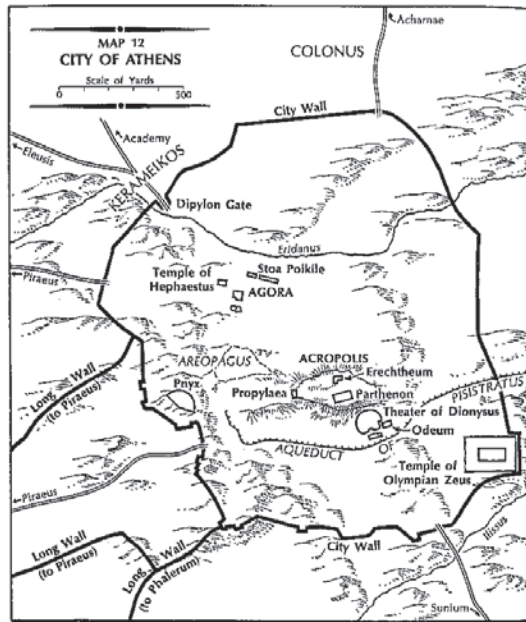


9 Η ΠΑΝΗΓΥΡΙΣ (α)



αἱ Ἀθῆναι



ὁρῶσι τὴν εἰκόνα τῆς Ἀθηνᾶς,
ἐνοπλίου οὗσης καὶ Νίκην τῇ δεξιᾷ φερούσης.

VOCABULARY

Verbs

ἄγε; pl., ἄγετε, *come on!*
ἐπανερχομαι [= ἐπι- + ἀνα-
+ ἔρχομαι], infinitive, ἐπανι-
έναι, *I come back, return*; + εἰς
or πρὸς + acc., *I return to*
ἐσθίω, *I eat*
κάμνω, *I am sick; I am tired*
πίνω, *I drink*

Nouns

ἡ ἀριστερά, τῆς ἀριστερᾶς, *left hand*
ἡ δεξιὰ, τῆς δεξιᾶς, *right hand*
ἡ θεός, τῆς θεοῦ, *goddess*
τὸ ἱερόν, τοῦ ἱεροῦ, *temple*
ὁ κίνδυνος, τοῦ κινδύνου, *danger*

Adjective

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

Preposition

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

Proper Names

ἡ Ἀθηνᾶ, τῆς Ἀθηνᾶς, τῇ Ἀθηνᾷ, τὴν Ἀθηνᾶν, ᾧ 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. ἐκεῖ δὲ τοσοῦτός ἐστιν ὁ ὄμιλος ὥστε μόλις προχωροῦσι πρὸς τὴν Ἀκρόπολιν. τέλος δὲ τῷ Δικαιοπόλιδι ἐπόμενοι εἰς στοᾶν τινα ἀφικνοῦνται, καὶ καθιζόμενοι θεῶνται τοὺς ἀνθρώπους σπεύδοντας καὶ βοῶντας καὶ θόρυβον ποιοῦντας.

[ὁ ὄμιλος, *the crowd* στοᾶν, *portico, colonnade* θόρυβον, *an uproar*]

ἤδη δὲ μάλα πεινώσιν οἱ παῖδες. ὁ δὲ Φίλιππος ἀλλᾶντοπώλην ὀρᾷ διὰ τοῦ ὀμίλου ὠθιζόμενον καὶ τὰ ὄνια βοῶντα. τὸν οὖν πατέρα καλεῖ καί, “ὦ πάππα φίλε,” φησίν, “ἰδοῦ, ἀλλᾶντοπώλης προσχωρεῖ. ἄρ’ οὐκ ἐθέλεις σίτον ὠνεῖσθαι; μάλα γὰρ πεινώμεν.” ὁ οὖν Δικαιοπόλις τὸν ἀλλᾶντοπώλην καλεῖ καὶ σίτον ὠνεῖται. οὕτως οὖν ἐν τῇ στοᾷ καθίζονται ἀλλᾶντας ἐσθίοντες καὶ οἶνον πίνοντες.

[πεινώσιν, *are hungry* ἀλλᾶντοπώλην, *a sausage-seller* ὠθιζόμενον, *pushing* τὰ ὄνια, *his wares* ὠνεῖσθαι, *to buy* ἀλλᾶντας, *sausages*]

μετὰ δὲ τὸ δεῖπνον ὁ Δικαιοπόλις, “ἄγετε,” φησίν, “ἄρ’ οὐ βούλεσθε ἐπὶ τὴν Ἀκρόπολιν ἀναβαίνειν καὶ τὰ ἱερὰ θεᾶσθαι;” ὁ μὲν πάππος μάλα κάμνει καὶ οὐκ ἐθέλει ἀναβαίνειν, οἱ δ’ ἄλλοι

λείπουνσιν αὐτὸν ἐν τῇ στοᾷ καθιζόμενον καὶ διὰ τοῦ ὁμίλου ὥθι-
ζόμενοι ἐπὶ τὴν Ἀκρόπολιν ἀναβαίνουνσιν.

ἐπεὶ δὲ εἰς ἄκρᾱν τὴν Ἀκρόπολιν ἀφικνοῦνται καὶ τὰ προπύλαια
διαπερῶσιν, τὸ τῆς Παρθένου ἱερὸν ὁρῶσιν 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 Δικαιοπόλις, “ἄγετε,” φησὶν, “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]

μεγίστον ἐστὶ τὸ ἱερὸν καὶ κάλλιστον. πολὺν χρόνον τὰ
ἀγάλματα θεῶνται, ἃ τὸ πᾶν ἱερὸν κοσμεῖ. (ἀνεφγμέναι) εἰσὶν αἱ
πύλαι· ἀναβαίνουνσιν οὖν οἱ παῖδες καὶ εἰσέρχονται. πάντα τὰ εἶσω
σκοτεινά ἐστίν, ἀλλ’ ἐναντίᾱν μόλις ὁρᾶσι τὴν τῆς Ἀθηνᾶς εἰκόνα,
τὸ κάλλιστον ἔργον τοῦ Φειδίου. ἡ θεὸς λάμπεται χρυσῷ, 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 χεῖρας ἀνέχων τῇ θεῷ εὐχεται· “ὦ Ἀθηνᾶ Παρθένη,
παῖ Διός, πολιοῦχε, ἴλεως ἴσθι καὶ ἄκουέ μου εὐχομένον· σῶζε τὴν
πόλιν καὶ σῶζε ἡμᾶς ἐκ πάντων κινδύνων.” ἐνταῦθα δὴ πρὸς τὴν
Μέλιτταν ἐπανερχεται καὶ ἡγεῖται αὐτῇ ἐκ τοῦ ἱεροῦ.

[τὰ ἀγάλματα, the carvings ἃ, which κοσμεῖ, decorate ἀνεφγμέναι, open
τὰ εἶσω, the things inside, the inside σκοτεινά, dark λάμπεται, gleams χρυσῷ,
with gold τὴν Ἀσπίδα, her shield ἅμα, at the same time ἀνέχων, holding up
πολιοῦχε, holder/protectress of our city ἴλεως, gracious]

πολὺν τινα χρόνον τοὺς τεκόντας ζητοῦσιν, τέλος δὲ εὐρίσκουσιν
αὐτοὺς ὀπισθεν τοῦ ἱεροῦ καθορῶντας τὸ τοῦ Διονύσου τέμενος. ὁ
δὲ Δικαιοπόλις, “ἰδοῦ, ὦ παῖδες,” φησὶν, “ἤδη συλλέγονται οἱ
ἄνθρωποι εἰς τὸ τέμενος. καιρὸς ἐστὶ καταβαίνειν καὶ ζητεῖν τὸν
πάππον.”

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

καταβαίνουνσιν οὖν καὶ σπεύδουσι πρὸς τὴν στοᾶν· ἐκεῖ δὲ
εὐρίσκουσι τὸν πάππον ὀργίλως ἔχοντα· “ὦ τέκνον,” φησὶν, “τί ποιεῖς;
τί με λείπεις τοσοῦτον χρόνον; τί τὴν πομπὴν οὐ θεώμεθα;” ὁ δὲ
Δικαιοπόλις, “θάρρει, ὦ πάππα,” φησὶν· “νῦν γὰρ πρὸς τὸ τοῦ
Διονύσου τέμενος πορευόμεθα· δι’ ὀλίγου γὰρ γίνεταί ἡ πομπή. ἄγε
δή.” οὕτω λέγει καὶ ἡγεῖται αὐτοῖς πρὸς τὸ τέμενος.

[ὀργίλως ἔχοντα, being angry, in a bad temper τέκνον, child τὴν πομπήν, 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., λυόμενος, λυομένη, λυόμενον, 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 ὄσσι(ν). Present active participles are declined as follows:

	Masculine	Feminine	Neuter
The verb εἰμί:			
Nom., Voc.	ὄντ > ὄν	οὖσ-α	ὄντ > ὄν
Gen.	ὄντ-ος	οὖσ-ης	ὄντ-ος
Dat.	ὄντ-ι	οὖσ-ῃ	ὄντ-ι
Acc.	ὄντ-α	οὖσ-αν	ὄντ > ὄν
Nom., Voc.	ὄντ-ες	οὖσ-αι	ὄντ-α
Gen.	ὄντ-ων	οὖσ-ῶν	ὄντ-ων
Dat.	ὄντ-σι(ν) > οὖσι(ν)	οὖσ-αις	ὄντ-σι(ν) > οὖσι(ν)
Acc.	ὄντ-ας	οὖσ-ᾶς	ὄντ-α

The verb λῶω:

Nom., Voc.	λῶ-ων	λῶ-ουσα	λῶ-ον
Gen.	λῶ-οντος	λῶ-ούσης	λῶ-οντος
Dat.	λῶ-οντι	λῶ-ούσῃ	λῶ-οντι
Acc.	λῶ-οντα	λῶ-ουσαν	λῶ-ον
Nom., Voc.	λῶ-οντες	λῶ-ουσαι	λῶ-οντα
Gen.	λῶ-όντων	λῶ-ουσῶν	λῶ-όντων
Dat.	λῶ-ουσι(ν)	λῶ-ούσαις	λῶ-ουσι(ν)
Acc.	λῶ-οντας	λῶ-ούσας	λῶ-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	φιλουσῶν	φιλοῦντων
Dat.	φιλοῦσι	φιλούσαις	φιλοῦσι
Acc.	φιλοῦντας	φιλούσας	φιλοῦντα

The verb τιμάω:

Nom., Voc.	τιμά-ων > τιμῶν	τιμά-ουσα > τιμῶσα	τιμά-ον > τιμῶν
Gen.	τιμῶντος	τιμώσης	τιμῶντος
Dat.	τιμῶντι	τιμώσῃ	τιμῶντι
Acc.	τιμῶντα	τιμώσαν	τιμῶν

Nom., Voc.	τιμῶντες	τιμῶσαι	τιμῶντα
Gen.	τιμῶντων	τιμῶσων	τιμῶντων
Dat.	τιμῶσι(ν)	τιμῶσαις	τιμῶσι(ν)
Acc.	τιμῶντας	τιμῶσας	τιμῶντα

Exercise 9α

1. 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.
2. 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:

- | | | |
|--------------------------|------------------------------|-----------|
| 1. οἱ παῖδες (τρέχω) | 6. τὰς γυναῖκας (λέγω) | ΛΕΓΟΥΣΑΣ |
| 2. τῷ ἀνδρί (βαδίζω) | 7. τὸν Δικαιόπολιν (εὔχομαι) | |
| 3. τοὺς νεανίᾳς (τιμάω) | 8. τοῦ δούλου (πονέω) | ΠΟΝΟΥΤΟΣ |
| 4. τοῖς παισὶ(ν) (εἰμί) | 9. αἱ παρθένοι (ἀκούω) | ΑΚΟΥΟΥΣΑΙ |
| 5. τῶν νεᾶνιῶν (μάχομαι) | 10. τοῦ ἀγγέλου (βοάω) | ΒΟΩΝΤΟΣ |

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:

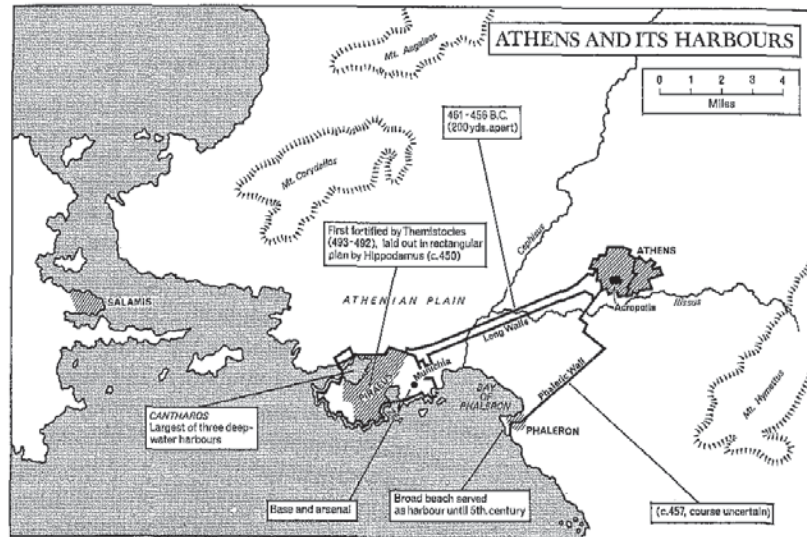
1. οἱ δούλοι ἡκουνσι τοὺς βοῦς (leading). *have come* **ἡγούμενοι** & **ἡγόντες**
2. ὁ πολίτης ξένον τινὰ ὄρᾳ πρὸς τῇ ὁδῷ (waiting). **μένοντα**
3. αἱ γυναῖκες ἐν τῷ ἀγρῷ καθίζονται τοὺς παῖδας (watching). **θεώμεναι**, or **θεωροῦσαι**
4. οἱ παῖδες οὐ παύονται λίθους (throwing). **παλλόντες**
5. οἱ ἄνδρες θεῶνται τὴν παρθένον πρὸς τὴν πόλιν (running). **τρέχουσα**

Exercise 9δ

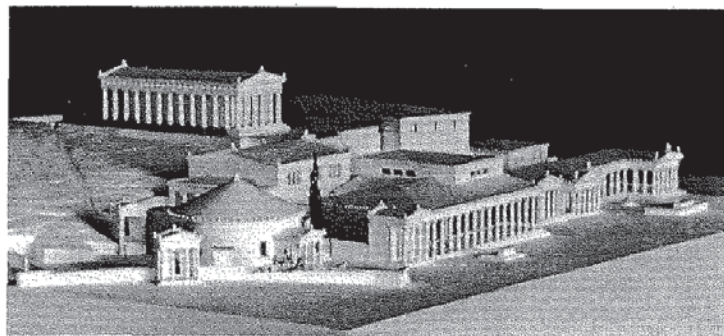
Translate the following pairs of sentences:

1. οἱ παῖδες ἐν τῇ ἀγορᾷ καθίζονται οἶνον πίνοντες.
The slaves hurry home, driving the oxen. **οἱ δούλοι**
2. ἄρ' ὄρᾳς τὴν παρθένον εἰς τὸ ἱερὸν σπεύδουσαν;
The foreigner sees the boys running into the agora.
3. πάντες ἀκούουσι τοῦ ἀλλαντοπώλου τὰ ὄνια βοῶντος.
No one hears the girl calling her mother.

4. οἱ ἄνδρες τὰς γυναῖκας λείπουσιν ἐν τῷ οἴκῳ τὸ δείπνον παρασκευαζούσας.
The boy finds his father waiting in the agora.
5. ὁ νεανίας τὴν παρθένον φιλεῖ μάλα καλὴν οὔσαν.
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 Strategeion 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 Panathenaic 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).

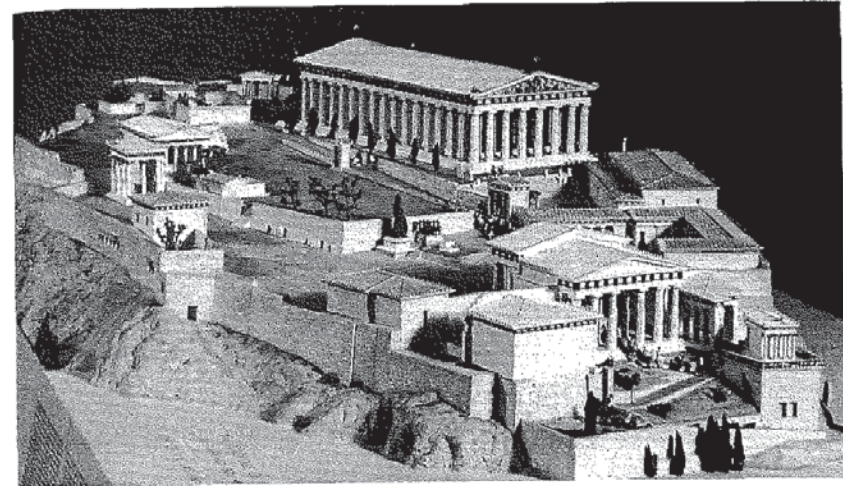
To the north of the Parthenon stood the Erechtheum, sacred to Erechtheus, the founder-king of Athens, and to Poseidon and Athena. The temple is irregular in plan, having three porticoes, each in a different style; it stood on the site of the most ancient shrine on the Acropolis. Here could be seen the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

VOCABULARY

Verbs

αὐξάνω, *I increase*
καίω or κάω, *κάεις, κάει, κάομεν, κάετε, κάουσι(v), active, transitive, I kindle, burn; middle, intransitive, I burn, am on fire*

σιγᾶω, *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 ἱερεῖον, τοῦ ἱερέου, *sacrificial victim*

ὁ ἱερεὺς, τοῦ ἱερέως, *priest*
ὁ κήρυξ, τοῦ κήρυκος, *herald*
ὁ οὐρανός, τοῦ οὐρανοῦ, *sky, heaven*
ἡ πομπή, τῆς πομπῆς, *procession*

Adjectives

ἄριστος, -η, -ον, *best; very good; noble*
γέρων, γέροντος, *old*
ἔτοιμος, -η, -ον, *ready*
ἴλεως, acc., ἴλεων, *propitious*
μέσος, -η, -ον, *middle (of)*

Proper Name

ὁ Βρόμιος, τοῦ Βρομίου, *the Thunderer (a name of Dionysus)*

ἐσπερᾶ ἤδη πάρεστιν. δι' ὀλίγου σιγῶσι πάντες οἱ ἄνθρωποι· ὁ γὰρ κήρυξ προχωρεῖ καὶ βοῶν, “σιγᾶτε, ὦ πολῖται,” φησίν· “ἡ γὰρ πομπὴ προχωρεῖ. ἐκποδὼν γίνεσθε.” πάντες οὖν ἐκποδὼν γίνονται καὶ τὴν πομπὴν μένουσιν.

[ἐκποδὼν, *out of the way*]

imp. middle

ἐνταῦθα δὴ τὴν πομπὴν ὁρῶσι προσχωροῦσαν. ἡγούνται μὲν οἱ κήρυκες· ἔπειτα δὲ παρθένοι κάλλιστα βαδίζουσι κανᾶ φέρουσαι βοτρυῶν πλήρη. ἔπονται δὲ αὐταῖς πολλοὶ τε πολῖται ἄσκοὺς οἴνου φέροντες καὶ πολλοὶ μέτοικοι σκάφια φέροντες. ἔπειτα δὲ προχωρεῖ ὁ τοῦ Διονύσου ἱερεὺς καὶ ἅμ' αὐτῷ νεᾶνιαι ἄριστοι τὴν τοῦ Διονύσου εἰκόνα φέροντες. τελευταῖοι δὲ οἱ ὑπηρέται ἔρχονται τὰ ἱερεῖα ἄγοντες.

[κανᾶ, *baskets* βοτρυῶν πλήρη, *full of grapes* ἄσκοὺς 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. ἐπεὶ δὲ ἀφικνοῦνται, ὁ μὲν ἱερεὺς καὶ οἱ νεᾶνιαι τὴν τοῦ θεοῦ εἰκόνα εἰς τὸ ἱερὸν φέρουσιν, οἱ δὲ ὑπηρέται τὰ ἱερεῖα πρὸς τὸν βωμὸν ἄγουσιν. ἔπειτα δὲ ὁ κήρυξ τῷ δήμῳ κηρύττων, “εὐφημεῖτε, ὦ πολῖται,” φησίν. σιγᾶ οὖν ὁ πᾶς ὄμιλος καὶ ἡσυχος μένει.

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

ὁ δὲ ἱερεὺς τὰς χεῖρας πρὸς τὸν οὐρανὸν αἵρων, “ὦ ἄναξ Διόνυσε,” φησίν, “ἄκουέ μου εὐχομένου· Βρόμιε, τὴν τε θυσίαν δέχου καὶ ἴλεως ἴσθι τῷ δήμῳ· σὺ γὰρ ἴλεως ὢν τὰς τε ἀμπέλους σφάζεις καὶ αὐξάνεις τοὺς βότρυας ὥστε παρέχειν ἡμῖν τὸν οἶνον.”

[ἄναξ, *lord* τὴν ... θυσίαν, *the sacrifice* τὰς ... ἀμπέλους, *the vines*]

οἱ δὲ παρόντες πάντες βοῶσιν· “ἐλελεῦ, ἴου, ἴου, Βρόμιε, ἴλεως ὢν τοὺς τε βότρυας αὐξανε καὶ πάρεχε ἡμῖν τὸν οἶνον.” ἔπειτα δὲ ὁ ἱερεὺς σφάττει τὰ ἱερεῖα· οἱ δὲ ὑπηρέται ἔτοιμοι ὄντες λαμβάνουσιν αὐτὰ καὶ κατατέμνουσιν. καὶ τὰ μὲν τῷ θεῷ παρέχουσιν ἐν τῷ βωμῷ κάοντες, τὰ δὲ τοῖς παροῦσι διαιροῦσιν. ἐπεὶ δὲ ἔτοιμά ἐστι πάντα, ὁ ἱερεὺς οἶνον σπένδει καὶ τῷ θεῷ εὐχεται. ἐνταῦθα δὴ πάντες τὸν τ' οἶνον πίνουνσι καὶ τὰ κρέα ἐσθίουσι τῷ δαιτὶ τερπόμενοι.

[ἐλελεῦ, ἴου, ἴου: *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 νύξ νῦν ἐστίν, τῶν δὲ παρόντων πολλοὶ μεθύοντες

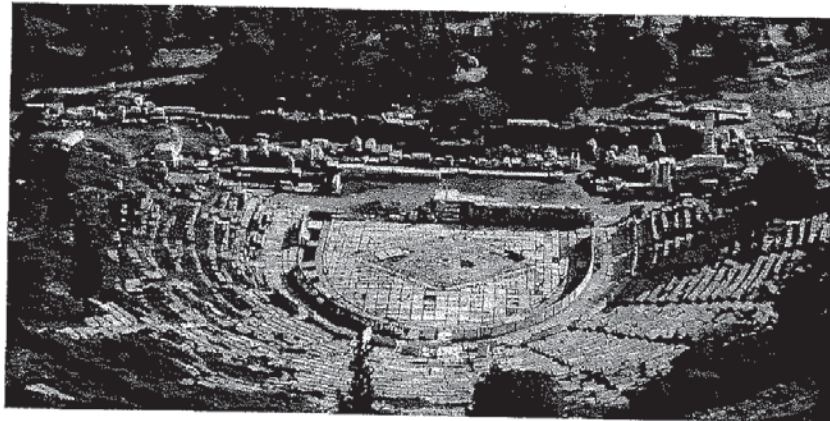
κωμάζουσιν. ἡ οὖν Μυρρίνη, φοβουμένη ὑπὲρ τῶν παίδων, “ἄγε δὴ, ὦ ἄνερ,” φησὶν, “ὁ πάππος μάλα κάμνει. καιρὸς ἐστὶν ἐπανιέναι πρὸς τὰς πύλας καὶ καθεύδειν.” ὁ δὲ πάππος, “τί λέγεις;” φησὶν, “οὐ κάμνω ἐγώ. βούλομαι κωμάζειν.” ὁ δὲ Δικαιόπολις, “γέρων εἴ, ὦ πάππα,” φησὶν· “οὐ προσήκει σοι κωμάζειν. ἐλθέ.” οὕτω λέγει καὶ ἡγεῖται αὐτοῖς πρὸς τὰς πύλας. ἐπεὶ δὲ ἀφικνοῦνται, τὸν ἡμίονον εὕρισκουσιν, 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 λῶν, λῶντος (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	Plural
Nom.	ἡ πόλις	αἱ πόλεις
Gen.	τῆς πόλε-ως	τῶν πόλε-ων
Dat.	τῇ πόλε-ι	ταῖς πόλε-σι(ν)
Acc.	τὴν πόλι-ν	τὰς πόλεις
Voc.	ὦ πόλι	ὦ πόλε-ες > πόλεις

Stems: ἄστυ-/αστε-, *city*

	Singular	Plural
Nom.	τὸ ἄστυ	τὰ ἄστε-α > ἄστη
Gen.	τοῦ ἄστε-ως	τῶν ἄστε-ων
Dat.	τῷ ἄστε-ι	τοῖς ἄστε-σι(ν)
Acc.	τὸ ἄστυ	τὰ ἄστε-α > ἄστη
Voc.	ὦ ἄστυ	ὦ ἄστε-α > ἄστη

Note that the stems appear as πολι- and αστυ- in the nominative, accusative, and vocative singulars and as πολε- and αστε- 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 πῆχυς, 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 βασιλεῖς
Gen.	τοῦ βασιλέως	τῶν βασιλέων
Dat.	τῷ βασιλεῖ > βασιλεῖ	τοῖς βασιλεῦσι(v)
Acc.	τὸν βασιλέα	τούς βασιλέας
Voc.	ὦ βασιλεῦ	ὦ βασιλεῖς

The stem βασιλευ- is used before consonants, and the stem βασιλε-, before vowels. The words ὁ Θεσεύς and ὁ ἱερεύς 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	Singular	Plural
Nom.	ἡ ναῦς	αἱ νῆ-ες	ὁ βοῦς	οἱ βό-ες
Gen.	τῆς νε-ώς	τῶν νε-ών	τοῦ βο-ός	τῶν βο-ών
Dat.	τῇ νη-ϊ	ταῖς ναυ-σί(ν)	τῷ βο-ϊ	τοῖς βου-σί(ν)
Acc.	τὴν ναῦν	τὰς νῆ-ς	τὸν βοῦν	τούς βοῦς
Voc.	ὦ ναῦ	ὦ νῆ-ες	ὦ βοῦ	ὦ βό-ες

PRACTICE: Write complete sets of ὁ μέγας βασιλεύς, *the great king*, ἡ καλὴ ναῦς, *the beautiful ship*, and ὁ ἰσχυρὸς 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) | 8. τὴν (πᾶς) (πόλις) |
| 2. τοῦ (καλός) (ἄστρ) | 9. τοῖς (ἰσχυρός) (βοῦς) |
| 3. τῶν (μέγας) (βασιλεύς) | 10. τῇ (μικρός) (πόλις) |
| 4. τῷ (μέγας) (βοῦς) | 11. τοῦ (μέγας) (βασιλεύς) |
| 5. τῆς (μέγας) (πόλις) | 12. τὰς (μέγιστος) (ναῦς) |
| 6. τοῖς (μέγας) (ἄστρ) | 13. οἱ (μέγας) (βοῦς) |
| 7. (πᾶς) τῶν (ναῦς) | 14. τὸν (σοφός) (βασιλεύς) |

5. Uses of the Genitive Case

- 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 παιδός. 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*.
- 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*.
- 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*.
- The genitive is used with certain verbs, e.g.:
 ἡ Ἀριάδνη, ἐπεὶ πρῶτον ὄρᾳ τὸν Θεσέα, ἔρᾳ αὐτοῦ.
Ariadne, when she first sees Theseus, loves him.
 ὁ Θεσεύς τῇ ἀριστερᾷ λαμβάνεται τῆς τοῦ θηρίου κεφαλῆς.
Theseus takes hold of the head of the beast with his left hand.
- For the genitive of time within which, see Chapter 8, Grammar 6, page 129.

Exercise 9ζ

Translate the following:

- τί ἐστι τὸ τοῦ ξένου ὄνομα;
- ὁ βασιλεὺς δέχεται τὸν τῶν Ἀθηναίων ἄγγελον.
- ἀφικνούμεθα εἰς τὸν τοῦ πατρὸς ἀγρόν.
- ὁ παῖς κατὰ τὴν ὁδὸν βαδίζων τῆς τοῦ πατρὸς χειρὸς ἔχεται.
- οἱ πολῖται τοῦ ἀγγέλου ἀκούουσι βουλόμενοι γινώσκειν τοὺς τοῦ βασιλέως λόγους (*words/proposals*).
- We hear the messenger's words.
- I am going to the house of the poet.
- They are looking for the girl's father.
- The mother hears the girl crying (*use δακρῦω*) and hurries out of the house.
- The citizens take hold of the messenger and lead him to the king.
- 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):

ὁ δέ = <i>and/but he</i>	ἡ δέ = <i>and/but she</i>
οἱ δέ = <i>and/but they</i>	αἱ δέ = <i>and/but they</i>
ὁ/ἡ/τὸ μὲν . . . ὁ/ἡ/τὸ δέ = <i>the one . . . the other</i>	
οἱ/αἱ/τὰ μὲν . . . οἱ/αἱ/τὰ δέ = <i>some . . . others</i>	

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

Adjectives:	Noun Phrases:
ἀνδρείος, -ᾱ, -ον = <i>brave</i>	οἱ ἀνδρεῖοι = <i>the brave men</i>
σώφρων, σῶφρον = <i>prudent</i>	αἱ σώφρονες = <i>the prudent women</i>
φίλος, -η, -ον = <i>dear</i>	οἱ φίλοι or αἱ φίλαι = <i>the friends</i>
πολέμιος, -ᾱ, -ον = <i>hostile</i>	οἱ πολέμιοι = <i>the enemy</i>

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

οἱ νῦν = <i>the now men = the men of today = the present generation</i>
οἱ πάλαι = <i>the men of old</i>
αἱ ἐν τῇ ἀγορᾷ = <i>the women in the agora</i>
αἱ πρὸς τῇ κρήνῃ = <i>the women at the spring</i>
ὁ βασιλέως = <i>the (son) of the king = the king's son</i>
τὰ εἴσω = <i>the things inside = the inside</i>
τὰ τῆς πόλεως = <i>the things (i.e., the affairs) of the city = politics</i>

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

τὸ καλόν = <i>beauty; virtue; honor</i>
τὸ αἰσχρόν = <i>dishonor; disgrace; vice</i>
τὸ ἀληθές or τὰ ἀληθῆ = <i>the truth</i>
τὸ δίκαιον = <i>justice</i>
τὸ ἓν = <i>the one = unity</i>

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

οἱ παρόντες = <i>the ones being present = those who are present</i>
οἱ ἐν τῷ ἀγρῷ ἐργαζόμενοι = <i>the in the field working (men) = the men who are working in the field</i>
ὁ ἱερεὺς ὁ τὴν θυσίαν ποιούμενος = <i>the priest who is making the sacrifice</i>

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

Exercise 9η

Read aloud and translate:

- ὁ πατήρ τὸν παῖδα κελεύει ἐν τῷ ἄστει μένειν· ὁ δὲ οὐ πείθεται αὐτῷ.
- τῶν πολιτῶν οἱ μὲν οἴκαδε ἐπανερχονται, οἱ δὲ μένουσι τὴν πομπὴν θεώμενοι.
- τῶν παρθένων αἱ μὲν πρὸς τῇ κρήνῃ μένουσιν, αἱ δὲ μετὰ τῶν μητέρων ἤδη οἴκαδε ἐπανερχονται.
- αἱ παρθέναι αἱ τὰ κανᾶ φέρουσαι κάλλισταί εἰσιν.
- οἱ τοὺς χοροὺς θεώμενοι μάλα χαίρουσιν.
- ἄρ' ὄρῃς τοὺς ἐν τῷ ἀγρῷ πονοῦντας;
- οἱ σοὶ φίλοι βούλονται τὰ τῆς πόλεως γινώσκειν.
- οἱ νεᾶναι 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 γινώσκειν τί ἐστὶ τὸ δίκαιον.
- αἱ ἐν τῇ οἰκίᾳ διαλέγονται ἀλλήλαις περὶ τοῦ καλοῦ.
- σῶζε τοὺς ἐν τῇ νηί· ἐν μεγίστῃ γὰρ κινδύνῳ εἰσίν.

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 ἡμᾶς ἀποπέμπει ὁ Αἴολος, ἀποπλέομεν λυπούμενοι καὶ δι' ὀλίγου ἀφικνούμεθα εἰς τὴν νῆσον Αἰαίαν· ἐκεῖ δὲ οἰκεῖ ἡ Κίρκη, θεὸς οὖσα δεινὴ. ἐγὼ δὲ τοὺς ἐταίρους πρὸς τῇ νηὶ λείπων ἐπὶ ὄρος τι ἀναβαίνω, βουλόμενος γινώσκειν εἴ τις ἄνθρωπος ἐν τῇ νήσῳ οἰκεῖ. ἐπεὶ δὲ εἰς ἄκρον τὸ ὄρος ἀφικνοῦμαι, καπνὸν ὄρω πρὸς τὸν οὐρανὸν φερόμενον. πρὸς τὴν ναῦν οὖν ἐπανερχομαι καὶ τῶν ἐταίρων τοὺς μὲν κελεύω πρὸς τῇ νηὶ μένειν, τοὺς δὲ κελεύω πρὸς μέσσην τὴν νῆσον πορευομένους γινώσκειν τίς ἐκεῖ οἰκεῖ. ὁ δὲ Εὐρύλοχος αὐτοῖς ἡγείται.

[*λυπούμενοι, grieving* εἴ τις, *if any* καπνὸν, *smoke* φερόμενον, *rising* Εὐρύλοχος, *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 εὐρίσκουσιν ἐν μέσῃ ὕλῃ οὖσαν· ἐγγὺς δὲ τῆς οἰκίας πολλοὺς τε λύκους ὀρώσι καὶ πολλοὺς λέοντας. τούτους δὲ ὀρῶντες μάλα φοβοῦνται καὶ πρὸς τῇ θύρᾳ μένουσιν. ἔπειτα δὲ τῆς Κίρκης ἀκούουσιν ἔνδον ᾄδούσης. καλοῦσιν οὖν αὐτήν· ἡ δὲ ἐκ τῆς θύρᾳς ἐκβαίνει καὶ εἰσκαλεῖ αὐτούς. οἱ δὲ πάντες ἔπονται αὐτῇ· μόνος δὲ ὁ Εὐρύλοχος ἔξω μένει, φοβούμενος κινδυνόν τινα. ἡ δὲ Κίρκη τοὺς ἄλλους εἰσάγει καὶ καθίζεσθαι κελεύει καὶ σίτον τε αὐτοῖς παρέχει καὶ οἶνον· φάρμακα δὲ κακὰ τῷ σίτῳ κυκᾷ.

[ὕλη, woods ἐγγὺς + gen., near λέοντας, lions τούτους, them ἔνδον, inside ᾄδούσης, singing μόνος, only ἔξω, 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?

ἐπεὶ δὲ οἱ ἑταῖροι ἐσθίουσι τὸν σίτον, ἡ Κίρκη ῥάβδῳ αὐτοὺς πλήττει καὶ εἰς τοὺς συφεοὺς ἐλαύνει· οἱ δὲ εὐθὺς σῦες γίνονται. ἔπειτα δὲ ἡ Κίρκη βαλάνους αὐτοῖς βάλλει ἐσθίειν καὶ λείπει αὐτοὺς ἐν τοῖς συφεοῖς.

[ῥάβδῳ, with her wand πλήττει, strikes τοὺς συφεοὺς, the pigsties εὐθὺς, immediately σῦες, 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 90

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 ἡ ῥάβδος), she orders (me) to go to the pigsties (use οἱ συφεοί).
4. But I do not become a pig (ὁ σῦς); and she, being very afraid, is willing to free (λῦειν) 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 (ἀκροθίνια) 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 Σπάρτας ἀκροθίνια Φοῖβῳ ἄγοντας

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 κτερεᾶ, funeral gifts, honors)]

New Testament Greek

Luke 6.31–33

The Sermon on the Mount

“καὶ καθὼς θέλετε ἵνα ποιῶσιν ὑμῖν οἱ ἄνθρωποι ποιεῖτε αὐτοῖς ὁμοίως. καὶ εἰ ἀγαπᾶτε τοὺς ἀγαπῶντας ὑμᾶς, ποῖα ὑμῖν χάρις ἐστίν; καὶ γὰρ οἱ ἁμαρτωλοὶ τοὺς ἀγαπῶντας αὐτοὺς ἀγαπῶσιν. καὶ ἔὰν ἀγαθοποιῇτε τοὺς ἀγαθοποιοῦντας ὑμᾶς, ποῖα ὑμῖν χάρις ἐστίν; καὶ οἱ ἁμαρτωλοὶ τὸ αὐτὸ ποιοῦσιν.”

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

Concluded in Chapter 10α



Odysseus threatens Circe.

REVIEW OF VERB FORMS

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

λύω: Active Voice

Indicative	Imperative	Infinitive	Participle
λύω		λύειν	λύων,
λύεις	λύε		λύουσα,
λύει			λύων,
λύομεν			gen., λύοντος, etc.
λύετε	λύετε		
λύουσι(ν)			

λύω: Middle Voice

λύομαι		λύεσθαι	λϋόμενος, -η, -ον
λύει or λϋῃ	λύου		
λύεται			
λϋόμεθα			
λύεσθε	λύεσθε		
λϋόνται			

φιλέω: Active Voice

φιλῶ		φιλεῖν	φιλῶν,
φιλεῖς	φίλει		φιλοῦσα,
φιλεῖ			φιλοῦν,
φιλοῦμεν			gen., φιλοῦντος, etc.
φιλεῖτε	φιλεῖτε		
φιλοῦσι(ν)			

φιλέω: Middle Voice

φιλοῦμαι		φιλείσθαι	φιλούμενος, -η, -ον
φιλεῖ or φιλῇ	φιλοῦ		
φιλεῖται			
φιλούμεθα			
φιλείσθε	φιλείσθε		
φιλοῦνται			

τιμάω: Active Voice

Indicative	Imperative	Infinitive	Participle
τιμῶ		τιμᾶν	τιμῶν,
τιμᾷς	τίμᾱ		τιμῶσα,
τιμᾷ			τιμῶν,
τιμῶμεν			gen., τιμῶντος, etc.
τιμᾶτε	τιμᾶτε		
τιμῶσι(ν)			

τιμάω: Middle Voice

τιμῶμαι		τιμᾶσθαι	τιμώμενος, -η, -ον
τιμᾷ	τιμῶ		
τιμᾶται			
τιμώμεθα			
τιμᾶσθε	τιμᾶσθε		
τιμῶνται			

εἰμί: Active Voice Only

εἰμί		εἶναι	ὢν,
εἶ	ἴσθι		οὔσα,
ἐστί(ν)			ὄν,
ἐσμέν			gen., ὄντος, etc.
ἐστέ	ἔστε		
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: λύ-ω = *I loosen, am loosening, do loosen*

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

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

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

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

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

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

-κα 1st Perfect: λέ-λυ-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:λείπ-ω = *I leave, am leaving, do leave*

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

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

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

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

Notes on the lists above:

1. The imperfect or past progressive (e.g., ἔ-λυ-ον) is formed from the present stem, which is augmented by adding the prefix ἐ- or by lengthening the initial vowel, e.g., ἄγ-ω > ἤγ-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-λυ-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-σαι), 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, φέρ-ω: stem, φερ-

Future tense, οἰ-σ-ω: stem, οἰ-

Aorist, ἤνεγκ-ο-ν: stem, ἔνεγκ-

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, [οἰ-] οἰσώ, [ἔνεγκ-] 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.