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# **Hellênikê / ἑλληνική, an open-source introduction to ancient Greek: Packet 1**

Modules 1 and 2 (first half of fall semester, '22)

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# 1 Hellênikê / ἑλληνική: an open-source introduction to ancient Greek

Encounter a historical language and culture, and engage with how that language and culture continue to shape structures of power today.

This open-source textbook is one part of a project to develop a new two-semester introduction to ancient Greek at the College of the Holy Cross in 2022-2023. It is modeled on work by several members of our department over the past three years rethinking our introductory Latin courses. Like that project, our curriculum is based on these principles:

- the course emphasizes authentic examples of language, and is organized around a target text (in this textbook, *Lysias, Oration 1: On the Murder of Eratosthenes*). Instead of composing made-up Greek, we draw on the target text as much as possible.
- we follow modern principles of language pedagogy in presenting first those features of language (syntactic, morphological, lexical) that are frequent in Greek, are inherently complex, and are most different from English forms of expression and thought.
- we determine the sequence of content on the basis of computational analysis of the features needed to read authentic content.
- throughout the curriculum, we link the study of Greek to reflection on contemporary issues.

Like the Latin project before us, our work at Holy Cross is taking place through the college's Scholarship in Action program, and we gratefully acknowledge its support.

## 2 About this textbook

Download a PDF of this textbook.

### 2.1 Organization

A brief section of “Preliminaries” introducing the Greek alphabet and accent is followed by modules that we use as the basis for two to three weeks of our courses. We expect to cover modules 1-4 in the first semester of a two-semester, full-year course.

Each module has three sections:

1. *language*: introduction of new features of the Greek language
2. *ancient Greek in action*: reading or activities that ask students to relate content introduced in the language section of this module to some aspect of their life
3. *reading*: a minimally modified passage from the target text (in this edition, Lysias 1). This passage serves as the basis for assignments we include in the section of the “Practice” chapter for this module.

These chapters are followed by a chapter entitled “Practice,” with two groups of exercises for each module.

1. *Mastery* exercises (entitled “Mastering module X”) offer a selection of short practice exercises that could be used in class or assigned for practice outside of class time.
2. *Portfolio* exercises are a graduated trio of longer assignments for each module. The first assignment is a systematic test of content covered in the mastery exercises; the second assignment is an exercise reading and analyzing a passage of connected Greek; the third assignment is a guided composition in Greek.

After the “Practice” chapter, a “Language review” chapter summarizes the language section of each module. The summary includes paradigms, a list of vocabulary to memorize, and a list of technical terms new in this module. (Their first appearance in the text is highlighted **like this**.)

The final reference offers a more comprehensive set of paradigms, and two different English translations of Lysias 1.



### 2.1.1 A note on vocabulary

The first modules of the course emphasize a small core vocabulary (fewer than 200 words). This vocabulary is characterized by its frequency across many corpora of Greek texts. The common practice of simply finding the most frequent terms in a *composite* list of Greek texts, however, effaces the differences in vocabulary from one corpus to another: common words in one corpus could be entirely absent from another corpus, but if one corpus is substantially larger than the other, its frequent terms could still appear to be “frequent” in a composite corpus. We therefore take instead the highest frequency lists of *individual* corpora, and look for for overlapping items.

The resulting lexemes include:

- function words (prepositions, particles, conjunctions)
- the article and pronouns
- a small core of extremely common verbs, especially those which have a large number of compounds. In counting the frequency of a simplex verb like φέρω, we include occurrences of compounds such as ἐπιφέρω or ἐκφέρω.

Our “core vocabulary” list also includes a relatively small number of nouns, and fewer adjectives: these parts of speech vary more from one corpus to another.

As we get further into the course, we focus on a second tier of vocabulary: terms that are frequent in the target corpus and related or similar texts, but not necessarily in other Greek corpora. The goal is to have a large enough vocabulary to recognize 75-90% of the lexical items in the target text, excluding proper nouns and adjectives. For some target texts, a vocabulary of < 500 words may be adequate. This second vocabulary tier will include more verbs, a larger number of nouns, and some additional adjectives.

## 3 Preliminaries

Since ancient Greek is a historical language, our knowledge of it depends on written sources. Before we can begin our study of the language, we need to understand the writing system we use to represent ancient Greek.

### 3.1 The Greek alphabet

#### 3.1.1 Background

Greeks began experimenting with alphabetic writing in the eighth century BCE when they became familiar with the alphabets used to write Semitic languages like Phoenician and Aramaic. Several adaptations of these Semitic models were used in different parts of the Greek world, with different numbers of letters, and different sounds for some of the letters in each alphabet. In 403 BCE, Athens officially adopted the form of the alphabet used in Ionia. Over the next century, this script soon became the standard form throughout the Greek world, and is the ancestor of what we think of as “the” Greek alphabet.

The alphabetic system defined sounds for each symbol. Another important feature was that it defined a *sequence* for the letters, just as we have maintained in our descendant of the Greek alphabet: it begins with “a”, and is followed by “b”, “c” etc. You must learn the order of the letters in the Greek alphabet as well as their pronunciation so that you can use a dictionary and other reference works that are organized alphabetically.

The classical Greeks always read aloud. You should do the same. As soon as you begin learning the letters of the Greek alphabet, practice reading aloud to become comfortable pronouncing Greek words you have not seen before. As you progress, continue reading aloud to gain ease in doing so.

#### 3.1.2 The basic letters

The following table presents the 24 letters of the classical Greek as they are normally printed in modern editions with an “upper case” and “lower case” form.

letter	name	pronunciation guide	practice Greek word
A α	alpha	<b>drama</b> (long, short)	ἄνθρωπος (“man”)
B β	beta	<b>book</b>	βιβλίον (“book”)
Γ γ	gamma	<b>good</b> (“hard g”)	γυνή (“woman”)
Δ δ	delta	<b>day</b>	δῶρον (“gift”)
E ε	epsilon	<b>bet</b>	ἔργον (“work, deed”)
Z ζ	zeta	<b>wisdom</b>	ζῷον (“animal”)
H η	eta	<b>ate; wait</b>	ἡμέρα (“day”)
Θ θ	theta	<b>thick</b>	θεός (“god”)
I ι	iota	<b>hit</b> (short); <b>machine</b> (long)	ἰχθύς (“fish”)
K κ	kappa	<b>kind</b>	καρπός (“fruit”)
Λ λ	lambda	<b>language</b>	λόγος (“word”)
M μ	mu	<b>mother</b>	μήτηρ (“mother”)
N ν	nu	<b>night</b>	νόμος (“law, custom”)
Ξ ξ	xi	<b>hex</b> (= ‘ks’)	ξένος (“guest, host, stranger”)
O ο	omicron	<b>pot</b>	ὄνομα (“name”)
Π π	pi	<b>person</b>	πατήρ (“father”)
P ρ	rho	<b>rose</b>	ρήτωρ (“orator”)
Σ σ, ς	sigma	<b>say</b>	σῶμα (“body”)
T τ	tau	<b>take</b>	τέκνον (“child”)
Υ υ	upsilon	<b>put</b> (short); <b>cute</b> (long)	ὕπνος (“sleep”)
Φ φ	phi	<b>photo</b>	φωνή (“voice”)
Χ χ	chi	<b>chorus</b>	χάρις (“grace, thanks, favor”)
Ψ ψ	psi	<b>upset</b>	ψυχή (“spirit, soul, life”)
Ω ω	omega	<b>bone</b>	ὥρα (“season, hour”)

Note: lower case sigma has two forms: σ is used at the beginning or within a word; ς is used at the end of a word but is not pronounced differently.

### 3.1.3 Vowel length

Vowels can be long or short. As in a modern language like German, the long version of the vowel was literally held for a longer time than the short version. η and ω are always long; they correspond to the short vowels ε and ο respectively. Long and short versions of α, ι and υ were not distinguished in writing, but were pronounced differently.

### 3.1.4 Breathings

In addition to the letters listed above, if a word begins with a vowel or diphthong, a *breathing mark* is added to the initial vowel or diphthong (defined in the next section). There are two kinds of breathing marks:

- **smooth breathing** looks like this ’ and adds no sound to the vowel
- **rough breathing** looks like this ‘ and adds an ‘h’ sound to the vowel (words beginning with a rho also have a rough breathing, making it an ‘rh’ sound)

### 3.1.5 Diphthongs

**Diphthongs** are combinations of two vowels that result in one syllable. English has them, too. In Greek, diphthongs are combinations of iota or upsilon with other vowels.

diphthong	pronunciation guide	model Greek word
αι	<b>aisle</b>	αἰδώς (“sense of shame, respect”)
αυ	<b>house, plow</b>	αὔριον (“tomorrow”)
ει	<b>weigh</b>	εἰρήνη (“peace”)
ευ	ε + υ	εὖ (“well,” the adverb of “good”)
οι	<b>coin</b>	οἰκία (“house, home”)
ου	<b>soup, boot</b>	οὐρανός (“sky”)
υι	<b>wit</b>	υἱός (“son”)

Accents and breathing marks are written over the second vowel of a diphthong.

### 3.1.6 Iota subscript

When iota combines with long alpha, eta, or omega, one modern convention is to write the iota beneath the vowel as an **iota subscript**, which looks like this: α̣, η̣, ω̣.

Iota subscript became an alternate way of spelling a final iota when the final iota began to be dropped in pronunciation. Some guides suggest pronouncing such combinations as a diphthong; in practice, modern scholars commonly pronounce these identically to α̣, η̣, and ω̣. But in writing, the iota subscript is essential and cannot be ignored.

### 3.1.7 Tips for reading

- read out loud (as the ancient Greeks did!) to practice recognizing and putting together letter forms and sounds.
- we can't precisely recover ancient pronunciation, but try to distinguish sounds that are spelled differently (e.g., ο/ω ε/η), and include accent in your pronunciation. Hear the difference between ἀστραπηβόλος, "one who throws lightning" (an adjective describing Zeus) and ἀστραπήβολος "one struck by lightning". It makes a difference! English similarly distinguishes otherwise identical words based on (stress) accent. How does the way you pronounce the following English words change their meaning? *cóntent/contént, présent/presént, óbject/objéct, ínsult/insúlt, pérmit/permít*

### 3.1.8 Other resources

A youtube video showing you how to write ancient Greek.

## 3.2 Ancient Greek accents (τόνος)

Ancient Greek in the fifth and fourth centuries BCE was spoken with a pitch accent: that is, the pitch of your voice would rise or fall on different syllables. Later, this evolved into a stress accent: as in English or modern Greek, accented syllables came to be pronounced instead with extra stress. Ancient scholars worried about the "correct" pronunciation as pitch accent began to disappear, and devised a system of three accent marks to indicate the proper pitch for a syllable. Their word for these accents, τόνος, was also used to refer to systems of pitch in Greek music, and is the source of the English word "tone."

The **acute** accent indicated that your voice should rise on the accented syllable, and was called ὀξύτονον, the "sharp" or "high pitch". The **grave** accent indicated that the voice should fall. It was

called the βαρύτονον, the “heavy” or “low pitch”. The **circumflex** signaled that your voice should rise and then fall on a single syllable. Its name was the περισπόμενος τόνος, a pitch that is bent or wrapped around as it travels up and then down. On an alpha, they could look like this:

- acute: ᾱ
- grave: ᾶ
- circumflex: ᾗ

Because English speakers are accustomed to stress accents, we will pronounce any accented syllable, regardless of type of accent, with a stress accent. If you are comfortable speaking a language that uses pitch to distinguish meaning, feel free to add pitch to your pronunciation of ancient Greek!

### 3.2.1 Accented words

Every Greek sentence was a flow of higher and lower pitches, and every word had its own accent, except for a very small number of special cases. One group of small words that do not carry an accent or affect the accents of other words are called **proclitics**. These include some forms of the article (“the”), ὁ, ἡ, οἱ, αἱ; a few prepositions like εἰς (“into”), ἐκ (“out of”), ἐν (“in”), and some conjunctions like εἰ (“if”) and ὥς (“as, that, since”). There are also **enclitics**, short words that affect the accents of other words in a sentence but do not have their own accent. We’ll learn more about enclitics in Module 2.

### 3.2.2 General rules

Accents are always written over vowels. If a diphthong is accented, the accent is written over the second vowel of the diphthong (e.g., εῖ, or Ἀθηναῖοι).

Accents appear on only the last three syllables of a word. Rather than refer to “the second syllable from the end,” for example, it’s traditional to use these names for the last three syllables:

- the **ultima** is the last syllable
- the **penult** is the penultimate, or next to last, syllable
- the **antepenult** is the one before the penult, or third from last

Each accent can appear only in certain positions depending on the length of the vowels in the word. Remember that η, and ω are always long, ε, and ο always short. α, ι, and υ may represent either long ᾱ, ī, ū or short ᾶ, ĭ, ŭ. Diphthongs are long, except for final -αι, -οι in some forms.

1. The grave accent appears only on the ultima.
2. The circumflex appears only on the ultima and penult.

3. The acute accent appears on ultima, penult and antepenult.

Let's consider each individually.

### 3.2.3 The grave accent

A grave accent is really just a replacement for an acute accent. Within the context of a phrase or sentence, when a word with an acute accent on the ultima is followed directly by another accented word, its accent is changed from acute to grave. After a pause (indicated in our texts by a comma or period), the acute can remain unchanged.

Consider the word **αὐτήν** (the pronoun “her with acute accent on the ultima) in these two sentences from Lysias 1.

1. ἀπώλεσεν αὐτήν. (“He killed her.”)
2. ἐκέλευον αὐτήν ἀπιέναι. (“I ordered her to leave.”)

αὐτήν is the last word of the first sentence: we'll pause at the period, and the accent can remain unchanged. In sentence 2, however, αὐτήν is followed by the accented word ἀπιέναι (“leave”); we have to change its acute to grave for the preferred sound and rhythm to the whole sentence.

Notice that since the grave accent occurs only in the context of a sentence, when you encounter isolated examples of noun, adjective, or verb forms in this textbook, you will not see or use a grave accent!

### 3.2.4 The circumflex

The circumflex can only be used on long syllables (that is, over a long vowel or diphthong). It can appear on the penult only when the ultima is short.

Consider these examples from a pair of common Greek words. As we'll see in Module 2, nouns and pronouns use different endings to show their function (a little like adding “s” to a noun to make it plural in English). Here are two forms of a noun meaning “divinity, god, goddess” (compare English words like “theology” and “theocracy”):

1. θεός
2. θεῶν

In both examples, the accent is on the ultima, but in the first example, the accent cannot be a circumflex, because the ultima is short. In the second form, the ultima is long and is accented with a circumflex.

The next pair of examples are a pronoun meaning “that person”.

1. ἐκεῖνος
2. ἐκεῖνη

Both forms are accented on the penult, and both forms have a long penult (the diphthong ει). In the first example, the ultima is short, so we can use a circumflex on the penult, but in the second example, the ultima is long, so a circumflex is not possible.

### 3.2.5 The acute accent

An acute accent can appear on any of the last three syllables. It only appears on the antepenult if the ultima is short. It can be used on the penult anytime the ultima is long, or when both the penult and ultima are short. These two patterns complement the use of the circumflex on the penult when the penult is long and the ultima short: taken together, these three patterns cover all instances of accent on the penult, as summarized here:

Accent to use	Syllable length	Example
<i>Acute</i>	× –	ἀνθρώπου
<i>Acute</i>	◡	φόνος
<i>Circumflex</i>	– ◡	τοῦτο

### 3.2.6 Summary table

Accented syllable	Syllable length	Examples
<i>Acute on antepenult</i>	× × ◡	ἄνθρωπος
<i>Acute on penult</i>	× –	ἀνθρώπου
<i>Acute on penult</i>	◡	φόνος
<i>Circumflex on penult</i>	– ◡	τοῦτο
<i>Acute on ultima</i>	×	αὐτή, αὐτός
<i>Circumflex on ultima</i>	–	αὐτοῦ



## 4 Module 1: the Greek verb

### 4.1 Overview of module 1

#### 4.1.1 Language: overview

Module 1 introduces these features of Greek:

- verbal units expressing a subject and action
- how to recognize finite verb forms and identify them with person, number, tense, mood, voice
- principal parts of Greek verbs
- the aorist and imperfect indicative tenses

#### 4.1.2 Ancient Greek in action: overview

Different languages imagine the world and express thoughts about it differently. To narrate past events, for example, English does not have a single verb tense that correspond to the ideas expressed by the Greek imperfect tense. What does reading and translating involve when there are several choices and no one exact equivalent? Module 1 includes reflections of English speakers encountering a past tense in Spanish and Italian that is similar in its range of meaning to the Greek imperfect tense.

#### 4.1.3 Reading: overview

In our reading in module 1, we meet Euphiletos, the speaker in Lysias, *Oration 1*. Euphiletos describes the early days of his marriage (to a wife who is never named). We will begin to consider and grapple with cultural as well as linguistic concepts and differences.

### 4.2 The Greek verb (τὸ ῥῆμα)

We will see several kinds of **verbal unit** that Greek uses to express a subject and action. In this module, we begin our study of Greek with the most important one: **finite verbs**.

No Greek sentence is complete without an explicit or implicit finite verb expressing the action of the sentence.

### 4.3 Verbal units

When people listen to their native language, we don't simply hear a stream of sound: we intuitively cluster meaningful units together. When we learn to read, we similarly learn how to recognize clusters of letters and words, to "chunk" the text into meaningful units.

As you learn how to read ancient Greek, we will emphasize this crucial skill. Rather than simply analyzing one word at a time reading left to right, you will learn how to see sentences and whole paragraphs as compositions of smaller pieces, each with a recognizable structure and meaning.

We will use the term **verbal unit** to refer to the most important underlying structure in Greek. A **verb** is a word that expresses an action or a state of being. (As [Schoolhouse Rock put it decades ago, "Verb: that's what happening"](<https://www.youtube.com/watch?v=IrfZCvTe-Ko>).") A verbal unit combines some form of a verb with a subject to express a complete idea.

Compared to English, Greek has an extremely rich system of verb forms to create different kinds of verbal units. In module 3, for example, we will learn how Greek can use participles to form verbal units quite different from anything in English.

The most important verbal unit in Greek, however, is the **finite verb**. Every sentence has at least one verbal unit expressed with a finite verb plus a subject, even if these are only implied. Subjects and verbs can be implied in English, too: if someone asks you "Coffee or tea?" they are implying "Would you like coffee or tea?" a sentence with a subject ("you") and verb ("would like").

The Greek grammatical term for a verb is ῥῆμα, a word that can mean "a statement": even if you leave out every other word, the finite verb constitutes a complete statement.

### 4.4 Finite Verb Forms

Finite verb forms have five properties: **person**, **number**, **tense**, **mood**, and **voice**. To properly identify a finite verb form, you must identify all five properties. Ancient Greek finite verb forms contain all of this information in the verb form itself. In English, we often need other words to convey some of this information, such as subject pronouns to convey the person and number, and auxiliary (or "helping") verbs to express tense, mood, and voice.

### 4.4.1 Person

A verb's person expresses the subject of the verb in relation to the “speaker” of the sentence.

1. The first person (*I* or *we* in English) subject includes the speaker.
2. The second person (*you* in English) subject is the addressee(s) of the speaker.
3. The third person (*he, she, it, they* in English) subject is a person or thing separate from the speaker and addressee.

### 4.4.2 Number

Number combines with person in describing the subject of verb. It indicates when the subject is singular or plural. In English, for example, first person singular is *I* while first person plural is *we*.

Ancient Greek also has an additional, less common number known as the dual, when the subject is two persons, animals, body parts (e.g., eyes, hands), or things acting together. We will not see finite verbs in the dual in our readings this year.

### 4.4.3 Tense

The tense of a finite verb describes the time of the action and/or its **aspect**.

Over these two semesters of learning ancient Greek, we will consider six tenses, which are divided into “primary” and “secondary” tenses. The three “primary” tenses represent actions in the present or future; the three “secondary” tenses are all past tenses.

- Primary tenses: Present, Future, Perfect
- Secondary tenses: Imperfect, Aorist, Pluperfect

Multiple tenses for action in a particular “time” (such as the past) differ in **aspect**. **Aspect** emphasizes the type of action being represented, or how the action is being depicted. Aspects include *simple*, *ongoing or continuous* and *completed*. The tense of a finite verb can indicate both time and aspect, or, in some verb forms, aspect alone.

### 4.4.4 Mood

The mood of a verb indicates the function of the expression and the nature of the action in the speaker's conception. “Mood” and “mode” come from the same root in English: the “mood” of a verb is the “mode” in which the verb is operating.

Ancient Greek has four moods:

1. the **indicative**, used to express a statement or question of a factual nature (in the eyes of the speaker) in the past, present, or future.
2. the **imperative**, used to give a command
3. the **subjunctive**
4. the **optative**. The subjunctive and optative moods have many uses in subordinate clauses, and are also used to express potential or possible action.

#### 4.4.5 Voice

Voice expresses the relationship between the action of the verb and the subject. English has two voices: **active**, in which the subject is performing the action of the verb (“I love”), and **passive**, in which the subject is receiving the action of the verb (“I am loved”).

Ancient Greek has active and passive voices that operate the same way. In addition, it has a third voice, the **middle**. In the middle voice, the subject performs the action of the verb with a particular interest or reference between the subject and the action of the verb, such as reflexive (“I love myself”), reciprocal (“we love each other”), initiating the action to be performed by another (“I got my hair cut” or “I am having my house painted”) or with a particular self-interest (“I love for my own reasons, in my own interests”).

Take some time to think about how the middle voice imagines actions with nuances different from the active. How does English express those ideas, if it does? In some uses (and for some verbs in all uses), the middle forms will have a meaning that is best represented by an active verb form in English. But paying attention to the ideas that the middle form represents is important for understanding ancient Greek modes of expression.

For some verb tenses, the middle and the passive share the same form. If you are identifying the form alone, you should identify it as “middle or passive.” In a sentence, however, you will consider other syntactic structures within the clause or sentence to determine whether that particular use is middle or is passive, in order to understand the clause or sentence correctly.

### 4.5 Principal parts of verbs

All verb forms in these many combinations of person, number, tense, mood and voice (as well as forms we will learn later, such as infinitives and participles), are formed using the verb’s **principal parts**.

English verbs have a system of principal parts, too, although native speakers may not think about them that way. In English, the principal parts can include the present tense, the past tense, and

the past participle: for example, play, played, played; swim, swam, swum; go, went, gone; do, did, done.

The standard number of principal parts for ancient Greek verbs is six, although for some verbs fewer principal parts, even only one or two, may exist. Some verbs may have alternative forms for one or more principal parts so that its principal parts are represented by more than six forms.

Learning the principal parts of verbs is important so that you will be able to create correct verb forms and so that you will be able to recognize verb forms in a text, both for what person, number, tense, voice, and mood they are and also what verb they come from. In a glossary or a lexicon Greek verbs are listed according to the **first principal part**, and so if you are looking a verb up you will need to be able to move from a verb form made from any principal part to its first principal part in order to find it in the lexicon.

#### 4.5.1 Forms of Principal Parts

All principal parts of an Ancient Greek verb are finite verb forms in the first person singular.

Principal part	Form
first	first person singular present active indicative OR 1st person singular present middle indicative if active forms do not exist
second	first person singular future active indicative OR 1st person singular future middle indicative if active forms do not exist
third	first person singular aorist active indicative OR 1st person singular aorist middle indicative if active forms do not exist
fourth	first person singular perfect active indicative
fifth	first person singular perfect middle or passive indicative. (Middle and passive forms are identical in the perfect system.)
sixth	first person singular aorist passive indicative

### 4.5.2 Verb conjugations

Greek verbs are organized into two “conjugations,” a grouping where they share common endings. **Thematic** verbs include a vowel in their endings; **athematic** verbs do not. Thematic verbs are also called **-ω verbs** and athematic verbs may be called **-μι verbs** after the ending of the first principal part in the active voice.

### 4.5.3 Examples of principal parts

Principal parts are listed in order, 1–6. If a verb does not have a particular principal part, that absence is marked by —. Note that more than one form may exist for a principal part: those are indicated with “or”.

βαίνω, βήσομαι, ἔβην, βέβηκα, βέβημαι, ἐβάθην go, walk, step

βάλλω, βαλέω, ἔβαλον, βέβληκα, βέβλημαι, ἐβλήθην throw, hit (by throwing), strike (by throwing), pelt

γίγνομαι, γενήσομαι, ἐγενόμην, γέγονα, γεγένημαι, — become, come to be, be born, be

δείκνυμι, δείξω, ἔδειξα δέδειχα, δέδειγμαι, ἐδείχθην show, demonstrate

δύναμαι, δυνήσομαι, —, —, δεδύναμαι, ἐδυνήθην be able, can, be capable, have the power

εἰμί, ἔσομαι, —, —, —, — be, exist

ἔρχομαι, ἐλεύσομαι, ἦλθον, ἐλήλυθα, —, — go, come

ἔχω, ἔξω or σχήσω, ἔσχον, ἔσχηκα, -έσχημαι, ἐσχέθην have, hold, possess; be able; be (in a particular state)

ἡγέομαι, ἡγήσομαι, ἡγησάμην, —, ἡγήμαι, ἡγήθην lead; think, consider, believe

κελεύω, κελεύσω, ἐκέλευσα, κεκέλευκα, κεκέλευσμαι, ἐκελεύσθην bid, order, command, exhort

λαμβάνω, λήψομαι, ἔλαβον, εἴληφα, εἴλημμαι, ἐλήφθην take, receive, catch, grasp

λέγω, λέξω, ἔλεξα or εἶπον, εἴρηκα, εἴρηκα, λέλεγμαι, ἐλέχθην say, speak, tell

ὁράω, ὄψομαι, εἶδον, ἑώρακα or ἐόρακα, ἑώραμαι or ὤμμαι, ὤφθην see, look, understand

ποιέω, ποιήσω, ἐποίησα, πεποίηκα, πεποίημαι, ἐποιήθην do, make, create, compose

πράττω, πράξω, ἔπραξα, πέπραχα or πέπραγα, πέπραγμαι, ἐπράχθην do, accomplish, make, act

τυγχάνω, τεύξομαι, ἔτυχον, τετύχηκα, —, — happen (happen to be, happen upon), obtain, get

#### 4.5.4 Looking for patterns

As you learn principal parts, you should practice noticing patterns and then using those patterns to help you recognize, retrieve, use, and even take an educated guess at, a principal part. Here are some general patterns to start noticing, but you should work at discovering others that help you memorize, recall, and work with principal parts.

##### 4.5.4.1 Endings

Since all the forms are first person singular, the ending reflects that person and number. The ending will indicate which conjugation the verb belongs to. In the first principal part, the endings -ω and -ομαι indicate the **thematic** conjugation, while the endings -μι and -μαι (with some letter other than omicron before it) indicate the **athematic** conjugation.

For those principal parts that could be either active or middle (that is, the first, second, third principal parts), the ending will also indicate the voice: -ω or -μι (first and second principal parts), and -οι or -αι (third principal part) are active, while -μαι (first and second) and -μεν (third) are middle.

The fourth principal part is always active; you can expect the ending -α. The fifth principal part is always middle or passive; its ending is -μαι. The sixth principal part is always passive, and will end in -ην.

##### 4.5.4.2 Prefixes

For the third and sixth principal parts, which are aorist (a secondary tense) you will see an **augment** prefixed to the verbal stem. The augment is an indication of a secondary tense in the indicative mood (all principal parts are in the indicative mood). The augment may appear as the addition of an ἐ- before a stem that begins with a consonant, or it may appear as the lengthening of the initial vowel if the stem begins with a vowel. (You'll learn more about the augment in the following section when you learn how to form the imperfect, another secondary tense.)

For the fourth and fifth principal parts, which are in the perfect tense, the stem will show **reduplication** as a sign of the perfect tense. The reduplication may appear as a repetition of the initial consonant of the verb stem. If the initial consonant is aspirated (θ, φ, χ), the reduplication is the corresponding non-aspirated consonant (τ, π, κ, respectively). If the stem starts with multiple consonants, the reduplication will be simply ἐ-. If the stem starts with a vowel, the reduplication will appear as a lengthened vowel.

### 4.5.4.3 Stem changes

As in English, very common verbs show more variety or irregularity in the verb stems of different principal parts. Compare ἔρχομαι (present) and ἦλθον (aorist) with “go” (present) and “went” (past) in English.

Some changes to verb stems appear with many more regular verbs:

- The future and/or aorist active stem (second and third principal parts) are often equivalent to adding a sigma to the first principal part stem, e.g., κελεύω, κελεύσω, ἐκέλευσα.
- A kappa is often part of the stem in the perfect active (fourth principal part), e.g., κεκέλευκα.
- The sixth principal part may have a theta at the end of its stem, e.g. ἐδυνήθην.

## 4.6 Formation of finite verbs: recessive accent

The accent on finite verb forms in ancient Greek is described as **recessive**, meaning that the accent recedes as far back from the end of the word as the possible, in accordance with the set of rules governing accentuation.

Review the general principles of accent in the preliminaries section. Can you see how they imply the following rules of thumb for placing accent on a recessive verb form?

1. The accent cannot recede further back than the antepenult. Therefore, the accent will reside on one of the last three syllables of a finite verb form, even if it has more than three syllables.
2. If the ultima is long, the accent can only recede to the penult and is an acute accent on the penult.
3. If the ultima is short (recall that final -αι and -οι are usually short):
  - **a.** if there are three or more syllables in the form, the accent will recede to the antepenult and be an acute accent on that syllable.
  - **b.** if there are two syllables, the accent will be on the penult. Since the ultima is short, when the penult is accented its form will depend on the quantity of the penult syllable: if it is short, the accent will be acute. If it is long, the accent will be a circumflex.

In addition, if a finite verb form is only one syllable and that syllable is long, it will carry a circumflex accent.

**Tip:** other situations with circumflex accents on finite verb forms



We will see that when vowels contract and two vowels combine to one sound, circumflex accents mark those contractions when possible under the rules for circumflex accents.

#### 4.6.1 Practice for recessive accents

On the following finite verb forms, determine the correct placement and type of accent in accordance with the rules of recessive accents, and then put it there. These verb forms are taken from Lysias 1.6–11.

1. ἔδοξε
2. ἡγαγομην
3. διεκειμην
4. ἔθελη
5. ἐφύλαττον
6. γιγνεται
7. ἐπιστευον
8. ἐτελευτησε
9. γεγενηται
10. διαφθειρεται
11. ἐγενετο
12. ἐθηλαζεν
13. δεοι
14. κινδυνεση
15. διητωμην
16. ἀπηει
17. ἐγιγνετο
18. ὑπωπτευσσα
19. διεκειμην
20. ἦκον
21. ἐβοα (alpha is long)
22. ἐδυσκολαινεν

#### 4.7 The aorist indicative

The form of a finite verb in ancient Greek expresses the **subject** as well as the **verb**: it is a complete verbal unit by itself. Example: the form ἐκέλευσε means “he or she ordered”; the form ἐκέλευσαν

means “they ordered.” These are already complete sentences that do not need a separate word for “he,” “she” or “they.”

### 4.7.1 The indicative mood and narrating events in the past

As already described above, finite verbs have five properties: person, number, tense, mood, and voice.

The indicative is one of the four moods of the ancient Greek verb. It is the mode of verb used for narrating factual events, and for that reason is frequently seen in most texts.

Ancient Greek has more than one tense for narrating events in the past, but they differ in aspect — that is, how to think of or picture the action the verb is representing.

- the **aorist** tense expresses an action as single and simple, without indication of its completion or continuation
- the **imperfect** tense expresses an action as continuous, started, ongoing, habitual or in any way incomplete

The choice of verb tense, then, involves not only an indication that the events happened in the past, but other information about the event. Do you want to emphasize it as a single incident? Choose the aorist indicative if so. Or do you want to indicate that it happened over a length of time, was repeated or habitual, perhaps was started but not completed? The imperfect indicative will give you the means to add those shades of meaning.

### 4.7.2 Meaning of aorist indicative

The aorist indicate represents the action as “single,” “simple,” “distinct,” the equivalent of a snapshot of the action. The tense that is the closest to this idea in English is the “simple past,” the past tense formed in the active voice by adding *-ed* to the verb stem, or made by changes to the stem, with no other “helping” verbs. Examples of the “simple past” in the active voice: “He walked,” “she ran,” “they watched,” “She taught,” “they learned.”

To understand a verb form, you must take into account all five properties: person, number, tense, mood and voice. In the active voice, the subject performs the action. In the passive voice, the subject receives the action. The middle voice is, as the name indicates, in between active and passive, where the subject performs the action in some way for themselves.

The verb ἄρχω in the active voice, for example, means “to be first” and from that sense can mean “to rule”. In the passive voice, it means “to be ruled”. The middle voice means “to make yourself first” or “put yourself at the first position” of something, and therefore “to begin” something.

In the following examples, we'll see how to form the aorist indicative of the verb δείκνυμι "to show" (an athematic verb) and κελεύω, "to command" (a thematic verb). In the third person plural of the aorist indicative, their meaning will be:

- Active: "they showed," "they commanded"
- Middle: "they showed (for their own benefit)," "they commanded themselves"
- Passive: "they were shown," "they were commanded"

### 4.7.3 Forming the aorist indicative

To form any finite verb, you first choose the principal part corresponding to the tense and voice you want to use, then apply an ending that indicates the person, number and mood. To learn the aorist indicative, you will need to learn the endings for person and number in all three voices of the indicative: active, middle, and passive. In this module, we will begin with the third person ("he," "she," "it," "they").

The aorist tense forms the active and middle voices from the *third* principal part; it forms the passive voice from the *sixth* principal part. As you learn the principal parts of verbs, you will notice that not all verbs appear in all three voices. If a verb does not have a sixth principal part, that implies that no passive forms are used. In this module, you will encounter the verb γίγνομαι "to become": in the aorist tense, it always and only uses the middle voice.

As you look at the third principal part, there are two different patterns of endings. These are referred to as **first** and **second aorists**. The different endings do not have different meanings except in rare cases when both exist for the same verb. That is, both first and second aorists, both sets of endings, represent the single action in the past, and you will accordingly translate each with the English simple past. Compare the two systems of past-tense formation in English: adding "-ed" to the verb stem (which are called "regular" or "weak" verbs) or a change in the verb stem ("irregular" or "strong" verbs): "I walked" (weak) vs. "I went" (strong). "I consumed" (weak) vs. "I ate" (strong).

You can recognize a verb that has a **first aorist** by a third principal ending in -α or -άμην. Verbs that have a **second aorist** have a third principal part that ends in -οι or -όμην. We will return to the second aorist forms later in this module.

#### 4.7.3.1 Aorist active and middle indicative of first aorist verbs

Once you have identified a verb as a first aorist verb, you form other persons and numbers by the following process:

- (1) principal parts are always in a first person singular indicative: start by dropping the first singular ending from the third principal part, and remove any accent:

ἔδειξα -> ἔδειξ-

ἐκέλευσα -> ἐκέλευσ-

- (2) Add the appropriate ending for the person and number. In this module, you need to memorize the following endings for the *third person*, singular and plural.

Person and Number	Active ending	Middle ending
third singular	-ε or -εν	-ατο
third plural	-ᾶν	-αντο

The third singular ending -ε is used when the following word begins with a consonant. At the end of a clause or sentence (marked by a punctuation mark such as a comma or period), or when followed by a word beginning with a vowel, the ending -εν. (The ancient grammarians called this “the suffixed nu,” νῦ ἐφέλκυστικόν.)

- (3) Apply recessive accent.

#### 4.7.3.2 Aorist Passive Indicative

In the the same way, the sixth principal parts can be used to form aorist passive forms.

- (1) Drop the first singular ending -ην from the sixth principal part and remove the accent:

ἐδείχθην -> ἐδειχθ-

ἐκελεύθην -> ἐκελευθ-

- (2) Add the appropriate ending for the person and number:

Person and Number	Passive Ending
third singular	-η
third plural	-ησαν

- (3) Apply recessive accent.

### 4.7.3.3 Examples

	Active	Middle	Passive
third singular	ἔδειξε or ἔδειξεν	ἔδειξατο	ἐδείχθη
third plural	ἔδειξαν	ἔδειξαντο	ἐδείχθησαν

	Active	Middle	Passive
third singular	ἐκέλευσε or ἐκέλευσεν	ἐκελεύσατο	ἐκελεύθη
third plural	ἐκέλευσαν	ἐκελεύσαντο	ἐκελεύθησαν

### 4.7.4 Vocabulary to memorize

Learn these paradigm verbs: be able to produce the first, third and sixth principal parts (**emphasized like this** in the list) from memory.

- **δείκνυμι**, δείξω, **ἔδειξα**, δέδειχα, δέδειγμαι, **ἐδείχθην**, “to show”
- **κελεύω**, κελεύσω, **ἐκέλευσα**, κεκέλευκα, κεκέλευμαι, **ἐκελεύσθην**, “to order”

### 4.7.5 An important irregular verb

The verb δίδωμι “to give” is very common. Memorize its first, third and sixth principal parts.

- **δίδωμι**, δώσω, **ἔδωκα**, δέδωκα, δέδομαι, **ἐδόθην**, “to give”

In the aorist passive, its forms are exactly what you would expect, but it has some some irregular forms in the aorist active and middle. You must memorize the unpredictably irregular forms (highlighted with the “little star,” or ἀστερίσκος).

	Active	Middle	Passive
third singular	ἔδωκε	* ἔδοτο	ἐδόθη
third plural	* ἔδοσαν	* ἔδοντο	ἐδόθησαν

### 4.7.6 Compound verbs

English readily creates new vocabulary with “phrasal verbs.” These add a specific sense to a common verb by using the verb together with an additional word. Compare the change of meanings if you change “take” to the phrasal verb “take on,” “take in,” “take down,” or “take out.” Notice that the forms of the basic verb remain the same when you use them in phrasal verbs: since the past tense of “take” is “took,” you can say “she took on,” “they took in,” etc.

Greek has a similar capacity for building new vocabulary by creating **compound verbs**. Compound verbs add a prefixed word to each of the basic verb’s principal parts. As with English phrasal verbs, the new verb has a specific meaning, but follows the forms of the basic form. For example, the verb ἐπιδείκνυμι adds the prefix ἐπι- to the verb δείκνυμι “to show”, and gives it the sense “to demonstrate” or “prove.” (This is the verb Euphiletos will use to talk about proving his case in court.) In the third and sixth principal parts of δείκνυμι where the form starts with a vowel (ἔδειξα and ἐδείχθην), the ending vowel of ἐπι is elided. Memorize the following two compound verbs: if you’ve already memorized the principal parts of the basic verbs, you’ve got two new vocabulary item for almost no additional effort!

- **ἐπιδείκνυμι**, ἐπιδείξω, **ἐπέδειξα**, ἐπιδέδειχα, ἐπιδέδειγμα, **ἐπεδείχθην**, “to demonstrate, prove”
- **παράδιδωμι**, παραδώσω, **παρέδωκα**, παραδέδωκα, παραδέδομαι, **παρεδόθην**, “to hand over, transmit, entrust (a thing to a person)”

## 4.8 The imperfect indicative

The imperfect indicative is another way of narrating factual events in the past. As we have seen, the aorist views an action as a single action completed in the past. The imperfect, by contrast, expresses an action that is incomplete, repeated, continuous or ongoing, habitual, or in some other way *not* viewed as single and complete. To express similar ideas, English uses additional “helping” verbs: “she was going,” “he started to go,” “they used to go.”

### 4.8.1 Forming the imperfect indicative of -ω or thematic verbs

You form all three voices of the imperfect tense from the *first* principal part. As with the aorist, you will drop the first-person ending, remove accents, and add the appropriate ending for the person and number you want.

Past tenses in the indicative mood are indicated by two features: their set of personal endings, and a prefix called the **augment** added to the front of the verb stem. Both the imperfect and the aorist are

past tenses that will have augment.

Compare the first and third parts of verbs you already know. Since the third principal part is an aorist indicative form, it already shows you an augmented form. The third principal part (used for the aorist active and middle) shows the addition of an epsilon to the first principal part's stem. If the stem begins with a consonant, you will see the epsilon in front of it. If the stem begins with a vowel, you will see that vowel lengthened. Either of these changes is called an **augment**.

The imperfect tense shows the same pattern, but uses the first principal part. Since the first principal part is a present tense form, you will need to add the augment to it in forming the imperfect. Often, you can look to the third principal part to see what it should be.

The complete process to form the imperfect tense then is:

- (1) start by removing the first person singular ending (-ω or -ομαι) and accent from the first principal part, and add the augment

κελεύω -> ἐκελεῦ-

- (2) Add the appropriate ending. For this module, you should memorize the third person\* endings for singular and plural. Note that in *all* person-number combinations of the imperfect indicative, the middle and passive have identical endings.

Person and Number	Active ending	Middle ending	Passive ending
third singular	-ε or -εν	-ετο	-ετο
third plural	-ον	-οντο	-οντο

- (3) Apply recessive accent.

Example of κελεύω “command”

Person and Number	Active	Middle	Passive
third singular	ἐκέλευε or ἐκέλευεν	ἐκελεύετο	ἐκελεύετο
third plural	ἐκέλευον	ἐκελεύοντο	ἐκελεύοντο

Depending on the context, these third person imperfect indicative active verb forms could mean “she/he/it was commanding” or “he/she/it used to command” (third singular) or “they were commanding” (third plural), etc.

The imperfect indicative middle would add to the active sense that the subject was giving these commands for their own benefit or interests or to themselves.

The imperfect indicative passive means that the subject is now the one receiving the orders: “he/she/it was being commanded” or “they were being commanded,” etc.

#### 4.8.2 Forming the imperfect indicative of -μι or athematic verbs like δείκνυμι

When we learned aorist forms, the third principal part of the verb δείκνυμι (“to show, demonstrate”), ἔδειξα, indicated that its forms were like that of any other first aorist. Since the imperfect is formed from the first principal part, we will notice that δείκνυμι belongs to the group of -μι verbs (or athematic verbs), rather than the -ω or thematic verbs. The meaning, usage, and formation of the imperfect indicative remains the same; the only difference is that -μι verbs use a slightly different set of endings.

As with -ω/thematic verbs, for the imperfect indicative of -μι/athematic verbs, all three voices use the first principal part, with the addition of an augment; like -ω/thematic verbs, the middle and passive voices of -μι/athematic verbs have identical forms in the imperfect.

- (1) start by removing the first person singular ending (-μι or -μαι) and accent from the first principal part, and add the augment

δείκνυμι -> ἐδείκνυ-

- (2) Add appropriate ending. In this module, you should memorize the third person endings for singular and plural. The key difference between the endings of thematic and athematic verbs is that the thematic or -μι verbs do not include the combining vowel.

Person and Number	Active ending	Middle ending
third singular	—	-το
third plural	-ν	-ντο

- (3) Apply recessive accent.

Example of δείκνυμι “show, demonstrate” (note that the upsilon is a long upsilon)

Person and Number	Imperfect Active	Imperfect Middle	Imperfect Passive
third singular	ἐδείκνυ	ἐδείκνυτο	ἐδείκνυτο
third plural	ἐδείκνυν	ἐδείκνυντο	ἐδείκνυντο



To repeat, the meaning and usage of these forms is the same. The range of meaning for the active forms could include “she/he/it was showing” or “he/she/it used to show” (3rd singular) or “they were showing” (3rd plural), etc.

The imperfect indicative middle would add to the active sense that the subject was showing for their own benefit or interests.

The imperfect indicative passive means that the subject is now the one receiving the action: “he/she it was being shown” or “they were being shown.”

### 4.8.3 Imperfect of δίδωμι

As in the aorist active and middle, δίδωμι has some irregular verbs in the imperfect. First, refresh your memory of its principal parts:

- δίδωμι, δώσω, ἔδωκα, δέδωκα, δέδομαι, ἔδοθην, “to give”

Notice that the only the first principle part begins with the stem διδ-. All the imperfect forms show this stem, with a normal-looking augment. This can help you recognize them even though the endings are irregular:

Person and Number | Imperfect Active | Imperfect Middle | Imperfect Passive |

third singular | οὐκ ἐδίδου | ἐδίδοτο | ἐδίδοτο |

third plural | ἐδίδοσαν | ἐδίδοντο | ἐδίδοντο |

Notice that as in all verbs in the imperfect, middle and passive voice forms are identical. Notice, too, that while the stem is not what you might have expected, once you recognize that the endings are being added to an augment + stem of ἐ + διδ-, most of the endings are regular. Only the second singular active ending (highlighted here with the asterisk) looks irregular.

## 4.9 Clauses and coordination

A verbal unit containing a finite verb form is called a **clause**. A sentence consists of one or more clauses.

Ancient Greek normally connects, or **coordinates**, successive clauses and sentences explicitly. In many styles of English, starting every sentence by connecting it to the previous one could quickly seem excessive, but doing so is more the norm in many styles of ancient Greek prose and even poetry, and serves to concisely clarify the relation of clauses to each. The words that do this work in Greek are *conjunctions* and *coordinating particles*.

### 4.9.1 Coordinating conjunctions

**Coordinating conjunctions** join together parallel clauses (that is, a verbal unit expressed by a finite verb). (In module 3, we will look at **subordinating conjunctions**.) One of the most common coordinating conjunctions is καί. Like the English *and*, it joins together two things of the same kind. This could be a pair of nouns, like “peanut butter and jelly,” or whole sentences, “I ate the sandwich and I drank the milk.”

When joining a pair of nouns or short phrases, Lysias (like many prose authors) likes to put a καί before each of the items. The phrase ἐν δημοκρατίᾳ means “in a democracy”; ἐν ὀλιγαρχίᾳ means “in an oligarchy”. When Lysias joins them like this

καὶ ἐν δημοκρατίᾳ καὶ ἐν ὀλιγαρχίᾳ

he means, “*both* in a democracy, *and* in an oligarchy”.

καί is equally good for joining whole clauses.

ἔδοξέ μοι γῆμαι καὶ γυναῖκα ἡγαγόμεν εἰς τὴν οἰκίαν.

I decided to marry, **and** took a wife.

ἔδοξε and ἡγαγόμεν are both verbs in the aorist tense.

### 4.9.2 Coordinating particles

The use of small words that we call **particles** to add nuances of meaning is a characteristic and ubiquitous feature of ancient Greek. Many of these particles can coordinate parallel clauses, just like coordinating conjunctions, but are placed *after* the first word of the unit they introduce (whereas conjunctions are the first word of the new clause). One term for this placement is **postpositive** (meaning something like “placed after”).

The most common particle in Greek is δέ. It marks an item in a list, that normally begins with an item marked by the particle μέν. Here, the speaker Euphiletos lists two clauses: the first is what *he* did; the second is what his (unnamed) wife did.

ἐγὼ μὲν ἐγέλων (“I began to laugh”)

ἐκείνη δὲ προστίθησι τὴν θύραν (“She locks the door”)

We can join these in various ways in English: “I began to laugh, and she locks the door” would be perfectly idiomatic.

Euphiletos then uses καί to connect an additional clause to the second item:

ἐκείνη **δὲ** προστίθησι τὴν θύραν **καὶ** τὴν κλεῖν ἐφέλκεται (“She locks the door and takes the key”)

μέν and δέ beautifully outline that there are two thoughts here; καί continues the second thought. Perhaps we should make a stronger contrast in English between the first two items? We could also express this with:

“I started to laugh, but she locks the door and takes the key.”

#### 4.9.2.1 Aside on reading and translating

The verb ἐγέλων is a first singular active in the imperfect tense, so one possibility is to take it as meaning “I started to laugh.” The speaker uses the present tense for the wife’s actions, just as we might in English switch into the present tense in narrating past events, to emphasize a vivid moment: “I laughed, and BOOM! she locks the door!” One possibility for putting together μέν and δέ here could be, “I started to laugh, then she locks the door and takes the key”. There is no single “correct” translation. One of the delights of reading ancient Greek is the opportunity to see a range of meaning that no single translation can capture.

#### 4.9.3 Vocabulary to memorize

These conjunctions *introduce* a clause:

- ἀλλά. Strong contrast with previous clause. (“but”)
- καί. Couples following clause with previous clauses. (“and”)

These particles are the *second* element of the new clause, or, as mentioned above, they are “postpositive”:

- γάρ. This clause explains the previous clause.
- οὖν. This clause draws a conclusion from the previous clause.
- τε. Couples this clause with the previous clause (similar to καί).
- μέν ... δέ. The use of these particles together show a contrast of some sort along with a connection. A series of two or more clauses can be joined into a *list* using the particles μέν...δέ...<δέ...>; δέ can be repeated to join as many clauses as you like into a single list.

#### 4.10 Adverbs

Words that modify or describe the action of a verb are called **adverbs**. Adverbs typically express ideas like *manner* (“she read the text *quickly*), *time* (“*afterwards*, he took a nap”), or *place* (“they live

*nearby*”). Adverbs can clarify and make vivid the meaning of a verb that might otherwise be bland. They can even completely change the sense of a clause. Changing “Documents were destroyed” to “Documents were deliberately destroyed” could be the difference between an accident and a crime. Adding the English adverb *not* to a sentence negates its meaning entirely!

Here are a few examples of adverbs you will see in Lysias 1. Think about how they affect the meaning of a simple sentence.

#### 4.10.1 Manner

The defendant, Euphiletos, addresses the jury: “You know this”; but he adds the adverb εὖ “well”. How different is “You know this perfectly well”?

#### 4.10.2 Time

The common adverb ἔπειτα “next, then” sets the sequence of events in a narrative. Euphiletos hears from a household servant how Eratosthenes approached her: “She told me *first*, how he approached her, and how *then* (ἔπειτα) she became the messenger from Eratosthenes to my (Euphiletos’) wife.” What difference does it make to specify that these two events happened successively?

Another common adverb expressing time is νῦν “now, at the present moment.” Euphiletos pointedly uses νῦν in his closing summary to the jury: “I am *now* (νῦν) at risk of my life because I obeyed the law.” The jury is about to vote on their decision, so νῦν succinctly but powerfully connects his risk to their decision. (Aren’t adverbs like “pointedly”, “succinctly” and “powerfully” helpful in talking about this?)

#### 4.10.3 Place

In Euphiletos’ dramatic narrative of how Eratosthenes was caught in Euphiletos’ house, the precise location of events is crucial. Euphiletos describes the arrangements in his house, where the women normally lived ἄνω “above” (that is, “upstairs”) and Euphiletos lived κάτω “downstairs”. Once the baby was born, they changed the arrangements so his wife would not have to go down the stairs at night to wash up after caring for the baby. That makes it possible for Eratosthenes to sneak in to see Euphiletos’ wife. When Euphiletos finds out that Eratosthenes is ἐνδον (“inside, indoors,” so “in the house”), he looks to his neighbors for help, and finds some of them at home (again, ἐνδον, “in their houses”).

#### 4.10.4 Negation with finite verb forms

English negates a finite verb with the word *not*. Ancient Greek has two main words to negate a finite verb form: οὐ and μή.

- οὐ: Indicative verbs in most clauses are negated with οὐ. Note that οὐ has a smooth breathing and no accent. If the word that follows οὐ in a sentence begins with a vowel also with a smooth breathing, οὐ becomes οὐκ. If the word following begins with a rough breathing, οὐ becomes οὐχ.
- μή: Some verbs in other moods or in certain types of clauses use μή instead. We will meet μή again in Module 4.

#### 4.10.5 Adverbial καί

We have already seen that the word καί can serve as a conjunction to join two clauses. Related to the root idea of “adding” things, καί can also be used as an adverb, meaning “too, even.” When an elderly woman reveals to Euphiletos his wife’s affair with Eratosthenes, she says, “Eratosthenes has destroyed not only your wife, but also (καὶ) many other women,” or “Eratosthenes has destroyed not only your wife, but many other women, too (καὶ).”

How can you distinguish the two uses? How will you know if καί is a conjunction or an adverb? Let’s look at the example sentence. There is a complete clause we have translated as “Eratosthenes has destroyed not only your wife,” then we have four Greek words: ἀλλὰ καὶ ἄλλας πολλὰς.

ἀλλὰ is the familiar conjunction: it introduces a new clause. ἄλλας πολλὰς means “many other women”, and is in a form we will learn in Module 2 that marks it as the direct object of the verb; in this context, we don’t see an explicit verb, and can assume the verb of the previous clause is understood: “He has destroyed your wife; [he has destroyed] many other women.” καὶ can’t be a conjunction because this clause is already connected to the previous clause by ἀλλὰ: “Eratosthenes has destroyed not only your wife, but many other women.” Adding καί strengthens the contrast between the two clauses: “Eratosthenes has destroyed not only your wife, but many other women, *too*” or “Eratosthenes has destroyed not only your wife, but *also* many other women.”

Remember that a clause will have a single finite verb (explicit or implicit), and will normally be connected to its context by a particle or conjunction. If you can correctly chunk a long stretch of text into verbal units, you’ll be able to see whether καί is joining clauses, or working as an adverb to modify the idea of the clause.

#### 4.10.6 Vocabulary to memorize

Memorize the following adverbs:

- ἔπειτα “then, next”
- εὖ “well”
- καί “even, also”
- νῦν “now, at present”
- οὐ/μή “not”

### 4.11 Contract verbs

The thematic verbs we have been learning and using all have stems of the first principal part ending in a consonant. When the *first* principal part of a thematic (-ω) verb ends in a vowel, you form the imperfect tense with the same endings you have already learned, but the vowel of the ending contracts with the vowel of the stem to form a long vowel or a diphthong.

Note: Some verbs that do not have verb stems ending in a vowel in the first principal part do have a vowel at the end of their stem in the *second* principal part, which is used for the future active and middle. We will review these contractions for those forms when we learn the future tense forms.

#### 4.11.1 Stems ending in -ε-

The first principal part of an “epsilon contract verb” will be listed in a lexicon or glossary with the first principal part ending in ε before the first person ending of -ω. The formation of the following five principal parts is so regular, that many textbooks or dictionaries will simply list the first principal part. Compare the principal parts of the following vocabulary to memorize.

- ἀδικέω, ἀδικήσω, ἠδίκησα, δεδίκηκα, δεδίκημαι, ἐδικήθην “to do wrong, to harm or injure (a person)”
- δοκέω, δοκήσω, ἐδόκησα, δεδόκηκα, δεδόκημαι, ἐδοκήθην “to think, suppose; to seem, seem likely”
- ποιέω, ποιήσω, ἐποίησα, πεποίηκα, πεποίημαι, ἐποιήθην “to make, create”

The verb τιμωρέω means “to avenge, take vengeance on.” What do think its six principal parts are?

Recall that our imperfect active and middle/passive indicative personal endings for thematic verbs start with vowels, either an ε or an ο:

Person and Number	Active ending	Middle ending	Passive ending
3rd singular	-ε	-ετο	-ετο
3rd plural	-ον	-οντο	-οντο

The rules of contraction that you will need to learn for these endings (as we learn more endings, we will add others) are as follows:

- ε + ε = ει
- ε + ο = ου

The rule of accentuation that you will need for contractions is that if one of the vowels within the sequence would have been accented before the contraction, the contracted syllable, a diphthong, will be accented, and will be accented with a circumflex, if possible under the rules of accentuation for circumflex accents: that is, it is a long syllable (which the diphthong is), the syllable is the penult or ultima, and if the penult that the ultima is short.

With that additional information, the process of forming the imperfect indicative follows the process already outlined:

- (1) start by removing the first person singular ending (-ω or -ομαι) and accent from the first principal part, and add the augment

ἀδικέω -> ἠδίκη-

δοκέω -> ἔδοκε-

ποιέω -> ἔποιε-

- (2) Add appropriate ending and **contract the vowel at the end of the stem with the vowel at the beginning of the personal ending.**
- (3) Apply recessive accent, keeping in mind the contraction.

**Example:** Imperfect indicative of ἀδικέω

Person and Number	Imperfect Active	Imperfect Middle	Imperfect Passive
third singular	ἠδίκηι	ἠδικεῖτο	ἠδικεῖτο
third plural	ἠδίκουσιν	ἠδικοῦντο	ἠδικοῦντο

To practice, complete the following:

Imperfect indicative of δοκέω:

Person and Number	Imperfect Active	Imperfect Middle	Imperfect Passive
third singular			
third plural			

Imperfect indicative of ποιέω:

Person and Number	Imperfect Active	Imperfect Middle	Imperfect Passive
third singular			
third plural			

#### 4.11.2 Stems ending in -α-

Verbs whose stem from the first principal part ends in *α* operate the same way, but the contractions resulting from the combination of *α* with the endings are different. The contractions you will need to know for the forms we have learned so far are:

- $\alpha + \epsilon = \alpha$  (long alpha,  $\bar{\alpha}$ )
- $\alpha + \omicron = \omega$

One important alpha contract verb is ὁράω “to see”.

- (1) start by removing the first person singular ending (-ω or -ομαι) and accent from the first principal part, and add the augment. ὁράω → ὥρα-
- (2) Add appropriate ending and **contract the vowel at the end of the stem with the vowel at the beginning of the personal ending.**
- (3) Apply recessive accent, keeping in mind the contraction.

**Example:** Imperfect indicative of ὁράω

Person and Number	Imperfect Active	Imperfect Middle and Passive
third singular	ὥρα	ὥρατο



Person and Number	Imperfect Active	Imperfect Middle and Passive
third plural	ῶρων	ῶρωντο

To practice, complete the table with the imperfect indicative of βοάω “to shout, cry out.”

Person and Number	Imperfect Active	Imperfect Middle	Imperfect Passive
third singular			
third plural			

## 4.12 The second aorist

A small group of verbs use a different set of endings to form the *active* and *middle* voices of the aorist indicative. You will be happy to learn that these second aorist endings are actually identical to the endings you have already learned for the imperfect active and middle of -ω verbs. We recognize that a verb has a “second aorist” set of endings for the aorist active and middle when the third principal part ends in -ον or -όμην.

Examples: ἦλθον (from ἔρχομαι), εἶπον (from λέγω), ἐγενόμην (from γίγνομαι), εἶδον (from ὁράω).

### 4.12.0.1 Active and middle of second aorist -ω verbs

Formation of the second aorist follows the same process as first aorist active and middle forms.

- (1) principal parts give an example form in the first singular indicative active of a representative tense: start by dropping the first singular ending -ον or -όμην and remove the accent from the third principal part:

ἦλθον -> ἦλθ-

εἶπον -> εἶπ-

ἐγενόμην -> ἐγεν-

εἶδον -> εἶδ-

- (2) Add the appropriate ending.

Person and Number	Active ending	Middle ending
third singular	-ε	-ετο
third plural	-ον	-οντο

Notice that these endings are identical to the endings of the imperfect indicative. You will distinguish the imperfect from the aorist for these verbs by noticing which verb stem (which principal part) the ending is applied to. In the imperfect the ending is applied to the first principal part stem, and in the aorist the ending is applied to the third stem. Examples: ἦρχετο (imperfect) “She was going” vs. ἦλθε (aorist) “She went”; ἔλεγε “She was saying” vs. εἶπε “She said”; εἶδον “They saw” vs. ὤρων “They were seeing.”

Note that the first person singular active ending in the second aorist -ον is the same as that of the third personal plural active.

- (3) Apply recessive accent.

#### 4.12.0.2 Examples

	Active	Middle	Passive
third singular	ἦλθε	ἦλθετο	no 6th principal part
third plural	ἦλθον	ἦλθοντο	no 6th principal part

The first principal part ἔρχομαι shows us that there is no active voice for the forms made from that principal part (“present system”), while ἦλθον shows us that the aorist indicative appears in the active voice using second aorist endings.

	Active	Middle	Passive
third singular	εἶπε	εἶπετο	ἐλέχθη
third plural	εἶπον	εἶποντο	ἐλέχθησαν

Since the aorist passive is formed from the sixth principal part, those forms follow the same formation regardless of whether the third principal part is a first aorist or second aorist.

#### 4.12.0.3 Practice

Recall that the first, third and sixth principal parts of the verb “throw, hit (by throwing), strike (by throwing)” are βάλλω, ἔβαλον and ἐβλήθην.

Compose the correct Greek form for the highlighted verb in the following English phrases, and fully identify the form (person, number, tense, mood, voice).

1. She *used to throw* the dice.
2. He *hit* Pandorus with a spear.
3. He *was struck* by the weapon.
4. They “*were throwing (for themselves)* their cloaks around their shoulders”. (a Greek idiom for putting on a garment)

### 4.13 Ancient Greek in action: the imperfect tense

As you’ve seen in this module, while the Greek imperfect and aorist tenses can both refer to events in the past, they express different ideas about how an event takes place in time. (This is sometimes called *grammatical aspect*).

#### 4.13.1 A. Melisa Cahnmann-Taylor, “Widowed NYC Teacher Studies Spanish in Mexico”

Melisa Cahnmann-Taylor, poem from *Imperfect Tense*, “Widowed NYC Teacher Studies Spanish in Mexico”

#### 4.13.2 B. Jhumpa Lahiri, *In Other Words*

Jhumpa Lahiri, excerpt from *In Other Words*, “The Imperfect” (pp. 103-114)

### 4.14 Reading

Based on Lysias 1, sections 7-8: the early days of Euphiletos’ marriage.

ἔδοξε Εὐφιλῆτι γῆμαι καὶ γυναῖκα ἡγάγετο εἰς τὴν οἰκίαν. παιδίον δὲ ἐγένετο αὐτῷ, καὶ ἐπίστευε ἤδη καὶ πάντα ἐκείνη παρέδωκε. ἐν μὲν οὖν τῷ πρώτῳ χρόνῳ, πασῶν ἦν βελτίστη. ἀλλὰ ἡ Εὐφιλῆτους μήτηρ ἐτελεύτησε, καὶ πάντων τῶν κακῶν αἰτία ἐγένετο.

## 5 Module 2: nouns and adjectives

### 5.1 Overview of module 2

#### 5.1.1 Language: overview

Module 2 introduces these features of Greek:

- functions of nouns and how cases express these functions
- how to recognize noun forms and identify them with gender, case, and number
- parts of speech that work with nouns or in place of nouns: the article, adjectives, pronouns, and prepositions
- types of clauses

#### 5.1.2 Ancient Greek in action: overview

Tom Hendrickson, “Gender Diversity in Greek and Latin”

#### 5.1.3 Practice, Reading, and Composition

We will continue with the story Euphiletos is telling in court about his marriage, and how he started to become suspicious about what was going on with his wife.

### 5.2 Nouns (τὸ ὄνομα) and adjectives (τὸ ἐπίθετον)

In this module, we’ll learn first about another part of speech, nouns (ancient Greek ὀνόματα, the *names* for people and things) and their functions. We then will also learn other parts of speech that work with nouns in sentences: words that describe nouns like the article and adjectives (Greek ἐπίθετα, literally “add ons”), words that stand in for nouns, like pronouns and substantive adjectives, and prepositions, words that create phrases with nouns. We will also learn about types of clauses, with details about both nouns and verbs.

In English sentences, word order indicates the function of nouns. There is the old story illustrating the contrast between “Dog bites man” as commonplace but “Man bites dog” as newsworthy. The meaning of the sentence changes when the nouns are put in different positions. Ancient Greek would show us who is biting whom by the case of each noun: the form of the noun changes depending on whether it is acting as the subject (the one biting) or the object (the one being bitten). We will learn these functions for nouns, as well as others, and the changes in form that indicate these functions. Adjectives, we will see, also indicate their function through case endings.

## 5.3 Greek nouns

“Noun” is a part of speech. The ancient Greek word for noun is ὄνομα, which means “name.” Nouns name a person, animal, place, or thing (whether that “thing” is concrete or abstract). In a clause or sentence, nouns can fulfill various functions. A noun might be the subject of the verb: the person, place, or thing doing the action the verb represents. A noun might be the object of the verb, the recipient of the verb’s action, or the indirect (or secondary) object of that action. A noun might further describe another noun, or be paired with a preposition to act adjectivally or adverbially. It may describe the means by which the action of the verb happens. Or it might name the addressee of the sentence. In ancient Greek, the function of the noun is represented by its case, and the case is indicated by the ending attached to the noun’s stem. We have already seen that endings provide a great deal of information in a verb form, and the same is true for nouns. Identifying the case of a noun is key to understanding how it is functioning in that particular sentence.

### 5.3.1 Overview of nouns

All ancient Greek nouns have gender, case, and number.

- There are three grammatical **genders**: masculine, feminine, and neuter.
- **Case** indicates the function of a noun in a sentence. Cases are expressed and identified by endings. There are five cases: nominative, genitive, dative, accusative, vocative.
- Ancient Greek has three **numbers**: singular, plural, and dual. Dual is a less common number used for two nouns considered a pair, such as eyes, hands, oxen yoked together, twin brothers. In our readings this year, we will see only one instance of the dual, and so we will not include the dual in the forms we will be learning.

### 5.3.1.1 Dictionary entry of nouns

The dictionary entry of a noun efficiently encodes all the information you need to know in order to produce all of its cases and numbers. The first part tells you its nominative singular form, the second part is its genitive singular form, and the third part, in the form of the article, tells you its gender(s).

### 5.3.1.2 Declension

Nouns are organized into “declensions,” a category of nouns that share the same set of endings. In ancient Greek, there are three declensions of nouns. In this module, we will learn forms of the nominative, genitive, dative, and accusative cases of all three declensions.

### 5.3.1.3 Accents on nouns: persistent accent

You have been introduced to and have practiced the general rules for Greek accents and the rules for determining accents on verbs, which are *recessive* accents.

The same general rules for accents apply to nouns and adjectives, but nouns and adjectives carry what we call a *persistent* accent, which means that you must learn where the accent resides as you learn the word. Then, you apply the rules of accentuation as you decline the noun or adjective into its full range of cases.

Reminder of rules that you will apply in declining persistent accents:

- the accent will fall on one of the final three syllables
- the antepenult can be accented only with an acute accent and only when the ultima is short
- circumflex accents appear only on long vowels and diphthongs
- when the penult is accented, it will be accented with an acute if it is a short vowel or if the ultima is long. If the penult is long and the ultima is short and the penult is accented, it will be accented with a circumflex.

Some general rules and results of rules for persistent accents:

1. The position of the persistent accent is shown on the nominative form of adjectives and nominative/genitive forms of nouns. You must learn the position of the accent when you learn the word—there is no way of predicting it other than simply learning it along with the word. The “position” is the vowel that carries the accent in the nominative(/genitive) form(s). When you are studying your vocabulary, practice saying the word out loud with the accented syllable stressed so you can remember the accent along with the word.

2. The accent will stay on that syllable unless it is forced to move because of the rules above. One example of an accent on a noun or adjective that changes position is when the persistent accent starts on the antepenult in the nominative form. Remember, the antepenult can only carry an accent when the ultima is short, and when in other cases the ultima changes to long, that accent will have to move to the penult (ex. ἄνθρωπος has the accent on the penult in the nominative and its ultima has a short alpha. In the genitive, the ultima is then long (the eta is always long) and so the accent shifts to the penult: ἀνθρώπου.)
3. The accent may, however, change from one kind of accent to another while on the same syllable—again, observing the rules above. So when a noun starts with a persistent accent of a circumflex on the penult, that, too, will change form but not place depending on the quantity of the ending (ex. δῶρον has the penult accented—the omega is always long while the ultima has an omicron, which is always short, and so the accent must be a circumflex. In the genitive, the ultima becomes a long diphthong ου, and so the accent must be an acute according to the rules: δώρου.)
4. If the penult has a short vowel and carries the persistent accent, the accent never changes place or form: ex. λόγος, λόγου, λόγῳ, λόγον, λόγοι, λόγων, λόγοις, λόγους.
5. When the ultima is accented, it will change from an acute in the nominative singular to a circumflex in the genitive and dative singular, then back to an acute in the accusative. This is a pattern you should learn as you learn your declensions, such as the article later in this module. You will see that the genitive plural and the dative plural carry a circumflex, as well. Ex. ἀγορά, ἀγορᾶς, ἀγορᾶ, ἀγοράν.
6. Remember that final –οι and final –αι on noun and adjective forms count as short when determining accents, even though they are diphthongs.

Practice and learn patterns of persistent accents so that as you learn vocabulary you can recognize what the persistent will do in each case in the singular and plural. In the “Practice” section in this module, you will find demonstrations of these patterns as well as opportunities for practicing them.

### 5.3.2 Functions of cases: the nominative and genitive cases

The **nominative case** is a naming case. Its most frequent function is to indicate the subject of a finite verb. Subject-verb agreement means that the person and number of the subject must be the same as the person and number of the verb. So a *singular* noun in the nominative will have a 3rd person *singular* verb form. In most cases, a nominative *plural* noun acting as the subject will agree with a 3rd person *plural* verb. Note, however, that in Ancient Greek, **neuter** nominative *plural* nouns acting as the subject often take a 3rd person *singular* verb form.

The **genitive case** is used to relate one noun to another/make one noun depend on another. We often translate nouns in the genitive case with the English preposition “of.” We will learn more about the

range of functions of the genitive case later in this module.

### 5.3.3 Forms of the nominative and genitive cases

The case endings of nouns the singular nominative and genitive cases reflect both the noun's gender and what declension it belongs to.

#### 5.3.3.1 First declension

*Note on the persistent accent:* the first declension has one important exception to the expected position of the accent, in the genitive plural. The genitive plural ending of the first declension is always accented with a circumflex. There is a reason for this apparent exception, which has to do with the linguistic development of these forms over time: that circumflex reflects a vowel contraction similar to those you have seen in contract verbs.

Notice below that all the plural endings in this declension are the same, even with the variations in the singular.

For feminine first-declension nouns that end in -ῆ

Case	Singular	Plural
Nominative	-ῆ	-αι
Genitive	-ῆς	-ῶν

For feminine first-declension nouns that end in -ᾶ

Case	Singular	Plural
Nominative	-ᾶ	-αι
Genitive	-ᾶς	-ῶν

For feminine first-declension nouns that end in -ᾱ

Case	Singular	Plural
Nominative	-ᾱ	-αι



Case	Singular	Plural
Genitive	-ης	-ῶν

For masculine first-declension nouns that end in -ης / -ᾱς

Case	Singular	Plural
Nominative	-ης / -ᾱς	-αι
Genitive	-ου	-ῶν

### 5.3.3.2 Second declension

For masculine or feminine second-declension nouns that end in -ος

Case	Singular	Plural
Nominative	-ος	-οι
Genitive	-ου	-ων

For neuter second-declension nouns that end in -ον

Case	Singular	Plural
Nominative	-ον	-ᾶ
Genitive	-ου	-ων

### 5.3.3.3 Third declension

The third declension also contains nouns of all three genders: masculine, feminine, and neuter. The third declension is sometimes called the “consonant declension” because most nouns in this declension have stems ending in a consonant. Because of linguistic changes to different kinds of stems, a variety of patterns exists that you will need to become familiar with over time. Here we introduce just the basic pattern of endings that signify the third declension.

For masculine or feminine third-declension nouns:

Case	Singular	Plural
Nominative	-ς or no ending	-ες
Genitive	-ος	-ων

Note that the *genitive* singular ending in this declension, -ος, is the same as the masculine or feminine ending of the *nominative* singular form in the second declension. That shows us that knowing what declension a noun belongs to, as well as what gender it is, is crucial for knowing what form the ending is indicating.

For neuter third-declension nouns:

Case	Singular	Plural
Nominative	-	-ᾶ
Genitive	-ος	-ων

Compare also the neuter nominative plural ending in both the second and third declensions, -ᾶ, and one of the feminine nominative singular forms in the first declension, also -ᾶ.

## 5.4 The article

The article is used so frequently in ancient Greek that it must and will become familiar, with its uses and nuances grasped with practice.

English has a definite article, “the” and an indefinite article, “a” or “an.” Ancient Greek has only one article, and its uses are both straightforward and subtle.

### 5.4.1 Forms of the article

The article modifying a noun agrees with it in gender, case, and number. There is a full paradigm of forms with all three genders in all cases and numbers, and it is important to learn to recognize these forms easily. Pay careful attention to and memorize the spelling, including accents, breathing marks, and iota subscripts, on these forms. There is no vocative form of the article.

Case	Singular			Plural		
	Masc	Fem	Neut	Masc	Fem	Neut
Nominative	ὁ	ἡ	τό	οἱ	αἱ	τά
Genitive	τοῦ	τῆς	τοῦ	τῶν	τῶν	τῶν
Dative	τῷ	τῇ	τῷ	τοῖς	ταῖς	τοῖς
Accusative	τόν	τήν	τό	τούς	τάς	τά

Note that the alpha in the neuter nominative and accusative plural form, τά, is a short alpha, while the alpha in the feminine accusative plural form, τάς, is a long alpha. The accent pattern of the article is that of a persistent accent on the ultima: acute in nominative and accusative cases—with the important exception here of the *proclitic* (unaccented) forms in the masculine/feminine nominative forms ὁ, ἡ, οἱ, αἱ—and circumflex on the genitive and dative forms.

#### 5.4.2 Some uses of the article

- Like the English definite article, the ancient Greek article may modify its noun by making it definite or particular: ἡ οἰκία “the house”
- If indicated by the context, the article can convey a possessive adjective: ὁ ἀνὴρ ἐκ τῆς οἰκίας ἦλθεν, “The man went out of **his** house”
- Differently from English, however, the article may be used to denote a general class, οἱ ἄνθρωποι “people” or “humans”
- Also differently from English, the article is frequently used with a proper noun, exs. ὁ Ἐρατοσθένης “Eratosthenes”; αἱ Ἀθῆναι “Athens” or with abstract nouns, ex. ἡ δημοκρατία “democracy”
- The article has “noun-making” powers: the article can be used with another part of speech, such as infinitives, participles, adjectives, and even particles, to create nouns or “substantives.” We will see in more detail later in this module how it is used this way with adjectives.

#### 5.4.3 The article and attributive and predicate positions

As we will see in more detail as we continue this module, nouns can be modified in several ways. Word order of these modifiers in relation to the noun and its article can have an effect on meaning that we should pay attention to. Words can be placed between the article and noun to emphasize that those

words are modifying the noun in particular ways. Or modifiers can be placed outside of the noun and its article to emphasize other kinds of relationships. These two different positions are called the **attributive** position and the **predicate** position.

**Attributive** position in ancient Greek follows the article that modifies the noun. The article can be repeated to create this position. So attributive position can look like any of the following

- ἡ μεγάλη γυνή ‘the tall woman’
- ἡ γυνὴ ἡ μεγάλη ‘the tall woman’
- γυνὴ ἡ μεγάλη ‘the tall woman’

What nuance of emphasis might you infer that each of the three different ways of creating attributive position offer?

**Predicate** position is a placement outside of the article + noun phrase.

In the sections below on the genitive case, adjectives, and prepositions, pay attention to how these positions are used in different kinds of modifications of nouns.

## 5.5 The genitive case

As we noted briefly above, the genitive case shows a connection between that noun and another noun. In this section, we start with some broad categories of connection that are represented by the genitive.

Notice that different uses may result in using similar words in English translation, such as “of”: that coincidence provides ease of translation, but we should nevertheless pay attention to what the relationship is. Translation of the genitive is also not *restricted* to using “of” and considering how English expresses that same relationship between nouns is a good habit to get into as you practice reading and translating.

### 5.5.1 Some general uses of the genitive

- *Possessive genitive*: the genitive case represents the possessor of the other noun. As such, it can be translated into English with the preposition “of” or with the possessive marker “’s”. Example: ἡ τοῦ ἀνδρὸς οἰκία “the house of the man” or “the man’s house.” Possessive genitives are usually placed in attributive position.
- *Partitive genitive* or *Genitive of the whole*: the genitive expresses a group or a “whole” and the noun it is modifying is part of or one among that group. Example: ἡ βελτίστη γυνὴ πασῶν “the best wife of all.” The partitive genitive is generally in the predicate position.

- *Subjective genitive* or *objective genitive*: when a noun is related to a verb, the genitive can express either the subject or the object of that verbal idea. Understanding the difference between them, even if the same phrasing is used to express each, allows for greater clarity. For example, in the English phrase “the fear of the Athenians,” are the Athenians the ones fearing (subjective genitive) or the ones being feared by someone else (objective genitive)? You would have to tell from context, and you can see that it does make a difference in meaning.
  - Subjective genitives, when the genitive is the “doer” of the implied action of the other noun, is usually in attributive position. Example: ἡ τοῦ παιδίου βοά “the cry of the baby” or “the baby’s cry”
  - Objective genitives, when the genitive represents the object of the implied action, is usually in the predicate position. Example: πάντων τῶν κακῶν ἡ αἰτία “the cause of all my problems”

Other uses of the genitive we will meet later in this module, when the genitive is used with prepositions:

- *Motion away or separation*
- *Agent*

More uses will be introduced and discussed in future modules.

## 5.6 Direct and indirect objects

Two more functions that nouns can have in a clause is to act as the direct object of the verb, or as the indirect object of the verb. In order for a verb to take an object, it must be a *transitive* verb, a verb that expresses an action that acts upon a recipient. The noun that is the recipient of the action is called the *direct object*. Some verbs may express actions that also involve a secondary recipient: that noun is acting as the *indirect object*.

In ancient Greek, the **accusative** case is the most common way of expressing a *direct object*.

The **dative** case is the most common way of expressing the *indirect object*.

### 5.6.1 Direct Object: function of the accusative case

The direct object of a verb has the action that the verb is expressing done to it.

| She closed *the door*.

The door is what is being closed, so in ancient Greek it goes into the accusative case: τὴν θύραν προσέθηκεν.

### 5.6.2 Indirect Object: function of the dative case

One verb that makes it easy to see the role of the indirect object, in both English and Ancient Greek, is the verb “to give.” In English, we can express the indirect object either by word order or with a preposition such as “to.”

“They gave gifts to her.” or “They gave her gifts.”

In both sentences “gifts” is the direct object of the verb “gave”: the gifts are what is being directly affected by the action of the verb. The indirect object in both sentences is “her”: as the recipient of the gifts, the action of giving affected her in a secondary or indirect way. English expresses that by putting the indirect object before the direct object in the sentence, or with the preposition “to.”

Can you think of other verbs in English that frequently have both a direct and an indirect object expressed with this syntax?

In Ancient Greek, the indirect object is expressed with the dative case. Word order can be used for other kinds of emphasis.

πάντα τὰ ἑμαυτοῦ ἐκέινῃ παρέδωκα Lysias 1.6: “I gave over all of my things *to her*”

### 5.6.3 Forms of Dative and Accusative Cases

We have already met some of the forms of the dative and accusative cases in the article. Those case endings will show up again in the first and second declensions of nouns and adjectives.

Case and number	1st Declension	Second Declension	Second Declension N	Third Declension	Third Declension N
	F/M	M/F		M/F	
Dative Singular	-ῃ / -ᾷ	-ῶ	-ῶ	-ι	-ι
Accusative Singular	-ην / -αν	-ον	-ον	-α	- (same form as nominative)
Dative Plural	-αις	-οις	-οις	-σι	-σι
Accusative Plural	-ας	-ους	-α	-ας	-α

Look for patterns in these endings that can help you recognize the case endings.

Note that for a neuter noun or adjective in any declension, the accusative singular form will always be the same as the nominative singular form, and the accusative plural forms will always be the same as the nominative plural form.

Note that the dative plural ending of third declension nouns will have a “moveable nu” placed on the ending if the next word in the sentence starts with a vowel or if it is the last word in a sentence. In paradigms, therefore, you will see both options, without and with the nu on the end.

Note that the alpha in the 1st declension accusative ending -ας is a long alpha, while in the third declension masculine/feminine accusative plural ending -ας the alpha is short.

## 5.7 Adjectives (τὸ ἐπίθετον)

“Adjective” is a part of speech. The Greek name is τὸ ἐπίθετον, which, as noted at the beginning of the module, means “add-on” or “placed on.” The function of adjectives is to modify nouns or pronouns. That is, the adjective describes or delineates the noun or pronoun further, it is “placed on” the noun or “adds on” to it.

Like nouns, adjectives have gender, case, and number. To identify the form of an adjective, you must identify all three features.

### 5.7.1 Dictionary entry and declension of adjectives

The dictionary entry of an adjective will be all the nominative singular forms. The order of those nominative singular forms that dictionaries use is: masculine nominative singular, feminine nominative singular, and neuter nominative singular. For some adjectives, the feminine and masculine forms share the same endings, and so there will be only two sets of endings, the first listed for the masculine and feminine and the second for the neuter. Third declension adjectives have a wider variety of endings, just as the nouns do, and may also have different endings for the masculine, feminine, and neuter forms, or one set for the masculine and feminine and another for the neuter.

Adjectives in ancient Greek are organized into the same three declensions as nouns, and like nouns, adjectives belong to each of the three declensions. An adjective of any declension can modify a noun of any declension.

You will identify the declension of an adjective by the endings of the nominative singular forms and the corresponding noun declension endings.

### 5.7.1.1 Examples of adjective declension

Many three-ending adjectives are what we call “first and second declension” adjectives because the feminine forms use first declension case endings while the masculine and neuter forms use second declension adjectives. A representative example of these adjectives is ἀγαθός, ἀγαθή, ἀγαθόν. An English translation for this adjective is “good,” and like “good” in English, there is a range of ways people or things can be ἀγαθός, ἀγαθή, ἀγαθόν. As you see this adjective in your readings, what nuances of meaning does the context give to this adjective?

#### Declension of ἀγαθός, ἀγαθή, ἀγαθόν

Case	Singular			Plural		
	Masc	Fem	Neut	Masc	Fem	Neut
Nominative	ἀγαθός	ἀγαθή	ἀγαθόν	ἀγαθοί	ἀγαθαί	ἀγαθά
Genitive	ἀγαθοῦ	ἀγαθῆς	ἀγαθοῦ	ἀγαθῶν	ἀγαθῶν	ἀγαθῶν
Dative	ἀγαθῷ	ἀγαθῇ	ἀγαθῷ	ἀγαθοῖς	ἀγαθαῖς	ἀγαθοῖς
Accusative	ἀγαθόν	ἀγαθήν	ἀγαθόν	ἀγαθοὺς	ἀγαθάς	ἀγαθά

Other adjectives are called “first and third declension” adjectives because the feminine forms belong to the first declension while the masculine and neuter belong to the third declension. As we have already seen with verb principal parts, the more common an adjective is, the more likely it is to be “irregular” in its forms. The most common adjective in our readings this year will be the adjective πᾶς, πᾶσα, πᾶν, and its compound form ᾅπας, ᾅπασα, ᾅπαν. The English equivalents, depending on the particular use in context, include “all,” “every” and “whole.” That is, both adjectives indicate a completeness or entirety, and ᾅπας, ᾅπασα, ᾅπαν emphasizes that quality even more. They decline the same way, although note the difference in persistent accent between the two.

#### Declension of πᾶς, πᾶσα, πᾶν

Case	Singular			Plural		
	Masc	Fem	Neut	Masc	Fem	Neut
Nominative	πᾶς	πᾶσα	πᾶν	πάντες	πᾶσαι	πάντα
Genitive	παντός	πάσης	παντός	πάντων	πασῶν	πάντων
Dative	παντί	πάσῃ	παντί	πᾶσι or πᾶσιν	πάσαις	πᾶσι or πᾶσιν
Accusative	πάντα	πᾶσαν	πᾶν	πάντας	πάσας	πάντα



### 5.7.2 Noun-adjective agreement

In ancient Greek, an adjective modifying a noun must agree with, or match, that noun in gender, case, and number. Adjectives from any of the three declensions can modify nouns from any of the three declensions. That is, the adjective need not “match” the noun in *declension* and the case endings belonging to that declension, although sometimes by coincidence, the endings will look the same, especially if the adjective and noun come from the same declension.

Examples of noun-adjective agreement from Lysias 1.6-10

τὸν ἄλλον χρόνον masculine accusative singular

τῷ πρώτῳ χρόνῳ masculine dative singular

πολὺν χρόνον masculine accusative singular

οἰκειότητα μεγίστην feminine accusative singular

οἰκονόμος δεινή feminine nominative singular

ἡ ἐμὴ γυνή feminine nominative singular (but note that γυνή is a 3rd declension noun, and the genitive case would be τῆς ἐμῆς γυναικός)

γυναῖκα σωφρονεστάτην feminine accusative singular

πάντων τῶν κακῶν neuter genitive plural

οἰκίδιον διπλοῦν neuter nominative singular

Because of the lack in English of gender and case with nouns and lack of even number with adjectives, English does not have explicit rules about noun-adjective agreement (as it does for subject-verb agreement, for example). The adjective does not change form between *one green shoe* and *two green shoes*, *an old woman* or a group of *old men*.

But note that English has interesting “ingrained” rules about the *order* of adjectives when there is more than one. Most native speakers of English know these rules as just what “sounds right” or “sounds wrong,” “Old green shoes” obeys these rules while “green old shoes” does not. See more here [<https://www.bbc.com/culture/article/20160908-the-language-rules-we-know-but-dont-know-we-know>] for language rules English speakers know but don’t know we know

English language learners are sometimes asked to learn these rules about adjective order explicitly. That is a good reminder of the way in which language rules are sometimes defined for non-native-speakers (as we all are for ancient Greek) in a way that complicates the sense of a language meant to communicate.

### 5.7.3 Adjective placement: attributive and predicate positions

Adjectives can describe a noun, and thus in ancient Greek must agree with that noun in gender, case, and number, from different syntactical positions in a sentence.

As we saw earlier in the section on the article, one of those positions is called the **attributive** position, when the adjective qualifies the noun within a noun phrase. The other is called the **predicate** position, when the adjective is part of the predicate of the clause or sentence. Compare these examples in English:

*The tall woman went to the market.* The adjective “tall” is in the attributive position.

*The woman is tall.* The adjective “tall” is in the predicate position, syntactically connected to the verb of the sentence.

In both sentences, the adjective “tall” describes the woman, and so in ancient Greek would be the same gender, case, and number as the noun “woman”: since “woman” is the subject of each sentence, the adjective will be feminine, nominative, singular, as the noun is.

**Attributive** position in ancient Greek follows the article that modifies the noun. The article can be repeated to create this position:

- ἡ μεγάλη γυνή ‘the tall woman’
- ἡ γυνή ἡ μεγάλη ‘the tall woman’
- γυνή ἡ μεγάλη ‘the tall woman’

Note that the article may be absent, and if so, the word order of adjective and noun is less restricted, such as the example of οἰκονόμος δεινὴ above.

**Predicate** position is a placement outside of the article + noun phrase.

ἡ μεγάλη γυνή εἰς τὴν ἀγορὰν ἦλθον. OR ἡ γυνή ἡ μεγάλη εἰς τὴν ἀγορὰν ἦλθον. *The tall woman went to the market.* (attributive position)

ἡ γυνή μεγάλη ἐστίν. *The woman is tall.* (predicate position)

### 5.7.4 Adjectives used as nouns, substantive adjectives

Adjectives, and indeed any kind of modifier, can be used with the article to function as nouns. A term for this use is “substantive adjectives.” English does this, too. In a sentence such as “Only the good

die young,” we understand “the good” to refer to “good persons,” a group that is abstract in nature. In the sentence “That’s all for the good,” we understand “the good” to refer to an abstract quality.

Ancient Greek tends to use substantive adjectives much more often than English does, though, and takes advantage of the gender and number of adjectives to express a wider variety of the understood noun. Because ancient Greek has that flexibility, to understand and translate it properly, you must supply a noun that reflects that gender and number:

- ὁ ἀγαθός, masculine singular, “the good man”; οἱ ἀγαθοί masculine plural “good men,” “the good men” or “the good” (ancient Greek defaults to the masculine when describing a group of persons of mixed gender, whether possible or actual)
- ἡ ἀγαθή feminine singular, “the good woman”; αἱ ἀγαθαί feminine plural “the good women,” “good women”
- τὸ ἀγαθόν neuter singular, “the good thing” or “the good” as an abstract quality; τὰ ἀγαθὰ “good things,” “the good things,” “goods” or “the good”. Neuter plural substantives are especially flexible in meaning and thus can be used in a variety of contexts.

### 5.7.5 Example from Lysias 1.7 to practice with

Euphiletos describes to the jury his wife at the beginning of their marriage:

ὦ Ἀθηναῖοι, πασῶν ἦν βελτίστη· καὶ γὰρ οἰκονόμος δεινὴ καὶ φειδωλὸς ἀγαθὴ

## 5.8 Types of clauses

Recall that every instance of a finite verb identifies a clause. When we have chunked together the words in a clause, the case of nouns will tell us how they function in the clause (subject, direct or indirect object, etc.). Looking at the verb of a clause together with the main nouns (if any), we can think about clauses in one of three categories, according to the type of verb that defines it: *transitive*, *intransitive* or *linking*.

### 5.8.1 Transitive verb clauses

The clause is formed with a transitive verb. The clause may contain a direct object if the verb is in the active or middle voice. The transitive verb can have a passive form. In the passive, the agent can be expressed with ὑπό + genitive.

ἡ ἐμὴ γυνὴ ὑπὸ τούτου τοῦ ἀνθρώπου ὥφθη (ὀφθεῖσα in text)

(= ὁ ἄνθρωπος τὴν ἐμὴν γυναῖκα εἶδε.)

### 5.8.2 Intransitive verb clauses

The clause is formed with an intransitive verb. An intransitive verb does not take a direct object, so we will not expect to see one in this type of clause.

ἦκον ἀπροσδοκῆτως ἐξ ἀγροῦ

### 5.8.3 Linking verb clauses

The clause contains a linking verb, whether expressed or implied. A linking clause joins together a nominative subject and a nominative predicate with a verb referring to a state of being (εἰμί). Note that in ancient Greek, when the linking verb is in the third person, εἰμί can be omitted and understood from context.

οἰκονόμος δεινὴ καὶ φειδωλὸς ἀγαθὴ {ἦν}

#### 5.8.3.1 Practice with coordinating clauses

Find the subject (explicit or implicit) and verb of each clause. Categorize each as transitive, intransitive, or linking.

ἦκον **μὲν** ἀπροσδοκῆτως ἐξ ἀγροῦ,

μετὰ **δὲ** τὸ δεῖπνον τὸ παιδίον ἐβόα

**καὶ** ἐδυσκόλαιεν ...

ὁ **γὰρ** ἄνθρωπος ἔνδον ἦν:

### 5.8.4 Independent and dependent clauses

Another possible way of structuring sentences involves making one clause (or multiple clauses) *dependent* on another clause.

We recognize a clause as “independent” if it can stand on its own as a sentence, even if it is connected by coordination with other independent clauses, as in the previous section.

A dependent clause further explains or defines the independent clause that it is attached to. It is recognized by the fact that as it is structured in this sentence, it cannot stand on its own because it does not express a complete thought. As it is structured with the independent, or “main,” clause,

the dependent clause does have defined boundaries, so that it is clear which words belong to which clause. Recognizing those boundaries is important to correctly reading and understanding a sentence with multiple clauses.

One common type of dependent clause is structured by a relative adverb or a relative pronoun. The word “relative” indicates that the word establishes and shows a relationship between the action expressed in the dependent clause and that expressed in the independent clause.

Relative adverbs, such as “when, after, since, because” in English, show and define a temporal or causal relationship between the action of the relative adverbial (dependent) clause and the action of the main clause.

- “When our child was born, I was already trusting my wife.”
- “After my mother died, all my problems started.”

Relative pronouns, “who, which, that,” are used to create a clause that further describes or defines a noun in the main clause. In the next section, we will introduce the relative pronoun in ancient Greek and learn in more detail how they form relative clauses.

## 5.9 Pronouns (ἡ ἀντωνυμία)

“Pronoun” is a part of speech. Pronouns are used in place of and in reference to a noun: the Greek name ἀντωνυμία means “in place of a noun.” The noun that a pronoun replaces and refers to is called the pronoun’s *antecedent*.

Like nouns, pronouns in ancient Greek have grammatical gender, case, and number. The case of a pronoun, like that of a noun, will tell you its function in a clause.

There are several types of pronouns in ancient Greek, as there are in English: personal, demonstrative, relative, interrogative, indefinite, reflexive, and reciprocal. We know and use all of these types of pronouns without perhaps knowing their classification. In this section, we will learn the ancient Greek personal pronouns, demonstrative pronouns, and the relative pronoun.

### 5.9.1 Personal pronouns

The designation “personal” for personal pronouns is connected to the idea of “person” as a feature of verbs: that is, first person, second person, and third person just as we use those terms for verbs. Thus for these pronouns, gender and number have a relationship with person. First person (“I” in the singular and “we” in the plural) and second person (“you”) personal pronouns are understood to have grammatical gender corresponding to embodied gender of the person or persons they are referring to.

Third person pronouns (“he, she, it” in singular, “they” in plural) in ancient Greek have different forms in the singular of grammatical gender depending on the gender (grammatical or embodied) of the person or thing referred to. That is, grammatical gender of nouns will be reflected in the grammatical gender of the pronoun that refers to it.

Pronouns are among the words in English that still have cases. We have a “subjective” case of pronouns that is like the nominative: I, we, he, she. The “objective” case of pronouns are used for objects of verbs or objects of prepositions, and so that is what we will use for the “oblique” cases (a category covering the genitive, dative, and accusative cases) in ancient Greek: me, us, him, her, them. In English, we no longer have distinctions for the second person in cases, just as with number: “you” is used in all cases and numbers, and “it” is also used for both the subjective and objective cases.

### 5.9.1.1 Forms of personal pronouns for first and second persons

Case	1st person	English equivalent	2nd person	English equivalent
	<b>singular</b>		<b>singular</b>	
nominative	ἐγώ	I	σύ	you
genitive	μου / ἐμοῦ	(of) me	σου / σοῦ	(of) you
dative	μοι / ἐμοί	(to/for) me	σοι / σοί	(to/for) you
accusative	με / ἐμέ	me	σε / σέ	you
	<b>plural</b>		<b>plural</b>	
nominative	ἡμεῖς	we	ὑμεῖς	you
genitive	ἡμῶν	(of) us	ὑμῶν	(of) you
dative	ἡμῖν	(to/for) us	ὑμῖν	(to/for) you
accusative	ἡμᾶς	us	ὑμᾶς	you

We have already seen in studying person with verb forms that ancient Greek verbs do not require a separate pronoun to express the subject. Because they are not needed, nominative personal pronouns are not used to express the subject unless the speaker wants to place special emphasis on that subject. The English equivalent of using the nominative pronoun would be heavy stress and perhaps even pointing when spoken, or underlining or italics in writing, such as “***We*** are studying Greek.”

The singular of the first and second person pronouns also have emphatic and unemphatic forms that operate in a similar way. The first form listed above is unemphatic. If the speaker wants to emphasize

**me** or **you** in the sentence, then the second form will be used. In the first person singular, note that the emphatic form involves both an extra letter/syllable and an accent, while in the second person singular the difference is indicated solely by the accent. The unemphatic forms of both the first and second person singular pronouns are listed without an accent. They belong to a class of words called **enclitics**. (See next section.)

### 5.9.1.2 Forms of personal pronoun for third person, singular and plural

The personal pronoun for the third person is αὐτός, αὐτή, αὐτό. It has masculine, feminine, and neuter forms, like English does in “he, she, it.” It declines with second conjugation endings in the masculine and neuter, with the exception of the neuter singular nominative and accusative αὐτό, and with first conjugation endings in the feminine. The persistent accent is on the ultima and follows that pattern of acute on the nominative and accusative forms, and a circumflex on the genitive and dative forms.

The nominative forms are not used as personal pronouns, to mean simply “he, she, it, they.” Recall that ancient Greek does not need a nominative pronoun since the verb form contains the information about the person and number of the subject. (This pronoun has two other uses that we will learn later when the nominative is used). So the following introduces only those cases and forms that are used for the pronoun in the oblique cases “him, her, it, them.”

Case	Singular			Plural		
	Masc	Fem	Neut	Masc	Fem	Neut
Genitive	αὐτοῦ	αὐτῆς	αὐτοῦ	αὐτῶν	αὐτῶν	αὐτῶν
Dative	αὐτῷ	αὐτῇ	αὐτῷ	αὐτοῖς	αὐταῖς	αὐτοῖς
Accusative	αὐτόν	αὐτήν	αὐτό	αὐτούς	αὐτάς	αὐτά

### 5.9.2 Demonstrative adjectives and pronouns

The label “demonstrative” signifies that these words “point” to their referent. They may act as adjectives, modifying an expressed noun, or they may be used on their own, acting as a pronoun. English has two commonly used demonstratives: “this” and “that,” which can also be used as adjectives modifying a noun (this woman, that house) or on their own as pronouns. Ancient Greek has three demonstrative adjectives/pronouns, and it is important to understand the conceptual meaning of each one.

**ὅδε, ἡδε, τόδε** (“this”) is used to point to something present and visible or immediate, similar to col-

loquial English using “this here” to describe someone or something. Conceptually it is a “first person” demonstrative, meaning that the speaker is involved with what is being pointed at. Within a text or narrative, ὅδε, ἥδε, τόδε points *forward* to what comes next, making it similar in such a context to a phrase like “the following” in English.

**οὗτος, αὕτη, τοῦτο** (“this” or “that”) is conceptually between the closeness of ὅδε, ἥδε, τόδε and the distance of ἐκεῖνος, ἐκείνη, ἐκεῖνο and is “second person” (closer to the addressee than the speaker). In contrast to ὅδε, ἥδε, τόδε in narrative or text, οὗτος, αὕτη, τοῦτο looks *back* and so points to “the preceding.” It points to something closer in text than ἐκεῖνος, ἐκείνη, ἐκεῖνο, and so means “the latter” in contrast to “the former” (for which ἐκεῖνος, ἐκείνη, ἐκεῖνο would be used).

**ἐκεῖνος, ἐκείνη, ἐκεῖνο** (“that”) is conceptually pointing further away than the other two demonstratives, as in a “third person” idea. The use of ἐκεῖνος, ἐκείνη, ἐκεῖνο may have an intentionally distancing effect, as “that” can in English (“I would never do *that*!”)

When functioning as adjectives, demonstratives are used in ancient Greek along with the article and in predicate position. Examples:

- ἥδε ἡ ἡμέρα “this day” (meaning “this very day, this day now, today”)
- τοῦτον τὸν ἄνδρα “this/that man”
- τοῖς ἀνθρώποις ἐκείνοις “to/for those people”

(Since English does not use its article along with demonstratives, we do not translate the article in these constructions. Leaving the article out of the translation is necessary to be idiomatic in English. That is another example of how translation is not a “one-to-one” substitution of words.)

When used as pronouns, the demonstratives are used on their own. They receive their gender and case from their *antecedent*, the noun they refer back to, but the case expresses the use of the pronoun in its own clause. If the antecedent is implied or understood, rather than expressed, we understand a noun that matches the gender and number of the demonstrative pronoun: ἐκεῖνος “that man” (masculine and singular), ταῦτα “these things” (neuter and plural), τῇσδε “of this (here) woman” (feminine and singular).

### 5.9.2.1 Declensions of demonstrative pronouns

#### Declension of ὅδε, ἥδε, τόδε

Case	Singular			Plural		
	Masc	Fem	Neut	Masc	Fem	Neut
Nominative	ὅδε	ἥδε	τόδε	οἷδε	αἷδε	τάδε



Case	Singular			Plural		
Genitive	τοῦδε	τῆσδε	τοῦδε	τῶνδε	τῶνδε	τῶνδε
Dative	τῷδε	τῇδε	τῷδε	τοῖσδε	ταῖσδε	τοῖσδε
Accusative	τόνδε	τήνδε	τόδε	τούσδε	τάσδε	τάδε

Notes on the forms of ὃδε, ἧδε, τόδε:

- ὃδε, ἧδε, τόδε is the article + the enclitic particle -δε. The enclitic nature of -δε accounts for the accents appearing on the masculine and feminine nominative forms (while the article forms are proclitics) and for the accents remaining what they are on the article on forms like τήνδε, τούσδε, and τάσδε, which seem to be “breaking” the rule about circumflex accents on a long penult when the ultima is short.

### Declension of οὗτος, αὕτη, τοῦτο

Case	Singular			Plural		
	Masc	Fem	Neut	Masc	Fem	Neut
Nominative	οὗτος	αὕτη	τοῦτο	οὗτοι	αὗται	ταῦτα
Genitive	τούτου	ταύτης	τούτου	τούτων	τούτων	τούτων
Dative	τούτῳ	ταύτῃ	τούτῳ	τούτοῖς	ταύταις	τούτοις
Accusative	τούτον	ταύτην	τοῦτο	τούτους	ταύτας	ταῦτα

Notes on the forms of οὗτος, αὕτη, τοῦτο:

- The stem follows a pattern similar to the article, with the stem starting in tau in most forms, but with a rough breathing instead in the masculine and feminine nominative forms, both singular and plural.
- The masculine and neuter forms have second declension endings with the diphthong **ου** in the stem, while the feminine forms have first declension endings with the diphthong **αυ** in the stem.
- The exception in the feminine is the genitive plural, which is assimilated to the same form as the masculine and neuter genitive plural, τούτων.
- The neuter nominative and accusative plural forms use the αυ diphthong in phonetic assimilation with its ending -α.

- The neuter singular nominative and accusative are a different kind of second declension ending (-o instead of -ov).
- The persistent accent pattern is the accent on a long penult. Thus the accent does not move from the penult, and will be a circumflex when the ultima is short and an acute when the ultima is long.

### Declension of ἐκεῖνος, ἐκείνη, ἐκεῖνο

Case	Singular			Plural		
	Masc	Fem	Neut	Masc	Fem	Neut
Nominative	ἐκεῖνος	ἐκείνη	ἐκεῖνο	ἐκεῖνοι	ἐκεῖναι	ἐκεῖνα
Genitive	ἐκεῖνους	ἐκείνης	ἐκεῖνους	ἐκεῖνων	ἐκεῖνων	ἐκεῖνων
Dative	ἐκείνῳ	ἐκείνῃ	ἐκείνῳ	ἐκεῖνοῖς	ἐκείναις	ἐκεῖνοῖς
Accusative	ἐκεῖνον	ἐκείνην	ἐκεῖνο	ἐκεῖνούς	ἐκείνας	ἐκεῖνα

Notes on the forms of ἐκεῖνος, ἐκείνη, ἐκεῖνο:

- The masculine and neuter forms have second declension endings while the feminine forms have first declension endings.
- The neuter singular nominative and accusative are a different kind of second declension ending (-o instead of -ov).
- The persistent accent pattern is the accent on a long penult. Thus the accent does not move from the penult, and will be a circumflex when the ultima is short and an acute when the ultima is long.

### 5.9.3 Relative pronoun

The relative pronoun is used to create dependent clauses that further describe or define a noun or pronoun in a sentence. The relative pronoun in English is *who*, *which*, or *that*. Relative clauses are dependent clauses, appearing with an independent clause in a sentence. The relative clause begins with a relative pronoun, which refers to a noun or pronoun in the independent clause, its *antecedent*. Because the relative clause is modifying that noun or pronoun, the form of the relative pronoun matches the antecedent in **gender** and **number**. Because the relative clause is its own verbal unit, with its own subject and verb, the **case** of the relative pronoun is determined by its use in its own clause.

**Declension of ὅς, ἥ, ὅ** | Case | Singular | Plural | Masc | Fem | Neut | Masc | Fem | Neut |  
 Masc | Fem | Neut | Nominative | ὅς | ἥ | ὅ | οἷ | αἶ | ἃ | Genitive | οὗ | ἧς | οὗ | ὧν | ὧν | ὧν | Dative | ᾧ |

ἦ | ῥ̃ | οἷς | αἷς | οἷς | | Accusative | ὅν | ἦν | ὅ | οὖς | ἄς | ἄ |

Notes on the forms of ὅς, ἦ, ὅ

- the forms of the relative pronoun are similar to those of the article, without the initial tau that the article has in most forms and with a rough breathing on all forms. Note the difference in the masculine nominative singular ὅς from the article ὁ. With forms of the relative pronoun like ἦ, οἷ, and αἷ, the only difference between the article and the relative pronoun is the accent on the relative pronoun form.
- the accent pattern is also like that of the article, and like a persistent accent on the ultima: acute on nominative and accusative forms and circumflex on genitive and dative forms.

### 5.9.3.1 Examples of relative clauses

Identify the relative pronoun in the following sentences. What is its antecedent? What are the boundaries of the relative clause (where does it begin and where does it end)? What form of the relative pronoun would be used in ancient Greek (what is the gender, case, and number)?

- The woman who goes to the market brought messages to my wife.
- The house that I own has two floors.
- The husband narrated to the jurors the events which occurred.

Compose in English your own sentences in English with relative clauses. Can you find ways to use relative pronouns in all four cases?

## 5.10 Enclitics

There are two classes of words in ancient Greek that do not carry accents.

You have already encountered some examples of the class of words called **proclitics** (such as the forms of the article ὁ, ἦ, οἷ, αἷ and the negating word οὐ) and will meet more in the section in this module on prepositions and in future modules. Proclitics do not carry an accent of their own, and do not affect the accent of other words in a sentence. Proclitics may be used as the first word in a clause.

**Enclitics** do interact with the accent of the word that precedes them in a sentence: their name signifies their “leaning on” the word they follow. Enclitics cannot be the first word in a clause since they need a word ahead of them to lean on. Enclitics are generally listed without an accent in paradigms and in glossaries or lexica. Enclitic words are frequently one syllable but may be two syllables. In addition

to the pronouns you are learning above, another enclitic you have already encountered in Module 1 is the conjunction τε.

### 5.10.1 Enclitic accent rules

1. A word accented on the ultima, with an acute or circumflex, retains that accent when followed by an enclitic word. The acute does not change to grave because the enclitic is “added on” to the word in terms of pronunciation. The enclitic remains unaccented.
2. A word accented on the antepenult with an acute or a word accented on the penult with a circumflex will have an acute accent added to the ultima. That is the circumstance when you will see two accents on the same word. The enclitic remains unaccented.
3. A word accented with an acute on the penult will not have any accent changes when followed by an enclitic. A one-syllable enclitic following such a word will remain unaccented. A two-syllable enclitic following a word accented on the penult with an acute will be accented on its own ultima. That is one circumstance in which you will see an enclitic accented.
4. A proclitic followed by an enclitic will receive an acute accent. An enclitic followed by another enclitic in a sentence will also receive that enclitic’s accent on its ultima, which will remain acute.

### 5.10.2 Practice recognizing enclitics

Looking through the following passage (Lysias 1.6–7), identify which words are enclitics and how they have affected the accents of the preceding words. What rules are at play in these examples? Which words without accents are proclitics rather than enclitics?

ἐγὼ γάρ, ὦ Ἀθηναῖοι, ἐπειδὴ ἔδοξέ μοι γῆμαι καὶ γυναῖκα ἡγαγόμεν εἰς τὴν οἰκίαν, τὸν μὲν ἄλλον χρόνον οὕτω διεκείμεν ὥστε μήτε λυπεῖν μήτε λῖαν ἐπ’ ἐκείνῃ εἶναι ὃ τι ἂν ἐθέλῃ ποιεῖν, ἐφύλαττον τε ὡς οἶόν τε ἦν, καὶ προσεῖχον τὸν νοῦν ὥσπερ εἰκὸς ἦν. ἐπειδὴ δέ μοι παιδίον γίγνεται, ἐπίστευον ἤδη καὶ πάντα τὰ ἐμαυτοῦ ἐκείνῃ παρέδωκα, ἡγούμενος ταύτην οἰκειότητα μεγίστην εἶναι: ἐν μὲν οὖν τῷ πρώτῳ χρόνῳ, ὦ Ἀθηναῖοι, πασῶν ἦν βελτίστη: καὶ γὰρ οἰκονόμος δεινὴ καὶ φειδωλὸς ἀγαθὴ καὶ ἀκριβῶς πάντα διοικοῦσα: ἐπειδὴ δέ μοι ἡ μήτηρ ἐτελεύτησε, πάντων τῶν κακῶν ἀποθανοῦσα αἰτία μοι γεγένηται.

## 5.11 Prepositions (ἡ πρόθεσις)

Preposition is a part of speech, like noun or verb or adjective, in both English and ancient Greek. Its ancient Greek name is πρόθεσις, which means “put before,” which is generally the placement of a

preposition in relation to the noun it governs. (“Preposition” comes from Latin that also means “put before.”) Prepositions carry a persistent accent that you should learn as you learn the word.

A preposition is used to create a relationship between a noun and another word. A preposition and a noun create a *prepositional phrase*. That prepositional phrase may act *adjectivally* to modify another noun or *adverbially* to modify a predicate. Compare the uses of the prepositional phrase “on the beach” in these two English sentences:

The women on the beach were playing. (describes which women, adjectival)

The women were playing on the beach. (describes where they were playing, adverbial)

The nouns in a prepositional phrase in ancient Greek will be one of the oblique cases: genitive, dative, and accusative. We have already learned that noun cases in Greek have particular functions. These functions broadly determine which of the cases will be the object of a particular preposition. For example, the genitive conveys motion away from, the dative is used for a stationary position, and the accusative for motion toward or into. That relationship of case and function is apparent also with some prepositions that take more than one case of noun: which case is used shades the meaning of the preposition, sometimes subtly, sometimes substantially.

Therefore, it is important as you learn prepositions as vocabulary that you also learn which case(s) of noun each takes as its object, and how the case of the object affects the meaning of the preposition. Preposition usage in English is highly idiomatic, and so the practice of translation requires, as always, a good understanding of what the Greek is expressing and how English expresses that same idea, rather than a single equivalence of word to word.

### 5.11.0.1 Frequently used prepositions that take only one case

Preposition	case of noun object	English near-equivalents
ἀπό	+ genitive	away from, from
εἰς	+ accusative	into, to, toward, in regard to
ἐκ, ἐξ	+ genitive	out of, from
ἐν	+ dative	in, on, among, within
σύν	+ dative	with

Note that the prepositions εἰς, ἐκ/ἐξ, and ἐν are **proclitics**, so they do not carry an accent or affect the accent of other words in a sentence.

### 5.11.0.2 Frequently used prepositions that take more than one case

Preposition	case of noun object	English near-equivalents
ἐπί	+ genitive	near, at, upon
ἐπί	+ dative	at, on, upon, in addition to
ἐπί	+ accusative	to, onto, up to, toward; against
—	—	—
κατά	+ genitive	down from, against
κατά	+ accusative	down to, down along, in accordance with
—	—	—
μετά	+ genitive	among, with
μετά	+ accusative	after
—	—	—
παρά	+ genitive	from the side of
παρά	+ dative	at the side of, next to, beside
παρά	+ accusative	to the side of, beside, beyond, contrary to
—	—	—
περί	+ genitive	around, about
περί	+ dative	around, about
περί	+ accusative	around, concerning
—	—	—
πρός	+ genitive	from
πρός	+ dative	near, beside; in addition to
πρός	+ accusative	to, toward, against; regarding
—	—	—
ὑπό	+ genitive	from under; by (personal agent, see below)

Preposition	case of noun object	English near-equivalents
ὑπό	+ dative	under (stationary), at the hands of
ὑπό	+ accusative	under (motion toward)

### 5.11.1 Compound Verbs

The adverbial properties of prepositions can also be seen in so-called compound verbs, in which a preposition becomes a prefix on a verb and shades its meaning according. For example, ἔρχομαι ‘to go’ → εἰσέρχομαι ‘to go into, enter’

### 5.11.2 Agent: a use of the preposition ὑπό + genitive

We have seen that the subject of a passive verb is the recipient of the action expressed by that verb: for example, “he is caught.” To express who is the agent of the action of the passive verb, English uses the preposition “by”: “he is caught by her husband.” Ancient Greek expresses the personal agent of a passive verb with the preposition ὑπό plus a noun in the genitive. You can remember the three “P’s” of personal agent: **p**assive verb, **p**reposition ὑπό, and **p**erson in the genitive case.

## 5.12 Ancient Greek in action: gender identity and language

- Grammatical gender and gender diversity: draw on sources in Tom Hendrickson, “Gender Diversity in Greek and Latin”

### 5.13 Reading

Based on Lysias 1, 9–12: the house of Euphiletos, and the beginning of his discoveries that all was not what he thought.

τὸ τοῦ Εὐφίλητου οἰκίδιον διπλοῦν ἦν, καὶ ἴσα τὰ ἄνω τοῖς κάτω κατὰ τὴν γυναικωνῖτιν καὶ κατὰ τὴν ἀνδρωνῖτιν εἶχεν. ἐπειδὴ δὲ τὸ παιδίον ἐγένετο αὐτοῖς, ἡ μήτηρ αὐτὸ ἐθήλαζεν. ἐν οὖν ἐκείνῳ τῷ χρόνῳ, ὁ Εὐφίλητος μὲν ἄνω διητᾶτο, αἱ δὲ γυναῖκες κάτω.

καὶ ταῦτα πολὺν χρόνον οὕτως ἐγίγνετο, καὶ ὁ Εὐφίλητος οὐδέποτε ὑπώπτευσεν, ἀλλ’ οὕτως ἡλιθίως διέκειτο.

ἐν δὲ τῇ ἡμέρᾃ τῇδε, ἦκε μὲν ἀπροσδοκῆτως ἐξ ἀγροῦ, μετὰ δὲ τὸ δεῖπνον τὸ παιδίον ἐβόα καὶ ἐδυσκόλαινεν, ὃ ὑπὸ τῆς θεραπαίνης ἐπίτηδες ἐλύπειτο. ὁ γὰρ ἄνθρωπος ἔνδον ἦν. ὕστερον γὰρ ὁ Εὐφίλητος ἅπαντα ἐπύθετο.



## **6 Module 3: participles**

To be added in packet 2.

## **7 Module 4: subordination**

To be added in packet 2.

## 8 Practice

Studying a language requires practice. For each module, we include a selection of exercises you can use to practice mastering

### 8.1 Mastering module 1

#### 8.1.1 Vocabulary to practice with (no need to memorize)

- ἀπόλλυμι, ἀπολώ, ἀπώλεσα, ἀπολώλεκα, ἀπόλλυμαι, ἀπωλόμην
- καθεύδω, καθευδήσω, ἐκαθεύδησα, -, -, -
- θηλάζω, θηλάσω, ἐθήλασα, τεθήλακα, τεθήλαμαι, ἐθηλάσθην
- ὀργίζω, ὀργιοῦμαι, ὠργισα, -, ὠργισμαι, ὠργίσθην “to anger”. Use the middle voice to express “grew angry”.
- ὑποπτεύω, ὑποπτεύσω, ὑπώπτευσα, -, -, ὑπωπτεύθην

#### 8.1.2 Vocalizing Greek

Practice reading these words out loud:

- Ἑρατοσθένης (name of the murdered man in Lysias, *Oration 1*)
- Εὐφίλητος (name of the man accused of murder)
- Σώστρατος (name of a friend of Εὐφίλητος)
- Ἀθηναῖοι

#### 8.1.3 Pronunciation practice

Practice pronouncing the following words. As you’ll learn in Module 2, Greek nouns change their endings to indicate their function. Each pair of words shows two forms of the same noun: pronounce them so that you can hear clearly which syllable is stressed in each instance.

- Εὐφίλητος (name of the man accused of murder in Lysias 1)

- Εὐφιλήτου
- Ἀθηναῖοι (Athenians)
- Ἀθηναίους
- πολίτης (the word for citizen of a city-state, compare English “political”)
- πολιτῶν

#### 8.1.4 Accents

#### 8.1.5 The aorist indicative

#### 8.1.6 The imperfect indicative

#### 8.1.7 Identifying clauses

#### 8.1.8 Contract verbs

#### 8.1.9 The second aorist

### 8.2 Module 1 portfolio

#### 8.2.1 Module 1, verbs: mastery

#### 8.2.2 Module 1 reading: Lysias 1.7-1.8 (simplified)

Each verbal unit is placed on a separate line. The verbal expression and any connecting words are **highlighted like this**.

**ἔδοξε μὲν** Εὐφιλήτῳ γῆμαι

**καὶ** γυναῖκα **ἡγάγετο** εἰς τὴν οἰκίαν.

παιδίον **δὲ ἐγένετο** αὐτῷ,

**καὶ ἐπίστευε** ἤδη

**καὶ** πάντα ἐκείνη **παρέδωκε**.

ἐν **μὲν οὖν** τῷ πρώτῳ χρόνῳ, πασῶν **ἦν** βελτίστη.

**ἀλλὰ** ἡ Εὐφιλήτου μήτηρ **ἐτελεύτησε**

**καὶ** πάντων τῶν κακῶν αἰτία **ἐγένετο**.

### 8.2.2.1 Questions

1. Fully identify each of the following verbs (that is, identify their person, number, tense, mood and voice), and give their first principal part.
  - ἔδοξε
  - ἡγάγετο
  - ἐγένετο
  - ἐτελεύτησε
2. Notice that ἐπίστευε and παρέδωκε are coordinated with καί, but are in different tenses. Why do you think Lysias chooses the specific tenses he uses here? The little adverb ἤδη may give us a clue for ἐπίστευε: it can mean that its clause only happened *after* the previously narrated events.

### 8.2.2.2 Glosses and notes

- Εὐφιλήτω “to Euphiletos”.
- γῆμαι “to marry” (an infinitive form of the verb γαμέω)
- γυναῖκα, “woman, wife”. In the Liddell-Scott Greek lexicon, read definition B.1.2 for the verb ἄγω. (You’ll need to scroll a ways to find it!) This definition specifically refers to using the noun γυναῖκα as the direct object of ἄγω.
- εἰς τὴν οἰκίαν “to his house”. Notice that in definition B.1.2 of ἄγω linked above, the second example (from the historian Herodotus, abbreviated “Hdt.”) has the phrase γυναῖκα ἄ. εἰς τὰ οἰκία, an exactly equivalent phrase to Lysias’ γυναῖκα ἄ. εἰς τὴν οἰκίαν.
- παιδίον “a child” (subject of the verb)
- αὐτῷ “to him” (refers to Euphiletos)
- ἐν τῷ πρώτῳ χρόνῳ “at first” The whole phrase goes together: the particles μὲν οὖν start a new clause, and the phrase “at first” is the first piece of that clause.
- ἥν Understand Euphiletos’ wife as the subject: “She was...”
- πασῶν βελτίστη “the best of all women”.
- **μὲν οὖν ... ἀλλὰ** μέν starts a new topic; οὖν adds an additional nuance of emphasis to this clause – “really, in fact”. Here, μέν is not continued by δέ; instead, the conjunction ἀλλά introduces a strong contrasting clause (here in fact, two clauses joined by καί: their verbs are ἐτελεύτησε and ἐγένετο).
- ἡ Εὐφιλήτου μήτηρ “Euphiletos’ mother” (subject of the verb ἐτελεύτησε; assume it continues as subject of the following verb ἐγένετο as well).
- πάντων τῶν κακῶν αἰτία “the cause of all his troubles”.

### 8.2.2.3 Translation

Using the glosses below, and keeping in mind the insight you have gained from answering the preceding questions, please compose an idiomatic translation into English of the passage above.

### 8.2.3 Module 1 composition

## 8.3 Mastering module 2

### 8.3.1 Substantives and the article

### 8.3.2 Persistent accent

Study and practice the following basic patterns of persistent accents on nouns.

#### 8.3.2.1 Persistent accent on the antepenult

Only acute accents live on antepenult, and it will be on the antepenult whenever the ultima is short (a requirement for the antepenult to be accented). When the ultima is long, the accent shifts to the penult, and will be acute.

Examples: ἄνθρωπος, ἀνθρώπου, ὁ / ἡ “human being, person” (second declension);

	Case	Form
Singular		
	Nominative	ἄνθρωπος
	Genitive	ἀνθρώπου
	Dative	ἀνθρώπῳ
	Accusative	ἄνθρωπον
	Vocative	ἄνθρωπε
Plural		
	Nominative	ἄνθρωποι
	Genitive	ἀνθρώπων
	Dative	ἀνθρώποις

Case	Form
Accusative	ἄνθρώπους
Vocative	ἄνθρωποι

### 8.3.2.2 Persistent accent on a long penult

Accent will remain on penult (with exception of genitive plural in first declension). If ultima is short, accent will be circumflex; if ultima is long, accent will be acute. Examples: γνώμη, γνώμης, ἡ “judgment, opinion” (first declension) and δῶρον, δώρου, τό “gift” (second declension)

	Case	Form
Singular	Nominative	γνώμη δῶρον
	Genitive	γνώμης δώρου
	Dative	γνώμῃ δώρῳ
	Accusative	γνώμην δῶρον
	Vocative	γνώμη δῶρον
Plural	Nominative	γνώμαι δῶρα
	Genitive	γνωμῶν δώρων
	Dative	γνώμαις δώροις
	Accusative	γνώμας δῶρα
	Vocative	γνώμαι δῶρα

### 8.3.2.3 Persistent accent on a short penult

The accent will remain on the penult and will remain acute (with exception of genitive plural in first declension). (Recall that circumflex accents are carried only by long vowels and diphthongs.) Examples: οἰκία, οἰκίας, ἡ “house” (first declension); χρόνος, χρόνου, ὁ “time, time period” (second declension); and ἔργον, ἔργου, τό “work, deed” (second declension).

	Case	Form	
Singular			
	Nominative	οἰκία χρόνος ἔργον	
	Genitive	οἰκίας χρόνου ἔργου	
	Dative	οἰκίᾳ χρόνῳ ἔργῳ	
	Accusative	οἰκίαν χρόνον ἔργον	
	Vocative	οἰκία χρόνε ἔργον	
Plural			
	Nominative	οἰκίαι χρόνοι ἔργα	
	Genitive	οἰκιῶν χρόνων ἔργων	
	Dative	οἰκίαις χρόνοις ἔργοις	
	Accusative	οἰκίας χρόνους ἔργα	
	Vocative	οἰκίαι χρόνοι ἔργα	

#### 8.3.2.4 Persistent accent on the ultima

	Case	Form
Singular		
	Nominative	
	Genitive	
	Dative	
	Accusative	
	Vocative	
Plural		
	Nominative	
	Genitive	
	Dative	
	Accusative	



Case	Form
Vocative	

Identify the pattern to which each of the following nouns belongs to, and practice the accent pattern in the full declension of the noun:

παιδίον, παιδίου, τό

ἡμέρα, ἡμέρας, ἡ

λόγος, λόγου, ό

### 8.3.3 The genitive case

### 8.3.4 Direct and indirect objects

### 8.3.5 Adjectives

### 8.3.6 Pronouns

### 8.3.7 Prepositions

## 8.4 Module 2 portfolio

### 8.4.1 Module 2 composition

## 8.5 Reading from Lysias 1.9-1.12 (simplified)

Each verbal unit is placed on a separate line. The verbal expression and any connecting words are **highlighted like this**.

τὸ τοῦ Εὐφιλήτου οἰκίδιον διπλοῦν **ἦν**,

**καὶ** ἴσα τὰ ἄνω τοῖς κάτω κατὰ τὴν γυναικωνίτιν καὶ κατὰ τὴν ἀνδρωνίτιν **εἶχεν**.

ἐπειδὴ **δὲ** τὸ παιδίον **ἐγένετο** αὐτοῖς,

ἡ μήτηρ αὐτὸ **ἐθήλαζεν**.

ἐν **οὖν** ἐκείνῳ τῷ χρόνῳ, ὁ Εὐφίλητος **μὲν** ἄνω **διητᾶτο**,

αἱ δὲ γυναῖκες κάτω.

καὶ ταῦτα πολὺν χρόνον οὕτως ἐγίγνετο,

καὶ ὁ Εὐφίλητος οὐδέποτε ὑπώπτευσεν,

ἀλλ' οὕτως ἡλιθίως διέκειτο.

ἐν δὲ τῇ ἡμέρᾳ τῇδε, ἦκε μὲν ἀπροσδοκῆτως ἐξ ἀγροῦ,

μετὰ δὲ τὸ δεῖπνον τὸ παιδίον ἐβόα

καὶ ἐδυσκόλαινεν,

ὃ ὑπὸ τῆς θεραπαίνης ἐπίτηδες ἐλύπειτο.

ὁ γὰρ ἄνθρωπος ἔνδον ἦν.

ὕστερον γὰρ ὁ Εὐφίλητος ἅπαντα ἐπύθετο.

### 8.5.1 Questions

1. Fully identify each of the following verbs (that is, identify their person, number, tense, mood and voice), and give their first principal part.
  - εἶχεν
  - ἐγένετο
  - ἐγίγνετο
  - ἐλύπειτο
2. Identify the relative clause in the passage. What is the form (gender, case, and number) of the relative pronoun used? What is its antecedent, the noun it refers back to? Recall that it must be the same gender and number as the relative pronoun.

#### 8.5.1.1 Glosses and notes

- οἰκίδιον is a diminutive form of the noun οἰκία, which is used elsewhere in the speech. So it means “little house” or “small house” instead of just “house.” Why do you think Euphiletos might use this diminutive form when describing his house to the jury?
- διπλοῦν, a neuter nominative singular adjective; the ending is contracted from διπλο- + -ον. It means “double” or “twofold” so in this context something like “two floors”
- ἦν third singular imperfect indicative active from εἶμι “to be”

- ἴσα from the adjective ἴσος, ἴση, ἴσον “equal.” Can you think of any English words derived from this Greek adjective?
- ἄνω and κάτω are adverbs. ἄνω means “up” or “above” and κάτω means “down” or “below.” Both are used here with forms of the article. Reread the section on substantive adjectives: the article is operating in a similar manner with these adverbs.
- κατὰ τὴν γυναικωνῖτιν καὶ κατὰ τὴν ἀνδρωνῖτιν: prepositions in ancient Greek are used idiomatically, as they are in English. Use the form of the article to discern the gender, case, and number of the nouns γυναικωνῖτιν and ἀνδρωνῖτιν. Look back at the section on prepositions to see the range of meaning κατά has with that case, and then think about how to make that idiomatic English to express the same idea.
- γυναικωνῖτιν and ἀνδρωνῖτιν: notice that the beginnings of these nouns come from the nouns γυνή, γυναικός, ἡ and ἀνήρ, ἀνδρός, ὁ. They mean something like “women’s rooms” or “women’s space” and “men’s rooms” or “men’s space.” These are cultural concepts that we have to learn to correctly understand what is being described.
- ἐπειδὴ **δέ**: δέ connects this sentence to the previous one, signaling that the train of thought is continuing. Paragraphs in English organize and connect sentences in a similar manner—that is, if one sentence follows another in a paragraph, it is signalling that they are on the same topic. ἐπειδὴ introduces a dependent relative adverbial clause: this clause is grammatically dependent on the one that follows. ἐπειδὴ = “when” or “since”
- ἡ μήτηρ: μήτηρ means “mother.” What does the article indicate about its gender, case, and number? What are different options for translating the article in this context? Which option sounds most idiomatic in English to you?
- **ἐθήλαζεν** from the verb θηλάζω “to breastfeed.” θηλάζω is a first principal part: what is the form of ἐθήλαζεν? Why would that tense be appropriate to what is being described?
- **οὖν** signals that a conclusion is being drawn from what has been said. The original speech explained that Euphiletos didn’t want his wife to risk falling while going up and down the stairs in the dark of night as she was feeding the baby, and so while the baby was young enough to need feeding during the night, the usual arrangement of domestic space was changed to accommodate that activity.
- **μὲν** and **δὲ** are coordinating and contrasting the two clauses. Note that the **δὲ** clause does not contain a highlighted verb. When two clauses are coordinated, the verb can “carry over” when it applies to both clauses. We can do that in English, too: in an example like “I love you, but not him,” we understand that “I love” is the subject and verb in both clauses and that the two objects of the verb “love” are being contrasted. So in this ancient Greek sentence, understand the verb from the **μὲν** clause to be operating in the **δὲ** clause as well.

- **διητᾶτο** is from the verb διαιτάω, “to live, spend one’s time”: the alpha at the end of its stem contracts with the thematic vowel as you learned in Module 1 with the model verb ὀράω. It is also a compound verb, a combination of διά + αἰτάω. Compound verbs are augmented at the beginning of the verb stem, after the prefix, so the diphthong αἰ at the beginning of the verb stem becomes lengthened to η (with the iota becoming subscript). So this is the third person imperfect indicative middle-passive form. Is it middle or is it passive in this particular sentence? And what nuance does that voice give to the expressed idea?
- πολὺν χρόνον: “for much time,” the accusative case by itself (even without a preposition) indicates duration or length of time.
- οὕτως, an adverb, “this way”
- οὐδέποτε, an adverb, “never” (note the initial οὐ indicating a negative)
- **ὕπώπτευσεν**, from ὑποπτεύω, “be suspicious,” another compound verb, ὑπό + ὀπτεύω. This is the third person aorist indicative active: as we saw above, the augment happens after the prefix, at the beginning of the verb stem.
- ἡλιθίως, an adverb, meaning something like “foolishly”
- **διδέκειτο**, from διάκειμαι, yet another compound verb where the augment is placed after the prefix διά (the alpha is elided before the ε augment). This is an idiomatic verb, meaning to be in a certain state of mind, and then the adverb expresses what state of mind that is. What would be an English expression that would convey a similar idea?
- this next **μὲν** is signaling that there is more to come, and the following **δὲ** clause continues the events of the narration
- **ἦκε**, understand Euphiletos as the subject, “he came”
- ἀπροσδοκῆτως, an adverb, “unexpectedly”
- ἀγροῦ, from ἀγρός, ἀγροῦ, ὁ, “field.” There is a lot of embedded cultural understanding in this expression: Euphiletos is a farmer, and his farmland is outside the city, while his house is in the city of Athens. The jury would understand that he goes to his farmland to work, and perhaps during busy times even stays out there overnight. So on this day, when he comes to his home in the city, his wife was not expecting him—she was likely assuming that he would stay out in the fields for the night.
- τὸ δεῖπνον, “the meal, dinner”: neuter singular accusative with the preposition μετά
- **ἔβόα καὶ ἐδυσκόλαινεν**: the conjunction καὶ connects the two verbs, both with the subject τὸ παιδίον. **ἔβόα** from βοάω “cry, shout” and **ἐδυσκόλαινεν** from δυσκολαίνω “fuss, be irritable”
- ἐπίτηδες, an adverb, “on purpose, intentionally”

- **ἐλύπειτο** from λυπέω “cause pain, hurt”
- **γὰρ** signals that this clause explains the previous one. Note that two clauses in a row have **γὰρ**
- ἔνδον, an adverb, “inside” (the house)
- ὕστερον, an adverb, “later”
- ἅπαντα: the adjective ἅπας, ἅπασα, ἅπαν is an intensive form of πᾶς, πᾶσα, πᾶν and declines the same way (see the section on adjectives). Reread the section on substantive adjectives to understand its use here.
- **ἐπύθετο** from πυνθάνομαι (first principal part) “learn”, especially to learn by asking and/or by someone telling you the information. Its third principal part is ἐπυθόμην.

### 8.5.1.2 Translation

Using the glosses above, and keeping in mind the insight you have gained from answering the preceding questions, please compose an idiomatic translation into English of the passage above.

### 8.5.2 Module 2 composition

## 9 Language summary and review

### 9.1 Preliminaries: language summary and review

#### 9.1.1 Summary of the writing system

##### 9.1.1.1 New terms

- diphthong
- iota subscript
- rough breathing, smooth breathing
- acute accent, grave accent, circumflex accent
- enclitic, proclitic
- ultima, penult, antepenult

##### 9.1.1.2 The alphabet

- The classical Greek alphabet has 24 letters in a fixed sequence.
- With a few exceptions, each word in a Greek text has an accent.
- Each of the three possible accents can appear only in certain positions depending on the length of the vowels in the word.

##### 9.1.1.3 Possible position of accents

Accented syllable	Syllable length	Examples
<i>Acute on antepenult</i>	× × ◡	ἄνθρωπος
<i>Acute on penult</i>	× –	ἀνθρώπου
<i>Acute on penult</i>	◡	φόνος
<i>Circumflex on penult</i>	– ◡	τοῦτο

Accented syllable	Syllable length	Examples
<i>Acute on ultima</i>	×	αὐτή, αὐτός
<i>Circumflex on ultima</i>	–	αὐτοῦ

## 9.2 Module 1: language summary and review

### 9.2.1 Module 1: vocabulary

Links are to the standard scholarly reference lexicon for ancient Greek by Liddell-Scott-Jones.

#### 9.2.1.1 Conjunctions and connecting particles

- ἀλλά
- γάρ
- καί
- μέν...δέ...δέ
- οὖν
- τε

#### 9.2.1.2 Adverbs

- ἔπειτα “then, next”
- εὖ “well”
- καί “even, also”
- νῦν “now, at present”
- οὐ/μή “not”

#### 9.2.1.3 Verbs

For this module, memorize the first, third and sixth principal parts of each verb.

- βαίνω, βήσομαι, ἔβην, βέβηκα, βέβημαι, ἐβάθην go, walk, step
- βάλλω, βαλέω, ἔβαλον, βέβληκα, βέβλημαι, ἐβλήθην throw, hit (by throwing), strike (by throwing), pelt
- γίγνομαι, γενήσομαι, ἐγενόμην, γέγονα, γεγένημαι, — become, come to be, be born, be

- δείκνυμι, δείξω, ἔδειξα δέδειχα, δέδειγμαι, ἐδείχθην *show, demonstrate*
- δοκέω. *to think, suppose, have or form an opinion, decide*. Especially in the latter sense, it is frequently used impersonally in the third person singular, *it seems best (to someone)* and therefore *(someone) decided*. Example: ἔδοξέ μοι, “I decided”. (μοι is a pronoun meaning “to me”.)
- δύναμαι, δυνήσομαι, —, —, δεδύναμαι, ἐδυνήθην *be able, can, be capable, have the power*
- εἰμί, ἔσομαι, —, —, —, — *be, exist*.
- ἔρχομαι, ἐλεύσομαι, ἦλθον, ἐλήλυθα, —, — *go, come*
- ἔχω, ἔξω or σχήσω, ἔσχον, ἔσχηκα, -έσχημαι, ἐσχέθην *have, hold, possess; be able; be (in a particular state)*
- ἡγέομαι, ἡγήσομαι, ἡγησάμην, —, ἡγῆμαι, ἡγήθην *lead; think, consider, believe*
- κελεύω, κελεύσω, ἐκέλευσα, κεκέλευσα, κεκέλευσμαι, ἐκελεύσθην *bid, order, command, exhort*
- λαμβάνω, λήψομαι, ἔλαβον, εἴληφα, εἴλημμαι, ἐλήφθην *take, receive, catch, grasp*
- λέγω, λέξω, ἔλεξα or εἶπον, εἶρηκα, εἶρηκα, λέλεγμαι, ἐλέχθην *say, speak, tell*
- ὁράω, ὄψομαι, εἶδον, ἑώρακα or ἑόρακα, ἑώραμαι or ὤμμαι, ὤφθην *see, look, understand*
- ποιέω, ποιήσω, ἐποίησα, πεποίηκα, πεποίημαι, ἐποιήθην *do, make, create, compose*
- πράττω, πράξω, ἔπραξα, πέπραχα or πέπραγα, πέπραγμαι, ἐπράχθην *do, accomplish, make, act*
- τελευτάω, τελευτήσω, ἐτελεύτησα, τετελεύτηκα, τετέλευτημαι, ἐτελευτήθην *bring to an end or come to an end, die*.
- τυγχάνω, τεύξομαι, ἔτυχον, τετύχηκα, —, — *happen (happen to be, happen upon), obtain, get*

#### 9.2.1.4 Irregular forms to learn

- ἦν third-person singular imperfect indicative active of εἰμί, “she/he/it was”

#### 9.2.2 Irregular forms: aorist of δίδωμι

	Active	Middle	Passive
third singular	ἔδωκε	ἔδοτο	ἐδόθη
third plural	ἔδοσαν	ἔδοντο	ἐδόθησαν



### 9.2.3 Irregular forms: imperfect of δίδωμι

Person and Number | Imperfect Active | Imperfect Middle | Imperfect Passive |

third singular | ἔδιδου | ἔδιδότο | ἔδιδότο |

third plural | ἔδιδσαν | ἔδιδοντο | ἔδιδοντο |

### 9.2.4 Module 1: summary of forms and grammar

#### 9.2.4.1 New terms in this module

- verbal unit
- finite verb
- person, number, tense, mood, voice
- aspect
- voice: active, passive, middle
- moods: indicative, imperative, subjunctive, optative
- principal parts
- thematic, or -ω, verbs
- athematic, or -μι, verbs
- augment
- reduplication
- recessive accent
- subject, verb
- tenses: aorist, imperfect
- first aorist, second aorist
- compound verb
- clause
- coordination: coordinating conjunctions, particles
- postpositive
- adverb

#### 9.2.4.2 Forming the aorist and imperfect

To form the **aorist indicative** in **active or middle** forms

- use the *third* principal part
- find the stem by dropping **α/άμην** from “first” aorists, or **ον/όμην** from “second” aorists

To form the **aorist indicative** in **passive** forms

- use the *sixth* principal part
- find the stem by dropping **ην**

To form the **imperfect indicative** in all three voices:

- use the *first principal part*
- find the stem by dropping **ω/ομαι** or **νυμι/νυμαι**

### 9.2.5 Models: aorist of δείκνμι

	Active	Middle	Passive
third singular	ἔδειξε or ἔδειξεν	ἐδείξατο	ἐδείχθη
third plural	ἔδειξαν	ἐδείξαντο	ἐδείχθησαν

### 9.2.6 Models: imperfect of δείκνμι

Person and Number	Imperfect Active	Imperfect Middle	Imperfect Passive
third singular	ἐδείκνυ	ἐδείκνυτο	ἐδείκνυτο
third plural	ἐδείκνυν	ἐδείκνυντο	ἐδείκνυντο

### 9.2.7 Models: aorist of κελεύω

	Active	Middle	Passive
third singular	ἐκέλευσε or ἐκέλευσεν	ἐκελεύσατο	ἐκελεύθη
third plural	ἐκέλευσαν	ἐκελεύσαντο	ἐκελεύθησαν

### 9.2.8 Models: imperfect of κελεύω

Person and Number	Active	Middle	Passive
third singular	ἐκέλευε or ἐκέλευεν	ἐκελεύετο	ἐκελεύετο

Person and Number	Active	Middle	Passive
third plural	ἐκέλευον	ἐκελεύοντο	ἐκελεύοντο

### 9.3 Module 2: language summary and review

## 10 Reference

To be included in packet 2.

### 10.1 Translation of Lysias 1 by Caroline Falkner

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[1] I would be very grateful, gentlemen, if you, the jurymen in this case, judged me as you would judge yourselves, were you to go through the same sort of experience. For I am well aware that if you employed the same standards for others as you do for your own behaviour, there is not a single one of you who would not be furious at what has happened. In fact, all of you would consider the penalties light for those who practise such things.

[2] And these feelings would be acknowledged not just by you but by the whole of Greece. For in the case of this crime alone both democracy and oligarchy offer the same redress to their weakest members as to their most powerful. The result is that the least individual has the same opportunity as the greatest. In the same way, gentlemen, all humanity considers this kind of violation to be the most outrageous of acts.

[3] I believe, then, that all of you have the same opinion about the severity of the punishment, and that no one considers the matter to be so frivolous that he supposes that those guilty of such acts should be pardoned or deserve light penalties.

[4] I believe, gentlemen, that what I have to demonstrate is this: that Eratosthenes seduced my wife and corrupted her, that he brought shame on my children and insulted me by entering my house, that there was no cause for enmity between him and me apart from this, and that I did not commit this deed for money, to make myself rich instead of poor, nor for any other advantage except revenge, as the law allows.

[5] I shall, then, reveal the whole story to you from the beginning, omitting nothing, but telling the truth. For I believe my only chance of survival lies in my telling you everything that has taken place.

[6] Now, Athenians, when I decided to get married and brought a wife into my house, for some time I did not wish to impose on her or let her be too free to do whatever she wanted. I used to keep an eye on her as far as I could, and give her a suitable amount of attention. But from the time my son was born I began to have more confidence in her, and I gave her full responsibility for my house, as I believed this to be the best type of domestic arrangement.

[7] Well, in the beginning, Athenians, she was the best of all wives, for she was clever and frugal in her running of the house, and carefully supervised every aspect of its management. But when my mother died, her passing proved to be the cause of all my problems.

[8] It was at her funeral, which my wife attended, that she was seen by this man and was eventually seduced. You see, by keeping watch for the times when our slave girl went to market and by propositioning her, he corrupted her.

[9] First of all then, gentlemen, for I must also explain such details to you, I have a modest, two storey house, which has equal space for the women's and men's quarters on the upper and lower floors. When our child was born its mother nursed it, and, so that she would not risk a fall on her way downstairs whenever the baby needed bathing, I took to living on the upper level while the women lived downstairs.

[10] From that time, then, it became such a regular arrangement that my wife would often go downstairs to sleep with the child to nurse it and to stop it crying. This was the way we lived for quite a while, and I never had any cause for concern, but carried on in the foolish belief that my wife was the most proper woman in the city.

[11] Time passed, gentlemen, and I came home unexpectedly from the farm. After dinner the child started to cry and become restless. It was being deliberately provoked by our slave girl into behaving like this because that individual was in the house; I found out all about this later.

[12] So, I told my wife to go away and nurse the child to stop it crying. To begin with, she did not want to go, claiming that she was glad to see me home after so long. When I got annoyed and ordered her to leave she said, "Yes, so you can have a go at the young slave here. You made a grab at her before when you were drunk."

[13] I laughed, and she got up, closed the door as she left, pretending it was a joke, and drew the bolt across. Thinking there was nothing serious in this, and not suspecting a thing, I happily settled down to sleep as I had come back from my farm work.

[14] About dawn my wife returned and opened the door. When I asked why the doors had made a noise in the night, she claimed that the lamp near the baby had gone out, and so she had gone to get a light from the neighbours. I said nothing, as I believed this was the truth. I noticed though, gentlemen, that her face was made up, although her brother had died not thirty days earlier. Still, I said nothing at all about it, and I left without a word.

[15] Later, gentlemen, after some time had passed during which I remained quite ignorant of the terrible way I was being treated, an old woman came up to me. She had been sent in secret by a woman with whom that individual was having an affair, as I later heard. The woman was angry, thinking herself badly treated because he no longer visited her as he had, and so she waited until she found out the cause.

[16] Well, the old woman, who had been watching for me near my house, came up to me and said, “Euphiletos, do not suppose that I have approached you from any desire to interfere in your business. The person who is disgracing you and your wife happens to be our mutual enemy. If you catch your slave, the one who goes to market for you and waits on you, and if you torture her, you will find out everything. It is,” she said, “Eratosthenes from the deme of Oea who is responsible for this; he has not only seduced your wife but many other women, too. It’s his specialty.”

[17] So saying, gentlemen, she went away, while I was immediately confused as everything began to come back to me. I was full of suspicion as I reflected on how I was locked in my room, and I remembered that on that night the inner and outer doors made a noise — this had never happened before — and I thought my wife was wearing make up. Every detail came to my mind, and I was full of suspicion.

[18] I went home and told the slave- girl to come with me to the market. I took her to a friend’s home, and said that I knew about everything that was going on in my house. “So you,” I said, “can have your choice, either to be beaten and thrown into the mill and suffer endless torture, or to confess the whole truth, receive no punishment, but instead be pardoned by me for the wrongs you have done. Tell me no lies, but speak the whole truth.”

[19] She denied it at first, and told me to do what I liked because, she said, she knew nothing. Yet when I mentioned the name of Eratosthenes to her, and said that he was the one visiting my wife, she panicked, because she imagined that I knew every detail of the whole affair. Right then she fell at my knees, and, getting me to promise that she would come to no harm, she confessed first how he approached her after the funeral, [20] then how she ended up carrying his messages, how my wife in time was won over, how he entered the house, and how, during the Thesmophoria when I was at the farm, my wife had gone to the temple with that man’s mother. She explained everything else that happened as well.

[21] When she had revealed the full story, I said, “Make sure, then, no one else finds out about this; otherwise, our agreement will be worth nothing. I expect you to show me them in the act. For I do not need words, but clear evidence whether that is really what is going on.”

[22] She agreed to do this. After our conversation four or five days passed, ...<1> as I shall bring convincing evidence to show you. First, I want to explain the events of the last day. Sostratus is my friend, and is well disposed towards me. I met him at sunset as he was coming home from his farm. Realising that none of his family would be at home at that time to welcome him on his return, I invited him to

have dinner with me.

[23] We came to my house, went upstairs and had dinner. After he had had a good meal, he left, and I went to bed. Eratosthenes came in, gentlemen, and the girl woke me immediately and informed me that he was inside. I told her to mind the door, and went downstairs, leaving without making a sound. I went around to different neighbours, and found that some were not at home and others were out of town. Gathering the largest group I could find of those who were at home, I made my way back to the house.

[24] We took torches from the nearest inn, and entered — the door was open because the girl had seen to it. We pushed open the door of the bedroom, and those of us who were the first to enter saw him still lying next to my wife; the ones coming in later saw him standing naked on the bed.

[25] I struck him, gentlemen, and knocked him down. Then I twisted him round and tied his hands behind his back. I asked him why he was disgracing my house by entering it. He confessed that he was in the wrong, and he begged and entreated me not to kill him, but to agree to a financial settlement.

[26] I said to him, “Your executioner is not I, but the law of the city, whose violation you thought less important than your pleasures. It was your choice to commit an offence like this against my wife and my children, rather than to obey the laws and behave properly.”

[27] This, gentlemen, is the reason why he met the fate the laws allow for those who commit such crimes. He was not snatched from the street, nor was he a suppliant at my hearth, as these people claim. For how could anyone, who was struck in the bedroom and immediately fell down and had his hands tied, get away when there were so many people inside? He had no weapon, no club, or anything else to defend himself against those who had come in.

[28] In fact, gentlemen, I believe that you, too, appreciate that people who commit crimes do not admit when their enemies are speaking the truth, but make up lies and invent stories to make their listeners angry at those who are acting within their rights. So, first, read out the law.

LAW (the law is read)

[29] He did not argue, gentlemen, but confessed that he was in the wrong; he begged and pleaded not to be killed, and was ready to pay money in recompense. I did not agree with his offer; I considered that the law of the city was the greater authority, and I exacted that penalty you considered the most just, and that you ordained against those who practise such crimes. Now bring forward the witnesses of these events.

WITNESSES (the witnesses give their evidence)

[30] Please read out, also, the law that is on the pillar of the Areopagus.

LAW (the law is read)

You hear, gentlemen, that the court of the Areopagus itself, which, from the time of our ancestors down to ours, has been granted the right to judge cases of homicide, has explicitly decreed that a man should not be found guilty of murder if he catches an adulterer in the act with his wife and takes the vengeance I did.

[31] Moreover, the lawgiver so strongly believed this to be the right course of action in the case of married women that he imposed the same penalty even in the case of mistresses, who are worth less than wives. Yet it is clear that, had he any better form of redress than this for married women, he would have introduced it. As it was, he could not discover a more powerful deterrent than this in their case, and he decided that the same penalty should apply even in the case of mistresses. Please read this law, too.

LAW (the law is read)

[32] You hear, gentlemen, that it lays down that if anyone rapes a free man or child, he owes double the damages. If he rapes a woman, in those cases that carry the penalty of death, he is liable at the same rate. Thus, gentlemen, rapists are thought to deserve a lighter penalty than seducers, because the law condemned the latter to death, but assigned double the amount of the damages to the former.

[33] The assumption is that those who achieve their aims by force are hated by those they have violated, while seducers so corrupt the souls of their victims that they make other men's wives more intimate with them than they are with their husbands. They make the whole house theirs, and it becomes unclear to which father the children belong, the husband or the seducer. Because of this the lawmaker assigned death as the penalty for seducers.

[34] So then, gentlemen, not only do the laws acquit me of doing wrong, but they also require me to exact this punishment. It is for you to decide whether they should maintain their authority or become worthless.

[35] I believe that all states make laws with this intention that in those instances where we are uncertain, we find out what we ought to do by consulting them. Well then, the laws recommend that in cases of this nature we exact this kind of penalty from wrongdoers.

[36] I expect you to come to the same conclusion. Otherwise, you will create such a safe haven for seducers that you will find thieves claiming to be seducers in complete confidence that, if they put forward this excuse for themselves, and claim that this is why they are entering other people's homes, no one will lay a finger on them. Everyone will know that the laws on adultery must be renounced, and that what they have to fear is your vote, because it is the supreme authority in the state.

[37] Consider carefully, gentlemen; they charge me with telling my slave on the day in question to go after the young man. I think I would have been within my rights, gentlemen, to try to catch him in any way I could in the act of corrupting my wife.

[38] You see, if, after our conversation, I had told the girl to go after him, and no act was committed, I



would have done wrong. But if, when he already achieved all his objectives and made repeated visits to my house, I tried to catch him in any way I could, I would consider my actions perfectly reasonable.

[39] See how they are lying about this, too, as you will easily conclude from the following evidence. As I have already stated, gentlemen, I met my close friend Sostratos coming from the farm at about sunset, and I dined with him. After he had had a good meal, he left for home.

[40] Yet think about this first, gentlemen; if I was laying a trap for Eratosthenes on that night, was it more of an advantage for me to dine at someone else's house or to bring someone home with me? Had I done the latter, that man would have been less likely to risk entering my house. Second, does it seem reasonable to you that I would see my fellow diner off and remain alone and unaccompanied, or that I would ask him to stay and join me in exacting punishment from the seducer?

[41] Lastly, gentlemen, do you not think that I would have called on my friends in the daytime and asked them to gather at the home of a friend who lived very close by, rather than run around at night as soon as I found out, without knowing whom I might catch at home and who was out? I even went to Harmodius' house and to somebody else's and found they were not in town, for I had no idea. Others I discovered were not at home, and I made my way with those I could find.

[42] Yet, if I really knew what was going to happen, do you not think I would have got slaves ready and summoned my friends in order to provide myself with the greatest possible protection when I went in (for how did I know whether the man was armed as well?), and the greatest number of witnesses when I took my revenge? As it was, I did not know what would happen that night, and I took what people I could. Now please bring forward the witnesses of these events.

WITNESSES (the witnesses give their evidence)

[43] You have heard the witnesses, gentlemen. Reflect on this matter carefully among yourselves, and ask yourselves whether there was ever any cause for enmity between me and Eratosthenes except for this. You will surely find none.

[44] For he did not blackmail me by bringing a false charge against me, or try to have me banished from the city, or bring any private actions against me, or know of any crime whose discovery I feared so as to make me eager to do away with him. Nor, if I did the job myself, was it in the expectation of gain from any source. Some men, it is true, do plot to kill one another for such reasons.

[45] Yet so far from any insults, drunken quarrels or any other difference between us, I had never set eyes on the man before that night. What then would be my point in running a risk like this, unless I had not suffered the greatest of wrongs at his hands?

[46] Lastly, would I have summoned witnesses and committed the sacrilege myself, when, if I were ready to kill him illegally, I had the chance to let none of them in on my plan?

[47] I believe then, gentlemen, that I exacted this penalty not for personal reasons, but on behalf of the whole city. For when the perpetrators of deeds like this see the kinds of rewards their crimes bring, they will be less inclined to do wrong to others, if they understand that you, too, hold the same opinion.

[48] Otherwise, it is far better to wipe out our existing laws, and to introduce others that will exact penalties from those who take care of their own wives, while they create a powerful immunity for those who wish to do these women wrong.

[49] Surely that would be a much fairer course of action than laying traps for citizens through laws that encourage a man who catches an adulterer to do whatever he wants, while making trials riskier affairs for the victims than for those who break the law and dishonour other men's wives.

[50] As it is, I am now in danger of losing my life, my property and everything else because I obeyed the laws of the city.

## 10.2 Translation of Lysias 1 by W.R.M. Lamb

This translation is licensed under a Creative Commons Attribution-ShareAlike 3.0 United States License. *Lysias. Lysias with an English translation by W.R.M. Lamb, M.A.* (Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1930).

1 I should be only too pleased, sirs, to have you so disposed towards me in judging this case as you would be to yourselves, if you found yourselves in my plight. For I am sure that, if you had the same feelings about others as about yourselves, not one of you but would be indignant at what has been done; you would all regard the penalties appointed for those who resort to such practices as too mild. 2 And these feelings would be found, not only among you, but in the whole of Greece: for in the case of this crime alone, under both democracy and oligarchy, the same requital is accorded to the weakest against the strongest, so that the lowest gets the same treatment as the highest.[\*] Thus you see, sirs, how all men abominate this outrage.

3 Well, I conceive that, in regard to the severity of the penalty, you are all of the same mind, and that not one of you is so easygoing as to think it right that men who are guilty of such acts should obtain pardon, or to presume that slight penalties suffice for their deserts.

4 But I take it, sirs, that what I have to show is that Eratosthenes had an intrigue with my wife, and not only corrupted her but inflicted disgrace upon my children and an outrage on myself by entering my house; that this was the one and only enmity between him and me; that I have not acted thus for the sake of money, so as to raise myself from poverty to wealth; and that all I seek to gain is the requital accorded by our laws.

5 I shall therefore set forth to you the whole of my story from the beginning; I shall omit nothing, but will tell the truth. For I consider that my own sole deliverance rests on my telling you, if I am able, the whole of what has occurred.

Narr 6 When I, Athenians, decided to marry, and brought a wife into my house, for some time I was disposed neither to vex her nor to leave her too free to do just as she pleased; I kept a watch on her as far as possible, with such observation of her as was reasonable. But when a child was born to me, thence-forward I began to trust her, and placed all my affairs in her hands, presuming that we were now in perfect intimacy. 7 It is true that in the early days, Athenians, she was the most excellent of wives; she was a clever, frugal housekeeper, and kept everything in the nicest order. But as soon as I lost my mother, her death became the cause of all my troubles.

8 For it was in attending her funeral that my wife was seen by this man, who in time corrupted her. He looked out for the servant-girl who went to market, and so paid addresses to her mistress by which he wrought her ruin.

9 Now in the first place I must tell you, sirs (for I am obliged to give you these particulars), my dwelling is on two floors, the upper being equal in space to the lower, with the women's quarters above and the men's below. When the child was born to us, its mother suckled it; and in order that, each time that it had to be washed, she might avoid the risk of descending by the stairs, I used to live above, and the women below.

10 By this time it had become such an habitual thing that my wife would often leave me and go down to sleep with the child, so as to be able to give it the breast and stop its crying. Things went on in this way for a long time, and I never suspected, but was simple-minded enough to suppose that my own was the chastest wife in the city.

11 Time went on, sirs; I came home unexpectedly from the country, and after dinner the child started crying in a peevish way, as the servant-girl was annoying it on purpose to make it so behave; for the man was in the house—

12 I learnt it all later. So I bade my wife go and give the child her breast, to stop its howling. At first she refused, as though delighted to see me home again after so long; but when I began to be angry and bade her go, —Yes, so that you, she said, may have a try here at the little maid. Once before, too, when you were drunk, you pulled her about.

13 At that I laughed, while she got up, went out of the room, and closed the door, feigning to make fun, and she took the key away with her. I, without giving a thought to the matter, or having any suspicion, went to sleep in all content after my return from the country.

14 Towards daytime she came and opened the door. I asked why the doors made a noise in the night; she told me that the child's lamp had gone out, and she had lit it again at our neighbor's. I was silent and believed it was so. But it struck me, sirs, that she had powdered her face,[\*] though her brother

had died not thirty days before; even so, however, I made no remark on the fact, but left the house in silence.

15 After this, sirs, an interval occurred in which I was left quite unaware of my own injuries; I was then accosted by a certain old female, who was secretly sent by a woman with whom that man was having an intrigue, as I heard later. This woman was angry with him and felt herself wronged, because he no longer visited her so regularly, and she was keeping a watch on him until she should discover what was the cause.

16 So the old creature accosted me where she was on the look-out, near my house, and said,—Euphiletus, do not think it is from any meddlesomeness that I have approached you; for the man who is working both your and your wife's dishonor happens to be our enemy. If, therefore, you take the servant-girl who goes to market and waits on you, and torture her, you will learn all. It is, she said, Eratosthenes of Oë who is doing this; he has debauched not only your wife, but many others besides; he makes an art of it.

17 With these words, sirs, she took herself off; I was at once perturbed; all that had happened came into my mind, and I was filled with suspicion,—reflecting first how I was shut up in my chamber, and then remembering how on that night the inner and outer doors made a noise, which had never occurred before, and how it struck me that my wife had put on powder. All these things came into my mind, and I was filled with suspicion.

18 Returning home, I bade the servant-girl follow me to the market, and taking her to the house of an intimate friend, I told her I was fully informed of what was going on in my house: So it is open to you, I said, to choose as you please between two things,—either to be whipped and thrown into a mill, and to be irrevocably immersed in that sort of misery, or else to speak out the whole truth and, instead of suffering any harm, obtain my pardon for your transgressions. Tell no lies, but speak the whole truth.

19 The girl at first denied it, and bade me do what I pleased, for she knew nothing; but when I mentioned Eratosthenes to her, and said that he was the man who visited my wife, she was dismayed, supposing that I had exact knowledge of everything. At once she threw herself down at my knees, and having got my pledge that she should suffer no harm,

20 she accused him, first, of approaching her after the funeral, and then told how at last she became his messenger; how my wife in time was persuaded, and by what means she procured his entrances, and how at the Thesmophoria[\*], while I was in the country, she went off to the temple with his mother. And the girl gave an exact account of everything else that had occurred.

21 When her tale was all told, I said,—Well now, see that nobody in the world gets knowledge of this; otherwise, nothing in your arrangement with me will hold good. And I require that you show me their guilt in the very act; I want no words, but manifestation of the fact, if it really is so. She agreed to do this.

22 Then came an interval of four or five days as I shall bring strong evidence to show. But first I wish to relate what took place on the last day. I had an intimate friend named Sostratus. After sunset I met him coming from the country. As I knew that, arriving at that hour, he would find none of his circle at home, I invited him to dine with me; we came to my house, mounted to the upper room, and had dinner.

23 When he had made a good meal, he left me and departed; then I went to bed. Eratosthenes, sirs, entered, and the maid-servant roused me at once, and told me that he was in the house. Bidding her look after the door, I descended and went out in silence; I called on one friend and another, and found some of them at home, while others were out of town.

24 I took with me as many as I could among those who were there, and so came along. Then we got torches from the nearest shop, and went in; the door was open, as the girl had it in readiness. We pushed open the door of the bedroom, and the first of us to enter were in time to see him lying down by my wife; those who followed saw him standing naked on the bed.

25 I gave him a blow, sirs, which knocked him down, and pulling round his two hands behind his back, and tying them, I asked him why he had the insolence to enter my house. He admitted his guilt; then he besought and implored me not to kill him, but to exact a sum of money.

26 To this I replied, It is not I who am going to kill you, but our city's law, which you have transgressed and regarded as of less account than your pleasures, choosing rather to commit this foul offence against my wife and my children than to obey the laws like a decent person.

Proof 27 Thus it was, sirs, that this man incurred the fate that the laws ordain for those who do such things; he had not been dragged in there from the street, nor had he taken refuge at my hearth, [\*] as these people say. For how could it be so, when it was in the bedroom that he was struck and fell down then and there, and I pinioned his arms, and so many persons were in the house that he could not make his escape, as he had neither steel nor wood nor anything else with which he might have beaten off those who had entered? 28 But, sirs, I think you know as well as I that those whose acts are against justice do not acknowledge that their enemies speak the truth, but lie themselves and use other such devices to foment anger in their hearers against those whose acts are just. So, first read the law.

29 Law

He did not dispute it, sirs: he acknowledged his guilt, and besought and implored that he might not be killed, and was ready to pay compensation in money. But I would not agree to his estimate, as I held that our city's law should have higher authority; and I obtained that satisfaction which you deemed most just when you imposed it on those who adopt such courses. Now, let my witnesses come forward in support of these statements. 30 Witnesses

Read out also, please, that law from the pillar in the Areopagus. Law

You hear, sirs, how the Court of the Areopagus itself, to which has been assigned, in our own as in our fathers' time, the trial of suits for murder, has expressly stated that whoever takes this vengeance on an adulterer caught in the act with his spouse shall not be convicted of murder. 31 And so strongly was the lawgiver convinced of the justice of this in the case of wedded wives, that he even applied the same penalty in the case of mistresses, who are of less account. Now surely it is clear that, if he had had any heavier punishment than this for the case of married women, he would have imposed it. But in fact, as he was unable to devise a severer one for this case, he ordained that it should be the same for that of mistresses also. Please read this law besides.

### 32 Law

You hear, sirs, how it directs that, if anyone forcibly debauches a free adult or child, he shall be liable to double[\*] damages; while if he so debauches a woman, in one of the cases where it is permitted to kill him, he is subject to the same rule. Thus the lawgiver, sirs, considered that those who use force deserve a less penalty than those who use persuasion; for the latter he condemned to death, whereas for the former he doubled the damages, 33 considering that those who achieve their ends by force are hated by the persons forced; while those who used persuasion corrupted thereby their victims' souls, thus making the wives of others more closely attached to themselves than to their husbands, and got the whole house into their hands, and caused uncertainty as to whose the children really were, the husbands' or the adulterers'. In view of all this the author of the law made death their penalty.

34 Wherefore I, sirs, not only stand acquitted of wrongdoing by the laws, but am also directed by them to take this satisfaction: it is for you to decide whether they are to be valid or of no account.

35 For to my thinking every city makes its laws in order that on any matter which perplexes us we may resort to them and inquire what we have to do. And so it is they who, in cases like the present, exhort the wronged parties to obtain this kind of satisfaction.

36 I call upon you to support their opinion: otherwise, you will be giving adulterers such licence that you will encourage thieves as well to call themselves adulterers; since they will feel assured that, if they plead this reason in their defence, and allege that they enter other men's houses for this purpose, nobody will touch them. For everyone will know that the laws on adultery are to be given the go-by, and that it is your vote that one has to fear, because this has supreme authority over all the city's affairs.

37 Do but consider, sirs, what they say: they accuse me of ordering the maid-servant on that day to go and fetch the young man. Now I, sirs, could have held myself justified in using any possible means to catch the corrupter of my wife. 38 For if I had bidden the girl fetch him, when words alone had been spoken and no act had been committed, I should have been in the wrong: but if, when once he had compassed all his ends, and had frequently entered my house, I had then used any possible means to catch him, I should have considered myself quite in order.

39 And observe how on this point also they are lying: you will perceive it easily in this way. As I told

you, sirs, before, Sostratus was a friend of mine, on intimate terms with me; he met me as he came from the country about sunset, and had dinner with me, and when he had made a good meal he left me and departed. Now in the first place, sirs, you must bear this in mind:

40 if on that night I had designs on Eratosthenes, which was more to my advantage, —to go and take my dinner elsewhere, or to bring in my guest to dinner with me? For in the latter case that man would have been less likely to venture on entering my house. And in the second place, do you suppose that I should have let my dinner guest go and leave me there alone and unsupported, and not rather have bidden him stay, in order that he might stand by me in taking vengeance upon the adulterer?

41 Then again, sirs, do you not think that I should have sent word to my intimate acquaintances in the daytime, and bidden them assemble at the house of one of my friends living nearest to me, rather than have waited till the moment of making my discovery to run round in the night, without knowing whom I should find at home, and who were away? Thus I called on Harmodius, and one other, who were not in town —of this I was not aware—and others, I found, were not in; but those whom I could I took along with me.

42 Yet if I had foreknown this, do you not think that I should have called up servants and passed the word to my friends, in order that I might have gone in myself with all possible safety, —for how could I tell whether he too had some weapon? —and so I might have had as many witnesses as possible with me when I took my vengeance? But as in fact I knew nothing of what was to befall on that night, I took with me those whom I could. Now let my witnesses come forward in support of all this.

#### Concl 43 Witnesses

You have heard the witnesses, sirs; and consider this affair further in your own minds, asking yourselves whether any enmity has ever arisen before this between me and Eratosthenes. 44 I say you will discover none. For he had neither subjected me to slanderous impeachment, nor attempted to expel me from the city, nor brought any private suit against me, nor was he privy to any wrongdoing which I was so afraid of being divulged that I was intent on his destruction, nor, should I accomplish this, had I any hope of getting money from anywhere: for there are people who plot each other's death for such purposes.

45 So far, indeed, from either abuse or a drunken brawl or any other quarrel having occurred between us, I had never even seen the man before that night. For what object, then, should I run so grave a risk, unless I had received from him the greatest of injuries?

46 Why, again, did I choose to summon witnesses for my wicked act, when it was open to me, if I was thus criminally intent on his destruction, to have none of them privy to it?

47 I therefore, sirs, do not regard this requital as having been exacted in my own private interest, but in that of the whole city. For those who behave in that way, when they see the sort of reward that is in store for such transgressions, will be less inclined to trespass against their neighbors, if they see that

you also take the same view. 48 Otherwise it were better far to erase our established laws, and ordain others which will inflict the penalties on men who keep watch on their own wives, and will allow full immunity to those who would debauch them.

49 This would be a far more just way than to let the citizens be entrapped by the laws; these may bid a man, on catching an adulterer, to deal with him in whatever way he pleases, but the trials are found to be more dangerous to the wronged parties than to those who, in defiance of the laws, dishonor the wives of others.

50 For I am now risking the loss of life, property and all else that I have, because I obeyed the city's laws.