statue and me on your sturdy ship
you will carry and escort away, the risk is worthy.
But leave me out and I am dead,
Though you may succeed and return home, safe.
Either way I do not flee, not even if I must die
To save you. For a man in foreign lands
Who dies is yearned for, but a woman's fate lacks significance.

4. **Orestes:** I won't be a murderer of you and our mother.
Her blood is enough. But I agree with you
And I wish to live and to chance death together.
I will bring you if I survive this place,
Home or dead here with you I will remain.
Hear my plan. If it were unsettling
To Artemis, why would Apollo have directed
Me to bring the goddess's statue to Athene's city
And to behold your face? For adding
everything together, I expect to make our return.

Back to Module 42 Practice Translating Counterfactual and Neutral Conditions.

Module 42 Answers to Practice Translating

"What a wretched win and strange illness whose name I do know to speak. Did Khloe eat poison right before she kissed me? Why then did she not die? Why do the nightingales sing while my syrinx stays silent? Why do the kids frolic while I sit? And the flowers are in bloom but I don't weave any garlands. The violets and hyacinth flower but Daphnis wilts. Will Dorkon be seen as handsomer than me?"

So did our most excellent Daphnis suffer and speak as he was new to the works and words of love. Dorkon the cowherd, enraptured by Khloe and keeping an eye out for Dryas, who was planting a tree near some vines, approached him with some fine cheeses and gave them to him as a gift, being an old friend from when he too was a shepherd. Starting here he threw in a speech about marrying Khloe. And if he should have her as his wife, he promised many great gifts as befitted a cowherd: a yoke of plough oxen, four beehives, fifty apple trees, the skin of a bull for cutting sandals, and each year a calf already weaned. And so persuaded by the gifts, Dryas almost said yes to the marriage. But thinking that the girl was worthy of a better groom and afraid lest discovered, he would fall into deadly troubles, he turned up his nose at the marriage, begged forgiveness, and declined the promised gifts.

Having failed in his second hope and wasted good cheese for nothing, Dorkon resolved to manhandle Khloe when she was alone. Since each day either Daphnis or the girl took the herds for water, he stood in watch, having devised a ruse that befit a shepherd. He took the hide of a big wolf which earlier a bull fighting for his cows had gored with his horns, and stretched it around his body down to his feet, carrying it on his back so that the front feet were stretched out by his hands and the hind feet by his legs down to his heels and so that the opening of the mouth covered his head, just like the helmet of a hoplite soldier. Making himself as savage as he could, he was present at the spring from which the goats and sheep drank after being at pasture. In a deep hollow was the spring and around it the entire place was wild with acanthus and brambles and small junipers and thistles. Even a real wolf could have lain hidden there with ease. Hiding there, Dorkon awaited the time for drinking and had high hopes to frighten Khloe with his disguise and take her by force.

After a bit Khloe drove her herds to the spring, having left Daphnis to cut down green leaves for food for the kids after their grazing. And the dogs, guarding the sheep and goats, followed with the curiosity of dogs seeking a scent. Having detected Dorkon, moving in an attack on the girl, and barking at a sharp pitch, they set upon him as they would on a wolf. And having surrounded him before he could completely stand up due to his fear, they bit at the hide.

Back to Module 42 Practice Translating.

Module 42 Answers to Practice Parsing Greek Sentences

χρόνος ὀλίγος διαγίνεται καὶ Χλόη κατήλαυνε τὰς ἀγέλας εἰς τὴν πηγήν, καταλιποῦσα τὸν Δάφνιν φυλλάδα χλωρὰν κόπτοντα τοῖς ἐρίφοις τροφὴν μετὰ τὴν νομήν.

After a bit Khloe drove her herds to the spring, having left Daphnis to cut down green leaves for food for the kids after their grazing.

χρόνος:
- **part of speech:** noun
- **case:** nominative
- **function:** subject of **διαγίνεται**

ὀλίγος:
- **part of speech:** adjective
- **case:** nominative
- **function:** agrees in gender case and number with **χρόνος**

διαγίνεται:
part of speech: verb
identification: third-person singular, present indicative middle/passive
function: gives factual information about what the subject *is* or *does* or *has done to*

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

Χλόη:
part of speech: noun
case: nominative
function: subject of **κατήλαυνε**

κατήλαυνε:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τάς:
part of speech: adjective
case: accusative
function: agrees in gender case and number with **ἀγέλας**

ἀγέλας:
part of speech: noun
case: accusative
function: object of **κατήλαυνε**

εἰς:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τήν:
part of speech: adjective
case: accusative
function: agrees in gender case and number with **πηγήν**

πηγήν:
part of speech: noun
case: accusative
function: object of **εἰς**

καταλιποῦσα:
part of speech: adjective
case: nominative
function: agrees in gender case and number with **Χλόη**

τόν:
part of speech: adjective
case: accusative
function: agrees in gender case and number with **Δάφνιν**

Δάφνιν:
part of speech: noun
case: accusative
function: object of **καταλιποῦσα**

φυλλάδα:
part of speech: noun
case: accusative
function: object of **κόπτοντα**

χλωράν:
part of speech: adjective
case: accusative
function: agrees in gender case and number with **φυλλάδα**

κόπτοντα:
part of speech: adjective
case: accusative
function: agrees in gender case and number with **Δάφνιν**

τοῖς:
part of speech: adjective
case: dative
function: agrees in gender case and number with **ἐρίφοις**

ἐρίφοις:
part of speech: noun
case: dative
function: indirect object with **κόπτοντα**

τροφήν:
part of speech: noun
case: accusative
function: in apposition with **φυλλάδα**

μετά:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τήν:
part of speech: adjective
case: accusative
function: agrees in gender case and number with **νομήν**

νομήν: noun, preposition
part of speech: noun
case: accusative
function: object of **μετά**

Back to Module 42 Practice Parsing Greek Sentences.

Module 43 Answers to Practice Picking Out Subordinate Clauses

America is the wealthiest nation on Earth, but its people are mainly poor, and poor Americans are urged to hate themselves. To quote the American humorist Kin Hubbard, 'It ain't no disgrace to be poor, but it might as well be.' It is in fact a crime for an American to be poor, **even though America is a nation of poor**. Every other nation has folk traditions of men who were poor but extremely wise and virtuous, and therefore more estimable than anyone with power and gold. No such tales are told by the American poor. They mock themselves and glorify their betters. The meanest eating or drinking establishment, owned by a man who is himself poor, is very likely to have a sign on its wall asking this cruel question: '**if you're so smart**, why ain't you rich?' There will also be an American flag no larger than a child's hand – glued to a lollipop stick and flying from the cash register.

Americans, like human beings everywhere, believe many things that are obviously untrue. Their most destructive untruth is that it is very easy for any American to make money. They will not acknowledge how in fact hard money is to come by, and, therefore, those who have no money blame and blame and blame themselves. This inward blame has been a treasure for the rich and powerful, who have had to do less for their poor, publicly and privately, than any other ruling class since, say Napoleonic times. Many novelties have come from America. The most startling of these, a thing without precedent, is a mass of undignified poor. They do not love one another **because they do not love themselves**.

Back to Module 43 Practice Picking Out Subordinate Clauses.

Module 43 Answers to Practice Translating Temporal and Causal Clauses

1. I wish to give you some wise advice: when you boil lentil soup, don't add perfume (Strattis, *Phoinissai*).

2. Standing there the god said, “grab the wheels and whip the oxen. Pray to the gods when you are hard at work, otherwise you pray in vain” (Babrius 20).
3. It is necessary to know that it is difficult for judgment to be present in a person unless each day she says and hears the same things and likewise applies them to her life (Epiktetos, fragment 16).
4. Events do not trouble people but their thoughts about events do. For death is nothing terrible since it would appear so also to Sokrates; but our thoughts about death—that it is terrible thing—this is what is terrifying (Epiktetos, *Enkheiridion* 5).
5. **Phoibiane to Aniketos**

   My neighbor’s wife, about to give birth, just sent for me to come to her. And then when I was leaving, gathering the tools of my trade, suddenly you were there bending back my neck and trying to kiss me. You despicable old man, three times as old as a crow, won’t you stop bothering those of us who are fresh and young, like someone who just recently became a young man? Have you not lost your job on the farm by causing trouble? Have you not been shoved out of kitchen and hearth for your impotence? Why then do you look at me tenderly and sigh? Stop, you wretched dwarf, and mind yourself, old man, or else I may take hold of you and do you harm.
6. **Philomageiros to Pinakospongisos**

   What things the Laistrygonians, the gods’ enemies, plan and devise. They collude with my mistress. And Phaidrias knows none of it. In the fifth month after his wedding his wife gave birth to a male child. With his swaddling clothes the women placed some necklaces and token-trinkets and gave him to Asphalion the day laborer to bring to the top of Mt. Parnes. And we meanwhile must keep the evil hidden. For now may I keep quiet. But silence nourishes resentment. And when they annoy me even a little, calling me flatterer and a parasite and other outrages which they typically bring to bear, Phaidrias will know what happened.

Back to Module 43 Practice Translating Temporal and Causal Clauses

Module 43 Answers to Practice Translating

Hastily walking, we came upon an older and younger man, hard at work making a garden and watering it by connecting it by channel to a spring. We stopped, delighted and frightened at the same time. It seems they felt the same way as us and paused speechless. Soon the elder said, “Who are you strangers? Are you of

the sea-gods or wretched mortals like us? Mortal and raised on earth we have become sea-dwellers. And we swim along inside this creature's embrace without knowing exactly what is happening to us. For we seem to have died but we trust that we are alive." To these things I replied, "We are men. We just arrived, sir, swallowed up with our ship early this morning. We ventured out wishing to learn about the contents of the forest. For it seems vast and dense. It seems some deity led us to see you and to learn that we are not the only ones stuck this beast. But tell us your story, who are you and by what chance did you come here?" He replied that he would not speak nor inquire any more of us before we partook of what hospitality he could afford. He took us, guiding us to his house, which suited his needs, provided beds and other furnishings. He served us vegetables, fruits, and fish, and poured us wine also. After we had our fill, he asked what we had suffered. I explained all as it had happened, the storm, the events on the island, the sailing on air, the war, and the other adventures up to our being gulped into the whale.

Amazed, he in turn went through his story, saying, "Strangers, I am by birth Kyprian. I set out to engage in trade and sailed to Italy from my homeland with my son, whom you see, and with many other companions. I carried a vast variety of items on a vast ship, which, smashed in the mouth of the whale, you probably saw. Up to Sikily we had a lucky voyage. There, grabbed by a violent wind for three days, we were driven onto the high seas. This is where we encountered the whale and were swallowed men and all. Only we two survived. The rest died. We buried our companions, built a temple to Poseidon, and lived this life, growing vegetables, and eating fish and fruits."

Back to Module 43 Practice Translating.

Module 43 Answers to Practice Parsing Greek Sentences

ὁ δὲ ὑπερθαυμάσας καὶ αὐτὸς ἐν μέρει τὰ καθ᾽ ἑαυτὸν διεξῄει λέγων· τὸ μὲν γένος εἰμί, ὦ ξένοι, Κύπριος.

θάψαντες δὲ τοὺς ἑταίρους καὶ ναὸν τῷ Ποσειδῶνι δειμάμενοι, τοῦτον τὸν βίον ζῶμεν, λάχανα μὲν κηπεύοντες, ἰχθῦς δὲ σιτούμενοι καὶ ἀκρόδρυα.

Amazed, he in turn went through his story, saying, "Strangers, I am by birth Kyprian.

We buried our companions, built a temple to Poseidon, and lived this life, growing vegetables, and eating fish and fruits.

ὁ:
part of speech: adjective
case: nominative
function: agrees with the subject of **διεξῄει**

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ὑπερθαυμάσας:
part of speech: adjective
case: nominative
function: agrees with the subject of **διεξῄει**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

αὐτός:
part of speech: adjective
case: nominative
function: agrees with the subject of **διεξῄει**

ἐν:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

μέρει:
part of speech: noun
case: dative
function: object of **ἐν**

τά:
part of speech: substantive adjective
case: accusative
function: accusative, object of **διεξῄει**

κατά:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

ἑαυτόν:
part of speech: noun
case: accusative
function: object of the preposition

διεξῄει:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

λέγων:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with the subject of **διεξῄει**

τό:
part of speech: adjective
case: accusative
function: agrees in agrees in gender, case, and number with **γένος**

μέν:
part of speech: adverb
case: none
function: modifies **εἰμί**

γένος:
part of speech: noun
case: accusative
function: accusative of respect

εἰμί:
part of speech: verb
identification: first-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ὦ:
part of speech: interjection
case: none
function: marks for a vocative noun or pronoun

ξένοι:
part of speech: noun
case: vocative
function: direct address

Κύπριος:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with the subject of **εἰμί**

θάψαντες:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with we, the subject of **ζῶμεν**

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

τούς:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **ἑταίρους**

ἑταίρους:
part of speech: noun
case: accusative
function: object of **θάψαντες**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ναόν:
part of speech: noun
case: accusative
function: accusative, object of **δειμάμενοι**

τῷ:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with **Ποσειδῶνι**

Ποσειδῶνι:
part of speech: noun
case: dative
function: indirect object with **δειμάμενοι**

δειμάμενοι:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **we**, the subject of **ζῶμεν**

τοῦτον:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **βίον**

τόν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **βίον**

βίον:
part of speech: noun
case: accusative
function: object of **ζῶμεν**

ζῶμεν:
part of speech: verb
identification: first-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

λάχανα:
part of speech: noun
case: accusative
function: object of **κηπεύοντες**

μέν:
part of speech: adverb
case: none
function: modifies κηπεύοντες and looks forward to **δέ**

κηπεύοντες:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with the subject of **ζῶμεν**

ἰχθῦς:
part of speech: noun
case: accusative
function: object of **σιτούμενοι**

δέ:
part of speech: adverb
case: none
function: modifying **σιτούμενοι**; answers **μέν**

σιτούμενοι:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **we**, the subject of **ζῶμεν**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἀκρόδρυα:
part of speech: noun
case: accusative
function: object of **σιτούμενοι**

Back to Module 43 Practice Parsing Greek Sentences.

Module 44 Answers to Practice Translating Verbs of Judgment, Necessity, Obligation and Seeming

1. It is necessary for a woman, even if she is given to a wicked husband,
   To accept it gladly and to have no rivalry of intelligence.
2. It is necessary with right hand and foot in unison
   To lift the thyrsos up. I am pleased that you have had a change of mind.
3. First it is necessary for them to buy a husband
   At a large price, and over their bodies
   To take a master.
4. Is Medeia, who did these horrors,
   Here still at home or has she fled?
   For truly she must be buried under ground
   Or must lift her body into the deep sky on wings
   If she is to escape punishment by the ruling house.
5. Alas, the thinking of mortals, where will it lead?
   Where will their daring and brazenness end?
   For if in the course of life a person lives in luxury
   And tomorrow's wickedness outdoes in excess its predecessor's
   In roguery, the gods will have to add to our earth
   A new world to accommodate
   The race of knaves and malefactors.
6. **Klytaimestra:** May you be blessed for consistently helping the unfortunate.

   Akhilleus: Listen up so that our situation wins success.

   Klytaimestra: What's this you said? I've no choice but to listen to you.

   Akhilleus: Let's persuade again her father to a better way of thinking.

   Klytaimestra: One who is a coward and too frightened of his army?

   Akhilleus: Yes, one argument wrestles to the ground another.

   Klytaimestra: My expectation of success grows cold. But tell me what I must do.
7. **Akhilleus:** First beg him not to kill our young.
   If he turns his back on you, you must come to me.
8. **Lykos**
   Amphitryon, you leave the house at the right moment.
   For you've spent too long putting
   On your robes and the garb of the dead.

Come now, order Herakles' children and wife
To appear here outside the house,
And to die as you freely promised.

9. **Amphitryon**
Lord, you harass me in my wretched state
And you inflict outrage upon my dead family,
In regard to which you should exert yourself moderately, even though you are in charge. Since you place on me the necessity of death,
I must embrace it and do what seems best to you.

Back to Module 44 Practice Translating Verbs of Judgment, Necessity, Obligation and Seeming.

Module 44 Answers to Practice Translating

(34) "The forest, as you see, is vast and has many vines from which the sweetest wine is produced. Did you by chance see the spring whose water is most pure and ice cold? We make our bed out of leaves and have unlimited wood to burn. We hunt the birds that fly in. We catch fish that swim into the creature's gills, where we also bathe whenever we wish to. And also there is a lake, not far, twenty stades in circumference, which contains all varieties of fish and where we swim and sail on a small skiff I built.

(35) It's been twenty-seven years since the swallowing. It's possible for us to endure most things but those living next-door and near-by are difficult and burdensome folk who are unsociable savages." I said, "What? Others inhabit the whale?" He replied, "within reside many mean man, misshapen of body. The Tarikhanes inhabit the western part, towards the tail. Their faces resemble eels and beetles. Bold and fond of war, they eat flesh raw. The Tritonomendetes inhabit the other side along the right flank. From the waist up they resemble men and down below swordfish. They are less lacking in justice than the rest. The left is inhabited by the Karkinokheires and the Thynnokephaloi who are allies and friends with each other. In the middle live the Pagouridai and the Psettopodes, a warlike and swift race. The east, the area toward its mouth, is mostly desert, beaten by the sea. And yet here I dwell, paying to the Psettopodes tribute of five hundred oysters each year.

(36) Such is our land. You must see how we can fight these powerful tribes and how we can survive." I asked how many they number altogether and he said more than a thousand. I asked what weapons they had and he said that they had nothing except for fish-bones. I suggested it would be best to engage them in battle since we are armed and they are not. For if we defeat them, we will live out our lives without fear. They agreed. We departed to our ship and

began to prepare. The cause of war was likely to be our failure to pay the tribute since the deadline was upon us.

Back to Module 44 Practice Translating.

Module 44 Answers to Practice Parsing Greek Sentences

αἰτία δὲ τοῦ πολέμου ἔμελλεν ἔσεσθαι τοῦ φόρου ἡ οὐκ ἀπόδοσις, ἤδη τῆς προθεσμίας ἐνεστώσης.

The cause of war was likely to be our failure to pay the tribute since the deadline was upon us.

αἰτία:
part of speech: noun
case: nominative
function: subject of **ἔμελλεν**

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

τοῦ:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **πολέμου**

πολέμου:
part of speech: noun
case: genitive
function: dependence with **αἰτία**

ἔμελλεν:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἔσεσθαι:
part of speech: verb
identification: infinitive
function: dynamic with **ἔμελλεν**

τοῦ:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **φόρου**

φόρου:
part of speech: noun
case: genitive
function: dependence with **ἀπόδοσις**

ἡ:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **ἀπόδοσις**

οὐκ:
part of speech: adverb
case: none
function: modifies **ἀπόδοσις**

ἀπόδοσις:
part of speech: noun
case: nominative
function: predicate nominative with αἰτία

ἤδη:
part of speech: adverb
case: none
function: modifies **ἐνεστώσης**

τῆς:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **προθεσμίας**

προθεσμίας:
part of speech: noun
case: genitive
function: absolute

ἐνεστώσης:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **προθεσμίας**

Back to Module 44 Practice Parsing Greek Sentences.

Module 45 Answers to Practice Translating Indirect Questions and Statements

Sappho, Fragment 16, adapted

Some say an army of calvary and others one of infantry and others of ships is the finest sight on our black earth. But I say it is what one loves. It is quite easy to make this understood by everyone. For there is the story that Helen, a person of

exceptional beauty, left her outstanding husband and went sailing to Troy and did not remember at all her child or dear parents but Aphrodite took her, and she was not unwilling. I testify that this now reminded me of Anaktoria and her absence. I would wish to see her lovely gait and the bright sparkle of her face rather than the armies of Lydia and men fighting in armor.

Philippos of Samosata, *Mythologies* Fragment 125

Some say that Helen was abducted by Alexandros and came here to us in Egypt. As Alexandros travelled through Pharos, he had her taken from him by Proteus. From him he took a portrait of her drawn on a writing-tablet so that he could ease his desire by looking at it. But Homer sings that Helen went to Troy as does Sappho and Stesikhoros. According to many, Stesikhoros was punished by Helen for making up lies. For persuaded by Homer and Sappho and writing the same thing about Helen as they did, he lost his eyesight for slandering her. And this same Stesikhoros in a later poem said that Helen had certainly not sailed anywhere:

> This is not the true account,
> That you went on well-decked ships,
> That you reached the towers of Troy.

Upon finishing his composition, called a palinode, immediately he could see again.

Back to Module 45 Practice Translating Indirect Question and Statement.

Module 45 Answers to Practice Translating

Some sent to us, asking for tribute. But he gave a haughty response and chased away the envoys. The Psettopodes and the Pagouridai, angry with Skintharos—this was his name—attacked, making a loud din. Armed and ready, we awaited the expected attack, having placed in ambush a squad of twenty-five men, who were ordered to rise up once they saw the enemy pass them by. They did so. Rising up, they struck them from behind. And we, also twenty-five in number, for Skintharos and his son were among those fighting, engaged the enemy head-on. Battling with courage and strength we risked our lives. Finally, we caused them to flee and chased them into their dens. One hundred and seventy of the enemy perished. On our side there was one casualty, the helmsman, pierced through the back by the rib of a mullet. That day and night we encamped beside the battle and set up a trophy, sticking into the ground the dried spine of a dolphin.

In the morning, others who had found out about the fighting joined in. On the left flank were the Thynnokephaloi. The Karkinokheires held the middle. The Tritonomendetes kept quiet, choosing not to fight on either side. We advanced, engaging them next to the temple of Poseidon and letting out a great shout. The hollow resounded like the walls of a cave. Routing our unarmed foe, we chased

them into the forest and from then on took charge of the area. After a brief time they sent out envoys and picked up their dead and began negotiations for peace. We were not inclined to come to an agreement. Next day we marched against them and completely destroyed them all, except for the Tritonomendetai, who, when they saw what was happening, ran out of the gills and threw themselves into the sea.

We travelled through the lands, now emptied of enemies, and henceforth lived without fear, often exercising and hunting and cultivating vineyards and gathering fruit from the trees. We lived in the way of captives, taking our leisure and free to roam in a vast and unguarded prison. For a year and eight months we lived in this manner. On the fifth day of the ninth month at about the time of the second opening of its mouth—for once each hour the whale does this and we mark time by these openings—and so at about the second opening, as I already mentioned, suddenly we heard much shouting and a great commotion, sounding like orders and the oar-song.

Back to Module 45 Practice Translating.

Module 45 Answers to Practice Parsing Greek Sentences

ἡμεῖς δὲ προαπαντήσαντες αὐτοῖς παρὰ τὸ Ποσειδώνιον συνεμίξαμεν, πολλῇ βοῇ χρώμενοι.

We advanced, engaging them next to the temple of Poseidon and letting out a great shout.

ἡμεῖς:
- **part of speech:** pronoun
- **case:** nominative
- **function:** subject of **συνεμίξαμεν**

δέ:
- **part of speech:** conjunction, coordinating
- **case:** none
- **function:** connects words, phrases, clauses

προαπαντήσαντες:
- **part of speech:** adjective
- **case:** nominative
- **function:** modifies the subject of **συνεμίξαμεν**

αὐτοῖς:
- **part of speech:** pronoun
- **case:** dative
- **function:** object of the prefix of **συνεμίξαμεν**

παρά:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τό:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **Ποσειδώνιον**

Ποσειδώνιον:
part of speech: noun
case: accusative
function: object of **παρά**

συνεμίξαμεν:
part of speech: verb
identification: first-person plural, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

πολλῇ:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with **βοῇ**

βοῇ:
part of speech: noun
case: dative
function: object of **χρώμενοι**

χρώμενοι:
part of speech: adjective
case: nominative
function: modifies the subject of **συνεμίξαμεν**

Back to Module 45 Practice Parsing Greek Sentences.

Module 46 Answers to Practice Translating Subordinate Verbs in Indirect Questions and Statements

1. For I know well that if you hold the same point of view concerning others as you do about yourselves, not a one of you would fail to be upset by what happened. Rather all of you would think that the punishment for those engaged in such business as too lenient.
2. It seemed best to me to try to save my life in this way, with the understanding that, if I escaped undetected, I would be saved;

but if caught, I knew that I would still be set free if Theognis was persuaded to accept money from Damnippos. If he refused, I would die all the same. With this in mind I fled, with men keeping guard at the front courtyard door. But of the three available doors which I had to walk through, all happened to be open.

3. And many townsmen and foreigners have come to find out what verdict you will pronounce concerning these men. The first group, your citizens, will depart having learned that either they will pay for the crimes they commit or upon accomplishing what they intended they will become tyrants of the city, or should they fail in their attempts, they will remain your equals in status.
4. He (Theramenes) did nothing he promised but he was invested that the city had to become small and weak so much so that he accomplished something no enemy ever gave voice to and no citizen expected—he persuaded you to do these things, though he was not subject to do so by the Lakedaimonians but rather on his own he called for them to strip off the walls from the Peiraios and to destroy our existing government, knowing well that unless you would be deprived of every hope, you would take swift vengeance upon him.
5. Next, plotting against you, the people, Theramenes rose, saying that if you chose him to act as your ambassador with full authority for peace, he would dismantle no part of the walls nor weaken the city in any way. Rather, he thought he would discover for the city some gain from the Lakedaimonians. Persuaded, you chose him as your ambassador with full authority and yet in the previous year you had judged him, when elected general, to be unfit for the office, supposing that he was no friend of you, the people.

Back to Module 46 Practice Translating Subordinate Verbs in Indirect Questions and Statements.

Module 46 Answers to Practice Translating

Excited, we crept right up to the beast's mouth. And standing within his teeth, we saw a sight unlike any I've seen before. Huge men, half a stade tall, sailed on huge islands as if aboard triremes. I know I am about to tell of things that seem incredible, but still I will record them. The islands were oblong and low-lying, each about one hundred stades in circumference. Sailing on them were about one-hundred and twenty men. Those seated in rows on each side of the island were rowing with great cypress trees for oars, still shaggy with their green branches. In back at the stern, I think, a helmsman stood on a high hill, grasping

a bronze steering oar, five stades in length. On the prow about forty armed men were fighting, like men in all ways but for their hair, which was fire and burned. Thus, they had no need of helmets. Instead of filling sails, the wind, striking the trees, which were plentiful on each, billowed the forest and carried the island wherever the helmsman wished. A boatswain stood in charge of them, and they moved swiftly in time to the call just like warships.

First, we saw two or three. Later there appeared as many as six hundred, each having taken a side, fighting with weapons and ships. Many rammed each other prow against prow and many rammed in the side were sunk. Others becoming entwined battled fiercely and were parted from each other with difficulty. For the men stationed on the prows showed every eagerness in boarding and slaying. No one was captured alive. In place of iron hands, they threw at one another giant octopuses attached to the ends of ropes. The devilfish clung to the trees, holding the islands close together. They threw oysters as big as wagons and sponges as long as a plethron, inflicting wounds on each other. In charge of one side was Aiolokentauros and of the other was Thalassopotes. The battle began, it seems, because of booty. Thalassopotes was said to have driven off many pods of dolphins belonging to Aiolokentauros as we heard from them calling out to one another and yelling their kings' names. At last Aiolokentauros' side won and sunk about one-hundred and fifty of the enemies' islands. They captured three more with the men on board. The rest backed water and fled. For some time they gave chase. When it was evening, they turned to the wrecked ships and took over most of them and recovered what was theirs. At least eighty of their islands sunk. The erected a trophy of the sea-battle, by planting on the whale's head one of the enemies' islands. That night around the sea-beast they encamped, attaching ropes to it, and sitting nearby at anchor. For they used great anchors made of strong glass. The next day after they made sacrifices on the beast and buried their dead on him, they sailed off rejoicing and seeming to sing a victory song. These are the events of the island-battle.

Back to Module 46 Practice Translating.

Module 46 Answers to Practice Parsing Greek Sentences

τὸ μὲν οὖν πρῶτον δύο ἢ τρεῖς ἑωρῶμεν, ὕστερον δὲ ἐφάνησαν ὅσον ἑξακόσιοι. καὶ διαστάντες ἐπολέμουν καὶ ἐναυμάχουν.

First, we saw two or three. Later there appeared as many as six hundred, each having taken a side, fighting with weapons and ships.

τό:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **πρῶτον**

μέν:
part of speech: adverb
case: none
function: modifies **ἐωρῶμεν** and contrasts with upcoming **δέ**

οὖν:
part of speech: adverb
case: none
function: modifies **ἐωρῶμεν**

πρῶτον:
part of speech: substantive adjective
case: accusative
function: accusative of respect

δύο:
part of speech: substantive adjective
case: accusative
function: object of **ἐωρῶμεν**

ἤ:
part of speech: conjunction, coordinating
case: none
function: joins words, phrases, clauses

τρεῖς:
part of speech: substantive adjective
case: accusative
function: object of **ἐωρῶμεν**

ἐωρῶμεν:
part of speech: verb
identification: first-person plural, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ὕστερον:
part of speech: substantive adjective
case: accusative
function: accusative of respect

δέ:
part of speech: adverb
case: none
function: modifies **ἐφάνησαν** and contrasts with preceding **μέν**

ἐφάνησαν:
part of speech: verb
identification: third-person plural, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ὅσον:
part of speech: substantive adjective
case: accusative
function: accusative of respect

ἑξακόσιοι:
part of speech: adjective
case: nominative
function: modifies the subject of **ἐφάνησαν**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

διαστάντες:
part of speech: adjective
case: nominative
function: modifies the subject of **ἐπολέμουν**

ἐπολέμουν:
part of speech: verb
identification: third-person plural, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἐναυμάχουν:
part of speech: verb
identification: third-person plural, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

Back to Module 46 Practice Parsing Greek Sentences.

Module 47 Answers to Practice Translating

From then, no longer enduring our life in the whale and grieved by the extended stay, I sought some means by which we could escape. First, we thought it best to escape by digging through the right side. And we began to cut through. But

when we had no success after advancing as many as five stades, we stopped our excavation and decided to burn the forest. For in this way the whale would die. And if this would happen, escape was likely to be easy for us. And so starting at the tail we set our fires. For seven days and nights he was unaware of the blaze. On the eighth and ninth days, we knew he was sick. He opened his mouth more slowly and when he opened it, he closed it right away. On the tenth and eleventh days finally he began to be destroyed and began to smell. On the twelfth we finally realized that unless someone propped his jaws open when he yawned so that they could no longer shut, we would risk dying, shut up inside his corpse. We used big beams to keep his mouth open and made our ship ready, placing on board as much water as we could and other necessities. Skintharos was to be the helmsman.

On the next day he died. We pulled up the ship, guided it through the gaps, and after attaching it to a tooth, lowered it gently down to the sea. Climbing up onto his back and offering a sacrifice to Poseidon right there beside the trophy, we encamped for three days due to the calm. On day four we sailed away. Then we met and ran upon many corpses of those from the sea-battle. Upon measuring their bodies, we were astounded. For some days we made effective use of a mild wind. Then a strong north wind arose, and it became quite cold. As a result, the whole sea froze, not only on top but even up to six fathoms deep. Thus disembarking, we could run on the ice. Unable to bear the unrelenting wind, we devised a plan—Skintharos was the one who proposed the idea—digging a huge cave in the ice, we remained in it for thirty days, lighting a fire and eating fish. (We found them while we were digging.) As soon as our supplies failed, we climbed out and pulled out our frozen ship. We spread our sails and were pushed along, as if sailing, slipping smoothly and easily on the ice. On the fifth day it warmed, the ice melted, and all was water again.

Sailing about three hundred stades, we landed on a small, deserted island from which we took water since it was gone already. After shooting two bulls, we sailed off. These bulls did not have horns upon their heads, but under their eyes, just as Momus deemed proper. Soon we entered a sea not of water but of milk. And on it there was a gleaming island filled with vines. The island, twenty-five stades in perimeter, was made of a huge pice of cheese as we discovered later when we took a bite. The vines were full of grapes. Squeezing not wine but milk from them, we drank. At the island's center a temple had been erected to the Nereid Galateia, as the inscription declared. For as long as we remained there the land was our meat and bread. Our drink was the milk from the grapes. Tyro the daughter of Salmoneus was said to be the ruler of this land, having received this honor from Poseidon after her escape from that place.

Back to Module 47 Practice Translating.

Module 47 Answers to Practice Parsing Greek Sentences

τῇ δὲ ἐπιούσῃ τὸ μὲν ἤδη τεθνήκει. ἡμεῖς δὲ ἀνελκύσαντες τὸ πλοῖον καὶ διὰ τῶν ἀραιωμάτων διαγαγόντες καὶ ἐκ τῶν ὀδόντων ἐξάψαντες, ἠρέμα καθήκαμεν ἐς τὴν θάλατταν.

On the next day he died. We pulled up the ship, guided it through the gaps, and after attaching it to a tooth, lowered it gently down to the sea.

τῇ:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with an implied **ἡμέρᾳ**

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἐπιούσῃ:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with an implied **ἡμέρᾳ**

τό:
part of speech: substantive adjective with **μέν**
case: nominative
function: subject of **τεθνήκει**

μέν:
part of speech: adverb
case: none
function: works with **τό** to create a substantive adjective and contrasts with upcoming

δέ
part of speech: adverb
case: none
function: modifies καθήκαμεν and contrasts with preceding μέν

ἤδη:
part of speech: adverb
case: none
function: modifies **τεθνήκει**

τεθνήκει:
part of speech: verb
identification: third-person singular, pluperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἡμεῖς:
part of speech: pronoun
case: nominative
function: subject of **καθήκαμεν**

δέ:
part of speech: adverb
case: none
function: modifies **καθήκαμεν** and contrasts with preceding **μέν**

ἀνελκύσαντες:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **ἡμεῖς**

τό:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **πλοῖον**

πλοῖον:
part of speech: noun
case: accusative
function: object of **ἀνελκύσαντες**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

διά:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τῶν:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **ἀραιωμάτων**

ἀραιωμάτων:
part of speech: noun
case: genitive
function: object of **διά**

διαγαγόντες:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **ἡμεῖς**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἐκ:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τῶν:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **ὀδόντων**

ὀδόντων:
part of speech: noun
case: genitive
function: object of **ἐκ**

ἐξάψαντες:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **ἡμεῖς**

ἠρέμα:
part of speech: adverb
case: none
function: modifies **καθήκαμεν**

καθήκαμεν:
part of speech: verb
identification: first-person plural, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἐς:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τήν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **θάλατταν**

θάλατταν:
part of speech: noun
case: accusative
function: object of **ἐς**

Back to Module 47 Practice Parsing Greek Sentences.

Module 47 Answers to Practice Identifying Clitics and Full Words

τῇ δὲ ἐπιούσῃ τὸ μὲν ἤδη τεθνήκει. ἡμεῖς δὲ ἀνελκύσαντες τὸ πλοῖον καὶ διὰ τῶν ἀραιωμάτων διαγαγόντες καὶ ἐκ τῶν ὀδόντων ἐξάψαντες, ἠρέμα καθήκαμεν ἐς τὴν θάλατταν.

τῇ: adjective, dative, agrees in gender, case, and number with an implied **ἡμέρᾳ**, (precedes what it clings to, cannot occupy last position)

δέ: conjunction, (cannot occupy first position)

ἐπιούσῃ: participle, dative, agrees in gender, case, and number with an implied **ἡμέρᾳ**, (can occupy first or last position)

τό: pronoun with **μέν**, nominative, subject of **τεθνήκει**, (precedes what it clings to, cannot occupy last position)

μέν: adverb, works with **τό** to create a substantive adjective and contrasts with upcoming **δέ**, (cannot occupy first position)

ἤδη: adverb, modifies **τεθνήκει**, (can occupy first or last position)

τεθνήκει: third-person singular, pluperfect indicative active, (can occupy first or last position)

ἡμεῖς: pronoun, nominative, subject of **καθήκαμεν**, (can occupy first or last position)

δέ: adverb, modifies **καθήκαμεν** and contrasts with preceding **μέν**, (cannot occupy first position)

ἀνελκύσαντες: participle, nominative, agrees in gender, case, and number with **ἡμεῖς**, (can occupy first or last position)

τό: adjective, accusative, agrees in gender, case, and number with **πλοῖον**, (precedes what it clings to, cannot occupy last position)

πλοῖον: noun, accusative object of **ἀνελκύσαντες**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

διά: preposition, (precedes object, cannot occupy last position unless anastrophe)

τῶν: adjective, genitive, agrees in gender, case, and number with **ἀραιωμάτων**, (precedes what it clings to, cannot occupy last position)

ἀραιωμάτων: genitive, object of **διά**, (can occupy first or last position)

διαγαγόντες: participle, nominative, agrees in gender, case, and number with **ἡμεῖς**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

ἐκ: preposition, (precedes object, cannot occupy last position unless anastrophe)

τῶν: adjective, genitive, agrees in gender, case, and number with **ὀδόντων**, (precedes what it clings to, cannot occupy last position)

ὀδόντων: genitive, object of **ἐκ**, (can occupy first or last position)

ἐξάψαντες: participle, nominative, agrees in gender, case, and number with **ἡμεῖς**, (can occupy first or last position)

ἠρέμα: adverb, modifies **καθήκαμεν**, (can occupy first or last position)

καθήκαμεν: first-person plural, aorist indicative active, (can occupy first or last position)

ἐς: preposition, (precedes object, cannot occupy last position unless anastrophe)

τήν: adjective, accusative, agrees in gender, case, and number with **θάλατταν**, (precedes what it clings to, cannot occupy last position)

θάλατταν: noun, accusative, object of **ἐς**, (can occupy first or last position)

Back to Module 47 Practice Identifying Clitics and Full Words.

Module 48 Answers to Practice Translating

After remaining five days on the island, on the sixth we went to sea, a wind sending us over a smoothly swelling sea. On the eighth day no longer sailing through milk but in briny, dark-blue water, we saw many people running on top of the sea, like us in all ways—both body and size—except for the feet alone. For their feet were corks, on account of which, I think, they were called Phellopodes. Accordingly we marveled, watching them stay on top of the water without sinking as they made their way. They approached and welcomed us in Greek. They said they were hurrying to Phello, their fatherland. For some time they travelled with us, moving at our side. Then turning off our path then continued on, wishing us a favorable journey. After a bit, many islands appeared, to the left of and not far from Phello, where they hastened, a city built on a great, round cork. In the distance and more to the right were five exceptionally large and high islands. A great fire blazed from them. Off our prow was a flat, low-lying island, at a distance of no less than five hundred stades.

Soon we were close, and a marvelous breeze enveloped us, sweet and fragrant, like the smell Herodotos says came from blessed Arabia. The sweetness that comes from roses and narcissuses, and lilies, and violets, and myrrh, and laurel, and the blossoms of vines is the one that met us. Delighting in the smell and hoping for good from our great labors, soon we drew close to the island. There we saw many harbors free of waves and huge, and clear rivers discharging

gently into the sea, and meadows and forests and songbirds, some singing on the beaches and many others on branches. A light, sweet-smelling breeze surrounded the place. Pleasant breezes blew, gently shaking the trees causing an enjoyable and continuous song to whistle from the moving branches, like the songs of solitude played by slanted flutes. In addition a jumbled cry was heard, a mixture that was not noisy but like the sound that is made during a symposium, coming from flutes and singers and those rattling in time to a flute or lyre.

Fascinated by all this we put into shore. Anchoring our vessel, we set off, leaving on board Skintharos and two companions. As we made our way through a flowery meadow we met with guards and patrolmen. They tied us up with braided rose cords—for this is the strongest fetter they possess—and led us to their ruler. On the journey we learned from them that the island was called the Isle of the Blessed. Kretan Rhadamanthos ruled. Brought before him, we stood fourth in the line of those to be judged by him.

Back to Module 48 Practice Translating.

Module 48 Answers to Practice Parsing Greek Sentences

ἤδη δὲ πλησίον ἦμεν, καὶ θαυμαστή τις αὔρα περιέπνευσεν ἡμᾶς, ἡδεῖα καὶ εὐώδης, οἵαν φησὶν ὁ συγγραφεὺς Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας.

Soon we were close, and a marvelous breeze enveloped us, sweet and fragrant, like the smell Herodotos says came from blessed Arabia.

ἤδη:
part of speech: adverb
case: none
function: modifies **ἦμεν**
δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

πλησίον:
part of speech: adverb
case: none
function: modifies **ἦμεν**

ἦμεν:
part of speech: verb
identification: first-person plural, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

θαυμαστή:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **αὖρα**

τις:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **αὖρα**

αὖρα:
part of speech: noun
case: nominative
function: subject of **περιέπνευσεν**

περιέπνευσεν:
part of speech: verb
identification: third-person singular, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἡμᾶς:
part of speech: noun
case: accusative
function: object of **περιέπνευσεν**

ἠδεῖα:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **αὖρα**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

εὐώδης:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **αὖρα**

οἵαν:
part of speech: adjective
case: accusative
function: agrees with an implied **αὖραν**, subject accusative of **ἀπόζειν**

φησίν:
part of speech: verb
identification: third-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ὁ:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **συγγραφεύς**

συγγραφεύς:
part of speech: noun
case: nominative
function: subject of **φησίν**

Ἡρόδοτος:
part of speech: noun
case: nominative
function: in apposition with **συγγραφεύς**

ἀπόζειν:
part of speech: verb
identification: infinitive
function: declarative with **φησίν**

τῆς:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **Ἀραβίας**

εὐδαίμονος:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **Ἀραβίας**

Ἀραβίας:
part of speech: noun
case: genitive
function: with **ἀπόζειν**

Back to Module 48 Practice Parsing Greek Sentences.

Module 48 Answers to Practice Identifying Clitics and Full Words

ἤδη δὲ πλησίον ἦμεν, καὶ θαυμαστή τις αὔρα περιέπνευσεν ἡμᾶς, ἡδεῖα καὶ εὐώδης, οἵαν φησὶν ὁ συγγραφεὺς Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας.

ἤδη: adverb, modifies **ἦμεν**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

πλησίον: adverb, modifies **ἦμεν**, (can occupy first or last position)

ἦμεν: first-person plural, imperfect indicative active, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

θαυμαστή: adjective, nominative, agrees in gender, case, and number with **αὔρα**, (can occupy first or last position)

τις: adjective, nominative, agrees in gender, case, and number with **αὔρα**, (cannot occupy first position)

αὔρα: noun, nominative, subject of **περιέπνευσεν**, (can occupy first or last position)

περιέπνευσεν: third-person singular, aorist indicative active, (can occupy first or last position)

ἡμᾶς: noun, accusative, object of **περιέπνευσεν**, (can occupy first or last position)

ἡδεῖα: adjective, nominative, agrees in gender, case, and number with **αὔρα**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

εὐώδης: adjective, nominative, agrees in gender, case, and number with **αὔρα**, (can occupy first or last position)

οἵαν: adjective, agrees with an implied **αὔραν**, subject accusative of **ἀπόζειν**, (can occupy first or last position)

φησίν: third-person singular, present indicative active, (cannot occupy first position)

ὁ**:** adjective, nominative, agrees in gender, case, and number with **συγγραφεύς**, (precedes what it clings to, cannot occupy last position)

συγγραφεύς: noun, nominative, subject of **φησίν**, (can occupy first or last position)

Ἡρόδοτος: noun, nominative, in apposition with **συγγραφεύς**, (can occupy first or last position)

ἀπόζειν: declarative infinitive with **φησίν**, (can occupy first or last position)

τῆς**:** adjective, genitive, agrees in gender, case, and number with **Ἀραβίας**, (precedes what it clings to, cannot occupy last position)

εὐδαίμονος: adjective, genitive, agrees in gender, case, and number with **Ἀραβίας**, (can occupy first or last position)

Ἀραβίας: noun, genitive with **ἀπόζειν**, (can occupy first or last position)

Back to Module 48 Practice Identifying Clitics and Full Words.

Module 49 Answers to Practice Translating

Agamemnon
Hey old man, come out in front of the shelters.

Old Man
I'm coming. What task do you have in mind, lord Agamemnon?

Agamemnon
Will you hurry up.

Old Man
I'm hurrying. Old age sits sleepless and sharp upon my eyes.

Agamemnon
What star is that, passing over us?

Old Man
Seirios, near the seven mouths of the
Pleiades, darting by right above us.

Agamemnon
And there is no cry from the birds,
Nor from the sea. The stillness of
The winds rests upon the waters of the Euripos.

Old Man
Why are you up and out of your tent,
lord Agamemnon?
All is peaceful here at Aulis
And the guards have not moved from the walls.
Let's go back inside.

Agamemnon
I envy you, old man.
I envy anyone who lives a carefree
life without notoriety or fame. Not at all
do I envy those in positions of high honor.

Old Man
And yet there is something good in this type of life.

Agamemnon
This good is quite slippery,
And though the honor is
Sweet, it is painful too, as it presses upon us.
Then what topples our life
Are the fallen workings of the gods, and then
Humankind's decisions, many and difficult
to please, grind away at us.

Old Man
I do not admire such talk from a man of royalty.
Your father Atreus did not bear you
for a life of all good, Agamemnon.
Life requires of you both joy and grief,
Since you are mortal. Whether you want them or not,
the wishes of the gods will be so.
And you, shining the light of your lamp,
Write in a tablet,
The one you now carry in your hands.
Back and forth you mix up the same words,
And you seal and unseal again the tablet,
And you throw the case on the ground, crying
Down warm tears.
And you are full of all the acts of inanity,
That say you are mad.
Why do you labor? What news surrounds you, king?
Come, tell me the tale.
You are speaking with a man, who is good and trustworthy.
For long ago Tyndareos sent me with your spouse
As part of her dowry,
An honorable attendant of your bride.

Agamemnon
Leda, daughter of Thestios, had three children,
Phoibe, Klytaimestra, my spouse,
And Helen. For her the most fortunate
came as suitors, all young men from Greece.
Dreadful oaths and death to the others
Was promised by each should he fail to wed the maiden.
The situation presented father Tyndareos with no solution—
Whether he gave or did not give—for taking hold of fate
With as firm a grip as possible. And then this came to him:
That the suitors together take an oath and grab hands
With each other and over a sacrifice

Pour libations and make this promise:

Back to Module 49 Practice Translating.

Module 49 Answers to Practice Parsing Greek Sentences

Ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,
Φοίβη Κλυταιμήστρα τ᾽, ἐμὴ ξυνάορος,
Ἑλένη τε. ταύτης, οἱ τὰ πρῶτ᾽ ὠλβισμένοι,
μνηστῆρες ἦλθον, Ἑλλάδος νεανίαι.

Leda, daughter of Thestios, had three children,
Phoibe, Klytaimestra, my spouse,
And Helen. For her the most fortunate
came as suitors, all young men from Greece.

ἐγένοντο:
- **part of speech:** verb
- **identification:** third-person plural, aorist indicative middle
- **function:** gives factual information about what the subject *is* or *does* or *has done to*

Λήδᾳ:
- **part of speech:** noun
- **case:** dative
- **function:** possession of **παρθένοι**

Θεστιάδι:
- **part of speech:** noun
- **case:** dative
- **function:** in apposition with **Λήδᾳ**

τρεῖς:
- **part of speech:** adjective
- **case:** nominative
- **function:** agrees in gender, case, and number with **παρθένοι**

παρθένοι:
- **part of speech:** noun
- **case:** nominative
- **function:** subject of **ἐγένοντο**

Φοίβη:
- **part of speech:** noun
- **case:** nominative
- **function:** in apposition with **παρθένοι**

Κλυταιμήστρα:
part of speech: noun
case: nominative
function: in apposition with **παρθένοι**

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἐμή:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **ξυνάορος**

ξυνάορος:
part of speech: noun
case: nominative
function: in apposition with **Κλυταιμήστρα**

Ἑλένη:
part of speech: noun
case: nominative
function: in apposition with **παρθένοι**

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ταύτης:
part of speech: noun
case: genitive
function: dependence with **μνηστῆρες**

οἱ:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **ὠλβισμένοι**

τά:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **πρῶτα**

πρῶτα:
part of speech: substantive adjective
case: accusative
function: accusative of respect

ὠλβισμένοι:
part of speech: substantive adjective
case: nominative
function: subject of **ἦλθον**

μνηστῆρες:
part of speech: noun
case: nominative
function: in apposition with **οἱ ὠλβισμένοι**

ἦλθον:
part of speech: verb
identification: third-person plural, aorist indicative middle
function: gives factual information about what the subject *is* or *does* or *has done to*

Ἑλλάδος:
part of speech: noun
case: genitive
function: dependence with **νεανίαι**

νεανίαι:
part of speech: noun
case: nominative
function: in apposition with **οἱ ὠλβισμένοι**

Back to Module 49 Practice Parsing Greek Sentences.

Module 49 Answers to Practice Identifying Clitics and Full Words

ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,
Φοίβη Κλυταιμήστρα τ᾽, ἐμὴ ξυνάορος,
Ἑλένη τε. ταύτης, οἱ τὰ πρῶτ᾽ ὠλβισμένοι,
μνηστῆρες ἦλθον, Ἑλλάδος νεανίαι.

ἐγένοντο: third-person plural, aorist indicative middle, (can occupy first or last position)

Λήδᾳ: noun, dative of possession, (can occupy first or last position)

Θεστιάδι: noun, dative in apposition with **Λήδᾳ**, (can occupy first or last position)

τρεῖς: adjective, nominative, agrees in gender, case, and number with **παρθένοι**, (can occupy first or last position)

παρθένοι: noun, nominative, subject of **ἐγένοντο**, (can occupy first or last position)

Φοίβη: noun, nominative in apposition with **παρθένοι**, (can occupy first or last position)

Κλυταιμήστρα: noun, nominative in apposition with **παρθένοι**, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

ἐμή: adjective, nominative, agrees in gender, case, and number with **ξυνάορος**, (can occupy first or last position)

ξυνάορος: noun, nominative in apposition with **Κλυταιμήστρα**, (can occupy first or last position)

Ἑλένη: noun, nominative in apposition with **παρθένοι**, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

ταύτης: pronoun, genitive of dependence with **μνηστῆρες**, (can occupy first or last position)

οἱ: adjective, nominative, agrees in gender, case, and number with **ὠλβισμένοι**, (precedes what it clings to, cannot occupy last position)

τά: adjective, accusative, agrees in gender, case, and number with **πρῶτα**, (precedes what it clings to, cannot occupy last position)

πρῶτα: substantive adjective, accusative of respect, (can occupy first or last position)

ὠλβισμένοι: substantive participle, subject of **ἦλθον**, (can occupy first or last position)

μνηστῆρες: noun, nominative, in apposition with **οἱ ὠλβισμένοι**, (can occupy first or last position)

ἦλθον: third-person plural, aorist indicative active, (can occupy first or last position)

Ἑλλάδος: noun, genitive of dependence with **νεανίαι**, (can occupy first or last position)

νεανίαι: noun, nominative, in apposition with **οἱ ὠλβισμένοι**, (can occupy first or last position)

Back to Module 49 Practice Identifying Clitics and Full Words.

Module 50 Answers to Practice Translating

Agamemnon

To help the one who weds the daughter of Tyndareos,
if any should come and take her from her home
and drive her husband from his marriage-bed,
and to wage war against him and to destroy his city,
whether it be Greek or foreign, by force of arms.
After they had sworn—so well had old Tyndareos
Trapped them with his crafty scheme—
He permits his daughter to choose any of the suitors,
Wheresoever the dear breath of Aphrodite carried her.
And she picked one, who ought never to have taken her,
Menelaos. And there came from Phrygia, the judge
Of the goddesses, according to the Greek tale,
To Sparta, clothed in robes of flowers and
Shining with gold, an extravagance from a foreign land.
In love he came and took Helen,
Also in love, to the cattle-stalls of Ida, finding Menelaos
Absent from home. And he, raging his way through Greece,
Reminds them that they swore an oath to Tyndareos,
That they would help anyone who was wronged.

Next the Greeks in haste grabbed their spears and
Armor and came to the narrow pass of Aulis,
Right here where they stand now outfitted with ships as
Well as shields and many horses and chariots.
And they chose me as general † ??? † on behalf
of Menelaos, brother to him. I wish another
had taken this honor instead of me.
The army stands gathered together and
We sit here at Aulis, unable to sail.
Kalkhas the seer told us in our despair
To sacrifice Iphigeneia, my daughter,
To Artemis who presides over this place.
If we make the sacrifice, we will sail.
But should we not sacrifice her, we will remain here.
Upon hearing this, I told Talthybios with
A shrill cry to release the entire army,
Not suffering ever the killing of my daughter.
Then my brother brought every argument,
Persuading me to suffer the horror. And, writing on
the plates of a writing tablet, I sent word to my spouse
to send off our daughter to marry Akhilleus,
praising the man's worth, and saying
that he was unwilling to sail with our Greek force,
unless she goes from us to Phthia as his spouse.

I took this line of persuasion with my wife,
Weaving a false marriage for the girl.
Only a few of the Greeks know how things stand,
Kalkhas, Odysseus, Menelaos, and me. But what then I
Decided wrongly, now again I change, writing correctly
In this tablet, which under the cover of darkness
You saw me opening and binding shut, old man.

Now up and off with you, take the letter
To Argos. And what the tablet hides within its plates
I will tell you verbally, everything that I wrote,
Because my spouse and house all trust you.

Back to Module 50 Practice Translating.

Module 50 Answers to Practice Parsing Greek Sentences

πειθὼ γὰρ εἶχον τήνδε πρὸς δάμαρτ᾽ ἐμήν,
ψευδῆ συνάψας ἀντὶ παρθένου γάμον.
μόνοι δ᾽ Ἀχαιῶν ἴσμεν ὡς ἔχει τάδε
Κάλχας Ὀδυσσεὺς Μενέλεώς θ᾽. ἃ δ᾽ οὐ καλῶς
ἔγνων τότ᾽, αὖθις μεταγράφω καλῶς πάλιν
ἐς τήνδε δέλτον, ἣν κατ᾽ εὐφρόνης σκιὰν
λύοντα καὶ συνδοῦντά μ᾽ εἰσεῖδες, γέρον.

I took this line of persuasion with my wife,
Weaving a false marriage for the girl.
Only a few of the Greeks know how things stand,
Kalkhas, Odysseus, Menelaos, and me. But what then I
Decided wrongly, now again I change, writing correctly
In this tablet, which under the cover of darkness
You saw me opening and binding shut, old man.

πειθώ:
part of speech: noun
case: accusative
function: object of **εἶχον**

γάρ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

εἶχον:
part of speech: verb
identification: first-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τήνδε:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **πειθώ**

πρός:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

δάμαρτα:
part of speech: noun
case: accusative
function: object of **πρός**

ἐμήν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **δάμαρτα**

ψευδῆ:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **γάμον**

συνάψας:
part of speech: adjective
case: nominative
function: modifies the subject of **εἶχον**

ἀντί:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

παρθένου:
part of speech: noun
case: genitive
function: object of **ἀντί**

γάμον:
part of speech: noun
case: accusative
function: object of **συνάψας**

μόνοι:
part of speech: adjective
case: nominative
function: agrees with the subject of **ἴσμεν**

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

Ἀχαιῶν:
part of speech: noun
case: genitive
function: partitive with the subject of **ἴσμεν**

ἴσμεν:
part of speech: verb
identification: first-person plural, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ὡς:
part of speech: conjunction, subordinating
case: none
function: connects clauses

ἔχει:
part of speech: verb
identification: third-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τάδε:
part of speech: pronoun
case: nominative
function: subject of **ἔχει**

Κάλχας:
part of speech: noun
case: nominative
function: in apposition with the subject of **ἴσμεν**

Ὀδυσσεύς:
part of speech: noun
case: nominative
function: in apposition with the subject of **ἴσμεν**

Μενέλεως:
part of speech: noun
case: nominative
function: in apposition with the subject of **ἴσμεν**

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἅ:
part of speech: pronoun
case: accusative
function: object of **ἔγνων**

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

οὐ:
part of speech: adverb
case: none
function: modifies **ἔγνων**

καλῶς:
part of speech: adverb
case: none
function: modifies **ἔγνων**

ἔγνων:
part of speech: verb
identification: first-person singular, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τότε:
part of speech: adverb
case: none
function: modifies **ἔγνων**

αὖθις:
part of speech: adverb
case: none
function: modifies **μεταγράφω**

μεταγράφω:
part of speech: verb
identification: first-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

καλῶς:
part of speech: adverb
case: none
function: modifies **μεταγράφω**

πάλιν:
part of speech: adverb
case: none
function: modifies **μεταγράφω**

ἐς:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τήνδε:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **δέλτον**

δέλτον:
part of speech: noun
case: accusative
function: object of **ἐς**

ἥν:
part of speech: pronoun
case: accusative
function: object of **λύοντα** and **συνδοῦντα**

κατά:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

εὐφρόνης:
part of speech: noun
case: genitive
function: dependence with **σκιάν**

σκιάν:
part of speech: noun
case: accusative
function: object of **κατά**

λύοντα:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **με**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

συνδοῦντα:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **με**

με:
part of speech: pronoun
case: accusative
function: object of **εἰσεῖδες**

εἰσεῖδες:
part of speech: verb
identification: second-person singular, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

γέρον:
part of speech: noun
case: vocative
function: direct address

Back to Module 50 Practice Parsing Greek Sentences.

Module 50 Answers to Practice Identifying Clitics and Full Words

πειθὼ γὰρ εἶχον τήνδε πρὸς δάμαρτ᾽ ἐμήν,
ψευδῆ συνάψας ἀντὶ παρθένου γάμον.
μόνοι δ᾽ Ἀχαιῶν ἴσμεν ὡς ἔχει τάδε
Κάλχας Ὀδυσσεὺς Μενέλεώς θ᾽. ἃ δ᾽ οὐ καλῶς
ἔγνων τότ᾽, αὖθις μεταγράφω καλῶς πάλιν
ἐς τήνδε δέλτον, ἣν κατ᾽ εὐφρόνης σκιὰν
λύοντα καὶ συνδοῦντά μ᾽ εἰσεῖδες, γέρον.

πειθώ: noun, accusative object of **εἶχον**, (can occupy first or last position)

γάρ: conjunction, (cannot occupy first position)

εἶχον: first-person singular, imperfect indicative active, (can occupy first or last position)

τήνδε: adjective, accusative, agrees in gender, case, and number with **πειθώ**, (can occupy first or last position)

πρός: preposition, (precedes object, cannot occupy last position unless anastrophe)

δάμαρτα: noun, accusative object of **πρός**, (can occupy first or last position)

ἐμήν: adjective, accusative, agrees in gender, case, and number with **δάμαρτα**, (can occupy first or last position)

ψευδῆ: adjective, accusative, agrees in gender, case, and number with **γάμον**, (can occupy first or last position)

συνάψας: participle, nominative, modifies the subject of **εἶχον**, (can occupy first or last position)

ἀντί: preposition, (precedes object, cannot occupy last position unless anastrophe)

παρθένου: noun, genitive, object of **ἀντί**, (can occupy first or last position)

γάμον: noun, accusative, object of **συνάψας**, (can occupy first or last position)

μόνοι: adjective, nominative, agrees with the subject of **ἴσμεν**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

Ἀχαιῶν: partitive with the subject of **ἴσμεν**, (can occupy first or last position)

ἴσμεν: first-person plural, present indicative active, (can occupy first or last position)

ὡς: conjunction, (cannot occupy last position)

ἔχει: third-person singular, present indicative active, (can occupy first or last position)

τάδε: pronoun, nominative, subject of **ἔχει**, (can occupy first or last position)

Κάλχας: noun, nominative in apposition with the subject of **ἴσμεν**, (can occupy first or last position)

Ὀδυσσεύς: noun, nominative in apposition with the subject of **ἴσμεν**, (can occupy first or last position)

Μενέλεως: noun, nominative in apposition with the subject of **ἴσμεν**, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

ἅ: pronoun, accusative, object of **ἔγνων**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

οὐ: adverb, modifies **ἔγνων**, (can occupy first or last position)

καλῶς: adverb, modifies **ἔγνων**, (can occupy first or last position)

ἔγνων: first-person singular, aorist indicative active, (can occupy first or last position)

τότε: adverb, modifies **ἔγνων**, (can occupy first or last position)

αὖθις: adverb, modifies **μεταγράφω**, (can occupy first or last position)

μεταγράφω: first-person singular, present indicative active, (can occupy first or last position)

καλῶς: adverb, modifies **μεταγράφω**, (can occupy first or last position)

πάλιν: adverb, modifies **μεταγράφω**, (can occupy first or last position)

ἐς: preposition, (precedes object, cannot occupy last position unless anastrophe)

τήνδε: adjective, accusative, agrees in gender, case, and number with **δέλτον**, (can occupy first or last position)

δέλτον: noun, accusative, object of **ἐς**, (can occupy first or last position)

ἥν: pronoun, accusative, object of **λύοντα** and **συνδοῦντα**, (can occupy first or last position)

κατά: preposition, (precedes object, cannot occupy last position unless anastrophe)

εὐφρόνης: noun, genitive of dependence with **σκιάν**, (can occupy first or last position)

σκιάν: accusative object of **κατά**, (can occupy first or last position)

λύοντα: participle, accusative, modifies **με**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

συνδοῦντα: participle, accusative, modifies **με**, (can occupy first or last position)

με: pronoun, accusative, object of **εἰσεῖδες**, (cannot occupy first position)

εἰσεῖδες: second-person singular, aorist indicative active, (can occupy first or last position)

γέρον: noun, vocative, direct address, (can occupy first or last position)

Back to Module 50 Practice Identifying Clitics and Full Words.

Module 51 Answers to Practice Translating Ring Composition

So she spoke and I spoke in response,
“Mother, necessity drove me to Hades’
To speak with the shade of the Theban Teiresias.
Not yet have I come near Greece nor have I
walked on my homeland but I wander in constant misery
ever since I first followed glorious Agamemnon
To fight the Trojans at Troy with its many horses.
But come and tell me this and speak the truth,
What manner of painful death did you suffer(A)?
Was it a lengthy illness (B) or did the archer Artemis (C)
Slay you swiftly, attacking with her arrows?
And tell me of my father (D) and son (E), whom I left at home.
Do they maintain my kingdom or does someone

Else now have it? And do they say that I will not return?
And tell me what my wedded wife plots and thinks (F).
Does she wait with my son and continue to guard all?
Or has one of the best of the Greeks married her?"
Thus I spoke and my lord mother responded at once:
With a strong and enduring heart she remains (F)
In your halls. And she weeps constantly
As the painful nights and days pass by.
No one yet holds your noble kingdom, but unharmed
Telemakhos (E) manages your estate and dines
At grand banquets as befits a minister of justice to do.
For they all call on him. And your father (D) remains there
In the countryside and does not enter the city. And he has
No bed, nor mattress, nor covers, nor shiny sheets.
But in the winter in the house where the slaves live, he sleeps
Among the ashes near the fire and soiled clothes wrap his skin.
And when summer comes and bountiful fall,
everywhere on the hill of his vineyard, beds
Of fallen leaves are strewn on the ground.
Here he lies in mourning, and great suffering floods his mind
As he pines for your return and arrives at painful old age.
For this reason did I perish and meet my end.
In the halls the keen-eyed archer (C) did not
slay me, swiftly attacking with her arrows.
No illness (B) came over me, like the ones that often
take life away from our limbs with a hateful wasting away.
Rather it was desire for you and your mind, brilliant Odysseus,
and your kindness too that took away my honey-sweet life (A)."

Back to Module 51 Practice Translating Ring Composition.

Module 51 Answers to Practice Translating

Agamemnon
In addition to my previous note I send you
a second, daughter of Leda,

Old Man
Tell me exactly so that my tongue
And your words say the same things.

Agamemnon
Don't send your daughter to

Aulis, the wing-shaped gulf of Euboia,
Untouched by waves.
Since at another time,
We will feast our child's wedding.

Old Man
And having lost his bride, why
Won't Akhilleus erupt in loud anger
Against you and your wife?
This is dreadful: explain what you are saying.

Agamemnon
Akhilleus, providing only his name, nothing real,
Does not know about the marriage or what we are up to,
Nor that I claimed to give to him my daughter
For marriage, to take into
His arms and bed.

Old Man
Dreadful things you dare, lord Agamemnon, promising
to the son of a goddess your daughter, as wife, when
you were bringing her here to the Greeks as a sacrifice.

Agamemnon
Alas, I'm out of my wits,
Erg, I am undone.
But come on, pick up the pace, don't let
Your age slow you down.

Old Man
I'm hurrying, king.

Agamemnon
Don't sit down at shady
Springs nor be tempted by sleep.

Old Man
Watch what you say.

Agamemnon
Whenever you travel along a road that forks,
Watch out and be sure you do not miss
anyone, travelling in a fast-moving carriage,
a wagon carting my daughter here
to the ships of the Greeks.

Old Man
Will do.

Agamemnon
If, after you leave the gates,
You meet travelers,
Bring them back here, whipping
And driving the reins to the Kyklopes' altars.

Old Man
Tell me how I will be trusted, when
I speak to your daughter and wife.

Agamemnon
Look to the seal, the one on the tablet
Which you are carrying. Go. Already the dawn
Brightens, shining its light and
The fire of Helios' four steeds.
Help me in my troubles.
Until the end no mortal is happy
nor blessed.
For no one lives without suffering.

Back to Module 51 Practice Translating.

Module 51 Answers to Practice Parsing Greek Sentences

ὄνομ᾽, οὐκ ἔργον, παρέχων Ἀχιλεὺς
οὐκ οἶδε γάμους, οὐδ᾽ ὅ τι πράσσομεν,
οὐδ᾽ ὅτι κείνῳ παῖδ᾽ ἐπεφήμισα
νυμφείους εἰς ἀγκώνων
εὐνὰς ἐκδώσειν λέκτροις.

Akhilleus, providing only his name, nothing real,
does not know about the marriage or what we are up to,
nor that I claimed to give to him my daughter
for marriage, to take into
his arms and bed.

ὄνομα:
part of speech: noun
case: accusative
function: object of **παρέχων**

οὐκ:
part of speech: adverb
case: none
function: modifies **παρέχων**

ἔργον:
part of speech: noun
case: accusative
function: object of **παρέχων**

παρέχων:
part of speech: adjective
case: nominative
function: agrees in gender, number, and case with **Ἀχιλεύς**

Ἀχιλεύς:
part of speech: noun
case: nominative
function: subject of **οἶδε**

οὐκ:
part of speech: adverb
case: none
function: modifies **οἶδε**

οἶδε:
part of speech: verb
identification: third-person singular, perfect (present) indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

γάμους:
part of speech: noun
case: accusative
function: object of **οἶδε**

οὐδέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ὅ:
part of speech: pronoun
case: accusative
function: object of **πράσσομεν** or modifies **τι**

τι:
part of speech: pronoun
case: accusative
function: object of **πράσσομεν**

πράσσομεν:
part of speech: verb
identification: first-person plural, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

οὐδέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ὅτι:
part of speech: conjunction, subordinating
case: none
function: connects clauses

κείνῳ:
part of speech: pronoun
case: dative
function: indirect object with **ἐκδώσειν**

παῖδα:
part of speech: noun
case: accusative
function: object with **ἐκδώσειν**

ἐπεφήμισα:
part of speech: verb
identification: first-person singular, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

νυμφείους:
part of speech: adjective
case: accusative
function: agrees in gender, number, and case with **εὐνάς**

εἰς:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

ἀγκώνων:
part of speech: noun
case: genitive
function: dependence with **εὐνάς**

εὐνάς:
part of speech: noun
case: accusative
function: object of **εἰς**

ἐκδώσειν:
part of speech: verb
identification: infinitive
function: declarative with **ἐπεφήμισα**

λέκτροις:
part of speech: noun
case: dative
function: place where

Back to Module 51 Practice Parsing Greek Sentences.

Module 51 Answers to Practice Identifying Clitics and Full Words

ὄνομ᾽, οὐκ ἔργον, παρέχων Ἀχιλεὺς
οὐκ οἶδε γάμους, οὐδ᾽ ὅ τι πράσσομεν,
οὐδ᾽ ὅτι κείνῳ παῖδ᾽ ἐπεφήμισα
νυμφείους εἰς ἀγκώνων
εὐνὰς ἐκδώσειν λέκτροις.

ὄνομα: noun, accusative, object of **παρέχων**, (can occupy first or last position)

οὐκ: adverb, modifies **παρέχων**, (can occupy first or last position)

ἔργον: noun, accusative, object of **παρέχων**, (can occupy first or last position)

παρέχων: participle, nominative, agrees in gender, number, and case with **Ἀχιλεύς**, (can occupy first or last position)

Ἀχιλεύς: noun, nominative, subject of **οἶδε**, (can occupy first or last position)

οὐκ: adverb, modifies **οἶδε**, (can occupy first or last position)

οἶδε: third-person singular, perfect (present) indicative active, (can occupy first or last position)

γάμους: noun, accusative, object of **οἶδε**, (can occupy first or last position)

οὐδέ: conjunction, (cannot occupy last position)

ὅ: pronoun, accusative, object of **πράσσομεν** or modifies **τι**, (can occupy first or last position)

τι: pronoun, accusative, object of **πράσσομεν**, (cannot occupy first position)

πράσσομεν: first-person plural, present indicative active, (can occupy first or last position)

οὐδέ: conjunction, (cannot occupy last position)

ὅτι: conjunction, (cannot occupy last position)

κείνῳ: pronoun, dative, indirect object with **ἐκδώσειν**, (can occupy first or last position)

παῖδα: noun, accusative, object with **ἐκδώσειν**, (can occupy first or last position)

ἐπεφήμισα: first-person singular, aorist indicative active, (can occupy first or last position)

νυμφείους: adjective, accusative, agrees in gender, number, and case with **εὐνάς**, (can occupy first or last position)

εἰς: preposition, (precedes object, cannot occupy last position unless anastrophe)

ἀγκώνων: noun, genitive of dependence with **εὐνάς**, (can occupy first or last position)

εὐνάς: accusative object of **εἰς**, (can occupy first or last position)

ἐκδώσειν: declarative infinitive with **ἐπεφήμισα**, (can occupy first or last position)

λέκτροις: noun, dative of means or manner

Back to Module 51 Practice Identifying Clitics and Full Words.

Module 52 Answers to Practice Translating

Old Man
(*Menelaos grabs the letter the old man is carrying.*)
Menelaus, you dare a dreadful act and risk what you ought not.

Menelaos
Leave. You are too faithful to your masters.

Old Man
I count as good your throwing blame against me.

Menelaos
You will weep if you do what you should not.

Old Man
You shouldn't have opened the letter which I was carrying.

Menelaos
And you should not carry what is evil to all Greeks.

Old Man
Quarrel with someone else about this; but give me back the letter.

Menelaos
I will not give it.

Old Man
And I will not let go.

Menelaos
Shall I bloody your head with my staff?

Old Man
Dying for my masters wins me fame.

Menelaos
Let go. Grand words you speak with a slave's mouth.

Old Man
Master, we are wronged. Agamemnon, this man has
Snatched your letter violently from my hands,
And has no wish to act with justice.

Agamemnon
Hey.
What ruckus and chaos of words stand before our gates?

Menelaos
Me and my story are of greater worth than him and his.

Agamemnon
Why you are quarrelling with him, Menelaos, and using brute force?

Menelaos
Look at us, and then I will start to explain.

Agamemnon
Surely, I, the son of Atreus, won't unveil my eyes, fleeing in fear.

Menelaos
Do you see this tablet, the slave of a letter filled with evil?

Agamemnon
I see it. First and foremost remove your hands from it.

Menelaos
Not before I show the contents to all the Greeks.

Agamemnon
Have you opened the seal, and do you know now already what you should not?

Menelaos
I've revealed the evils you did in secret and will cause you pain.

Agamemnon
How did you come to get it? Gods, you have no shame.

Menelaos
Waiting for your daughter, coming from Argos to our forces here.

Agamemnon
Why must you stand guard over my affairs? Isn't this a lack of respect?

Menelaos
Because what I want irks you? I am not your slave.

Agamemnon
How is this not terrible? Am I permitted to manage my own household?

Menelaos
Your thinking is screwy, one thing today, something different before, and now something new again.

Agamemnon
Your clever quibbling is villainous, and your wise tongue is hostile.

Menelaos
A waffling mind is a possession that lacks justice and clarity for its friends.
I wish to put you on trial. For your part don't turn
Away from the truth out of anger and I will keep it short.
When you were eager to captain the Greeks against Troy,
Seeming not to want it but being really eager to do it,
You know how humble you were, shaking every hand,
Holding your door open to anyone of us who wanted entry
And offering to all the opportunity to talk in turn—even to those unwilling—
thus, seeking to purchase your distinction from those in the middle.
And then when you got the command, changing your manner,
You were no longer as you were before a friend to friends of old.
Rather you were inaccessible and rarely present. But a good man
Doing great things mustn't change his character,
Rather at this time he ought especially to be true to his friends,
Since due to his good fortune he is especially able to help.
With this I accuse you first where first I found you guilty.
And then when you and the army of Greeks came to Aulis,
You were worthless, rendered ineffective by divine chance,
In need of a favoring wind. The Greeks sent out the message—"let
The ships go and suffer no more in vain at Aulis."

Back to Module 52 Practice Translating.

Module 52 Answers to Practice Parsing Greek Sentences

κᾆτ', ἐπεὶ κατέσχες ἀρχάς, μεταβαλὼν ἄλλους τρόπους
τοῖς φίλοισιν οὐκέτ' ἦσθα τοῖς πρὶν ὡς πρόσθεν φίλος,
δυσπρόσιτος ἔσω τε κλήθρων σπάνιος. ἄνδρα δ' οὐ χρεὼν
τὸν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους μεθιστάναι,
ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,
ἡνίκ' ὠφελεῖν μάλιστα δυνατός ἐστιν, εὐτυχῶν.

And then when you got the command, changing your manner,
You were no longer as you were before a friend to friends of old.
Rather you were inaccessible and rarely present. But a good man
Doing great things mustn't change his character,
Rather at this time he ought especially to be true to his friends,
Since due to his good fortune he is especially able to help.

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

εἶτα:
part of speech: adverb
case: none
function: modifies **μεταβαλών**

ἐπεί:
part of speech: conjunction, subordinating
case: none
function: connects clauses

κατέσχες:
part of speech: verb
identification: second-person singular, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἀρχάς:
part of speech: noun
case: accusative
function: object of **κατέσχες**

μεταβαλών:
part of speech: adjective
case: nominative
function: modifies the subject of **ἦσθα**

ἄλλους:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **τρόπους**

τρόπους:
part of speech: noun
case: accusative
function: object of **μεταβαλών**

τοῖς:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with **φίλοισιν**

φίλοισιν:
part of speech: noun
case: dative
function: with **φίλος**

οὐκέτι:
part of speech: adverb
case: none
function: modifies **ἦσθα**

ἦσθα:
part of speech: verb
identification: second-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τοῖς:
part of speech: substantive adjective with **πρίν**
case: dative
function: in apposition with **τοῖς φίλοισιν**

πρίν:
part of speech: adverb
case: none
function: creates a substantive with **τοῖς**

ὡς:
part of speech: conjunction, subordinating
case: none
function: connects clauses

πρόσθεν:
part of speech: adverb
case: none
function: modifies an implied **ἦσθα**

φίλος:
part of speech: noun
case: nominative
function: predicate nominative

δυσπρόσιτος:
part of speech: adjective
case: nominative
function: modifies the subject of **ἦσθα**

ἔσω:
part of speech: adverb
case: none
function: modifies **σπάνιος**

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

κλῄθρων:
part of speech: noun
case: genitive
function: with **ἔσω**

σπάνιος:
part of speech: adjective
case: nominative
function: modifies the subject of **ἦσθα**

ἄνδρα:
part of speech: noun
case: accusative
function: subject of the dynamic infinitives **μεθιστάναι** and **εἶναι**

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

οὐ:
part of speech: adverb
case: none
function: modifies **χρεών**

χρεών:
part of speech: adjective
case: nominative
function: impersonal use

τόν:
part of speech: adjective
case: accusative
function: creates a substantive with **πράσσοντα**

ἀγαθόν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **τὸν πράσσοντα**

πράσσοντα:
part of speech: substantive adjective
case: accusative
function: in apposition with **ἄνδρα**

μεγάλα:
part of speech: substantive adjective
case: accusative
function: object of **πράσσοντα**

τούς:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **τρόπους**

τρόπους:
part of speech: noun
case: accusative
function: object of **μεθιστάναι**

μεθιστάναι:
part of speech: verb
identification: infinitive
function: dynamic with **χρεών**

ἀλλά:
part of speech: conjunction, cooridinating
case: none
function: connects words, phrases, clauses

καί:
part of speech: adverb
case: none
function: modifies **εἶναι**

βέβαιον:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **ἄνδρα**

εἶναι:
part of speech: verb
identification: infinitive
function: dynamic with **χρεών**

τότε:
part of speech: adverb
case: none
function: modifies **εἶναι**

μάλιστα:
part of speech: adverb
case: none
function: modifies **εἶναι**

τοῖς:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with **φίλοις**

φίλοις:
part of speech: noun
case: dative
function: with **βέβαιον**

ἡνίκα:
part of speech: conjunction, subordinating
case: none
function: connects clauses

ὠφελεῖν:
part of speech: verb
identification: infinitive
function: dynamic with **δυνατός**

μάλιστα:
part of speech: adverb
case: none
function: modifies **δυνατός**

δυνατός:
part of speech: adjective
case: nominative
function: modifies the subject of **ἐστιν**

ἐστιν:
part of speech: verb
identification: third-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

εὐτυχῶν:
part of speech: adjective
case: nominative
function: modifies the subject of **ἐστιν**

Back to Module 52 Practice Parsing Greek Sentences.

Module 52 Answers to Practice Identifying Clitics and Full Words

κᾆτ᾽, ἐπεὶ κατέσχες ἀρχάς, μεταβαλὼν ἄλλους τρόπους
τοῖς φίλοισιν οὐκέτ᾽ ἦσθα τοῖς πρὶν ὡς πρόσθεν φίλος,
δυσπρόσιτος ἔσω τε κλῄθρων σπάνιος. ἄνδρα δ᾽ οὐ χρεὼν

τὸν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους μεθιστάναι,
ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,
ἡνίκ᾽ ὠφελεῖν μάλιστα δυνατός ἐστιν, εὐτυχῶν.

And then when you got the command, changing your manner,
You were no longer as you were before a friend to friends of old.
Rather you were inaccessible and rarely present. But a good man
Doing great things mustn't change his character,
Rather at this time he ought especially to be true to his friends,
Since due to his good fortune he is especially able to help.

καί: conjunction, (cannot occupy last position)

εἶτα: adverb, modifies **μεταβαλών**, (can occupy first or last position)

ἐπεί: conjunction, (cannot occupy last position)

κατέσχες: second-person singular, aorist indicative active, (can occupy first or last position)

ἀρχάς: noun, accusative, object of **κατέσχες**, (can occupy first or last position)

μεταβαλών: participle, nominative, modifies the subject of **ἦσθα**, (can occupy first or last position)

ἄλλους: adjective, accusative, agrees in gender, case, and number with **τρόπους**, (can occupy first or last position)

τρόπους: noun, accusative, object of **μεταβαλών**, (can occupy first or last position)

τοῖς: adjective, accusative, agrees in gender, case, and number with **φίλοισιν**, (precedes what it clings to, cannot occupy last position)

φίλοισιν: noun, dative with **φίλος**, (can occupy first or last position)

οὐκέτι: adverb, modifies **ἦσθα**, (can occupy first or last position)

ἦσθα: second-person singular, imperfect indicative active, (can occupy first or last position)

τοῖς: adjective, creates a substantive with **πρίν**, dative in apposition with **τοῖς φίλοισιν**, (precedes what it clings to, cannot occupy last position)

πρίν: adverb, creates a substantive with **τοῖς**, (can occupy first or last position)

ὡς: conjunction, (cannot occupy last position)

πρόσθεν: adverb, modifies an implied **ἦσθα**, (can occupy first or last position)

φίλος: noun, nominative, predicate, (can occupy first or last position)

δυσπρόσιτος: adjective, nominative, modifies the subject of **ἦσθα**, (can occupy first or last position)

ἔσω: adverb, modifies **σπάνιος**, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

κλῄθρων: noun, genitive with **ἔσω**, (can occupy first or last position)

σπάνιος: adjective, nominative, modifies the subject of **ἦσθα**, (can occupy first or last position)

ἄνδρα: noun, accusative, subject of the dynamic infinitives **μεθιστάναι** and **εἶναι**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

οὐ: adverb, modifies **χρεών**, (can occupy first or last position)

χρεών: participle, nominative, impersonal use, (can occupy first or last position)

τόν: adjective, accusative, creates a substantive with **πράσσοντα**, (precedes what it clings to, cannot occupy last position)

ἀγαθόν: adjective, accusative, agrees in gender, case, and number with **τὸν πράσσοντα**, (can occupy first or last position)

πράσσοντα: participle, accusative, in apposition with **ἄνδρα**, (can occupy first or last position)

μεγάλα: adjective, substantive, accusative object of **πράσσοντα**, (can occupy first or last position)

τούς: adjective, accusative, agrees in gender, case, and number with **τρόπους**, (precedes what it clings to, cannot occupy last position)

τρόπους: noun, accusative, object of **μεθιστάναι**, (can occupy first or last position)

μεθιστάναι: dynamic infinitive with **χρεών**, (can occupy first or last position)

ἀλλά: conjunction, (cannot occupy last position)

καί: adverb, modifies **εἶναι**, (can occupy first or last position)

βέβαιον: adjective, accusative, agrees in gender, case, and number with **ἄνδρα**, (can occupy first or last position)

εἶναι: dynamic infinitive with **χρεών**, (can occupy first or last position)

τότε: adverb, modifies **εἶναι**, (can occupy first or last position)

μάλιστα: adverb, modifies **εἶναι**, (can occupy first or last position)

τοῖς: adjective, dative, agrees in gender, case, and number with **φίλοις**, (precedes what it clings to, cannot occupy last position)

φίλοις: noun, dative with **βέβαιον**, (can occupy first or last position)

ἠνίκα: conjunction, (cannot occupy last position)

ὠφελεῖν: dynamic infinitive with **δυνατός**, (can occupy first or last position)

μάλιστα: adverb, modifies **δυνατός**, (can occupy first or last position)

δυνατός: adjective, nominative, modifies the subject of **ἐστιν**, (can occupy first or last position)

ἐστιν: third-person singular, present indicative active, (cannot occupy first position)

εὐτυχῶν: participle, nominative, modifies the subject of **ἐστιν**, (can occupy first or last position)

Back to Module 52 Practice Identifying Clitics and Full Words.

Module 53 Answers to Practice Translating

Menelaos
How unhappy and disconcerted you then looked, the commander
Of a thousand ships but unable to fill Priam's plain with your spears.
And you call on me asking what you should do and where to find a solution
So that you do not lose your good reputation, stripped of your rule.
Next, when Kalkhas said to offer your daughter in sacrifice
To Artemis and the Greeks would sail, your heart was delighted, and
You happily promised to sacrifice your daughter. And willingly, not
—don't say it—coerced, you sent to your wife, to send off
To here your daughter, pretending that she was to wed Akhilleus.

Then you were caught as you turned about, changing
Your words, writing that you will no longer be your daughter's
Murderer. This is precisely the very same air which heard these
words from you. Others too have had the same experience. They
labor over difficulties, while in office, and then they retreat in
cowardice, some because of the stupidity of the citizenship and
others justly because they were unable to keep watch over the state.

I especially have pity for our poor Hellas. She wants to
act with nobility, but instead she will allow these
worthless barbarians to mock you and your daughter.

I would not place anyone in charge of our land or our
Armies because of his bravery. A general must have brains.
Everyone who has intelligence can rule a city.

Khoros
A terrible thing are words and fighting between
Brothers when they happen to fall into disagreement.

Agamemnon
I want to scold you appropriately, in brief, not raising
my eyebrows up too high in contempt and with moderation,
since you are my brother. For an honest man loves being respectful.

Tell me, why are you huffing and puffing with bloody eyes? Who
wronged you? What do you want? Do you wish to have a virtuous
wife? I can't give you this. For the one you had, you controlled
poorly. Am I, not having misstepped, to pay the price for your misdeeds?

My ambition does not sting you because you desire to
hold a beautiful wife in your arms, casting aside
Logic and honor. The pleasures of a scoundrel are wicked.
And am I a madman, if I, recognizing my past mistake, rightly
correct it? But you, having lost a wicked wife, all the more
wish to get her back, though god correctly gifts you your fate.

The suitors, eager for marriage, swore the ill-considered oath
of Tyndareos — and the goddess Hope, in my opinion,
brought this about not you and your mightiness —
Take them and go to war. They in their folly are ready.
Yet the divine is not stupid. Rather the gods are able to understand
That the oaths were wrongly agreed to and gotten through force.

Thus, I will not kill my child. And because of vengeance for a
worthless wife, your affairs, against justice, will not turn out well.
And day and night will not wash me away with tears, wronging
against justice and tradition the children I sired. This is my brief
speech to you, both clear and straightforward. And if you are not
willing to think rightly, then rightly will I manage my affairs.

Khoros
This differs from your previous account, but it is
well said, the sparing of the life of your child.

Menelaos
Erg, I am wretched and have no friends.

Agamemnon
You do, if you are not willing to destroy them.

Menelaos
Will you demonstrate to me how we were born from the same father?

Back to Module 53 Practice Translating.

Module 53 Answers to Practice Parsing Greek Sentences

τἀμὰ δ᾽ οὐκ ἀποκτενῶ ‘γὼ τέκνα. κοὐ τὸ σὸν μὲν εὖ
παρὰ δίκην ἔσται κακίστης εὔνιδος τιμωρίᾳ.
ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,
ἄνομα δρῶντα κοὐ δίκαια παῖδας οὓς ἐγεινάμην.
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥᾴδια:
εἰ δὲ μὴ βούλῃ φρονεῖν εὖ, τἄμ᾽ ἐγὼ θήσω καλῶς.

Thus, I will not kill my child. And because of vengeance for a worthless wife, your affairs, against justice, will not turn out well. And day and night will not wash me away with tears, wronging against justice and tradition the children I sired. This is my brief speech to you, both clear and straightforward. And if you are not willing to think rightly, then rightly will I manage my affairs.

τά:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **τέκνα**

ἐμά:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **τέκνα**
δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

οὐκ:
part of speech: adverb
case: none
function: modifies **ἀποκτενῶ**

ἀποκτενῶ:
part of speech: verb

identification: first-person singular, future indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἐγώ:
part of speech: pronoun
case: nominative
function: subject of **ἀποκτενῶ**

τέκνα:
part of speech: noun
case: accusative
function: object of **ἀποκτενῶ**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

οὐ:
part of speech: adverb
case: none
function: modifies **ἔσται**

τό:
part of speech: adjective
case: nominative
function: creates a substantive with **σόν**

σόν:
part of speech: substantive adjective
case: nominative
function: subject of **ἔσται**

μέν:
part of speech: adverb
case: none
function: modifying **ἔσται**; contrasts with the next δέ

εὖ:
part of speech: adverb
case: none
function: modifies **ἔσται**

παρά:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

δίκην:
part of speech: noun
case: accusative
function: object of **παρά**

ἔσται:
part of speech: verb
identification: third-person singular, future indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

κακίστης:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **τέκνα**

εὔνιδος:
part of speech: noun
case: genitive
function: dependence with **τιμωρίᾳ**

τιμωρίᾳ:
part of speech: noun
case: dative
function: cause

ἐμέ:
part of speech: pronoun
case: accusative
function: object of **συντήξουσι**

δέ:
part of speech: adverb
case: none
function: modifies **συντήξουσι**; answers μέν

συντήξουσι:
part of speech: verb
identification: first-person singular, future indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

νύκτες:
part of speech: noun
case: nominative
function: subject of **συντήξουσι**

ἡμέραι:
part of speech: noun
case: nominative
function: subject of **συντήξουσι**

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

δακρύοις:
part of speech: noun
case: dative
function: means or instrument

ἄνομα:
part of speech: adjective
case: accusative
function: substantive, object of **δρῶντα**

δρῶντα:
part of speech: adjective
case: accusative
function: agrees in gender case and number with **ἐμέ**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

οὐ:
part of speech: adverb
case: none
function: modifies **δίκαια**

δίκαια:
part of speech: substantive adjective
case: accusative
function: object of **δρῶντα**

παῖδας:
part of speech: noun
case: accusative
function: object of **δρῶντα**

οὕς:
part of speech: pronoun
case: accusative
function: object of **ἐγεινάμην**

ἐγεινάμην:
part of speech: verb
identification: first-person singular, aorist indicative middle
function: gives factual information about what the subject *is* or *does* or *has done to*

ταῦτα:
part of speech: pronoun
case: nominative
function: subject of **λέλεκται**

σοι:
part of speech: pronoun
case: dative
function: indirect object with **λέλεκται**

βραχέα:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **ταῦτα**

λέλεκται:
part of speech: verb
identification: third-person singular, perfect indicative middle or passive
function: gives factual information about what the subject *is* or *does* or *has done to*

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

σαφῆ:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **ταῦτα**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ῥᾴδια:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **ταῦτα**

εἰ:
part of speech: conjunction, subordinating
case: none
function: connects clauses
δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

μή:
part of speech: adverb
case: none
function: modifies **βούλῃ**

βούλῃ:
part of speech: verb
identification: second-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

φρονεῖν:
part of speech: verb
identification: infinitive
function: dynamic with **βούλῃ**

εὖ:
part of speech: adverb
case: none
function: modifies **φρονεῖν**

τά:
part of speech: adjective
case: accusative
function: creates a substantive with **ἐμά**

ἐμά:
part of speech: substantive adjective
case: accusative
function: object of **θήσω**

ἐγώ:
part of speech: pronoun
case: nominative
function: subject of **θήσω**

θήσω:
part of speech: verb
identification: first-person singular, future indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

καλῶς:
part of speech: adverb
case: none
function: modifies **θήσω**

Back to Module 53 Practice Parsing Greek Sentences.

Module 53 Answers to Practice Identifying Clitics and Full Words

τἀμὰ δ᾽ οὐκ ἀποκτενῶ ‘γὼ τέκνα. κοὐ τὸ σὸν μὲν εὖ
παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρίᾳ.

ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,
ἄνομα δρῶντα κοὐ δίκαια παῖδας οὓς ἐγεινάμην.
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥᾴδια:
εἰ δὲ μὴ βούλῃ φρονεῖν εὖ, τἄμ᾽ ἐγὼ θήσω καλῶς.

τά: adjective, accusative, agrees in gender, case, and number with **τέκνα**, (precedes what it clings to, cannot occupy last position)

ἐμά: adjective, accusative, agrees in gender, case, and number with **τέκνα**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

οὐκ: adverb, modifies **ἀποκτενῶ**, (can occupy first or last position)

ἀποκτενῶ: first-person singular, future indicative active, (can occupy first or last position)

ἐγώ: pronoun, nominative, subject of **ἀποκτενῶ**, (can occupy first or last position)

τέκνα: noun, accusative, object of **ἀποκτενῶ**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

οὐ: adverb, modifies **ἔσται**, (can occupy first or last position)

τό: adjective, nominative, creates a substantive with **σόν**, (precedes what it clings to, cannot occupy last position)

σόν: adjective, nominative, creates a substantive **τό**, subject of **ἔσται**, (can occupy first or last position)

μέν: adverb, modifying **ἔσται**; contrasts with the next δέ, (cannot occupy first position)

εὖ: adverb, modifies **ἔσται**, (can occupy first or last position)

παρά: preposition, (precedes object, cannot occupy last position unless anastrophe)

δίκην: noun, accusative, object of **παρά**, (can occupy first or last position)

ἔσται: third-person singular, future indicative active, (can occupy first or last position)

κακίστης: adjective, accusative, agrees in gender, case, and number with **τέκνα**, (can occupy first or last position)

εὔνιδος: noun, genitive of dependence with **τιμωρίᾳ**, (can occupy first or last position)

τιμωρίᾳ: noun, dative of cause, (can occupy first or last position)

ἐμέ: pronoun, accusative, object of **συντήξουσι**, (can occupy first or last position)

δέ: adverb, modifying **συντήξουσι**; answers μέν, (cannot occupy first position)

συντήξουσι: first-person singular, future indicative active, (can occupy first or last position)

νύκτες: noun, nominative, subject of **συντήξουσι**, (can occupy first or last position)

ἡμέραι: noun, nominative, subject of **συντήξουσι**, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

δακρύοις: noun, dative of means or instrument, (can occupy first or last position)

ἄνομα: adjective, accusative, substantive, object of **δρῶντα**, (can occupy first or last position)

δρῶντα: participle, accusative, agrees in gender case and number with **ἐμέ**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

οὐ: adverb, modifies **δίκαια**, (can occupy first or last position)

δίκαια: adjective, accusative, substantive, object of **δρῶντα**, (can occupy first or last position)

παῖδας: noun, accusative, object of **δρῶντα**, (can occupy first or last position)

οὕς: pronoun, accusative, object of **ἐγεινάμην**, (can occupy first or last position)

ἐγεινάμην: first-person singular, future indicative active, (can occupy first or last position)

ταῦτα: pronoun, nominative, subject of **λέλεκται**, (can occupy first or last position)

σοι: pronoun, dative, indirect object with **λέλεκται,** (cannot occupy first position)

βραχέα: adjective, nominative, agrees in gender, case, and number with **ταῦτα**, (can occupy first or last position)

λέλεκται: first-person singular, future indicative active, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

σαφῆ: adjective, nominative, agrees in gender, case, and number with **ταῦτα**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

ῥᾴδια: adjective, nominative, agrees in gender, case, and number with **ταῦτα**, (can occupy first or last position)

εἰ: conjunction, (cannot occupy last position)

δέ: conjunction, (cannot occupy first position)

μή: adverb, modifies **βούλῃ**, (can occupy first or last position)

βούλῃ: second-person singular, present indicative active, (can occupy first or last position)

φρονεῖν: dynamic infinitive with **βούλῃ**, (can occupy first or last position)

εὖ: adverb, modifies **φρονεῖν**, (can occupy first or last position)

τά: adjective, accusative, creates a substantive with **ἐμά**, (precedes what it clings to, cannot occupy last position)

ἐμά: adjective, accusative, creates a substantive with **τά**, object of **θήσω**, (can occupy first or last position)

ἐγώ: pronoun, nominative, subject of **θήσω**, (can occupy first or last position)

θήσω: first-person singular, future indicative active, (can occupy first or last position)

καλῶς: adverb, modifies **θήσω**, (can occupy first or last position)

Back to Module 53 Practice Identifying Clitics and Full Words.

Module 54 Answers to Practice Translating

Agamemnon
I want wisdom of thought for us both but we are of different minds.

Menelaos
Friends along with friends must suffer as one.

Agamemnon
Treat me well and ask for help but not when causing me pain.

Menelaos
Shouldn't you share in these troubles with Hellas.

Agamemnon
Hellas and you are diseased due to some god.

Menelaos
Strut about with your scepter, having betrayed your own brother.
I depart for other ways
and other friends.

Messenger A
King of all Hellas,
Agamemnon, I am here, bringing you your daughter,
The one you call in the palace Iphigeneia.
Her mother is here too, your spouse Klytaimestra,
And your son Orestes, may his sight bring you joy,
After your long absence from home.

Since they have travelled so far, they are resting
their tender feet beside the flow of a brook,
their horses too. We set them loose
in a green meadow to feast on its grasses.
I ran ahead to prepare you because
The army is aware — rumor travels
Extremely fast — that your daughter has come.

Everyone goes quickly to catch a glimpse
of your daughter. The fortunate are famous
and admired by everyone. And there is talk
about a wedding or some affair? Or maybe lord
Agamemnon brings her here because he wants
his daughter's company? But perhaps you've heard
that they are offering the girl to Artemis the
queen of Aulis? Who, then, will win her hand?

Let's get ready. Prepare the baskets for them,
Garland your heads and you, lord Menelaos,
Ready the wedding song and let the flute resound
and our feet stamp the beat throughout the tents.
For a momentous day of joy greets the maiden.

Agamemnon
I applaud you. Now go inside the tents.
The rest will go well as fate moves along.

Alas, what shall my misery say? From where
begin? Into what chains of necessity have
we fallen? A god snuck past me, far
wiser in scheming than I am.

What an advantage low birth provides,
Since it is easy for them to weep and
To tell all. There comes to the noble-born
These same misfortunes. But dignity presides
Over our lives and we are slaves to the mob.
It shames me to let drop a tear,

And in this most horrible
misfortune, not crying also shames me.

Well then, what shall I say to my wife?
How shall I receive her? How look at her? She's
killed me, coming unbidden when I am beset
by evils. And yet she accompanies our daughter
to give her away in marriage and perform the
rites of love where she will find my evil doings.

Back to Module 54 Practice Translating.

Module 54 Answers to Practice Parsing Greek Sentences

ἡ δυσγένεια δ᾽ ὡς ἔχει τι χρήσιμον.
καὶ γὰρ δακρῦσαι ῥᾳδίως αὐτοῖς ἔχει,
ἅπαντά τ᾽ εἰπεῖν. τῷ δὲ γενναίῳ φύσιν
ἄνολβα ταῦτα. προστάτην δὲ τοῦ βίου
τὸν ὄγκον ἔχομεν τῷ τ᾽ ὄχλῳ δουλεύομεν.

What an advantage low birth provides,
since it is easy for them to weep and
to tell all. There comes to the noble-born
these same misfortunes. But dignity presides
over our lives and we are slaves to the mob.

ἡ:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **δυσγένεια**

δυσγένεια:
part of speech: noun
case: nominative
function: subject of **ἔχει**

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ὡς:
part of speech: adverb
case: none
function: modifies **ἔχει**

ἔχει:
part of speech: verb
identification: third-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τι:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **χρήσιμον**

χρήσιμον:
part of speech: substantive adjective
case: accusative
function: object of **ἔχει**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

γάρ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

δακρῦσαι:
part of speech: verb
identification: infinitive
function: dynamic with **ἔχει**

ῥᾳδίως:
part of speech: adverb
case: none
function: modifies **ἔχει**

αὐτοῖς:
part of speech: pronoun
case: dative
function: indirect object with **ἔχει**

ἅπαντα:
part of speech: substantive adjective
case: accusative
function: object of **εἰπεῖν**

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

εἰπεῖν:
part of speech: verb
identification: infinitive
function: dynamic with **ἔχει**

τῷ:
part of speech: substantive adjective with **δέ**
case: dative
function: dative of possession with **ἄνολβα**

δέ:
part of speech: adverb
case: none
function: creates a substantive with **τῷ**

γενναίῳ:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with the substantive, **τῷ δέ**

φύσιν:
part of speech: noun
case: accusative
function: respect with **γενναίῳ**

ἄνολβα:
part of speech: substantive adjective
case: nominative
function: subject of an implied **ἐστι**

ταῦτα:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **ἄνολβα**

προστάτην:
part of speech: noun
case: accusative
function: in apposition with **ὄγκον**
δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

τοῦ:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **βίου**

βίου:
part of speech: noun
case: genitive
function: dependence with **προστάτην**

τόν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **ὄγκον**

ὄγκον:
part of speech: noun
case: accusative
function: object of **ἔχομεν**

ἔχομεν:
part of speech: verb
identification: first-person plural, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τῷ:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with **ὄχλῳ**

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ὄχλῳ:
part of speech: noun
case: dative
function: object of **δουλεύομεν**

δουλεύομεν:
part of speech: verb
identification: first-person plural, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

Back to Module 54 Practice Parsing Greek Sentences.

Module 54 Answers to Practice Identifying Clitics and Full Words

ἡ δυσγένεια δ᾽ ὡς ἔχει τι χρήσιμον.

καὶ γὰρ δακρῦσαι ῥᾳδίως αὐτοῖς ἔχει,

ἅπαντά τ᾽ εἰπεῖν. τῷ δὲ γενναίῳ φύσιν

ἄνολβα ταῦτα. προστάτην δὲ τοῦ βίου

τὸν ὄγκον ἔχομεν τῷ τ᾽ ὄχλῳ δουλεύομεν.

ἡ: adjective, nominative, agrees in gender, case, and number with **δυσγένεια**, (precedes what it clings to, cannot occupy last position)

δυσγένεια: noun, nominative, subject of **ἔχει**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

ὡς: adverb, modifies **ἔχει**, (can occupy first or last position)

ἔχει: third-person singular, present indicative active, (can occupy first or last position)

τι: adjective, accusative, agrees in gender, case, and number with **χρήσιμον**, (cannot occupy first position)

χρήσιμον: adjective, substantive, accusative, object of **ἔχει**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

γάρ: conjunction, (cannot occupy first position)

δακρῦσαι: dynamic infinitive with **ἔχει**, (can occupy first or last position)

ῥᾳδίως: adverb, modifies **ἔχει**, (can occupy first or last position)

αὐτοῖς: pronoun, dative, indirect object with **ἔχει**, (can occupy first or last position)

ἔχει: third-person singular, present indicative active, (can occupy first or last position)

ἅπαντα: adjective, substantive, accusative, object of **εἰπεῖν**, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

εἰπεῖν: dynamic infinitive with **ἔχει**, (can occupy first or last position)

τῷ: adjective, creates a substantive with **δέ,** dative of possession with **ἄνολβα**, (precedes what it clings to, cannot occupy last position)

δέ: adverb, creates a substantive with **τῷ**, (cannot occupy first position)

γενναίῳ: adjective, dative, agrees in gender, case, and number with the substantive, **τῷ δέ**, (can occupy first or last position)

φύσιν: noun, accusative of respect with **γενναίῳ**, (can occupy first or last position)

ἄνολβα: adjective, substantive, nominative, subject of an implied **ἐστι**, (can occupy first or last position)

ταῦτα: adjective, nominative, agrees in gender, case, and number with **ἄνολβα**, (can occupy first or last position)

προστάτην: noun, accusative, in apposition with **ὄγκον**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

τοῦ: adjective, genitive, agrees in gender, case, and number with **βίου**, (precedes what it clings to, cannot occupy last position)

βίου: noun, genitive of dependence with **προστάτην**, (can occupy first or last position)

τόν: adjective, accusative, agrees in gender, case, and number with **ὄγκον**, (precedes what it clings to, cannot occupy last position)

ὄγκον: noun, accusative, object of **ἔχομεν**, (can occupy first or last position)

ἔχομεν: first-person plural, present indicative active, (can occupy first or last position)

τῷ: adjective, dative, agrees in gender, case, and number with **ὄχλῳ**, (precedes what it clings to, cannot occupy last position)

τε: conjunction, (cannot occupy first position)

ὄχλῳ: noun, object of **δουλεύομεν**, (can occupy first or last position)

δουλεύομεν: first-person plural, present indicative active, (can occupy first or last position)

Back to Module 54 Practice Identifying Clitics and Full Words.

Module 55 Answers to Practice Translating

Agamemnon

And also the poor girl — but what girl?
it seems that Hades will soon marry her —
how I pity her. And she, I think, will plead with me,
“Father, will you kill me? I hope that you too, and
anyone who is your friend, have such a wedding.”
And Orestes, still an infant, standing near will cry
tears that no one comprehends but mean so much.

Alas, Paris, son of Priam, is the one who did this.
Having married Helen, he has destroyed me.

Khoros
I too pity her, as a woman from Kalkhis is required
to cry for the misfortunes of royalty from Argos.

Menelaos
Brother, let me hold your hand.

Agamemnon
Here it is. The power is yours; mine is misery.

Menelaos
By Pelops, our grandfather, who sired
our father, Atreus, I swear I will speak
to you directly from my heart and
without deception, exactly what I think.

Seeing tears fall from your eyes, I feel
pity. And now for you they fall from mine,
and I move away from what I said before.
No longer a cause of dread for you, I stand at
your side now and advise you not to kill your child
and not to take my side. For it is not just
for you to suffer while my family prospers,
nor for yours to die while the sun shines on mine.

What then do I want? If I desire to wed,
can't I find an excellent bride elsewhere?
But having lost a brother when it was least
necessary, am I to choose Helen, an evil instead
of a good? I was foolish and immature but then
in reflection I saw what it meant to kill a child.
And pity for the poor girl came over
me, taking to heart that my niece is the
one about to be sacrificed for my spouse.

But why is your daughter entwined in Helen's
affairs? Let the army be sent away from Aulis.
And stop wetting your eyes with tears,
Brother, and causing me to cry.
And if your daughter is involved in a prophecy,
I want no share of it. I hand over to you my part.

Why have I changed from my harsh words?
My experience is reasonable. I have undergone a
change out of love for a family member. The character
of a person who is not base always uses what is best.

Khoros
Your speech is noble and worthy of Tantalos the son
Of Zeus. You bring no shame on your ancestors.

Agamemnon
I applaud you, Menelaos. You offered words I did not
expect, but what you say is true and worthy of you.

Disaster between brothers happens due to
love or the greed of family members. I spit out
this type of relationship that is bitter to both. But we
have arrived at a fate that is impossible to avoid—
committing the bloody murder of my daughter.

Back to Module 55 Practice Translating.

Module 55 Answers to Practice Parsing Greek Sentences

αἰνῶ σε, Μενέλαʼ, ὅτι παρὰ γνώμην ἐμὴν
ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τʼ ἀξίως.
ταραχὴ δʼ ἀδελφῶν διά τʼ ἔρωτα γίγνεται
πλεονεξίαν τε δωμάτων. ἀπέπτυσα
τοιάνδε συγγένειαν ἀλλήλοιν* πικράν.

I applaud you, Menelaos. You offered words I did not
expect, but what you say is true and worthy of you.
Disaster between brothers happens due to
love or the greed of family members. I spit out
this type of relationship that is bitter to both.

αἰνῶ:
part of speech: verb
identification: first-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

σε:
part of speech: pronoun
case: accusative
function: object of **αἰνῶ**

Μενέλαε:
part of speech: noun
case: vocative
function: direct address

ὅτι:
part of speech: conjunction, subordinating
case: none
function: connects clauses

παρά:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

γνώμην:
part of speech: noun
case: accusative
function: object of **παρά**

ἐμήν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **γνώμην**

ὑπέθηκας:
part of speech: verb
identification: second-person singular, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ὀρθῶς:
part of speech: adverb
case: none
function: modifies **ὑπέθηκας**

τούς:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **λόγους**

λόγους:
part of speech: noun
case: accusative
function: object of **ὑπέθηκας**

σοῦ:
part of speech: pronoun
case: genitive
function: with **ἀξίως**

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἀξίως:
part of speech: adverb
case: none
function: modifies **ὑπέθηκας**

ταραχή:
part of speech: noun
case: nominative
function: subject of **γίγνεται**

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἀδελφῶν:
part of speech: noun
case: genitive
function: dependence with **ταραχή**

διά:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἔρωτα:
part of speech: noun
case: accusative
function: object of **διά**

γίγνεται:
part of speech: verb
identification: third-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

πλεονεξίαν:
part of speech: noun
case: accusative
function: object of **διά**

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

δωμάτων:
part of speech: noun
case: genitive
function: dependence with **πλεονεξίαν**

ἀπέπτυσα:
part of speech: verb
identification: first-person singular, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τοιάνδε:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **συγγένειαν**

συγγένειαν:
part of speech: noun
case: accusative
function: object of **ἀπέπτυσα**

ἀλλήλοιν:
part of speech: pronoun
case: dative (dual)
function: with **πικράν**

πικράν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **συγγένειαν**

Back to Module 55 Practice Parsing Greek Sentences.

Module 55 Answers to Practice Identifying Clitics and Full Words

αἰνῶ σε, Μενέλα᾽, ὅτι παρὰ γνώμην ἐμὴν
ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ᾽ ἀξίως.
ταραχὴ δ᾽ ἀδελφῶν διά τ᾽ ἔρωτα γίγνεται
πλεονεξίαν τε δωμάτων. ἀπέπτυσα
τοιάνδε συγγένειαν ἀλλήλοιν* πικράν.

αἰνῶ: first-person singular, present indicative active, (can occupy first or last position)

σε: pronoun, accusative, object of **αἰνῶ**, (cannot occupy first position)

Μενέλαε: noun, vocative, direct address, (can occupy first or last position)

ὅτι: conjunction, (cannot occupy last position)

παρά: preposition, (precedes object, cannot occupy last position unless anastrophe)

γνώμην: noun, accusative, object of **παρά**, (can occupy first or last position)

ἐμήν: adjective, accusative, agrees in gender, case, and number with **γνώμην**, (can occupy first or last position)

ὑπέθηκας: second-person singular, aorist indicative active, (can occupy first or last position)

ὀρθῶς: adverb, modifies **ὑπέθηκας**, (can occupy first or last position)

τούς: adjective, accusative, agrees in gender, case, and number with **λόγους**, (precedes what it clings to, cannot occupy last position)

λόγους: noun, accusative, object of **ὑπέθηκας**, (can occupy first or last position)

σοῦ: pronoun, genitive with **ἀξίως**, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

ἀξίως: adverb, modifies **ὑπέθηκας**, (can occupy first or last position)

ταραχή: noun, nominative, subject of **γίγνεται**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

ἀδελφῶν: noun, genitive of dependence with **ταραχή**, (can occupy first or last position)

διά: preposition, (precedes object, cannot occupy last position unless anastrophe)

τε: conjunction, (cannot occupy first position)

ἔρωτα: noun, accusative, object of **διά**, (can occupy first or last position)

γίγνεται: third-person singular, present indicative active, (can occupy first or last position)

πλεονεξίαν: noun, accusative, object of **διά**, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

δωμάτων: noun, genitive of dependence with **πλεονεξίαν**, (can occupy first or last position)

ἀπέπτυσα: first-person singular, aorist indicative active, (can occupy first or last position)

τοιάνδε: adjective, accusative, agrees in gender, case, and number with **συγγένειαν**, (can occupy first or last position)

συγγένειαν: noun, accusative, object of **ἀπέπτυσα**, (can occupy first or last position)

ἀλλήλοιν: pronoun, dative (dual) with **πικράν**, (can occupy first or last position)

πικράν: adjective, accusative, agrees in gender, case, and number with **συγγένειαν**, (can occupy first or last position)

Back to Module 55 Practice Identifying Clitics and Full Words.

Module 56 Answers to Practice Translating

Menelaos
How so? Who will force you to kill your daughter?

Agamemnon
All of the Greeks, assembled here to fight.

Menelaos
Not if you send her right back to Argos.

Agamemnon
I could secretly send her. But I will still be found out.

Menelaos
How so? You must not fear the mob too much.

Agamemnon
Kalkhas will tell the prophecy to the army of Greeks.

Menelaos
He can't if he dies first, which is easy to do.

Agamemnon
The entire race of prophets is ambitious and evil.

Menelaos
They have no honor. Their existence is without benefit.

Agamemnon
Don't you have the same fear that weighs on me?

Menelaos
If you don't tell me, how am I to figure it out?

Agamemnon
The grandson of Sisyphos knows everything.

Menelaos
How is it possible that Odysseus will hurt us?

Agamemnon
Cleverness is always with him, and he stands with the mob.

Menelaos
He is also filled with ambition, that dangerous evil.

Agamemnon
Don't you think that he will stand up in the midst
of the Argives and tell them the prophecies
Kalkhas delivered—that I promised to offer a
sacrifice to Artemis and then proved false? After
he gathers the army, and they kill us, won't he
order them to kill her too? And if I do escape
to Argos, won't they come and tear down
the Kyklopean walls and destroy our land?

This is my worry. I am in agony and am stuck
by the gods in an impossible situation. I've
one request. Go through the army and make
sure that Klytaimestra does not find out before
I take and offer my daughter to Hades so that
I suffer the least amount of crying as possible.
And you, women of Kalkhis, keep silent.

[The Chorus sings a song.]

Chorus
Let us stand still, children of Kalkhis,
and deliver the queen from
her chariot safely to the ground,
gently with the tender strength of
our hands lest the royal child of
Agamemnon, just arrived, be frightened.
As hosts to our Argive guests,
let's not cause a ruckus nor
frighten them.

Klytaimestra
We consider this omen favorable,
your offer of assistance and the kindness
of your words. I expect that I am here
as escort for a royal wedding. And so
bring down from the chariot my daughter's
dowry and take it inside the palace with care.

You, my child, leave the horses and chariot,

Back to Module 56 Practice Translating.

Module 56 Answers to Practice Parsing Greek Sentences

τέκνον, καθεύδεις πωλικῷ δαμεὶς ὄχῳ;
ἔγειρ᾽ ἀδελφῆς ἐφ᾽ ὑμέναιον εὐτυχῶς.
ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὢν
λήψῃ, κόρης Νηρῇδος ἰσόθεον γένος.

My child, are you sleeping, tired out by the ride in the chariot? Wake now, for your sister's blessed wedding. You, noble sir, will take as your brother-in-law a gentleman, the divine son of the daughter of Nereus.

τέκνον:
part of speech: noun
case: vocative
function: direct address

καθεύδεις:
part of speech: verb
identification: second-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

πωλικῷ:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with **ὄχῳ**

δαμείς:
part of speech: adjective
case: accusative
function: agrees with the subject of **καθεύδεις**

ὄχῳ:
part of speech: noun
case: dative
function: means or instrument

ἔγειρε:
part of speech: verb
identification: second-person singular, present imperative active
function: gives factual information about what the subject *is* or *does* or *has done to*

ἀδελφῆς:
part of speech: noun
case: genitive
function: possession with **ὑμέναιον**

ἐπί:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

ὑμέναιον:
part of speech: noun
case: accusative
function: object of **ἐπί**

εὐτυχῶς:
part of speech: adverb
case: none
function: modifies **ἔγειρε**

ἀνδρός:
part of speech: noun
case: genitive
function: dependence with **κῆδος**

γάρ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ἀγαθοῦ:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **ἀνδρός**

κῆδος:
part of speech: noun
case: accusative
function: object of **λήψῃ**

αὐτός:
part of speech: adjective
case: nominative
function: agrees with the subject of **λήψῃ**

ἐσθλός:
part of speech: adjective
case: nominative
function: agrees with the subject of **λήψῃ**

ὤν:
part of speech: adjective
case: accusative
function: agrees with the subject of **λήψῃ**

λήψῃ:
part of speech: verb
identification: second-person singular, future indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

κόρης:
part of speech: noun
case: genitive
function: possession with **γένος**

Νηρῇδος:
part of speech: noun
case: genitive
function: in apposition with **κόρης**

ἰσόθεον:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **γένος**

γένος:
part of speech: noun
case: accusative
function: in apposition with **κῆδος**

Back to Module 56 Practice Parsing Greek Sentences.

Module 56 Answers to Practice Identifying Clitics and Full Words

τέκνον, καθεύδεις πωλικῷ δαμεὶς ὄχῳ;
ἔγειρ᾽ ἀδελφῆς ἐφ᾽ ὑμέναιον εὐτυχῶς.
ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὢν
λήψῃ, κόρης Νηρῇδος ἰσόθεον γένος.

τέκνον: noun, vocative, direct address, (can occupy first or last position)

καθεύδεις: second-person singular, present indicative active, (can occupy first or last position)

πωλικῷ: adjective, dative, agrees in gender, case, and number with **ὄχῳ**, (can occupy first or last position)

δαμείς: participle, nominative, agrees with the subject of **καθεύδεις**, (can occupy first or last position)

ὄχῳ: noun, dative of means or instrument (can occupy first or last position)

ἔγειρε: second-person singular, present imperative active, (can occupy first or last position)

ἀδελφῆς: noun, genitive of possession with **ὑμέναιον**, (can occupy first or last position)

ἐπί: preposition, (precedes object, cannot occupy last position unless anastrophe)

ὑμέναιον: noun, accusative, object of **ἐπί**, (can occupy first or last position)

εὐτυχῶς: adverb, modifies **ἔγειρε**, (can occupy first or last position)

ἀνδρός: noun, genitive of dependence with **κῆδος**, (can occupy first or last position)

γάρ: conjunction, (cannot occupy first position)

ἀγαθοῦ: adjective, genitive, agrees in gender, case, and number with **ἀνδρός**, (can occupy first or last position)

κῆδος: noun, accusative, object of **λήψῃ**, (can occupy first or last position)

αὐτός: adjective, nominative, agrees with the subject of **λήψῃ**, (can occupy first or last position)

ἐσθλός: adjective, nominative, agrees with the subject of **λήψῃ**, (can occupy first or last position)

ὤν: participle, nominative, agrees with the subject of **λήψῃ**, (can occupy first or last position)

λήψῃ: second-person singular, future indicative active, (can occupy first or last position)

κόρης: noun, genitive of possession with **γένος**, (can occupy first or last position)

Νηρῇδος: noun, genitive, in apposition with **κόρης**, (can occupy first or last position)

ἰσόθεον: adjective, accusative, agrees in gender, case, and number with **γένος**, (can occupy first or last position)

γένος: noun, accusative, in apposition with **κῆδος**, (can occupy first or last position)

Back to Module 56 Practice Identifying Clitics and Full Words.

Module 57 Answers to Practice Translating

The day beamed a smile and the sun gleamed over the mountains. Armed pirates peered from the desert mound which lay above the Nile's exit, called the mouth of Herakles. Pausing for a time they surveyed the low-lying sea with their

eyes. As they directed their gaze over the sea, it was announced that there was not a thing at sail for a pirate to steal. Their eyes were drawn to the waters near the coast. On it were the following: a merchant's vessel lay tied to its moorings, with no one on board and filled with merchandise. It was possible to determine this even for those far away. The weight of the freight pressed the water up to the ship's third line. The beach was completely full of bodies, just recently slaughtered—some fully dead, others half-dead, their limbs still quivering. They made a tight case for a war that had just recently concluded. The obvious signs were not of a regular battle but of one combined with an unfortunate feast that resulted in the leftovers of this piteous sight. Tables still had their fill of food. Others, in place of weapons, were overturned for battle in the hands of those lying on the ground—for the battle was improvised. Tables perched over others who thought them good hiding places. Cups were overturned, some slipping from grasping hands of those trying to drink and of those using them in place of rocks. The suddenness of battle invented new types of evil and taught how beakers could serve as missiles. There they lay, one pierced by an axe, another hit by a rock that had been picked up right there on the beach, another broken by a club, another burned by a torch, others killed in a variety of ways. Most perished from the work of thrown objects or the bow. God transformed the small site into many different scenes, defiling wine with blood and casting battle upon a feast, combining drinks and murder, libations and slaughters, putting forth for the Egyptian pirates a scene of tragic theater.

Back to Module 57 Practice Translating.

Module 57 Answers to Practice Parsing Greek Sentences

καὶ μυρίον εἶδος ὁ δαίμων ἐπὶ μικροῦ τοῦ χωρίου μετεσκεύασεν, οἶνον αἵματι μιάνας καὶ συμποσίοις πόλεμον ἐφιστήσας, πότους καὶ φόνους, σπονδὰς καὶ σφαγὰς ἐπισυνάψας καὶ τοιοῦτον θέατρον λῃσταῖς Αἰγυπτίοις ἐπιδείξας.

God transformed the small site into many different scenes, defiling wine with blood and casting battle upon a feast, combining drinks and murder, libations and slaughters, putting forth for the Egyptian pirates a scene of tragic theater.

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

μυρίον:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **εἶδος**

εἶδος:
part of speech: noun
case: accusative
function: object of **μετεσκεύασεν**

ὁ:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **δαίμων**

δαίμων:
part of speech: noun
case: nominative
function: subject of **μετεσκεύασεν**

ἐπί:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

μικροῦ:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **χωρίου**

τοῦ:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **χωρίου**

χωρίου:
part of speech: noun
case: genitive
function: object of **ἐπί**

μετεσκεύασεν:
part of speech: verb
identification: third-person singular, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

οἶνον:
part of speech: noun
case: accusative
function: object of **μιάνας**

αἵματι:
part of speech: noun
case: dative
function: accompaniment

μιάνας:
part of speech: adjective
case: nominative
function: modifies the subject of **μετεσκεύασεν**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

συμποσίοις:
part of speech: noun
case: dative
function: object of the prefix of **ἐφιστήσας**

πόλεμον:
part of speech: noun
case: accusative
function: object of **ἐφιστήσας**

ἐφιστήσας:
part of speech: adjective
case: nominative
function: modifies the subject of **μετεσκεύασεν**

πότους:
part of speech: noun
case: accusative
function: object of **ἐπισυνάψας**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

φόνους:
part of speech: noun
case: accusative
function: object of **ἐπισυνάψας**

σπονδάς:
part of speech: noun
case: accusative
function: object of **ἐπισυνάψας**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

σφαγάς:
part of speech: noun
case: accusative
function: object of **ἐπισυνάψας**

ἐπισυνάψας:
part of speech: adjective
case: nominative
function: modifies the subject of **μετεσκεύασεν**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

τοιοῦτον:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **θέατρον**

θέατρον:
part of speech: noun
case: accusative
function: object of **ἐπιδείξας**

λῃσταῖς:
part of speech: noun
case: dative
function: indirect object of **ἐπιδείξας**

Αἰγυπτίοις:
part of speech: adjective
case: dative
function: agrees in gender, case, and number with **λῃσταῖς**

ἐπιδείξας:
part of speech: adjective
case: nominative
function: modifies the subject of **μετεσκεύασεν**

Back to Module 57 Practice Parsing Greek Sentences.

Module 57 Answers to Practice Identifying Clitics and Full Words

καὶ μυρίον εἶδος ὁ δαίμων ἐπὶ μικροῦ τοῦ χωρίου μετεσκεύασεν, οἶνον αἵματι μιάνας καὶ συμποσίοις πόλεμον ἐφιστήσας, πότους καὶ φόνους, σπονδὰς καὶ σφαγὰς ἐπισυνάψας καὶ τοιοῦτον θέατρον λῃσταῖς Αἰγυπτίοις ἐπιδείξας.

καί: conjunction, (cannot occupy last position)

μυρίον: adjective, accusative, agrees in gender, case, and number with **εἶδος**, (can occupy first or last position)

εἶδος: noun, accusative, object of **μετεσκεύασεν**, (can occupy first or last position)

ὁ: adjective, nominative, agrees in gender, case, and number with **δαίμων**, (precedes what it clings to, cannot occupy last position)

δαίμων: noun, nominative, subject of **μετεσκεύασεν**, (can occupy first or last position)

ἐπί: preposition, (precedes object, cannot occupy last position unless anastrophe)

μικροῦ: adjective, genitive, agrees in gender, case, and number with **χωρίου**, (can occupy first or last position)

τοῦ: adjective, genitive, agrees in gender, case, and number with **χωρίου**, (precedes what it clings to, cannot occupy last position)

χωρίου: noun, genitive, object of **ἐπί**, (can occupy first or last position)

μετεσκεύασεν: third-person singular, aorist indicative active, (can occupy first or last position)

οἶνον: noun, accusative, object of **μιάνας**, (can occupy first or last position)

αἵματι: noun, dative of accompaniment, (can occupy first or last position)

μιάνας: participle, modifies the subject of **μετεσκεύασεν**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

συμποσίοις: noun, dative, object of the prefix of **ἐφιστήσας**, (can occupy first or last position)

πόλεμον: noun, accusative, object of **ἐφιστήσας**, (can occupy first or last position)

ἐφιστήσας: participle, modifies the subject of **μετεσκεύασεν**, (can occupy first or last position)

πότους: noun, accusative, object of **ἐπισυνάψας**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

φόνους: noun, accusative, object of **ἐπισυνάψας**, (can occupy first or last position)

σπονδάς: noun, accusative, object of **ἐπισυνάψας**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

σφαγάς: noun, accusative, object of **ἐπισυνάψας**, (can occupy first or last position)

ἐπισυνάψας: participle, modifies the subject of **μετεσκεύασεν**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

τοιοῦτον: adjective, accusative, agrees in gender, case, and number with **θέατρον**, (can occupy first or last position)

θέατρον: noun, accusative, object of **ἐπιδείξας**, (can occupy first or last position)

λῃσταῖς: noun, dative, indirect object of **ἐπιδείξας**, (can occupy first or last position)

Αἰγυπτίοις: adjective, dative, agrees in gender, case, and number with **λῃσταῖς**, (can occupy first or last position)

ἐπιδείξας: participle, modifies the subject of **μετεσκεύασεν**, (can occupy first or last position)

Back to Module 57 Practice Identifying Clitics and Full Words.

Module 58 Answers to Practice Translating

Those from the desert mound were spectators of what happened but were unable to understand the play. They saw the defeated but noticed nowhere the victors. The victory was undeniable but the spoils were untaken and there was the ship alone, without men but otherwise untouched as if guarded by an army and rocking at peace. Although perplexed by what occurred, they saw profit and rushed after the plunder declaring themselves the victors. They moved closer and were not far from the ship and the dead when a sight fell upon them even more perplexing than the first. A maiden of incredible beauty sat on a rock and persuaded them that she was a goddess. Pained by her circumstances, she breathed the air of a noble temper. Her head was wreathed with laurel and a quiver hung from her shoulders. Her left arm held a bow and her hand hung down without care. The elbow of her other hand rested on her right thigh and her fingers pressed into her cheeks. She looked down with her eyes turned toward a young man and held her head still. Wounds disfigured him and his body was raised a bit as if returning from the deep sleep of an imminent death. Even so his manly beauty blossomed and his cheek, reddened by streams of blood, gleamed all the more. His pain pulled his eyes to the earth but the sight

of the maiden drew them up towards her and forced them to look because they beheld her. Gathering his breath and sighing deeply, he uttered a sound, saying, "My sweet, are you really saved or another casualty of the war? Even after death do you not endure to be without me but your ghost and soul touch my misfortunes." The maiden replied, "My living or dying rests with you. Do you see this?" She showed him the sword on her knees. "Till now it lay idle checked by the rising of your chest." As she spoke, she leapt from the rock. The men from the mound out of wonder and amazement, as if struck by fiercly swirling winds, hid under whatever bush each could find.

Back to Module 58 Practice Translating.

Module 58 Answers to Practice Parsing Greek Sentences

οὐκ ἀνέχῃ δ' ὅμως οὐδὲ μετὰ θάνατον ἀποστατεῖν ἡμῶν, ἀλλὰ φάσμα τὸ σὸν καὶ ψυχὴ τὰς ἐμὰς περιέπει τύχας; ἐν σοί, ἔφη, τὰ ἐμά, ἡ κόρη, σώζεσθαί τε καὶ μή.

Even after death do you not endure to be without me but your ghost and soul touch my misfortunes. The maiden replied, "My living or dying rests with you.

οὐκ:
- **part of speech:** adverb
- **case:** none
- **function:** modifies **ἀνέχῃ**

ἀνέχῃ:
- **part of speech:** verb
- **identification:** second-person singular, present indicative middle
- **function:** gives factual information about what the subject *is* or *does* or *has done to*

δέ:
- **part of speech:** conjunction, coordinating
- **case:** none
- **function:** connects words, phrases, clauses

ὅμως:
- **part of speech:** adverb
- **case:** none
- **function:** modifies **ἀνέχῃ**

οὐδέ:
- **part of speech:** adverb
- **case:** none
- **function:** modifies **ἀποστατεῖν**

μετά:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

θάνατον:
part of speech: noun
case: accusative
function: object of **μετά**

ἀποστατεῖν:
part of speech: verb
identification: infinitive
function: dynamic with **ἀνέχῃ**

ἡμῶν:
part of speech: pronoun
case: genitive
function: object of the prefix of **ἀποστατεῖν**

ἀλλά:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

φάσμα:
part of speech: noun
case: nominative
function: subject of **περιέπει**

τό:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **φάσμα**

σόν:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **φάσμα**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ψυχή:
part of speech: noun
case: nominative
function: subject of **περιέπει**

τάς:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **τύχας**

ἐμάς:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **τύχας**

περιέπει:
part of speech: verb
identification: third-person singular, present indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τύχας:
part of speech: noun
case: accusative
function: object of **περιέπει**

ἐν:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

σοί:
part of speech: noun
case: dative
function: object of **ἐν**

ἔφη:
part of speech: verb
identification: third-person singular, imperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

τά:
part of speech: adjective
case: accusative
function: creates a substantive with **ἐμά**

ἐμά:
part of speech: substantive adjective with **τά**
case: accusative
function: subject of **σώζεσθαι**

ἡ:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **κόρη**

κόρη:
part of speech: noun
case: nominative
function: subject of **ἔφη**

σώζεσθαι:
part of speech: verb
identification: infinitive
function: declarative with **ἔφη**

τε:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

μή:
part of speech: adverb
case: none
function: modifies and implied **σώζεσθαι**

Back to Module 58 Practice Parsing Greek Sentences.

Module 58 Answers to Practice Identifying Clitics and Full Words

οὐκ ἀνέχῃ δ’ ὅμως οὐδὲ μετὰ θάνατον ἀποστατεῖν ἡμῶν, ἀλλὰ φάσμα τὸ σὸν καὶ ψυχὴ τὰς ἐμὰς περιέπει τύχας; ἐν σοί, ἔφη, τὰ ἐμά, ἡ κόρη, σώζεσθαί τε καὶ μή.

οὐκ: adverb, modifies **ἀνέχῃ**, (can occupy first or last position)

ἀνέχῃ: second-person singular, present indicative middle, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

ὅμως: adverb, modifies **ἀνέχῃ**, (can occupy first or last position)

οὐδέ: adverb, modifies **ἀποστατεῖν**, (can occupy first or last position)

μετά: preposition, (precedes object, cannot occupy last position unless anastrophe)

θάνατον: noun, accusative, object of **μετά**, (can occupy first or last position)

ἀποστατεῖν: dynamic infinitive with **ἀνέχῃ**, (can occupy first or last position)

ἡμῶν: pronoun, object of the prefix of **ἀποστατεῖν**, (can occupy first or last position)

ἀλλά: conjunction, (cannot occupy last position)

φάσμα: noun, nominative, subject of **περιέπει**, (can occupy first or last position)

τό: adjective, nominative, agrees in gender, case, and number with **φάσμα**, (precedes what it clings to, cannot occupy last position)

σόν: adjective, nominative, agrees in gender, case, and number with **φάσμα**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

ψυχή: noun, nominative, subject of **περιέπει**, (can occupy first or last position)

τάς: adjective, accusative, agrees in gender, case, and number with **τύχας**, (precedes what it clings to, cannot occupy last position)

ἐμάς: adjective, accusative, agrees in gender, case, and number with **τύχας**, (can occupy first or last position)

περιέπει: third-person singular, present indicative active, (can occupy first or last position)

τύχας: noun, accusative, object of **περιέπει**, (can occupy first or last position)

ἐν: preposition, (precedes object, cannot occupy last position unless anastrophe)

σοί: pronoun, dative, object of **ἐν**, (can occupy first or last position)

ἔφη: third-person singular, imperfect indicative active, (can occupy first or last position)

τά: adjective, creates a substantive with **ἐμά**, accusative subject of **σώζεσθαι**, (precedes what it clings to, cannot occupy last position)

ἐμά: adjective, creates a substantive with **τά**, accusative subject of **σώζεσθαι**, (can occupy first or last position)

ἡ: adjective, nominative, agrees in gender, case, and number with **κόρη**, (precedes what it clings to, cannot occupy last position)

κόρη: noun, nominative, subject of **ἔφη**, (can occupy first or last position)

σώζεσθαι: infinitive, declarative with **ἔφη**, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

καί: conjunction, (cannot occupy last position)

μή: adverb, modifies and implied **σώζεσθαι**, (can occupy first or last position)

Back to Module 58 Practice Identifying Clitics and Full Words.

Module 59 Answers to Practice Translating

Standing up, she seemed to them to be somehow taller and more divine. Her arrows clanged from her sudden leap and her golden garment flashed in the sun and her hair garlanded like a Bakkhant shook as it spread luxuriously down her back. All this scared them and their ignorance of what happened terrified them even more than what they witnessed. Some claimed she was a divinity, Artemis or the Aithiopian Isis; others said she was a priestess driven mad by one of the gods and the one responsible for the great slaughter before their eyes. They offered these opinions but did not yet know the truth.

Suddenly she approached the young man and encircled him in her arms. Weeping and kissing him and wiping off the blood, she sobbed, not believing that she held him in her grasp. As they observed, the Aigyptians turned their minds to other explanations, saying how could this be the work of a deity and how could a deity kiss the body of a corpse so passionately. They encouraged each other to be brave and, coming closer, they tried to grab hold of an understanding of the truth. Picking themselves up, they ran down and came upon the girl still tending to the young man's wounds. Standing back, they checked themselves, daring not to say nor to do anything.

At the sound of their approach and the shading of her eyes by their shadows, she looked up. She observed them and once again looked down, not in the slightest thrown off by the unexpected color of their skin or by seeing weapons that declared them pirates. Rather, she turned her attention to caring for the body lying on the ground. Thus do sharp desire and pure love despise external pains and any pleasures that happen to come upon us. Instead they force us to focus on what we love and to devote our attention to it. The brigands approached, stood facing her, and seemed ready to accost her. Again the young lady looked up, taking in the blackness of their skin and their dark looks. "If you are the shades of the dead," she said, "you do wrong to trouble me. For most of you died at the hands of each other."

Back to Module 59 Practice Translating.

Module 59 Answers to Practice Parsing Greek Sentences

ὡς δὲ παραμείψαντες οἱ λῃσταὶ κατὰ πρόσωπον ἔστησαν καί τι καὶ μέλλειν ἐπιχειρεῖν ἐῴκεσαν, αὖθις ἡ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιὰν καὶ τὴν ὄψιν αὐχμηρούς.

The brigands approached, stood facing her, and seemed ready to accost her. Again the young lady looked up, taking in the blackness of their skin and their dark looks.

ὡς:
part of speech: conjunction, subordinating
case: none
function: connects clauses

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

παραμείψαντες:
part of speech: adjective
case: nominative
function: modifies the subject of **ἔστησαν**

οἱ:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **λῃσταί**

λῃσταί:
part of speech: noun
case: nominative
function: subject of **ἔστησαν**

κατά:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

πρόσωπον:
part of speech: noun
case: accusative
function: object of **κατά**

ἔστησαν:
part of speech: verb
identification: third-person plural, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

τι:
part of speech: pronoun
case: accusative
function: object of **ἐπιχειρεῖν**

καί:
part of speech: adverb
case: none
function: modifies **ἐῴκεσαν**

μέλλειν:
part of speech: verb
identification: infinitive
function: dynamic with **ἐῴκεσαν**

ἐπιχειρεῖν:
part of speech: verb
identification: infinitive
function: dynamic with **μέλλειν**

ἐῴκεσαν:
part of speech: verb
identification: third-person plural, pluperfect indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

αὖθις:
part of speech: adverb
case: none
function: modifies **ἀνένευσε**

ἡ:
part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **παῖς**

παῖς:
part of speech: noun
case: nominative
function: subject of **ἀνένευσε**

ἀνένευσε:
part of speech: verb
identification: third-person singular, aorist indicative active
function: gives factual information about what the subject *is* or *does* or *has done to*

μέλανας:
part of speech: substantive adjective
case: accusative
function: object of **ἰδοῦσα**

ἰδοῦσα:
part of speech: adjective
case: accusative
function: modifies the subject of **ἀνένευσε**

τήν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **χροιάν**

χροιάν:
part of speech: noun
case: accusative
function: respect with **μέλανας**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

τήν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **ὄψιν**

ὄψιν:
part of speech: noun
case: accusative
function: respect with **αὐχμηρούς**

αὐχμηρούς:
part of speech: substantive adjective
case: accusative
function: accusative object of **ἰδοῦσα**

Back to Module 59 Practice Parsing Greek Sentences.

Module 59 Answers to Practice Identifying Clitics and Full Words

ὡς δὲ παραμείψαντες οἱ λῃσταὶ κατὰ πρόσωπον ἔστησαν καί τι καὶ μέλλειν ἐπιχειρεῖν ἐῴκεσαν, αὖθις ἡ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιὰν καὶ τὴν ὄψιν αὐχμηρούς.

ὡς: conjunction, (cannot occupy last position)

δέ: conjunction, (cannot occupy first position)

παραμείψαντες: participle, nominative, modifies the subject of **ἔστησαν**, (can occupy first or last position)

οἱ: adjective, nominative, agrees in gender, case, and number with **λῃσταί**, (precedes what it clings to, cannot occupy last position)

λῃσταί: noun, nominative, subject of **ἔστησαν**, (can occupy first or last position)

κατά: preposition, (precedes object, cannot occupy last position unless anastrophe)

πρόσωπον: noun, accusative, object of **κατά**, (can occupy first or last position)

ἔστησαν: third-person plural, aorist indicative active, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

τι: pronoun, accusative, object of **ἐπιχειρεῖν**, (cannot occupy first position)

καί: adverb, modifies **ἐῴκεσαν**, (can occupy first or last position)

μέλλειν: dynamic infinitive with **ἐῴκεσαν**, (can occupy first or last position)

ἐπιχειρεῖν: dynamic infinitive with **μέλλειν**, (can occupy first or last position)

ἐῴκεσαν: third-person plural, pluperfect indicative active, (can occupy first or last position)

αὖθις: adverb, modifies **ἀνένευσε**, (can occupy first or last position)

ἡ: adjective, nominative, agrees in gender, case, and number with **παῖς**, (precedes what it clings to, cannot occupy last position)

παῖς: noun, nominative, subject of **ἀνένευσε**, (can occupy first or last position)

ἀνένευσε: third-person singular, aorist indicative active, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

μέλανας: adjective, substantive, accusative object of **ἰδοῦσα**, (can occupy first or last position)

ἰδοῦσα: participle, nominative, modifies the subject of **ἀνένευσε**, (can occupy first or last position)

τήν: adjective, accusative, agrees in gender, case, and number with **χροιάν**, (precedes what it clings to, cannot occupy last position)

χροιάν: noun, accusative of respect with **μέλανας**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

τήν: adjective, accusative, agrees in gender, case, and number with **ὄψιν**, (precedes what it clings to, cannot occupy last position)

ὄψιν: noun, accuative of respect with **αὐχμηρούς**, (can occupy first or last position)

αὐχμηρούς: adjective, substantive, accusative object of **ἰδοῦσα**, (can occupy first or last position)

Back to Module 59 Practice Identifying Clitics and Full Words.

Module 60 Answers to Practice Translating

"Those of you killed by us suffered by the right of self-defence and of payback for your outrage against my modesty. If you are of the living, it seems your livelihood is thievery. But you have arrived just in time. Free us from our present pains, turning the course of our lives toward a death for us." Such was her tragic speech. Unable to understand anything of what she said, they left them there, placing their weakness as a firm guard over them. Hastening to the ship, they pillaged the cargo. Passing over the many different items, they carried off as much gold, silver, precious gems, and silk clothing as they could. When they thought they had enough—for there was sufficient to satisfy even a brigand's greed—they spread the loot on the shore. Dividing it into bundles and shares, they distributed them not in accord with the value of each of the stolen items but made each parcel weigh the same. Next they planned to settle the fate of the young lady and man.

At this point another party of robbers appeared, with two horsemen leading the band. When they saw them, they neither lifted a hand to fight nor carried off any of the loot but fled, so as not to be chased as they ran. About ten in number, they had caught sight of thrice this many approaching. Those around the girl were captured now a second time, though not yet taken prisoner. But the brigands refrained from plundering, though eager for it, due to their ignorance and perplexity of the scene before them. They reasoned that the many corpses were killed by the bandits who had fled. They admired the girl for her beauty and intelligence, seeing her in strange and wondrous attire and oblivous to the dangers before her as if they were not real and devoted to the wounds of the young man and suffering his pain as her own. They also marvelled at the wounded man, both his form and stature as he lay there, now bit by bit having recovered and returned to his customary appearance.

Back to Module 60 Practice Translating.

Module 60 Answers to Practice Parsing Greek Sentences

οἱ δὲ λῃσταὶ πρὸς τὴν διαρπαγὴν, καὶ ταῦτα σπεύδοντες, ὑπὸ τῆς τῶν ὁρωμένων ἀγνοίας ἅμα καὶ ἐκπλήξεως, τέως ἀνεστέλλοντο.

But the brigands refrained from plundering, though eager for it, due to their ignorance and perplexity of the scene before them.

οἱ:

part of speech: adjective
case: nominative
function: agrees in gender, case, and number with **λῃσταί**

δέ:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

λησταί:
part of speech: noun
case: nominative
function: subject of **ἀνεστέλλοντο**

πρός:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τήν:
part of speech: adjective
case: accusative
function: agrees in gender, case, and number with **διαρπαγήν**

διαρπαγήν:
part of speech: noun
case: accusative
function: object of **πρός**

καί:
part of speech: conjunction, coordinating
case: none
function: connects words, phrases, clauses

ταῦτα:
part of speech: pronoun
case: accusative
function: object of **σπεύδοντες**

σπεύδοντες:
part of speech: adjective
case: nominative
function: modifies the subject of **ἀνεστέλλοντο**

ὑπό:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

τῆς:
part of speech: adjective
case: genitive
function: agrees in gender, case, and number with **ἀγνοίας**

τῶν:
part of speech: adjective
case: genitive
function: creates a substantive with **ὁρωμένων**

ὁρωμένων:
part of speech: substantive adjective
case: genitive
function: genitive of dependence with **ἀγνοίας**

ἀγνοίας:
part of speech: noun
case: genitive
function: object of **ὑπό**

ἅμα:
part of speech: adverb
case: none
function: modifies **ἀνεστέλλοντο**

ὑπό:
part of speech: preposition
case: none
function: adds information that answers questions like how, where, when

ἐκπλήξεως:
part of speech: noun
case: genitive
function: object of **ὑπό**

τέως:
part of speech: adverb
case: none
function: modifies **ἀνεστέλλοντο**

ἀνεστέλλοντο:
part of speech: verb
identification: third-person plural, imperfect indicative middle
function: gives factual information about what the subject *is* or *does* or *has done to*

Back to Module 60 Practice Parsing Greek Sentences.

Module 60 Answers to Practice Identifying Clitics and Full Words

οἱ δὲ λῃσταὶ πρὸς τὴν διαρπαγὴν, καὶ ταῦτα σπεύδοντες, ὑπὸ τῆς τῶν ὁρωμένων ἀγνοίας ἅμα καὶ ἐκπλήξεως, τέως ἀνεστέλλοντο.

οἱ: adjective, nominative, agrees in gender, case, and number with **λῃσταί**, (precedes what it clings to, cannot occupy last position)

δέ: conjunction, (cannot occupy last position)

λῃσταί: noun, nominative, subject of **ἀνεστέλλοντο**, (can occupy first or last position)

πρός: preposition, (precedes object, cannot occupy last position unless anastrophe)

τήν: adjective, accusative, agrees in gender, case, and number with **διαρπαγήν**, (precedes what it clings to, cannot occupy last position)

διαρπαγήν: noun, accusative, object of **πρός**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

ταῦτα: pronoun, accusative, object of **σπεύδοντες**, (can occupy first or last position)

σπεύδοντες: participle, nominative, modifies the subject of **ἀνεστέλλοντο**, (can occupy first or last position)

ὑπό: preposition, (precedes object, cannot occupy last position unless anastrophe)

τῆς: adjective, genitive, agrees in gender, case, and number with **ἀγνοίας**, (precedes what it clings to, cannot occupy last position)

τῶν: adjective, genitive, creates a substantive with **ὁρωμένων**, (precedes what it clings to, cannot occupy last position)

ὁρωμένων: adjective, creates a substantive with **τῶν**, genitive of dependence with **ἀγνοίας**, (can occupy first or last position)

ἀγνοίας: noun, genitive, object of **ὑπό**, (can occupy first or last position)

ἅμα: adverb, (can occupy first or last position)

ὑπό: preposition, (precedes object, cannot occupy last position unless anastrophe)

ἐκπλήξεως: noun, genitive, object of **ὑπό**, (can occupy first or last position)

τέως: adverb, modifies **ἀνεστέλλοντο**, (can occupy first or last position)

ἀνεστέλλοντο: third-person plural, imperfect indicative middle, (can occupy first or last position)

Back to Module 60 Practice Identifying Clitics and Full Words.

References

Boas, Evert van Emde, Rijksbaron, Albert, Huitink, Luuk, Bakker de, Mathieu. 2019. *The Cambridge Grammar of Classical Greek* (Cambridge: Cambridge University Press), https://doi.org/10.1080/00437956.2019.1650453

Dik, Helma. 1995. *Word Order in Ancient Greek* (Leiden: Brill), https://doi.org/10.1163/9789004409002

Joint Association of Classical Teachers. 2007. *Reading Greek: Text and Vocabulary* (Cambridge: Cambridge University Press), https://doi.org/10.1017/CBO9780511814112

Palmer, F. R. 2001. *Mood and Modality* (Cambridge: Cambridge University Press), https://doi.org/10.1017/CBO9781139167178

Patterson, James F. 2025. *Gareth Morgan's Lexis* (Austin, Texas: Greenbelt Press)

Peek, Philip S. 2001. *"Black Humour in Ovid's Metamorphoses," Ramus*, 30.2: 128-151, https://doi.org/10.1017/S0048671X00001491

Scheppers, Frank. 2011. *The Colon Hypothesis* (Brussels: Brussels University Press), https://doi.org/10.1163/15699846-00000006

Slings, S. R. 1997. *"Figures of Speech and their Lookalikes: Two Further Exercises in the Pragmatics of the Greek Sentence,"* in Egbert J. Bakker. 1997. Grammar as Interpretation: Greek Literature in its Linguistic Contexts (Mnemosyne, Brill Leiden, New York

Index

ablaut xiv, xvi, xviii, 150–151, 252, 414, 430, 446
accent, contract verb 58–59
accent, enclitic 31, 62–63
accent, final -αι and -οι 38
accent, fixed on the penult 6, 10–11, 62
accent, fixed on the ultima 54, 62, 79
accent, persistent on participle 87
adjective, active participle of δείκνυμι 78–79
adjective, active participle of δίδωμι 80
adjective, active participle of εἰμί 77–78
adjective, active participle of εἶμι 77–78
adjective, active participle of ἵημι 81–82
adjective, active participle of ἵστημι 82–83, 112
adjective, active participle of τίθημι 84
adjective, active participle of φημί 85
adjective, aorist active participle 73, 76, 78–80, 82–88, 234, 252
adjective, aorist middle participle 105–107, 109–110, 253
adjective, aorist passive participle 106–107, 109–110, 178, 268, 413
adjective, aorist passive participle morphology 268–269
adjective, attributive participle 73, 89–90, 128, 142
adjective, circumstantial participle 74, 91, 93, 106, 128, 141–142
adjective, dative with 1, 15, 597
adjective formation, morphology 177–178, 196
adjective, future active participle 76–77, 86, 89
adjective, future middle participle 106–107, 109–110
adjective, future participle of purpose 73–74, 93, 106, 128, 142, 238
adjective, future passive participle 106, 109–110
adjective, genitive with 597
adjective, middle participle of δείκνυμι 106–108
adjective, middle participle of δίδωμι 106–108
adjective, middle participle of εἰμί 106–107
adjective, middle participle of εἶμι 106–107
adjective, middle participle of ἵημι 106–108
adjective, middle participle of ἵστημι 106–108
adjective, middle participle of τίθημι 106–108
adjective, middle participle of φημί 106–108
adjective, mixed declension (participle) 1, 13
adjective, noun or pronoun participle agreement 13, 89
adjective, participle 73–74
adjective, participle English 73
adjective, participle formation morphology 194
adjective, participle of aorist passive morphology 268–269
adjective, participle of asigmatic aorist morphology 252–253
adjective, participle of sigmatic aorist morphology 234, 253
adjective, participle of εἰμί morphology 233
adjective, participle of ἐσ/ morphology 233
adjective, passive participle of δείκνυμι 106–109

adjective, passive participle of δίδωμι 106–109
adjective, passive participle of εἰμί 106
adjective, passive participle of εἶμι 106
adjective, passive participle of ἵημι 106–109
adjective, passive participle of ἵστημι 106–109
adjective, passive participle of τίθημι 106–109
adjective, passive participle of φημί 106–109
adjective, perfect active participle morphology 269
adjective, perfect middle and passive participle morphology 270
adjective, perfect participle of ἵστημι 111–112
adjective, perfect participles of ω-verbs 112
adjective, present active participle of ω-verbs 86
adjective, present middle participle of ω-verbs 109–110
adjective, present passive participle of ω-verbs 109
adjective, progressive active participle morphology 195
adjective, progressive middle and passive participle morphology 196
adjective, substantive 105, 114–115
adjective, substantive participle 74, 89–90, 105–106, 114–116, 128, 142
adjective, supplementary participle 127–129, 142, 335
adjective, verbal 15, 314–316, 318
adjective, with bases ending in -εσ/ morphology 177
adjective, with bases ending in -ο/ morphology 177
adjective, with the marker /Jα/ morphology 178, 195, 235, 252, 268–269
adverb, in indirect question and statement 333
adverb, ἄν 222, 256–258, 273, 275–277, 295, 367
Aiskhylos 471, 543, 571
Alkiphron 186–187, 225, 243, 260, 300
Alkiphron, *Letters of Farmers* 300
Alkiphron, *Letters of Fishermen* 187, 225, 243, 260
Alkiphron, *Letters of Parasites* 301
alpha, privative xiv, 177
Anakreon 456
analepsis, narratology 515–518, 553–556
aorist optative of ω-verbs 220–221
apposition 380, 598
Aristarkhos 351
Aristophanes, Athens 185, 534
Aristophanes, Byzantium 351
Arkhilokhos 471
Arkhimedes 60
article 89, 364–365, 368, 381
aspiration xiv, xvi, 315, 393
Aspiration 593
assimilation, morphology xiv
augment, past indicative 2–3, 8, 88, 168, 220–221, 315, 335, 350
author, narratology 469

base, morphology xiv, 25, 102, 124, 150, 177, 194–195, 430, 480, 591
black humor 19
borrowing, morphology xv, 102, 329
breathing, rough (ϝ) morphology xvi, 309
breathing, rough (σ) morphology xvii, 309

Case and Function Chart 595
character-text, narratology 471, 483–490, 499, 516, 519–524, 566–567, 569–571
chiasm, word order 431–433, 458
clause, boundary discontinuity 417–418
clause, causal 293–295
clause, classes of temporal 294
clause, fear 237–239, 242, 497, 661
clause, if (protasis) 255–260, 273–277
clause, independent 256–257, 273, 293, 349
clause, indirect question 349
clause, indirect statement 333, 335, 349
clause, indirect with subordinate clause 334–335, 349–350
clause, matrix (head, main) 3–4, 32, 74–75, 153–154, 199, 234, 239–240, 256–257, 273, 294–295, 334–335, 347, 349–350
clause, purpose 237, 241, 497
clause, subordinate 91, 256–257, 273, 293–295, 349–350, 398, 400, 452–453
clause, subordinate of cause 293–295
clause, subordinate of time 294–295
clause, temporal 294–295
clause, then (apodosis) 256–260, 273–277

clause, ὅτι and ὡς 335
clitic xi, xii, 363–365
clitic, introductive 380–381
clitic, postpositive 380–381
clitic, prepositive 380–381
clitic, word order 363
cognate, morphology xv
colon discontinuity, word order 419–420
Colon Hypothesis, Scheppers word order 364, 379–381
colon, word order 379–380
complex narrator-text, narratology 471, 483–484, 499–500
condition, counterfactual 257, 273–276
condition, habitual (actual) 255, 257, 259, 274, 295
condition, mixed counterfactual 277
condition, neutral (open or possible or skeptical) 257, 273–274
condition, past counterfactual 276
condition, potential 255, 257–258, 274
condition, prospective 258, 274
condition, protasis, introduced by ὅς, ὅστις, ὅπου, ἐπεί, ὅτε 256
conditions, classes 257, 274
conditions, English 256
conditions, Greek 256–257
conditions, neutral (open or possible or skeptical) 274
conditions, present counterfactual 275–276
conditions, prospective (possible) 255, 257, 274
conjunction, temporal ἐπεί, ὅτε 256, 273, 294–296, 299, 418
conjunction, εἰ 258–259, 274–275
conjunction, ἵνα, ὅπως, ὡς 239–240
consonant, cluster morphology xv, xvi, 27, 124, 429, 446
consonant, dental morphology xv, xvi, xix, 27, 55, 328, 361, 393, 414, 467
consonant, double dental morphology xvi, 414–415, 447
consonant, labial morphology xiv, xv, 27, 55, 361, 414
consonant, velar morphology xv, xix, 27, 55, 328, 361, 414
continuity, word order 395–396

dative, dual 507, 530
dative, of agent 1, 15, 318
dative, plural in -αις and -οις morphology 592
dative, plural marked by /σι morphology 123–124
dative, singular marked by /ι morphology 122–123
Demokritos 565
denominal, morphology xv
dental, double morphology. *See* consonant, double dental morphology
derivative, morphology xv
Desmond, Matthew 490, 504, 583
deverbal, morphology xv, 25, 151
dialect, Attic morphology 590–594
dialect, Ionic morphology 590–594
dialect, Syriac morphology 74
digamma ϝ, base-initial morphology xvi, 309
digamma ϝ, intervocalic morphology xvi, 309
digamma ϝ, two behaviors morphology 309
Diogenes 59
diphthong, contract verbs 56, 58, 221–222, 315
diphthong, enclitics 62
diphthong, past indicative augment. *See* augment, past indicative
discontinuity, word order 417
dissimulation, morphology xvi

enclitics, accent. *See* accent, enclitic
enclitics, word order 379
endings, of words morphology xviii
Epiktetos 59, 300
euphony xv, xvi
Euripides 18–19, 91–92, 541
Euripides, *Alkestis* 19, 114, 155, 169, 182–184, 222–224, 316, 318, 418, 421, 521
Euripides, *Andromakhe* 319
Euripides, *Bakkhai* 182, 185, 317, 319, 519
Euripides, *Electra* 281
Euripides, *Hekabe* 116, 419, 421
Euripides, *Herakles* 317, 319–320
Euripides, *Hippolytos* 316, 318–319
Euripides, *Ion* 18, 318
Euripides, *Iphigeneia Among the Taurians* 277, 541

Euripides, *Iphigeneia at Aulis* 320, 404–405, 422, 439, 458, 473, 491, 505, 524, 540, 566, 570
Euripides, *Kyklops* 316–317
Euripides, *Medeia* 91–92, 169, 241–242, 256, 275, 282, 297, 316, 318–319, 472
Euripides, *Suppliants* 316
Euripides, *Trojan Women* 185

focalization or point of view, narratology 483, 499
focal status, word order 380
frequency, narratology 515, 520
full word, word order 363–367

geminate reduction, morphology xvi
genitive, absolute 73–74, 90–93, 106, 128, 142–143, 380, 403–404
genitive, agency 15
genitive, morphology 100–103
genitive, proximity word order 401–403
genitive, with δεῖ 316
genitive, with χρή 317
Gladwell, Malcolm 579–580
Grassmann's Law xvi, 429

Hekabe 116
Helen 404–405, 536–537
Heliodoros, *Aithiopika* 544–545, 556, 572, 585
Herakles 20, 114, 155, 404
Heraklid 95
Hermes 200, 224, 299
Herodotos 16, 469–471
Herodotos, *Histories* 4, 15–16, 94, 142, 182, 238, 295, 297–299, 417–421, 485, 501, 517, 521, 523, 555
Hesiod 471, 565
Hirst, William 579–580
Hitchcock, Alfred 451–452
Homer 536, 542, 553, 565, 569, 582–584, 591
Homer, *Iliad* 32, 277, 298–299, 317, 432–433, 518, 520, 536, 565, 569, 583
Homer, *Odyssey* 4, 154–155, 182, 200–201, 238, 242, 258, 260, 274, 276–277, 296–299, 317, 433, 516, 553, 566–567

indirect question and statement, head verbs 349–350
indirect question and statement, sequence of tenses 350
indirect question and statement, subordinate clauses in primary sequence 350
indirect question and statement, subordinate clauses in secondary sequence 351
infinitive 2
infinitive absolute 283
infinitive, as a command 237
infinitive, declarative 2, 128
infinitive, morphology 480–481
infinitive, purpose 237
infinitive, with δεῖ 316
infinitive, with δοκέω 317
infinitive, with ὀφείλω 282
infinitive, with χρή 317
intonation, word order 379–380, 456
iota adscript, morphology 138
iota subscript, morphology 57, 138, 577

Jesus 60
Julius Caesar 59

Kheilon 59
Kurosawa, Akira 520

Leapor, Mary 432
Le Guin, Ursula K. 432
Lincoln, Abraham 333–334, 452–453, 456
Lion Rule, morphology xvi, 195
Liu, Ken 472, 544, 555
Liu, Ken, *Dandelion Dynasty* 544, 555
Liu, Ken, *Grace of Kings* 489, 504, 581, 584
Liu, Ken, *Speaking Bones* 571
Liu, Ken, *The Veiled Throne* 517–519, 522, 544, 555
locations, narratology 565–566
Longos 133
Longos, *Daphnis and Khloe* 133, 145, 172, 189, 228, 246, 263, 282
Lucian 74–75, 469–470
Lucian, *Dialogue of the Courtesans* 74, 275, 277, 296–298, 316
Lucian, *The Ass* 75, 89, 93, 296, 298, 487, 502
Lucian, *True Story* 74, 222, 275, 282, 304, 323, 341, 354, 369, 384, 402, 419–420
Lucian, *Zeus the Tragedian* 74, 295
Lysias 351, 396, 398
Lysias, *Against Agoratos* 351–352
Lysias, *Against Eratosthenes* 351–352, 396
Lysias, *Against Simon* 381
Lysias, *On the Murder of Eratosthenes* 351

macron 26
marker, aspect morphology xvii
marker, morphology xvi
marker, personal morphology xvii
marker, progressive aspect morphology xvii
marker, time morphology xvii
material, narratology 469, 471
Medeia 20, 91–92, 451, 472
Meleagros 457
memory 579–581, 583, 585
Menandros 60
Merlin xv, xvi, xvii, 124, 234, 362, 430, 446–447, 466–467
metathesis xvii, xix, 138, 329, 392, 591
Mew, Charlotte 455
Mitchell, Joni 432

Naidu, Sarojini 454
narratee, narratology 469–470, 484–490, 500–505, 516–523, 535, 537, 540, 543–544, 554, 565–566, 568–569, 571–572
narrative levels, narratology 470
narrator, narratology 333–334, 458, 469–472, 483–490, 499–505, 516–524, 535, 537–542, 544, 554–556, 567–569, 571
noun formation accusative case, morphology 28
noun formation dative case, morphology 122–123
noun formation gender, morphology 25
noun formation genitive case, morphology 100–103, 591
noun formation nominative case, morphology 26–28
noun formation vocative case, morphology 138
noun process, morphology 139
noun resultative, morphology 139
nouns made from verbs, morphology 150–151

omnitemporality, narratology 515, 523
Ovid 470–472

Phelps, Elizabeth 580
Philippos 338–339
phrasal discontinuity, word order 420–421
Phrynikhos 471
Pindar 471, 501
Plato, *Apology* 186
Plato, *Crito* 186
Plato, *Gorgias* 186
Plato, *Hippias Major* 183
Plato, *Meno* 186
Platon 186
Plato, *Phaedo* 186
Plato, *Symposium* 186
Poe, Edgar Allen 452, 456
postpositive, word order 380–381
prefix, morphology 3, 139, 177, 348, 429, 446, 448
prefix, perfect active morphology 429–430
preposition, anastrophe word order 366–368
preposition, clitic word order 364–366, 368
preposition, morphology 289–290
preposition, phrase word order 366, 368, 381
proclitic, word order 63, 139
prolepsis, narratology 501, 515–516, 518–519, 553
pronoun, protasis 256, 273
pronunciation xvi, 62, 363
prophecy 19, 404–405, 517, 542

quantitative metathesis, morphology xvii, 138, 591
Quinones, Sam 488–489, 503, 582–583

reduplication, Attic morphology xvii
reduplication, morphology xvii, 446, 562, 577
Reed, Annette Gordon 487–488, 503, 584–585
ring composition, word order 431, 433

Sappho 338
Scheppers, Frank xi, 364, 379, 381, 384
settings, narratology 565–566
Shockley, Evie 453–456
sigma, added morphology 25, 449
sigma, base-initial morphology xvii
sigma, geminate reduction morphology xvi, 124, 361
sigma, intervocalic morphology xvii, 28, 69, 233, 348, 376
sigma, paradigmatic levelling morphology 448

sigma, spurious morphology xvii, 414, 447
sigma, two behaviors morphology 309
Simonides 60
simple narrator-text, narratology 471, 483–485, 487–490, 499, 516–518, 524
Sokrates 118, 186, 543
Solon 59, 471
Sophokles 169
Sophokles, *Oidipous at Kolonos* 185
Sophokles, *Oidipous Tyrannos* 169, 182–184, 241–242, 281–282
Sophokles, *Philoktetes* 185
space, narratology 565–566
stem, progressive morphology 194–195
story, narratology 469–472
story-space, narratology 565–566
story-time, narratology 501, 518, 535–538, 540–542, 544, 554
story-world, narratology 565–566

tension, word order 451–453, 455–456
text, narratology 469, 471, 483–484, 499
Thales 59
time, narratology 515–516, 535

verb, aorist morphology 360
verb, aorist optative morphology 513–514
verb, aorist optative of δείκνυμι 206
verb, aorist optative of δίδωμι 208
verb, aorist optative of ἵημι 211
verb, aorist optative of ἵστημι 214
verb, aorist optative of τίθημι 217
verb, aorist optative of φημί 219
verb, aorist passive infinitive morphology 481
verb, aorist passive morphology 413–414
verb, aorist subjunctive of δείκνυμι 158–159
verb, aorist subjunctive of δίδωμι 160–161
verb, aorist subjunctive of εἰμί 157
verb, aorist subjunctive of εἶμι 157
verb, aorist subjunctive of ἵημι 162–163
verb, aorist subjunctive of ἵστημι 163–164
verb, aorist subjunctive of τίθημι 165–166
verb, aorist subjunctive of φημί 166–167
verb, aorist subjunctive of ω-verbs 167–168
verb, archaic subjunctive morphology 498
verb, asigmatic aorist active infinitive morphology 480
verb, asigmatic aorist active morphology 376–377
verb, athematic active infinitive morphology 481
verb, athematic aorist morphology 391–393
verb, classic subjunctive morphology 498
verb, consonant stems 31, 55–56
verb, deliberative subjunctive 183, 185
verb, deponent morphology 549–551
verb, emotional-state with supplementary participle 130
verb formation, morphology 327
verb, future optative morphology 514
verb, future optative of δείκνυμι 205
verb, future optative of δίδωμι 207–208
verb, future optative of ἵημι 210–211
verb, future optative of ἵστημι 213–214
verb, future optative of τίθημι 215–216
verb, future optative of φημί 218
verb, future optative of ω-verbs 220
verb, future perfect morphology 449
verb, future time morphology 466–467
verb, hortatory subjunctive 182
verb, imperative mood 31–33
verb, imperative morphology 532–534
verb, imperative of δείκνυμι 36, 38
verb, imperative of δίδωμι 38, 40
verb, imperative of εἰμί 35
verb, imperative of εἶμι 36
verb, imperative of εἶπον 54
verb, imperative of ἵημι 41, 43
verb, imperative of ἵστημι 43, 45
verb, imperative of λέγω 51–53
verb, imperative of τίθημι 45, 47
verb, imperative of φημί 48–49
verb, imperative of ω-verbs 50–51
verb, judgment 313–314
verb, knowledge with supplementary participle 128–129
verb, manner with supplementary participle 131
verb, marker of past time morphology 347
verb, middle infinitive morphology 481
verb, necessity 313–314
verb, obligation 313–314
verb, optative 199–201
verb, optative morphology 512
verb, optative of fear 237–240, 242

verb, optative of purpose 237–239, 241
verb, optative potential 222–223
verb, optative wish 224–225
verb, past perfect morphology 448
verb, past progressive morphology 347, 563
verb, past time marker morphology 347
verb, perfect active infinitive morphology 482
verb, perfect active morphology 428–429
verb, perfect active participle 269
verb, perfect and pluperfect of ἵστημι 1, 5
verb, perfect and pluperfect of ω-verbs 1, 8
verb, perfect aspect prefix morphology 429
verb, perfect aspect suffix morphology 430
verb, perfect middle and passive infinitive morphology 482
verb, perfect middle and passive morphology 446–447
verb, perfect of ω-verbs 1, 8
verb, perfect optative morphology 514
verb, perfects with present meaning morphology 414–415
verb, phase verbs with supplementary participle 130
verb, pluperfect of ω-verbs 1, 8
verb, present optative of δείκνυμι 204
verb, present optative of δίδωμι 207
verb, present optative of εἰμί 203
verb, present optative of εἶμι 204
verb, present optative of ἵημι 209–210
verb, present optative of ἵστημι 212–213
verb, present optative of τίθημι 215
verb, present optative of φημί 217
verb, present optative of ω-verbs 220
verb, present progressive active morphology 328–329, 331
verb, present progressive middle and passive morphology 346
verb, present subjunctive of δείκνυμι 158
verb, present subjunctive of δίδωμι 159–160
verb, present subjunctive of εἰμί 157
verb, present subjunctive of εἶμι 157
verb, present subjunctive of ἵημι 161
verb, present subjunctive of ἵστημι 163
verb, present subjunctive of τίθημι 164–165
verb, present subjunctive of φημί 166
verb, present subjunctive of ω-verbs 167–168
verb, primary sequence 335, 350
verb, progressive active infinitive morphology 480
verb, progressive optative morphology 512–513
verb, prohibitive subjunctive 183
verb, review of contract verbs 56–57
verb, secondary sequence 335, 350
verb, seeming 313–314
verb, sensory with supplementary participle 129
verb, sequence of moods 239, 335
verb, sigmatic aorist active infinitive morphology 480
verb, sigmatic aorist morphology 360–362
verb, subjunctive morphology 497–498
verb, subjunctive of emphatic denial 185
verb, subjunctive of fear 237–240, 242
verb, subjunctive of purpose 237–239, 241–242
verb, subjunctive of tentative assertion 186
verb, synopsis of ἄγω 103–104
verb, synopsis of βλέπω 253
verb, synopsis of βουλεύω 125
verb, synopsis of γράφω 139–140
verb, synopsis of δίδωμι 152
verb, synopsis of διώκω 270–271
verb, synopsis of εὑρίσκω 290–291
verb, synopsis of θύω 70–71
verb, synopsis of ἵστημι 196
verb, synopsis of κελεύω 235–236
verb, synopsis of κωλύω 310–311
verb, synopsis of λείπω 331–332
verb, synopsis of λύω 29
verb, synopsis of τίθημι 179
verb, tense-aspect, aorist 3–4
verb, tense-aspect, aorist participle 74–75
verb, tense-aspect, future 3–4
verb, tense-aspect, future participle 74–75
verb, tense-aspect, imperfect 3–4
verb, tense-aspect optative 199–200
verb, tense-aspect, perfect 3–4
verb, tense-aspect, perfect participle 74–75
verb, tense-aspect, pluperfect 3–4
verb, tense-aspect, present 3–4, 74

verb, tense-aspect, present participle 74–75
verb, tense-aspect subjunctive 153–154
verb, ἐσ/ morphology 233, 577
verb, ἰ/ morphology 577
verb, /μι kappa aorist morphology 564
verb, /μι morphology 561–564
verb, /μι past progressive morphology 563
verb, /μι present progressive morphology 562–563
verb, παύω 9, 11–12
verb, φα/ morphology 577
Vonnegut, Kurt 76, 293, 520
vowel, connecting morphology xviii
vowel, gradation. *See* ablaut
vowel, lengthening morphology xviii
vowel, stretching morphology xviii, 68, 252
vowel, theme morphology xviii

Wackernagel's Law 379
White, Mike 535
Whitman, Walt 452–453
wish, unrealizable (impossible) 273, 281–282
wish, ὀφείλω + an infinitive 282
word order xi, 363–364, 379–380, 395, 417, 431, 433, 451, 455–457

Xenophon 118, 469
Xenophon, *Anabasis* 118, 131, 143, 420, 486, 501
Xenophon, *Economics* 368, 400–401

About the Team

Alessandra Tosi was the managing editor for this book.

Proof-reading by Rosalyn Sword. Indexing by Adèle Kreager.

Anna Gatti designed the cover. The cover was produced in InDesign using the Fontin font.

Cameron Craig typeset the book in InDesign and produced the paperback and hardback editions. The main text font is Noto Serif and the heading font is Source Sans Pro.

Cameron also produced the PDF and HTML editions. The conversion was performed with open-source software and other tools freely available on our GitHub page at https://github.com/OpenBookPublishers.

Jeremy Bowman created the EPUB.

Raegan Allen was in charge of marketing.

This book was peer-reviewed by Hilary Goy.

Experts in their field, our readers give their time freely to help ensure the academic rigour of our books. We are grateful for their generous and invaluable contributions.

This book need not end here…

Share

All our books — including the one you have just read — are free to access online so that students, researchers and members of the public who can't afford a printed edition will have access to the same ideas. This title will be accessed online by hundreds of readers each month across the globe: why not share the link so that someone you know is one of them?

This book and additional content is available at:
https://doi.org/10.11647/OBP.0441

Donate

Open Book Publishers is an award-winning, scholar-led, not-for-profit press making knowledge freely available one book at a time. We don't charge authors to publish with us: instead, our work is supported by our library members and by donations from people who believe that research shouldn't be locked behind paywalls.

Join the effort to free knowledge by supporting us at
https://www.openbookpublishers.com/support-us

We invite you to connect with us on our socials!



BLUESKY
@openbookpublish
.bsky.social



MASTODON
@OpenBookPublish
@hcommons.social



LINKEDIN
open-book-publishers

Read more at the Open Book Publishers Blog

https://blogs.openbookpublishers.com

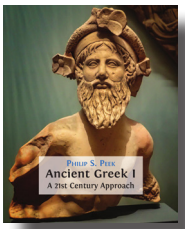
You may also be interested in:

Ancient Greek I

A 21st Century Approach

Philip S. Peek

https://doi.org/10.11647/OBP.0264

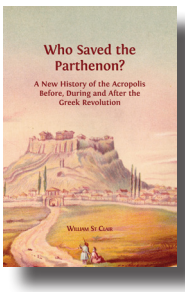


Who Saved the Parthenon?

A New History of the Acropolis Before, During and After the Greek Revolution

William St Clair

https://doi.org/10.11647/OBP.0136

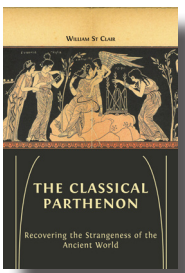


The Classical Parthenon

Recovering the Strangeness of the Ancient World

William St Clair

https://doi.org/10.11647/OBP.0279



Horos

Ancient Boundaries and the Ecology of Stone

Thea Potter

https://doi.org/10.11647/OBP.0266



ANCIENT GREEK II

A 21st-Century Approach

PHILIP S. PEEK

A truly innovative approach to reading Classical Greek and appreciating it as a language. The grammar and syntax elements are not only clear but also scholarly with wide ranging examples from authors in prose and verse. I especially like the sections on word order and narratology which provide new perspectives. A breath of fresh air!

Hilary Goy

In this elementary textbook, Philip S. Peek draws on his twenty-five years of teaching experience to present the Ancient Greek language in an imaginative and accessible way that promotes creativity, deep learning, and diversity.

The course is built on three pillars: memory, analysis, and logic. Readers memorize the top 550 most frequently occurring ancient Greek words, the essential word endings, the eight parts of speech, and the grammatical concepts they will most frequently encounter when reading authentic ancient texts. Analysis and logic exercises enable the identification of clitics and full words as well as the translation and parsing of genuine Ancient Greek sentences, with compelling reading selections in English and in Greek offering starting points for contemplation, debate, and reflection. A series of thirty entries by James F. Patterson, using a simplified morphophonemic approach to understanding language improve readers' understanding of word formation, their vocabulary, and their ability to read and understand Ancient Greek.

This combination of memory-based learning and concept- and skill-based learning gradually builds the confidence of the reader, teaching them how to learn by guiding them from a familiarity with the basics to proficiency in reading this beautiful language. *Ancient Greek II: A 21st-Century Approach* is written for high-school and university students, but is an instructive and rewarding text for anyone who wishes to learn Ancient Greek.

This is the author-approved edition of this Open Access title. As with all Open Book publications, this entire book is available to download for free on the publisher's website. Printed and digital editions, together with supplementary digital material, can also be found at: http://www.openbookpublishers.com.

Cover image: Photo by Carole Raddato, CC-BY-SA 2.0.
https://www.flickr.com/photos/carolemage/15724584465/sizes/5k/.
Cover design: Jeevanjot Kaur Nagpal



