**HINTS TO BEGINNERS.**

**HOW TO LOOK OUT WORDS IN THE VOCABULARY.**

**1. Stems**

*Obs. 1.* When you cannot at once find a *word* in the Vocabulary, look for a *stem* which may guide you to it.

For instance :—Suppose you come on the word *θρέψει*. You will find no *word* in the Vocabulary beginning with *θ* from which it could be derived; but you will find a *stem θρεψ-*, and this will refer you to τρέφω, of which *θρέψω, θρέψεις, θρέψει,* etc., is the Future.

Again :—Suppose you have to look out *τρίχος*. You will find no noun or verb under τ to which you can refer it; but you will find ‘*τριχ*- stem of *θρίξ*,’ and when you have looked out *θρίξ*, you will see that *τρίχος* must be its Genitive Singular.

**2. Augments, etc.**

*Obs. 2.* In looking out Verbs take care not to be misled by Augments and Reduplications. These, of course, will not appear in the Present.

For instance :—The meaning of *ἐθήρευσα* will be found by looking out *θηρεύω*, not *ἐθηρεύω*.

Again :—to find *ἔβη*. *ἐ* being the augment, disregard it for the moment, and turn in the Vocabulary to ‘*βη*- perf. fut. and aor. stem of *βαίνω*;’ then look out *βαίνω*, and you will find ‘*2 aor. ἔβην*,’ of which *ἔβη* is, of course, the 3d pers. sing.

To assist the beginner in this, syllabic augments and reduplications, in the first 198 stories of this Book, are separated from their stems by a hyphen.

Thus :—*ἔ-βη*, *ἐ-πε-πλήρωτο* (from *πληρόω*), etc.

**3. Temporal Augments.**

*Obs. 3.* If a verb-form begins with *η* or *ω*, this is often due to the temporal augment. Therefore—

1. To find the present or the stem of a verb-form beginning with *η*, look first under *η*, then (if you do not find it) turn at once to *α* or *ε*.
2. If the form begin with *ω*, its present or stem will usually be found under *ο*.

**4. Compound Verbs.**

*Obs. 4.* In these the augments, etc., regularly follow the preposition.

Thus, in *προσ-έ-βαλλον* is the augment; look out *προσ-βάλλω*.

Again, in *προσ-έ-πεσε*, *έ* is the augment, *πέσ*- is the 2 aor. stem of *πίπτω*; look out *προσ-πίπτω*.

Again, in *δι-ῆγε*, *ῆ* is due to the temporal augment (Obs. 3), -*ῆγε* comes from -*άγω*; so look out *δι-άγω*.

**5. Changes of Prepositions in Compound Verbs.**

*Obs. 5.* Several prepositions are altered in form when compounded with words beginning with certain letters, and as the augmented and unaugmented tenses of the same verb often begin with different letters, this change may take place in the one set of tenses and not in the other.

Thus, σύν is unaltered before ε, but becomes συμ before β; so to find *συν-έ-βαινε* we must look out not *συν-βαινω* but *συμ-βαίνω*.

Again, *ἐπί* becomes *ἐπ*- before a vowel, but remains *ἐπί* before a consonant; so *ἐπ-έ-βαινε* comes not from *ἐπ-βαίνω* but from *ἐπι-βαίνω*.

Again, before the rough breathing (‘) *ἐπί* becomes *ἐφ-*; so, to find *ἐπ-έ-στη* or *ἐπι-στάς*, since *ἔ-στη* and *στάς* come from ἵστημι, we must look out *ἐφ-ίστημι*

A list of these changes is given below (see *Obs. 8*), and the learner when in difficulty should continually refer to it.

*Obs. 6.* The preposition *πρό* sometimes combines with a following augment, and produces a diphthong πρου-.

Thus, if we have to find *πρου-χώρησε*, we must look out *προ-χωρέω*.

**6. Special Irregularities.**

*Obs. 7.* Many irregularly formed, or otherwise puzzling, tenses of verbs will be found separately noted in the Vocabulary.

e.g. ἧκα, 1 aor. of ἵημι; ὠλόμην, 2 aor. mid. of ὄλλυμι; κέκτημαι, pert. of κτάομαι, etc.

**7. List of Changes of Prepositions in Composition.**

*Obs. 8*. The following is a list of the principal changes which prepositions undergo in composition. (See *Obs.* 5.)

(1.) ἀνά, διά, παρά.

Rule A.—*ἀνά, διά, παρά*, become *ἀν-, δι-, παρ-* before all vowels, whether the breathing be rough (‘) or smooth (’); before consonants they remain unaltered,

Examples:

*ἀνέβαινε* from *ἀνα-βαίνω*

*διίστημι* but *δια-στάς*

*παρ-έχω* but *παρα-σχών*

(2.) ἀντί, ἀπό, ἐπί, κατά, μετά, ὑπό.

Rule B.—*ἀντί, ἀπό, ἐπί, κατά, μετά, ὑπό*, before vowels with a smooth breathing become *ἀντ-, ἀπ-, ἐπ-, κατ-, μετ-, ὑπ-;* before vowels with a rough breathing they become *ἀνθ-, ἀφ-, ἐφ-, καθ-, μεθ-, ὑφ-*; before consonants they remain unaltered.

Example: κατ-έχω, καθ-έξω, κατα-σχών.

(3.) ἐκ

Rule C.—*ἐκ* before a vowel appears as ἐξ, before a consonant as ἐκ,

Example: *ἐξ-ίστημι*, *έξ-έ-στην*, but *ἐκ-στάς*.

Rule D.—*ἐν* becomes *ἐγ*- before gutturals (*γ, κ, χ*), *ἐλ-* before λ. *ἐμ-* before labials (*π, β, φ, μ*). Before other letters it remains unaltered.

Examples:

*ἐλ-λοχάω, ἐν-ε-λόχησα.*

*ἐμ-βάλλω, ἐν-έ-βαλε.*

Rule E.—*σύν* becomes:

*συγ*- before gutturals (*γ, κ, χ*).

*συλ*- before *λ*.

*συρ*- before labials (π, β, φ, μ).

*συρ*- before ρ.

*συ*- before *ζ* and usually before *σ*.

Before other letters it remains unaltered.

Examples:

συγ-χωρέω, συν-ε-χώρησα

συμ-βαίνω, συν-έ-βη.

συ-στὰς, συν-ίστημι

**8. Proper Names.**

N.B.—All words beginning with a capital letter should be looked out in the Vocabulary of Proper Names, where the English form of each word is given, and (occasionally) points of history and geography connected with them are briefly stated.

**HINTS ON CONSTRUING.**

**1. Structure of Sentences.**

*Obs. 9.* Before beginning to look out *words*, glance over the *sentence*, and look for the Verb—the hyphen will often show it you at once—and its subject. Note also any words which seem to agree, any prepositions governing one or more words (all which must of course be taken together with the preposition), any adverbs (which must go with the verb usually), and the like. This will give you an idea of the general structure of the sentence, and should suggest to you how to begin upon it.

Take for example this easy sentence:

Ἄπρακτον γάρ σε ἀπο-πέμψει ὁ ἐπὶ ταῖς θύραις ἑστηκώς.

Do not begin looking out word by word and construing it into some such nonsense as this— ‘Without success for you will send yourself he on the doors having stood.’

But consider—Verb? ἀπο-πέμψει: subject? ὁ...ἑστηκώς: σε and ἄπρακτον agree, accusatives: ἐπὶ ταῖς θύραις, preposition and case, all together, and (as their position shows) to be taken with ὁ ἑστηκώς.

Then with a *rational* use of the Vocabulary you will get the true meaning. [Subject first, then verb, then the words governed by the verb.]

‘For the man standing at the doors (i.e. the porter) will send you away unsuccessful,’ or (to improve the English) ‘disappointed.’

**2. Conjunctions, etc.**

*Obs. 10.* Attend *from the first* to little words, conjunctions, particles, etc. You will find them incessantly reappearing as you go on, and will save yourself trouble in the end by noticing them carefully at first.

**3. Stops.**

*Obs. 11.* Mind your stops, especially the interrogation-mark, which is like an English semicolon (;). And remember that parentheses are often contained between *a pair of commas*, but *a single comma* makes a separate new clause. So (N.B.)—

*Words separated by two commas may sometimes be taken together, but words separated by one comma belong to different clauses.*

**4. Pronouns.**

*Obs. 12.* Make yourself as familiar as possible with the declensions of pronouns in the Grammar, especially with those of *οὗτος*, *ὅστις*, and *ὅδε*. This will save you countless tiresome hunts after such words as *ἥντινα* and *τάδε*, which Lexicons and Vocabularies will hardly ever explain to you.

**5. The Article.**

*Obs. 13.* Notice the position of the Article, especially if it be a nominative.

1. *It marks the subject.*

Thus *ὁ ἀγαθός ἐστι δίκαιος* = the good man is just,

But *ἀγαθός ἐστιν ὁ δίκαιος* = the just man is good.

1. All words placed between an article and its noun constitute with the article and noun *a single clause*, which must be all construed together, just like a clause in brackets.

Take these two sentences—

(a) *οἱ ἐν τῇ πόλει ἄνθρωποι τιμῶνται.*

(b) *οἱ ἄνθρωποι ἐν τῇ πόλει τιμῶνται*.

In (a) the words *ἐν τῇ πόλει* *must* go closely with of *οἱ ἄνθρωποι*, ‘The-men-in-the-city are honoured;’ in (b) *ἐν τῇ πόλει* goes not with *οἱ ἄνθρωποι* but with *τιμῶνται*, ‘The men are honoured-in-the city.’ A little thought will show that these two sentences convey a totally different meaning.

1. Sometimes after an article and its noun the same article is repeated, followed by an adjective, or some expression equivalent to an adjective. Thus—

(a) *ὁ ἀνὴρ ὁ ἀγαθός.*

(b) *οἱ ἄνθρωποι οἱ ἐν τῇ πόλει*

Here the word or words introduced by the *second* article are treated exactly as if they had been placed between the *first* article and its noun, i.e. they make with these *a single clause* which must all be construed together. Thus—

(a) *ὁ ἀνὴρ ὁ ἀγαθός* = *ὁ ἀγαθός ἀνὴρ =* ‘the good man.’

(b) *οἱ ἄνθρωποι οἱ ἐν τῇ πόλει* = *οἱ ἐν τῇ πόλει ἄνθρωποι*  = ‘the-men-in-the-city.’

1. An exceedingly common construction in Greek is that of the *article agreeing with the participle of a verb*, just as if this latter were a substantive.

(It occurs sometimes in English, as ‘the slain,’ ‘the missing,’ etc., but much more frequently in Greek.)

Often it may be construed as a relative clause ; thus—

*Οἱ ψευσάμενοι*, ‘those who lied.’

*τῆς βασιλευούσης*, ‘of her who is reigning.’

*Τὸ φερόμενον*, ‘that which is being carried.’

But sometimes it may be more neatly and compactly expressed *by turning the participle into a substantive*; thus, in the instances just given—

*Οἱ ψευσάμενοι*, ‘the liars.’

*τῆς βασιλευούσης*, ‘of the queen.’

*Τὸ φερόμενον*, ‘the burden.’

1. An article in Greek is often best *translated by a possessive pronoun*, ‘my, your, his, its, their,’ etc. Common sense will show you which pronoun to choose; thus—

Λούομαι τὰς χεῖρας, ‘I wash *my* hands,’

ἔρρηξε τὸν δεσμὸν, ‘*he* broke *his* chain,’ or ‘*she* broke *her* chain,’ or ‘*it* broke *its* chain,’ according to the context.

Πιέζουσι τοὺς ὑπηκόους, ‘they oppress *their* subjects,’ etc.

1. The article may combine with an infinitive and produce a kind of verbal neuter noun. Thus—

τὸ λέγειν, (literally ‘the to-speak,’ i.e.) ‘the power to speak,’ ‘speech’ (declined, τοῦ λέγειν, τῷ λέγειν, etc.).

τὸ θνήσκειν, ‘the act of dying,’ ‘death.’