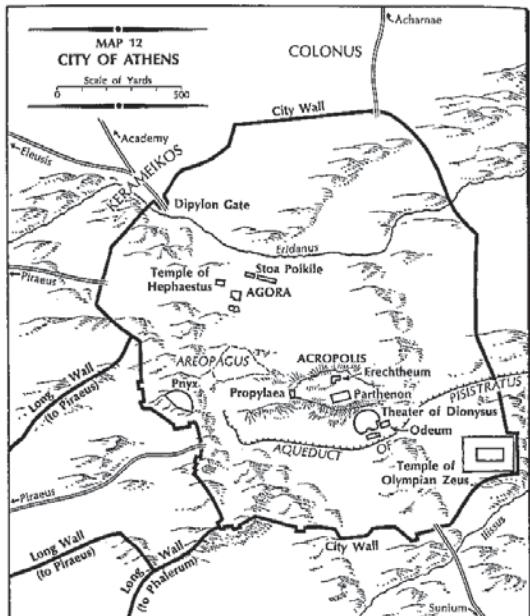


9

Η ΠΑΝΗΓΥΡΙΣ (α)



αἱ Ἀθῆναι

ὅρθισι τὴν εἰκόνα τῆς Ἀθηνᾶς,
ἐνοπλίους οὕσης καὶ Νίκην τῇ δεξιᾷ φερούσης.

VOCABULARY

Verbs

ἄγε; pl., ἄγετε, *come on!*
 ἐπανέρχομαι [= ἐπι- + ἀνα-
 + ἔρχομαι], infinitive, ἐπανί-
 ἔναι, *I come back, return; + εἰς*
or πρός + acc., I return to
 ἔσθιω, *I eat*
 κάμνω, *I am sick; I am tired*
 πίνω, *I drink*

Nouns

ἡ ἀριστερά, τῆς ἀριστερᾶς, *left hand*
 ἡ δεξιά, τῆς δεξιᾶς, *right hand*
 ἡ θεός, τῆς θεοῦ, *goddess*
 τὸ ιερόν, τοῦ ιεροῦ, *temple*
 ὁ κίνδυνος, τοῦ κινδύνου, *danger*

Adjective

κάλλιστος, -η, -ον, *most beautiful; very beautiful*

Preposition

διά + gen., *through*
 ἐπί + dat., *upon, on; + acc., at; against; onto, upon*

Proper Names

ἡ Ἀθηνᾶ, τῆς Ἀθηνᾶς, τῇ Ἀθηνᾶ, τὴν Ἀθηνᾶν, ὡς Ἀθηνᾶ, *Athena (daughter of Zeus)*
 ἡ Νίκη, τῆς Νίκης, *Nike (the goddess of victory)*
 ἡ Παρθένος, τῆς Παρθένου, *the Maiden (= the goddess Athena)*
 ὁ Φειδίας, τοῦ Φειδίου, *Pheidias (the great Athenian sculptor)*

οὕτως οὖν πορευόμενοι ἀφικνοῦνται εἰς τὴν ἀγοράν. ἐκεὶ δὲ τοσοῦτός ἐστιν ὁ ὅμιλος ὥστε μόλις προχωροῦσι πρὸς τὴν Ἀκρόπολιν. τέλος δὲ τῷ Δικαιοπόλιδι ἐπόμενοι εἰς στοάν τινα ἀφικνοῦνται, καὶ καθιζόμενοι θεῶνται τοὺς ἀνθρώπους σπεύδοντας καὶ βοῶντας καὶ θόρυβον ποιοῦντας.

[ὁ ὅμιλος, *the crowd* στοάν, *portico, colonnade* θόρυβον, *an uproar*]

ἡδη δὲ μάλα πεινῶσιν οἱ παῖδες. ὁ δὲ Φίλιππος ἀλλάντοπάλην ὅρᾳ διὰ τοῦ ὅμίλου ὀθιζόμενον καὶ τὰ ὄντα βοῶντα. τὸν οὖν πατέρα καλεῖ καὶ, “ὦ πάππα φίλε,” φησίν, “ἰδού, ἀλλάντοπάλης προσχωρεῖ. ἀρ’ οὐκ ἐθέλεις σίτον ὄντας θεῶνται; μάλα γὰρ πεινῶμεν.” ὁ οὖν Δικαιόπολις τὸν ἀλλάντοπάλην καλεῖ καὶ σίτον ὄντας θεῶνται. οὕτως οὖν ἐν τῇ στοᾷ καθίζονται ἀλλάντας ἐσθίοντες καὶ οῖνον πίνοντες.

[πεινῶσιν, *are hungry* ἀλλάντοπάλην, *a sausage-seller* ὀθιζόμενον, *pushing τὰ ὄντα, his wares* ὄντας θεῶνται, *to buy* ἀλλάντας, *sausages*]

μετὰ δὲ τὸ δεῖπνον ὁ Δικαιόπολις, “ἄγετε,” φησίν, “ἀρ’ οὐ βούλεσθε ἐπὶ τὴν Ἀκρόπολιν ἀναβαίνειν καὶ τὰ ιερὰ θεῶνται;” ὁ μὲν πάππος μάλα κάμνει καὶ οὐκ ἐθέλει ἀναβαίνειν, οἱ δὲ ἄλλοι

λείπουσιν αὐτὸν ἐν τῇ στοᾷ καθιζόμενον καὶ διὰ τοῦ ὅμιλου ὁθι-
ζόμενοι ἐπὶ τὴν Ἀκρόπολιν ἀναβαίνουσιν.

ἐπεὶ δὲ εἰς ἄκραν τὴν Ἀκρόπολιν ἀφικνοῦνται καὶ τὰ προπύλαια
διαπερῶσιν, τὸ τῆς Παρθένου ἱερὸν ὄρῳσιν ἐναντίον καὶ τὴν τῆς
Ἀθηνᾶς εἰκόνα, μεγίστην οὖσαν, ἐνόπλιον καὶ δόρυ δεξιᾷ φέρουσαν.
πολὺν οὖν χρόνον ἡσυχάζουσιν οἱ παῖδες τὴν θεὸν θεώμενοι, τέλος
δὲ ὁ Δικαιόπολις, “ἄγετε,” φησίν, “ἄρ’ οὐ βούλεσθε τὸ ἱερὸν
θεᾶσθαι;” καὶ ἡγεῖται αὐτοῖς πόρρω.

[τὰ προπύλαια, the gateway, the Propylaea διαπερῶσιν, they pass through
ἐναντίον, opposite τὴν . . . εἰκόνα, the statue οὖσαν, being ἐνόπλιον, fully
armed δόρυ, spear ἡσυχάζουσιν, stay quiet πόρρω, forward]

μέγιστόν ἐστι τὸ ἱερὸν καὶ κάλλιστον. πολὺν χρόνον τὰ
ἀγάλματα θεῶνται, ἢ τὸ πᾶν ἱερὸν κοσμεῖ. (ἀνεφγμέναι) εἰσὶν οἱ
πύλαι· ἀναβαίνουσιν οὖν οἱ παῖδες καὶ εἰσέρχονται. πάντα τὰ εἴσω
σκοτεινά ἐστιν, ἀλλ’ ἐναντίαν μόλις ὄρῳσι τὴν τῆς Ἀθηνᾶς εἰκόνα,
τὸ κάλλιστον ἔργον τοῦ Φειδίου. ἡ θεὸς λάμπεται χρῦσῳ, τῇ μὲν
δεξιᾷ Νίκην φέρουσα τῇ δὲ ἀριστερᾷ τὴν ἀσπίδα. ἅμα τ’ οὖν
φοβοῦνται οἱ παῖδες θεώμενοι καὶ χαίρουσιν. ὁ δὲ Φίλιππος
προχωρεῖ καὶ τὰς χείρας ἀνέχων τῇ θεῷ εὔχεται· “ὦ Ἀθηνᾶ Παρθένε,
παῖ Διός, πολιοῦχε, ἔλεως ἔσθι καὶ ὅκουέ μου εύχομένου· σφῆς τὴν
πόλιν καὶ σφῆς ἡμᾶς ἐκ πάντων κινδύνων.” ἐνταῦθα δὴ πρὸς τὴν
Μέλιτταν ἐπανέρχεται καὶ ἡγεῖται αὐτῇ ἐκ τοῦ ἱεροῦ.

[τὰ ἀγάλματα, the carvings ἢ, which κοσμεῖ, decorate ἀνεφγμέναι, open
τὰ εἴσω, the things inside, the inside σκοτεινά, dark λάμπεται, gleams χρῦσῳ,
with gold τὴν ἀσπίδα, her shield ἅμα, at the same time ἀνέχων, holding up
πολιοῦχε, holder/protectress of our city ἔλεως, gracious]

πολύν τινα χρόνον τοὺς τεκόντας ζητοῦσιν, τέλος δὲ εὐρίσκουσιν
αὐτοὺς ὅπισθεν τοῦ ἱεροῦ καθορῶντας τὸ τοῦ Διονύσου τέμενος. ὁ
δὲ Δικαιόπολις, “ἰδού, ὃ παῖδες,” φησίν, “ἡδη συλλέγονται οἱ
ἄνθρωποι εἰς τὸ τέμενος. καιρός ἐστι καταβαίνειν καὶ ζητεῖν τὸν
πάππον.”

[τοὺς τεκόντας, their parents ὅπισθεν + gen., behind καθορῶντας, looking
down on τὸ . . . τέμενος, the sanctuary συλλέγονται, are gathering]

καταβαίνουσιν οὖν καὶ σπεύδουσι πρὸς τὴν στοάν· ἐκεὶ δὲ
εὐρίσκουσι τὸν πάππον ὄργιλως ἔχοντα· “ὦ τέκνον,” φησίν, “τί ποιεῖς;
τί με λείπεις τοσοῦτον χρόνον; τί τὴν πομπὴν οὐ θεώμεθα;” ὁ δὲ
Δικαιόπολις, “Θάρρει, ὃ πάππα,” φησίν· “νῦν γὰρ πρὸς τὸ τοῦ
Διονύσου τέμενος πορευόμεθα· δι’ ὀλίγου γάρ γίγνεται ἡ πομπή. ἄγε
δή.” οὕτω λέγει καὶ ἡγεῖται αὐτοῖς πρὸς τὸ τέμενος.

[ὄργιλως ἔχοντα, being angry, in a bad temper τέκνον, child τὴν πομπὴν, the
procession θάρρει, cheer up!]

WORD STUDY

Identify the Greek stems in the English words below and give the meanings
of the English words (ὁ δῆμος = the people):

1. democracy (what does τὸ κράτος mean?)	4. endemic
2. demagogue	5. epidemic
3. demography	6. pandemic

GRAMMAR

1. Participles: Present or Progressive: Active Voice

In the last chapter you learned the forms of the present, progressive
participle in the middle voice, e.g., λῦόμενος, λῦομένη, λῦόμενον, which has
the same endings for case, number, and gender as the adjective καλός,
καλή, καλόν.

In the reading passage at the beginning of this chapter you have met
many forms of the present active participle, e.g., σπεύδοντας, hurrying,
βοῶντας, shouting, and ποιῶντας, making. Present active participles,
like present middle participles, do not refer to time as such but describe the
action as in process, ongoing, or progressive.

Present active participles, like the adjective πᾶς, πᾶσα, πᾶν (Chapter 8,
Grammar 4, page 126) have 3rd declension endings in the masculine and
neuter and 1st declension endings in the feminine. They have the suffix
-οντ- in the masculine and neuter and the suffix -ουσ- in the feminine.
There is no -ς in the nominative masculine singular. The τ is lost in the
masculine and neuter nominative and vocative singulars, since all stop
consonants are lost in word-final position, and in the masculine the ο is
lengthened to ω; thus for the verb εἰμί the masculine participle (stem, ὄντ-)
is ὄν and the neuter is ὄν. In the masculine and neuter dative plurals, the
ντ is lost before the σ, with a resulting spelling of ούσι(ν). Present active
participles are declined as follows:

	Masculine	Feminine	Neuter
The verb εἰμί:			
Nom., Voc.	ἐντ > ὄν	οὖσ-α	ἐντ > ὄν
Gen.	ἐντ-ος	οὖσ-ης	ἐντ-ος
Dat.	ἐντ-ι	οὖσ-ῃ	ἐντ-ι
Acc.	ἐντ-α	οὖσ-αν	ἐντ > ὄν
Nom., Voc.	ἐντ-ες	οὖσ-αι	ἐντ-α
Gen.	ἐντ-ων	οὖσ-ῶν	ἐντ-ων
Dat.	ἐντ-σι(ν) > οὖσι(ν)	οὖσ-αις	ἐντ-σι(ν) > οὖσι(ν)
Acc.	ἐντ-ας	οὖσ-ᾶς	ἐντ-α
The verb λέω:			
Nom., Voc.	λέ-ων	λέ-ουσα	λέ-ον
Gen.	λέ-οντος	λέ-ούσης	λέ-οντος
Dat.	λέ-οντι	λέ-ούσῃ	λέ-οντι
Acc.	λέ-οντα	λέ-ουσαν	λέ-ον
Nom., Voc.	λέ-οντες	λέ-ουσαι	λέ-οντα
Gen.	λέ-όντων	λέ-ουσῶν	λέ-όντων
Dat.	λέ-ουσι(ν)	λέ-ούσαις	λέ-ουσι(ν)
Acc.	λέ-οντας	λέ-ούσᾶς	λέ-οντα
For the participles of contract verbs, we show how the contractions work in the nominative singular but then give only contracted forms:			
The verb φιλέω:			
Nom., Voc.	φιλέ-ων > φιλῶν	φιλέ-ουσα > φιλοῦσα	φιλέ-ον > φιλοῦν
Gen.	φιλοῦντος	φιλούσης	φιλοῦντος
Dat.	φιλοῦντι	φιλούσῃ	φιλοῦντι
Acc.	φιλοῦντα	φιλοῦσαν	φιλοῦν
Nom., Voc.	φιλοῦντες	φιλοῦσαι	φιλοῦντα
Gen.	φιλοῦντων	φιλοῦσῶν	φιλοῦντων
Dat.	φιλοῦσι	φιλοῦσαις	φιλοῦσι
Acc.	φιλοῦντας	φιλοῦσᾶς	φιλοῦντα
The verb τιμάω:			
Nom., Voc.	τιμά-ων > τιμῶν	τιμά-ουσα > τιμῶσα	τιμά-ον > τιμῶν
Gen.	τιμῶντος	τιμῶσης	τιμῶντος
Dat.	τιμῶντι	τιμῶσῃ	τιμῶντι
Acc.	τιμῶντα	τιμῶσαν	τιμῶν

on^t, logy

Nom., Voc.	τιμῶντες	τιμῶσαι	τιμῶντα
Gen.	τιμῶντων	τιμωσῶν	τιμῶντων
Dat.	τιμῶσι(ν)	τιμωσαῖς	τιμῶσι(ν)
Acc.	τιμῶντας	τιμωσᾶς	τιμῶντα

Exercise 9α

- Locate twelve present active participles in the reading passage at the beginning of this chapter, identify the gender, case, and number of each, and locate the noun, pronoun, or subject of a verb that each participle modifies.
- Fill in the present participles on the four Verb Charts on which you entered forms for Exercises 4α and 5α.

Exercise 9β

Write the correct form of the present participle of the verb given in parentheses to agree with the following article-noun groups:

- οἱ παιδες (τρέχω)
- τῷ ἀνδρὶ (βαδίζω)
- τοὺς νεᾶντας (τιμάω)
- τοῖς παισι(ν) (εἰμι)
- τῶν νεᾶνιῶν (μάρχομαι)
- τὰς γυναῖκας (λέγω) *λεγούστας*
- τὸν Δικαιόπολιν (εὔχομαι)
- τοῦ δούλου (πονέω) *πονούστας*
- αἱ παρθένοι (ἀκούω) *ακούσαντας*
- τοῦ ἀγγέλου (βοάω) *βοῶντας*

Exercise 9γ

Complete each of the following sentences by adding the correct form of a participle to translate the verb in parentheses, and then translate the sentence:

navi come *ηγούσαντας* *ηγούστας*

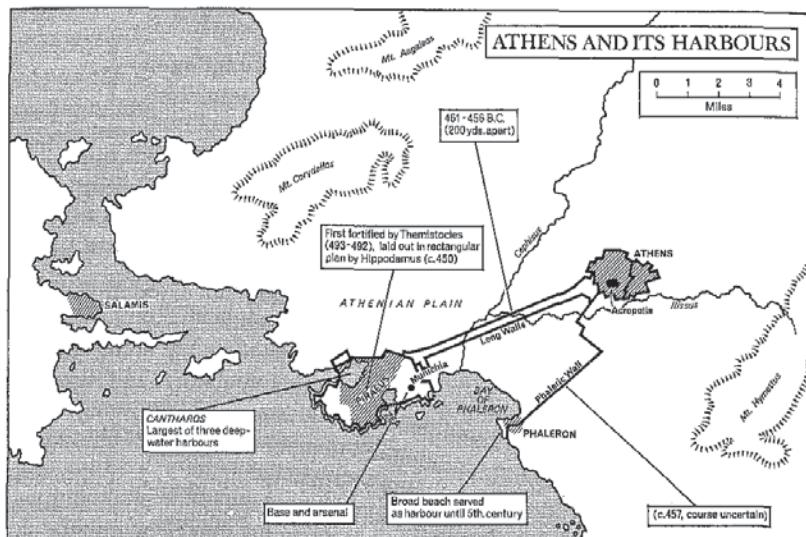
- οἱ δοῦλοι ἥκουσι τοὺς βοῦς (leading). *ηγούσαντας* *ηγούστας*
- ὁ πολίτης ἔνον τινὰ ὥρῃ πρὸς τῇ ὥρῃ (waiting). *μεέντας*
- αἱ γυναῖκες ἐν τῷ ἀγρῷ καθίζονται τοὺς παῖδες (watching). *θεέμενται*, or *θεώρουσι*
- οἱ παιδες οὐ πάνονται λίθους (throwing). *βραλλόντας*
- οἱ ἄνδρες θεῶνται τὴν παρθένον πρὸς τὴν πόλιν (running). *τρέχοντας*

Exercise 9δ

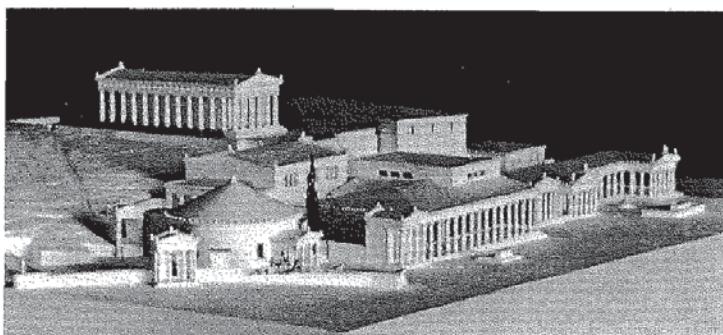
Translate the following pairs of sentences:

- οἱ παιδες ἐν τῇ ἀγορᾷ καθίζονται οἶνον πίνοντες.
The slaves hurry home, driving the oxen. *οἱ δουλοί*
- ἄρ. ὥρᾶς τὴν παρθένον εἰς τὸ ιερὸν σπεύδουσαν;
The foreigner sees the boys running into the agora.
- πάντες ἀκούουσι τοῦ ἀλλάντοπάλου τὰ ὄντα βοῶντος.
No one hears the girl calling her mother.

4. οἱ ἄνδρες τὰς γυναικας λείπουσιν ἐν τῷ οἴκῳ τὸ δεῖπνον παρασκευα-
ζούσας.
The boy finds his father waiting in the agora.
5. ὁ νεανίας τὴν παρθένον φιλεῖ μάλα καλὴν οὖσαν.
The father honors the boy who is (= *being*) very brave.



The Piraeus and Athens in the time of Pericles



Reconstruction of the agora at Athens as seen from the southeast, about 400 B.C.

The City of Athens

The city to which Dicaeopolis and his family journeyed was largely built after the battle of Salamis, since the earlier city and its temples were destroyed when the Persians occupied and sacked Athens. A visitor coming by sea would arrive at the Piraeus, the greatest port in Greece and perhaps its finest natural harbor. The fortification of the Piraeus was begun by Themistocles in 493-492 B.C. It was completed after the Greek victory at Plataea, when the city of Athens was rebuilt and connected to the Piraeus by the Long Walls, making Athens virtually impregnable as long as she controlled the seas.

Leaving the harbor quarter, visitors would have made their way through the marketplace and town of Piraeus to the road that led between the Long Walls, and then they would have walked the seven miles or ten kilometers to Athens through continuous traffic of mules and ox-carts carrying goods to and from the city. From a distance they would have seen the Parthenon dominating the Acropolis and perhaps the spear of the great statue of Athena in full armor, which stood outside the Parthenon.

Entering the city, they would see on their left close to the city wall the Pnyx, a large open slope where the Assembly met (see map, page 132). They would then pass between the Areopagus (Hill of Ares), a bare outcrop of rock of immemorial sanctity, and the Acropolis into the agora. This was the center of Athens. On the left stood the Strategion or Generals' Headquarters (to the left of and not shown in the model on the facing page) and then (see model) the Tholos (the round magistrates' clubhouse), the Metroon (Archive), the temple of Apollo Patroos, and the stoa of Zeus; behind the Metroon stood the Bouleuterion (Council Chamber); on the right (not shown in the model) were the law courts. On the hill behind the Bouleuterion there still stands the temple of Hephaestus, the best preserved of all Greek temples. In the agora itself were great altars to Zeus and to the ten eponymous heroes of Athens, and there were also fine marble colonnades (stoas), where people could rest and talk in the shade.

The agora was not only the seat of government but also the market and mercantile center of Athens. Here you could buy anything, as a comic poet of this time wrote:

You will find everything sold together in the same place at Athens: figs, witnesses to summonses, bunches of grapes, turnips, pears, apples, givers of evidence, roses, medlars, porridge, honeycombs, chickpeas, lawsuits, puddings, myrtle, allotment-machines, irises, lambs, waterclocks, laws, indictments.

Pushing their way eastwards through the crowds of people conducting business or strolling in conversation, our visitors would reach the Panthenaic Way, which led to the Acropolis (see map, page 132, and illustrations, page 141). As they climbed to the top of the steep road, they would see on their right the little temple of Athena Nike, built to commemorate victory over the

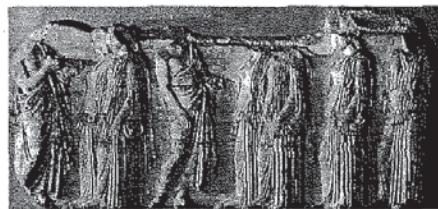
Persians (see model, page 141, and photograph, page 280). They would then enter the great monumental gateway, the Propylaea, designed by Mnesicles to balance the Parthenon but never completed, since work was interrupted by the outbreak of war in 431 B.C. Even so, it was a beautiful and impressive building, which included a picture gallery.

On leaving the Propylaea, our visitors face the Parthenon and in front of it the great bronze statue of Athena Promachos. The temple takes the traditional form of a cella, in which stood the statue of the goddess, surrounded by a peristyle of Doric columns. The architect, Ictinus, incorporated many subtleties in the basically simple design, and these give the temple a unique grace and lightness, despite its great size. The sculptures that adorned the two pediments, the 92 metopes, and the frieze running around the cella were designed by Pericles' friend Pheidias. On the frieze was depicted the great Panathenaic procession, in which every fourth year representatives of the whole people of Athens brought the offering of a new robe to their patron goddess. Inside the cella was the great statue of Athena, standing in full armor, made of ivory and gold, so awe-inspiring that none could look on it without fear and admiration (see reconstruction, page 132).

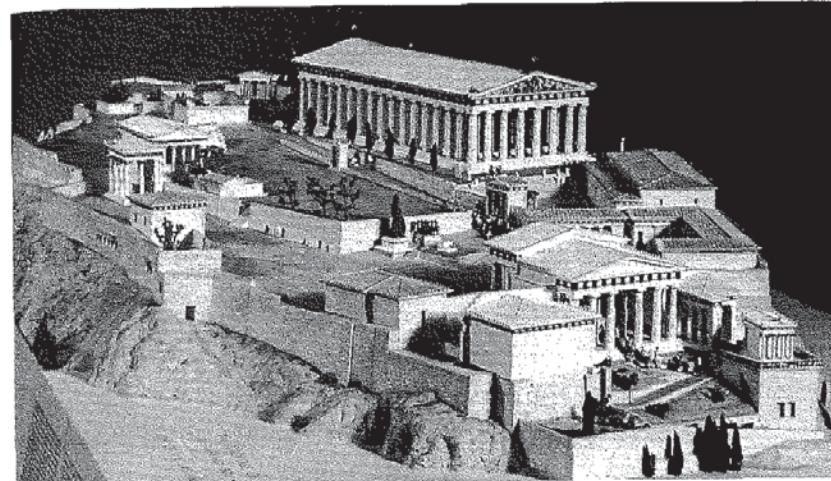
To the north of the Parthenon stood the Erechtheum, sacred to Erechtheus, the founder-king of Athens, and to Poseidon and Athena. The temple is irregular in plan, having three porticoes, each in a different style; it stood on the site of the most ancient shrine on the Acropolis. Here could be seen the sacred olive tree that Athena had given to the people of Athens and the sacred serpent, which embodied the spirit of Erechtheus.

Crossing to the southern edge of the Acropolis, behind the Parthenon, our visitors would look down on the precinct of Dionysus (see photograph, page 144). There was the theater (not built in stone until the following century) and the temple of Dionysus.

All these buildings, and others, were part of Pericles' master program. They were paid for by the tribute of the subject allies. His political opponents said, "The treasure contributed for the necessity of war was being squandered on the city, to gild her all over and adorn her like a harlot, with precious stones and statues and temples." Pericles answered that the people were not obliged to give any account of the money to the allies, provided that Athens maintained their defense and kept off the Persians. His program gave employment to an army of workmen and artists and made Athens a worthy center of her empire, "an education to Greece."



Maidens from the frieze of the Parthenon



Model of the Athenian Acropolis



The Parthenon seen from the Propylaea

Η ΠΑΝΗΓΥΡΙΣ (β)



τῶν παρόντων πολλοὶ μεθύοντες κωμάζουσιν.

VOCABULARY

Verbs

αὐξάνω, *I increase*
 καίω or κάώ, κάει, κάει, κάομεν,
 κάετε, κάουσι(v), active, transitive, *I kindle, burn; middle, intransitive, I burn, am on fire*
 σιγάω, *I am silent*
 τέρπομαι, *I enjoy myself; + dat., I enjoy X; + participle, I enjoy doing X*

Nouns

ὁ γέρων, τοῦ γέροντος, *old man*
 ὁ δῆμος, τοῦ δήμου, *the people*
 τὸ ιερεῖον, τοῦ ιερείου, *sacrificial victim*

έσπερᾶ ἥδη πάρεστιν. δι' ὀλίγου σιγῶσι πάντες οἱ ἄνθρωποι. ὁ γάρ κῆρυξ προχωρεῖ καὶ βιῶν, “σιγάτε, ὁ πολῖται,” φησίν. “ἡ γάρ πομπὴ προσχωρεῖ. ἐκποδῶν γίγνεσθε.” πάντες οὖν ἐκποδῶν γίγνονται καὶ τὴν πομπὴν μένουσιν.

[ἐκποδῶν, *out of the way*]

ὁ ιερεύς, τοῦ ιερέως, *priest*
 ὁ κῆρυξ, τοῦ κῆρυκος, *herald*
 ὁ οὐρανός, τοῦ οὐρανοῦ, *sky, heaven*
 ἡ πομπή, τῆς πομπῆς, *procession*
 ἄριστος, -η, -ον, *best; very good; noble*
 γέρων, γέροντος, *old*
 ἔτοιμος, -η, -ον, *ready*
 ἔλεως, acc., ἔλεων, *propitious*
 μέσος, -η, -ον, *middle (of)*
 Proper Name
 ὁ Βρόμιος, τοῦ Βρομίου, *the Thunderer (a name of Dionysus)*

imp. *middle*

9. Η ΠΑΝΗΓΥΡΙΣ (β)

ένταῦθα δὴ τὴν πομπὴν ὄρωσι προσχωροῦσαν. ἡγοῦνται μὲν οἱ κῆρυκες· ἔπειτα δὲ παρθένοι κάλλισται βαδίζουσι κανά φέρουσαι βιτρύων πλήρη. ἔπονται δὲ αὐταῖς πολλοί τε πολῖται ἀσκοὺς οἴνου φέροντες καὶ πολλοὶ μέτοικοι σκάφια φέροντες. ἔπειτα δὲ προχωρεῖ ὁ τοῦ Διονύσου ιερεὺς καὶ ἅμ' αὐτῷ νεᾶνίαι ἄριστοι τὴν τοῦ Διονύσου εἰκόνα φέροντες. τελευταῖοι δὲ οἱ ὑπηρέται ἔρχονται τὰ ιερεῖα ἄγοντες.

[κανά, *baskets* βιτρύων πλήρη, *full of grapes* ἀσκοὺς οἴνου, *skins (full) of wine* μέτοικοι, *metics (resident aliens)* σκάφια, *trays (of offerings)* ἅμ' αὐτῷ, *together with him* τελευταῖοι, *last in order* οἱ ὑπηρέται, *the attendants*]

πάντες οὖν χαίροντες τῇ πομπῇ ἔπονται πρὸς τὸ τοῦ θεοῦ τέμενος. ἔπειτα δὲ ἀφικνοῦνται, ὁ μὲν ιερεὺς καὶ οἱ νεᾶνίαι τὴν τοῦ θεοῦ εἰκόνα εἰς τὸ ιερὸν φέρουσιν, οἱ δὲ ὑπηρέται τὰ ιερεῖα πρὸς τὸν βωμὸν ἄγουσιν. ἔπειτα δὲ ὁ κῆρυξ τῷ δῆμῳ κηρύττων, “εὐφημεῖτε, ὁ πολῖται,” φησίν. στιγῷ οὖν ὁ πᾶς ὅμιλος οἵτινες ἡσυχος μένει.

[κηρύττων, *proclaiming* εὐφημεῖτε, *keep holy silence!* ήσυχος, *quiet(ly)*]

ὁ δὲ ιερεὺς τὰς χεῖρας πρὸς τὸν οὐρανὸν αἴρων, “ὦ ἄναξ Διόνυσε,” φησίν, “ἄκουε μου εὐχομένου· Βρόμιε, τὴν τε θυσίāν δέχου καὶ ἔλεως ἵσθι τῷ δῆμῳ· σὺ γάρ ἔλεως ὃν τάς τε ἀμπέλους σφέζεις καὶ αὐξάνεις τοὺς βότρυνας ὃστε παρέχειν ἡμῖν τὸν οἶνον.”

[ἄναξ, *lord* τὴν... θυσίāν, *the sacrifice* τάς... ἀμπέλους, *the vines*]

οἱ δὲ παρόντες πάντες βοῶσιν· “έλελεῦ, Ἰού, Ἰού, Βρόμιε, ἔλεως ὃν τοὺς τε βότρυνας αὐξάνει καὶ πάρεχε ἡμῖν τὸν οἶνον.” ἔπειτα δὲ ὁ ιερεὺς σφάττει τὰ ιερεῖα· οἱ δὲ ὑπηρέται ἔτοιμοι ὄντες λαμβάνουσιν αὐτὰ καὶ κατατέμνουσιν. καὶ τὰ μὲν τῷ θεῷ παρέχουσιν ἐν τῷ βωμῷ κάροντες, τὰ δὲ τοῖς παροῦσι διαιροῦσιν. ἔπειτα δὲ ἔτοιμά ἔστι πάντα, ὁ ιερεὺς οἶνον σπένδει καὶ τῷ θεῷ εὐχεταῖ. ἔνταῦθα δὴ πάντες τὸν τ' οἶνον πίνουσι καὶ τὰ κρέα ἐσθίουσι τῷ δαιτὶ τερπόμενοι.

[έλελεῦ, *Io, Io*: untranslatable ritual chants σφάττει, *slaughters* κατατέμνουσιν, *cut up* τὰ μὲν... τὰ δὲ, *some (parts)*... *other (parts)* διαιροῦσιν, *they divide* σπένδει, *pours... as a libation* τὰ κρέα, *the flesh* τῷ δαιτὶ, *the feast*]

μέση νῦν νῦν ἔστιν, τῶν δὲ παρόντων πολλοὶ μεθύοντες

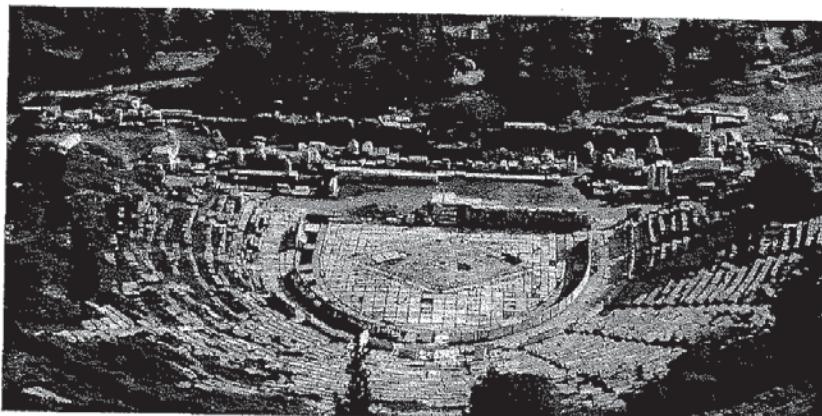
κωμάζουσιν. ἡ οὖν Μυρρίνη, φοβουμένη ὑπὲρ τῶν παίδων, “ἄγε δή, δὸ ἄνερ,” φησίν, “ὁ πάππος μάλα κάμνει. καιρός ἐστιν ἐπονιέναι πρὸς τὰς πύλας καὶ καθεύδειν.” ὁ δὲ πάππος, “τί λέγεις;” φησίν, “οὐ κάμνω ἐγώ. βιούλομαι κωμάζειν.” ὁ δὲ Δικαιόπολις, “γέρων εἰ, ὁ πάππα,” φησίν· “οὐ προσήκει σοι κωμάζειν. ἐλθέ.” οὕτω λέγει καὶ ἡγεῖται αὐτοῖς πρὸς τὰς πύλας. ἐπεὶ δὲ ἀφικνοῦνται, τὸν ἡμίονον εὑρίσκουσιν, καὶ πάντες χαμαὶ καθεύδουσιν.

[μεθύοντες, *being drunk* κωμάζουσιν, *are reveling* οὐ προσήκει σοι, *it is not suitable for you* τὸν ἡμίονον, *the mule* χαμαὶ *on the ground*]

WORD BUILDING

Describe the relationship between the words in the following sets. From your knowledge of the words at the left, deduce the meaning of those to the right:

1. ἡ πόλις	ὁ πολίτης	πολιτικός, -ή, -όν
2. ἡ ναῦς	ὁ ναύτης	ναυτικός, -ή, -όν
3. ποιέω	ὁ ποιητής	ποιητικός, -ή, -όν



The theater of Dionysus

GRAMMAR

2. 3rd Declension Nouns with Stems Ending in -ντ-

In Vocabulary 9β you had the noun ὁ γέρων, τοῦ γέροντος, *old man*; as adjective, *old*. Nouns and adjectives such as this with stems ending in -ντ- decline the same as present active participles such as λένων, λένοντος (see Grammar 1, pages 135–136). PRACTICE: Write all the forms of ὁ γέρων, τοῦ γέροντος.

3. 3rd Declension Nouns with Stems Ending in a Vowel: ἡ πόλις and τὸ ἄστυ

Stems: πολι- / πολε-, *city*

Singular

Nom.	ἡ πόλι-ς
Gen.	τῆς πόλε-ως
Dat.	τῇ πόλε-ι
Acc.	τῇν πόλι-ν
Voc.	ὦ πόλι

Plural

αἱ πόλε-ες > πόλεις
τῶν πόλε-ων
τοῖς πόλε-σι(ν)
τὰς πόλεις
ὦ πόλε-ες > πόλεις

Stems: ἄστυ- / ἄστε-, *city*

Singular

Nom.	τὸ ἄστυ
Gen.	τοῦ ἄστε-ως
Dat.	τῷ ἄστε-ι
Acc.	τὸ ἄστυ
Voc.	ὦ ἄστυ

Plural

τὰ ἄστε-α > ἄστη
τῶν ἄστε-ων
τοῖς ἄστε-σι(ν)
τὰ ἄστε-α > ἄστη
ὦ ἄστε-α > ἄστη

Note that the stems appear as πολι- and ἄστυ- in the nominative, accusative, and vocative singulars and as πολε- and ἄστε- in the other cases. Note the -ως ending instead of -ος in the genitive singular and ν instead of α in the accusative singular of πόλις. Contraction takes place in five of the forms.

Note that nouns of this type, as well as a few other words such as ἔλεως, *propitious*, accent the third syllable from the end in the genitive singular and plural even though the final syllable is long. Originally the genitive singular was πόληος, and this became πόλεως by *quantitative metathesis*, with the original accent retained. The genitive plural πόλεων accents its first syllable in imitation of the singular.

PRACTICE: Write the complete sets of the forms of ὁ μάντις, τοῦ μάντεως, *seer*, and of ὁ πήχυς, τοῦ πήχεως, *forearm*.

4. 3rd Declension Nouns with Stems Ending in Diphthongs or Vowels: ὁ βασιλεύς and the Irregular Nouns ἡ ναῦς and ὁ βοῦς

Stems: βασιλευ-/βασιλε-, *king*

	Singular	Plural
Nom.	ὁ βασιλεύς	οἱ βασιλῆς
Gen.	τοῦ βασιλέως	τῶν βασιλέων
Dat.	τῷ βασιλέι > βασιλεῖ	τοῖς βασιλεῦσιν
Acc.	τὸν βασιλέα	τοὺς βασιλέας
Voc.	ὦ βασιλεῦ	ὦ βασιλῆς

The stem βασιλευ- is used before consonants, and the stem βασιλε-, before vowels. The words ὁ Θησέας and ὁ ἵερες are declined the same as ὁ βασιλεύς.

The stems of ναῦς and βοῦς were originally ναϝ- and βοϝ-. The letter ϝ (digamma) represented a *w* sound (compare Latin *navis* and *bovis*). This sound and letter were lost in the development of the Greek language.

Stems: ναυ-/νε-/νη-, *ship*

	Singular	Plural
Nom.	ἡ ναῦς	αἱ νῆς
Gen.	τῆς νεώς	τῶν νεῶν
Dat.	τῇ νηί	ταῖς ναυσίν
Acc.	τὴν ναῦν	τὰς ναῦς
Voc.	ὦ ναῦ	ὦ νῆς

Stems: βου-/βο-, *ox*

	Singular	Plural
Nom.	ὁ βοῦς	οἱ βόες
Gen.	τοῦ βοός	τῶν βοῶν
Dat.	τῷ βοΐ	τοῖς βούσιν
Acc.	τὸν βοῦν	τοὺς βούς
Voc.	ὦ βοῦ	ὦ βόες

PRACTICE: Write complete sets of ὁ μέγας βασιλεύς, *the great king*, ἡ καλὴ ναῦς, *the beautiful ship*, and ὁ ισχῦρος βοῦς, *the strong ox*.

Exercise 9e

In each of the following phrases put the noun and adjective into the correct forms to agree with the article:

1. αἱ (μακρός) (ναῦς)
2. τοῦ (καλός) (ἄστυ)
3. τῶν (μέγας) (βασιλεύς)
4. τῷ (μέγας) (βοῦς)
5. τῆς (μέγας) (πόλις)
6. τοῖς (μέγας) (ἄστυ)
7. (πᾶς) τῶν (ναῦς)
8. τὴν (πᾶς) (πόλις)
9. τοῖς (ισχῦρός) (βοῦς)
10. τῇ (μικρός) (πόλις)
11. τοῦ (μέγας) (βασιλεύς)
12. τὰς (μέγιστος) (ναῦς)
13. οἱ (μέγας) (βοῦς)
14. τὸν (σοφός) (βασιλεύς)

5. Uses of the Genitive Case

- a. The genitive is frequently used to show possession, e.g., ὁ τοῦ παιδὸς κύων = *the boy's dog, the dog of the boy*. Note that the genitive is usually placed in the *attributive position* between the article and the noun (see Chapter 5, Grammar 7a, page 66) or after the repeated article: ὁ κύων ὁ τοῦ παιδὸς. Exception: the possessive genitives αὐτοῦ, αὐτῆς, and αὐτῶν, *of him / of it, of her, and of them* occupy the predicate position (see Chapter 5, Grammar 7b, page 66), e.g., ὁ κύων αὐτοῦ, *his dog*.
- b. The genitive is used to express the whole of which some part is mentioned; this is the *genitive of the whole* or the *partitive genitive*, e.g., τῶν παρόντων πολλοί = *many of those present*.
- c. The genitive case is used after certain prepositions, often (but by no means always) expressing ideas of *place from which*, e.g., ἀπό, *from*; διά, *through*; ἐκ, ἐξ, *out of*; μετά, *with*; and ὑπέρ, *on behalf of, for*.
- d. The genitive is used with certain verbs, e.g.:

ἡ Ἀριάδνη, ἐπεὶ πρῶτον ὁρᾷ τὸν Θησέα, ἔραψ αὐτοῦ.
Ariadne, when she first sees Theseus, loves him.

ὁ Θησεὺς τῇ ἀριστερῇ λαμβάνεται τῆς τοῦ θηρίου κεφαλῆς.
Theseus takes hold of the head of the beast with his left hand.
- e. For the genitive of time within which, see Chapter 8, Grammar 6, page 129.

Exercise 9f

Translate the following:

1. τί ἔστι τὸ τοῦ ἔνεου ὄνομα;
2. ὁ βασιλεὺς δέχεται τὸν τῶν Ἀθηναίων ἄγγελον.
3. ἀφικνούμεθα εἰς τὸν τοῦ πατρὸς ἀγρόν.
4. ὁ παῖς κατὰ τὴν ὁδὸν βαδίζων τῆς τοῦ πατρὸς χειρὸς ἔχεται.
5. οἱ πολῖται τοῦ ἀγγέλου ἀκούοντο βουλόμενοι γιγνώσκειν τὸν τοῦ βασιλέως λόγονς (words/proposals).
6. We hear the messenger's words.
7. I am going to the house of the poet.
8. They are looking for the girl's father.
9. The mother hears the girl crying (*use δακρύω*) and hurries out of the house.
10. The citizens take hold of the messenger and lead him to the king.
11. Many of the women want to go to the city with their husbands.

6. Some Uses of the Article

a. You have already met the following uses of the article (see Chapter 5, Grammar 3, page 58):

δέ = *and/but he*

οι δέ = *and/but they*

ό/ή/το μὲν . . . ο/ή/το δέ = *the one . . . the other*

οι/αι/τα μὲν . . . οι/αι/τα δέ = *some . . . others*

η δέ = *and/but she*

αι δέ = *and/but they*

b. The article + an adjective can form a noun phrase, e.g.:

Adjectives:

ἀνδρεῖος, -α, -ον = *brave*

σώφρων, σώφρον = *prudent*

φίλος, -η, -ον = *dear*

πολέμιος, -α, -ον = *hostile*

Noun Phrases:

οι ἀνδρεῖοι = *the brave men*

αι σώφρονες = *the prudent women*

οι φίλοι or αι φίλαι = *the friends*

οι πολέμιοι = *the enemy*

c. The article + an adverb, prepositional phrase, or genitive can form a noun phrase, e.g.:

οι νῦν = *the now men* = *the men of today* = *the present generation*

οι πάλαι = *the men of old*

αι ἐν τῇ ἀγορᾷ = *the women in the agora*

αι πρὸς τῇ κρήνῃ = *the women at the spring*

ὁ βασιλέως = *the (son) of the king* = *the king's son*

τὰ εἴσω = *the things inside* = *the inside*

τὰ τῆς πόλεως = *the things (i.e., the affairs) of the city* = *politics*

d. The neuter of an adjective + the article is often used as an abstract noun, e.g.:

τὸ καλόν = *beauty; virtue; honor*

τὸ αἰσχρόν = *dishonor; disgrace; vice*

τὸ ἀληθές or τὰ ἀληθῆ = *the truth*

τὸ δίκαιον = *justice*

τὸ ἕν = *the one* = *unity*

e. The article + a participle forms a noun phrase that may be translated by a relative clause in English, e.g.:

οι παρόντες = *the ones being present* = *those who are present*

οι ἐν τῷ ἀγρῷ ἔργαζόμενοι = *the in the field working (men)* = *the men who are working in the field*

ὁ ιερεὺς ὁ τὴν θυσίαν ποιούμενος = *the priest who is making the sacrifice*

These participles are said to be *attributive*, serving as simple adjectives; see Chapter 8, Grammar 1b, page 115.

Exercise 9η

Read aloud and translate:

- δό πατήρ τὸν παῖδα κελεύει ἐν τῷ ἀστει μένειν· δό δὲ οὐ πείθεται αὐτῷ.
- τῶν πολιτῶν οἱ μὲν οἰκαδε ἐπανέρχονται, οἱ δὲ μένουσι τὴν πομπὴν θεάμενοι.
- τῶν παρθένων αἱ μὲν πρὸς τῇ κρήνῃ μένουσιν, αἱ δὲ μετὰ τῶν μητέρων ἡδη οἰκαδε ἐπανέρχονται.
- αἱ παρθένοι αἱ τὰ κανὰ φέρουσαι κάλλισται εἰσιν.
- οἱ τοὺς χροῦν θεάμενοι μάλα χαίρουσιν.
- ἄρ' ὁρᾶς τοὺς ἐν τῷ ἀγρῷ πονοῦντας;
- οἱ σοὶ φίλοι βούλονται τὰ τῆς πόλεως γιγνώσκειν.
- οἱ νεᾶνίαι οἱ πρὸς τὸν ἀγρὸν σπεύδοντες μέλλουσι τῷ πατρὶ συλλαμβάνειν.
- μὴ ταῦτά (this) μοι λέγε· ἀγνοεῖς (you do not know) γὰρ τὰ τῆς πόλεως.
- πάντες οἱ νῦν τιμῶσι τοὺς τὴν πόλιν φιλοῦντας.
- οἱ σοὶ φίλοι βούλονται γιγνώσκειν τί ἔστι τὸ δίκαιον.
- αἱ ἐν τῇ οἰκίᾳ διαλέγονται ἀλλήλαις περὶ τοῦ καλοῦ.
- σῷζε τοὺς ἐν τῇ νηὶ· ἐν μεγίστῳ γὰρ κινδύνῳ εἰσίν.

τηνγαρε

Ο ΟΔΥΣΣΕΥΣ ΚΑΙ Η ΚΙΡΚΗ

Read the following passages and answer the comprehension questions:

Odysseus comes to the island of Aeaea, where the witch Circe lives:

ἐπεὶ δὲ ήμας ἀποπέμπει ὁ Αἴολος, ἀποπλέομεν λῦπούμενοι καὶ δι' ὀλίγου ἀφικούμεθα εἰς τὴν νῆσον Αιαίδην· ἐκεὶ δὲ οἰκεῖ ἡ Κίρκη, θεὸς οὖσα δεινή· ἐγὼ δὲ τοὺς ἑταίρους πρὸς τῇ νηὶ λείπων ἐπὶ ὅρος τι ἀναβαίνω, βουλόμενος γιγνώσκειν εἴ τις ἀνθρωπος ἐν τῇ νησῷ οἰκεῖ· ἐπεὶ δὲ εἰς ἄκρον τὸ ὅρος ἀφικνοῦμαι, καπνὸν ὄρῳ πρὸς τὸν οὐρανὸν φερόμενον, πρὸς τὴν ναῦν οὖν ἐπανέρχομαι καὶ τῶν ἑταίρων τοὺς μὲν κελεύω πρὸς τῇ νηὶ μένειν, τοὺς δὲ κελεύω πρὸς μέσην τὴν νῆσον πορευομένους γιγνώσκειν τίς ἐκεὶ οἰκεῖ· δό δὲ Εὐρόλοχος αὐτοῖς ἡγεῖται.

[λυπούμενοι, grieving εἰ τις, if any καπνὸν, smoke φερόμενον, rising Εὐρόλοχος, Eurylochus]

- With what feelings do Odysseus and his men set sail?
- How is Circe described?
- Why does Odysseus climb the hill?
- What does he see from the top of the hill?
- With what purpose in mind does Odysseus send some of his men to the middle of the island?
- Who leads them?

οἱ δὲ τὴν τῆς Κίρκης οἰκίαν εύρισκουσιν ἐν μέσῃ ὅλῃ οὖσαν· ἐγγὺς δὲ τῆς οἰκίας πολλοὺς τε λύκους ὄρῶσι καὶ πολλοὺς λέοντας· τούτους δὲ ὄρῶντες μάλα φοβοῦνται καὶ πρὸς τὴν θύραν μένουσιν. ἔπειτα δὲ τῆς Κίρκης ἀκούοντες ἔνδον ἀδούσης· καλούσιν οὖν αὐτήν· ή δὲ ἐκ τῆς θύρας ἐκβαίνει καὶ εἰσκαλεῖ αὐτούς, οἱ δὲ πάντες ἔπονται αὐτῇ· μόνος δὲ ὁ Εὐρύλοχος ἔξω μένει, φοβούμενος κίνδυνόν τινα. ή δὲ Κίρκη τοὺς ἄλλους εἰσάγει καὶ καθίζεσθαι κελεύει καὶ σιτόν τε αὐτοῖς παρέχει καὶ οἶνον· φάρμακα δὲ κακὰ τῷ σίτῳ κυκᾷ.

[βόλη, woods ἐγγὺς + gen., near λέοντας, lions τούτους, them ἔνδον, inside ἀδούσης, singing μόνος, only έξω, outside φάρμακα . . . κακὰ, evil drugs κυκᾷ, she mixes]

7. What do the men see around Circe's house?
8. What feeling prompts the men to wait at Circe's door rather than going in?
9. What do they hear?
10. Why does Circe come out of the door?
11. Who follow her in?
12. Why does Eurylochus not go in?
13. What three things does Circe hand over to the men to eat and drink?

ἔπει δὲ οἱ ἑταῖροι ἐσθίουσι τὸν σῖτον, ή Κίρκη φάβδῳ αὐτοὺς πλήττει καὶ εἰς τοὺς συφεοὺς ἐλαύνει· οἱ δὲ εὐθὺς σῆνες γίγνονται. ἔπειτα δὲ ή Κίρκη βαλάνους αὐτοῖς βάλλει ἐσθίειν καὶ λείπει αὐτοὺς ἐν τοῖς συφεοῖς.

[φάβδῳ, with her wand πλήττει, strikes τοὺς συφεοὺς, the pigsties εὐθὺς, immediately σῆνες, pigs βαλάνους, acorns]

14. How does Circe change the men into pigs?
15. What does she now hand over to them to eat and where does she leave them?

Exercise 9θ

Translate into Greek:

1. When Eurylochus sees what is happening, he flees and runs to the ship.
2. But I, when I hear everything, go to Circe's house, wishing to save my comrades.
3. And Circe hands over to me food and wine; then, striking (use πλήττω) me with her wand (use ή φάβδος), she orders (me) to go to the pigsties (use οἱ συφεοί).
4. But I do not become a pig (οὐ σῆνε); and she, being very afraid, is willing to free (λένειν) my comrades.

Classical Greek

Simonides

The following is an epigram (no. LXXVI, Campbell) written by Simonides of Ceos (late sixth to early fifth century B.C.) on sailors lost at sea; they were taking spoils of war (ἀκροβίνια) from Sparta to Delphi as an offering to Apollo (ὁ Φοῖβος). Since the men were lost at sea and the hull of their ship was their tomb, the verb ἐκτέρισεν is used ironically.

τούσδε ποτ' ἐκ Σπάρτης ἀκροβίνια Φοῖβῳ ἔγοντας

ἐν πέλαγος, μία νύξ, ἐν σκάφος ἐκτέρισεν.

[τούσδε, these men ποτ(ε), once πέλαγος (τό), sea σκάφος, hull of a ship ἐκτέρισεν, buried with due honors (τὰ κτέρεα, funeral gifts, honors)]

New Testament Greek

Luke 6.31–33
The Sermon on the Mount

“καὶ καθὼς θέλετε ἵνα ποιῶσιν ὑμῖν οἱ ἀνθρώποι ποιεῖτε αὐτοῖς ὥμοιώς. καὶ εἰ ἀγαπᾶτε τοὺς ἀγαπῶντας ὑμᾶς, ποία ὑμῖν χάρις ἔστιν; καὶ γὰρ οἱ ἀμαρτωλοὶ τοὺς ἀγαπῶντας αὐτοὺς ἀγαπῶσιν. καὶ ἐὰν ἀγαθοποιήσητε τοὺς ἀγαθοποιούντας ὑμᾶς, ποία ὑμῖν χάρις ἔστιν; καὶ οἱ ἀμαρτωλοὶ τὸ αὐτὸν ποιοῦσιν.”

[καθὼς, as θέλετε = ἐθέλετε ἵνα ποιῶσιν ὑμῖν οἱ ἀνθρώποι, that men should do to you ὥμοιώς, likewise εἰ, if ἀγαπᾶτε, you love τοὺς ἀγαπῶντας, those who love (those loving) ποία . . . χάρις, what thanks? ἀμαρτωλοὶ, sinners ἐὰν, if]

Concluded in Chapter 10α



Odysseus threatens Circe.

REVIEW OF VERB FORMS

The following are full sets of the forms of λέω, φιλέω, τιμάω, and εἰμί that you have met so far in this course:

λέω: Active Voice

Indicative	Imperative	Infinitive	Participle
λέω		λέειν	λέων,
λέεις	λέε		λέοντα,
λέει			λέον,
λέομεν			gen., λέοντος, etc.
λέετε	λέετε		
λέοντα(v)			

λέω: Middle Voice

λέομαι		λέεσθαι	λέόμενος, -η, -ον
λέει or λέῃ	λέου		
λέεται			
λέόμεθα			
λέεσθε	λέεσθε		
λέονται			

φιλέω: Active Voice

φιλῶ		φιλεῖν	φιλῶν,
φιλεῖς	φιλεῖ		φιλῶνσα,
φιλεῖ			φιλῶν,
φιλοῦμεν			gen., φιλοῦντος, etc.
φιλεῖτε	φιλεῖτε		
φιλοῦντα(v)			

φιλέω: Middle Voice

φιλοῦμαι		φιλεῖσθαι	φιλούμενος, -η, -ον
φιλεῖ or φιλῇ	φιλοῦ		
φιλεῖται			
φιλούμεθα			
φιλεῖσθε	φιλεῖσθε		
φιλοῦνται			

τιμάω: Active Voice

Indicative	Imperative	Infinitive	Participle
τιμῶ		τιμᾶν	τιμῶν,
τιμάς	τιμᾶ		τιμῶσα,
τιμᾷ			τιμῶν,
τιμῶμεν		τιμᾶτε	gen., τιμῶντος, etc.
τιμᾶτε			
τιμῶσι(v)			

τιμάω: Middle Voice

τιμῶματι		τιμᾶσθαι	τιμάμενος, -η, -ον
τιμᾶ	τιμῶ		
τιμᾶται			
τιμάμεθα		τιμᾶσθε	
τιμᾶσθε		τιμᾶνται	

εἰμί: Active Voice Only

εἰμί		εῖναι	ών,
εἰ	τιθεὶ		ούσα,
ἐστί(ν)			όν,
ἐσμέν			gen., ὄντος, etc.
ἐστέ	ἐστε		
εἰσί(ν)			



Odysseus threatens Circe
(a grotesque representation in the Boeotian Cabiran style)

PREVIEW OF NEW VERB FORMS

Most of the verbs in the stories up to now have been in the present tense. In the stories in the remainder of this course you will also meet verbs in the imperfect, future, aorist, perfect, and pluperfect tenses.

The following is a brief overview of the Greek verbal system. It will give you a framework within which you will be able to place the various new verb forms. Note that only active voice forms are shown in the lists below.

First we give sample forms of *λύω*, which is typical of many Greek verbs that have past tense formations called *sigmatic 1st aorists*:

Present: *λύω* = *I loosen, am loosening, do loosen*

Imperfect or Past Progressive: *ἔ-λύ-ον* = *I was loosening*

Sigmatic Future: *λύ-σ-ω* = *I will loosen, will be loosening*

Sigmatic 1st Aorist: *ἔ-λύ-σα* = *I loosened, did loosen*

Sigmatic 1st Aorist Imperative: *λύ-σον* = *loosen!*

Sigmatic 1st Aorist Infinitive: *λύ-σατι* = *to loosen*

Sigmatic 1st Aorist Participle: *λύ-σας* = *having loosened, after loosening, sometimes, loosening*

-κα 1st Perfect: *λέ-λύ-κα* = *I have loosened*

-κη 1st Pluperfect: *ἔ-λε-λύ-κη* = *I had loosened*

Some verbs have past tense formations without a σ as in the aorists above but with a thematic vowel (ο or ε) between the stem and the endings. These are called *thematic 2nd aorists*; here are the present and aorist tenses of such a verb (note the different stem in the 2nd aorist; see Chapter 11, Grammar 1, page 176):

Present: *λείπω* = *I leave, am leaving, do leave*

Thematic 2nd Aorist: *ἔ-λιπ-ο-ν* = *I left, did leave*

Thematic 2nd Aorist Imperative: *λιπ-ε* = *leave!*

Thematic 2nd Aorist Infinitive: *λιπ-εῖν* = *to leave*

Thematic 2nd Aorist Participle: *λιπ-όν* = *having left, after leaving, sometimes, leaving*

Notes on the lists above:

1. The imperfect or past progressive (e.g., *ἔ-λύ-ον*) is formed from the present stem, which is augmented by adding the prefix *ἔ-* or by lengthening the initial vowel, e.g., *άγω* > *ήγ-ο-ν*. Augmenting in one of these two ways signals past time. (For the imperfect or past progressive tense, see Chapter 13.)
2. The future tense is usually formed by adding -σ- to the stem and adding the same endings as for the present: e.g., *λύ-σ-ω*. (See Chapter 10.)

3. The sigmatic 1st aorist (e.g., *ἔ-λύ-σα*) is formed with the suffix -σα and with augment, which shows past time and appears only in the indicative mood. (See Chapter 12.) Augment is absent from the aorist imperative (*λύ-σον*), which does not refer to past time, from the infinitive (*λύ-σατι*), which usually does not refer to past time, and from the participle (*λύ-σας*), which usually describes an action that was completed prior to the action of the main verb but may describe an action without reference to time (further details in Chapters 11 and 12).
4. In thematic 2nd aorists (e.g., *ἔ-λιπ-ο-ν*) there is a change in the stem of the verb, a thematic vowel (ο or ε), and no -σα suffix. (See Chapter 11.)

Aspect

Aspect or the way an action is looked upon is very important in Greek. There are three aspects: (1) *progressive*, of action in process or ongoing, e.g., "John runs/is running/was running"; (2) *aorist*, of simple action, sometimes in past time, e.g., "John ran," and sometimes not, e.g., "Run, John!"; and (3) *perfective*, with emphasis on the enduring result of a completed action, e.g., "John has won the race" = "John won the race and is now the winner."

Voice

In Chapter 6 you learned that there are three voices in Greek, *active, middle, and passive*. In the present, imperfect, perfect, and pluperfect tenses, middle and passive forms are spelled the same and are distinguishable only by the context in which they are used (see Chapter 16). In the future and aorist there are different forms for the passive (see Chapter 17, Book II).

Verb Stems and Principal Parts

In many verbs the stem of the present tense is different from the stem or stems from which the other tenses are formed, as in the verb *φέρω*, *I carry*:

Present tense, *φέρω*: stem, *φερ-*

Future tense, *οἴσω*: stem, *οι-*

Aorist, *ἤνεγκον*: stem, *ἐνεγκ-*

In order to make it easier for you to learn the *principal parts* of Greek verbs, i.e., the forms that you need to know in order to make the various tenses, we will give in subsequent vocabulary lists the stem or stems when they are different from what is seen in the present tense, e.g.:

φέρω, [*οι-*] *οίσω*, [*ἐνεγκ-*] *ἤνεγκον*, *I carry*

We will not give stems when they are the same in the other tenses as they are in the present.

Greek verbs normally have six principal parts, but in the vocabulary lists in the remainder of Book I we will give only the first three, as above. They should be memorized carefully.